



# Educator Resources

YOUNG AUDIENCES PROGRAM



## RODGERS + HAMMERSTEIN'S CINDERELLA

MAR 17 – APR 26, 2015  
AHMANSON THEATRE

# Welcome

## Project Faculty

Resident Teaching Artist  
Debra Piver

Writer  
Sigrid Gilmer

Teaching Artists  
Leslie Ishii  
Marcos Nájera

Center Theatre Group is excited to have you and your students join us at *Rodgers + Hammerstein's Cinderella*. A great play raises questions about the human condition, and a great educational experience allows students an opportunity to reflect upon those questions and begin to discover their own answers. To that end the material in Center Theatre Group's Discovery Guide and Educator Resources raises questions: questions about imagination, questions about the importance of kindness, questions about how we can work together to make the impossible, possible.

Our goal is to provide you with a variety of entry points into *Rodgers + Hammerstein's Cinderella* so that you can choose what best suits you and your students.

The Educator Resources and Discovery Guide are companion pieces, designed to help you prepare your students to see the play and to follow-up the performance with options for discussion, reflection and creativity.

## Discovery Guide

The Discovery Guide provides students with background information about the play and the subject matter, as well as questions for individual reflection. Written to be student-driven, the Discovery Guide helps prepare your students for the performance.

We have organized the Educator Resources into the following sections:

## About This Play

This section includes a scene-by-scene synopsis of the play to provide you with detailed information about the play as well as information about the artists involved.

## Comprehension

This section includes background information about the setting and subject matter of the play. We have selected the information that most directly connects to or informs what happens in the play.

This section furthers and deepens the background information provided in the Discovery Guide. This section can be shared before the play and/or discussed after the performance.

## Connections and Creativity

This section provides ways to explore connections between the ideas presented in the play, the students' lives, and the world we live in. In addition, it provides opportunities for your students to use theatre to explore and express. Theatre activities are included that examine both specific artistic aspects of the production, as well as delve deeper into the ideas and questions raised by the production. The questions, activities and information in this section can be used both before and after the performance.

We know the hard work and dedication that it takes to bring students to see theatre. These materials are designed to support you in making the most of that experience. We applaud your passion for sharing theatre with your students and thank you for sharing your students with all of us at Center Theatre Group. We look forward to seeing you at *Rodgers + Hammerstein's Cinderella*.



601 West Temple Street  
Los Angeles, CA 90012

# About the play

## *Rodgers + Hammerstein's Cinderella*

### Table Of Contents

Welcome.....	2
About the Play .....	3
Comprehension .....	13
Connections and Creativity .....	15
References .....	34
Credits .....	35

This section includes a scene-by-scene synopsis of the play to provide you with detailed information about the play as well as information about the artists involved.

### Scene-by-Scene

#### ACT ONE

Once upon a time in a kingdom far, far away...

PRINCE TOPHER has just beaten a giant. And yet to the dismay of his kinsmen and advisor SEBASTIAN, he is still unsure of who he is and his place as the new ruler of the kingdom. As they ride back to the castle, Prince Topher and his men sing, **"ME, WHO AM I?"** Topher's knights describe a handsome, cool, slayer of dragons and assorted fairytale monsters, and a perfect prince of a guy, while Topher describes himself as dorky, trying his best, failing often, unsure, and an off key singer.

Prince Topher and Sebastian stop for some water outside a cottage and they meet ELLA. A spark flies between Topher and Ella that is extinguished by Sebastian's rudeness towards the young woman. Topher defends Ella while Sebastian continues to snub her because of her poverty. Throughout this, Ella remains kind. When the local homeless woman MARIE (called Crazy Marie by the villagers) shows up, we see the depths of Ella's kindness as the prince's men try to attack her and Ella jumps to her defense. Sebastian offers Ella money for the water and she refuses. Topher insists that she takes it as a present in admiration for being a true friend to Marie. Prince Topher and his men ride off.

Ella comments on what a nice man he is. Marie tells her that he's no ordinary man but the Prince. Ella is shocked that Topher is a world leader because he seems so good hearted. Ella gives Marie the coin she received from Prince Topher as the local revolutionary JEAN-MICHEL enters. Jean-Michel speaks about the poor people of the kingdom losing their homes and how he has ideas about how to fix this, if he can just talk to the Prince.

While Jean-Michel pontificates, Ella's step-mother MADAME and step-sisters GABRIELLE and CHARLOTTE enter from shopping. Charlotte and Madame sweep into the house, calling after Ella to help them. While Jean-Michel presents Gabrielle with a book that shows how other people live all over the world, Madame reenters and makes Gabrielle give back the book and pulls her away. Jean-Michel is so distraught that he is going to burn the book until Marie suggests that he gives it Ella. Jean-Michel does and he and Marie exit. Ella goes straight to her corner and puts the book with her other prize possession - the coat that belonged to her dead father. Madame comes over and when she learns that Ella has done all her chores, in a fit of meanness she tears the book. Ella is sad but not defeated and she sings, **"MY OWN LITTLE CORNER,"** about being whoever she wants to be.

In his throne room, Prince Topher, Sebastian and advisors discuss the business of the kingdom. Outside, in the town square, Jean-Michel can be heard trying to get in to speak with Topher. When Prince Topher inquires about the shouting, Sebastian tells him to ignore it. Sebastian will take care of everything. Confused and overwhelmed - no one was upset when his parents ran the kingdom - Prince Topher gives his seal and royal authority over to Sebastian. The shouting grows louder so Sebastian decides that what everyone needs is a distraction. A royal wedding. The Prince shall throw a masked ball, all the eligible girls in the kingdom shall be invited, and

## About the Play | Comprehension | Connections & Creativity

Prince Topher shall pick a wife. Prince Topher is shocked, but the song, **“AN ANNOUNCEMENT,”** drowns out his complaints.

In the town square, Jean-Michel is rousing the people to demand change with his song, **“THE TIME IS NOW,”** when the Prince’s men enter singing **“THE PRINCE IS HAVING A BALL.”** The people change their tune and begin to sing the Prince’s song. Jean-Michel persists with his song but is ignored as the Herald hands out invitations. The town folk dance off excited by the ball. Jean-Michel storms off. Marie is left alone and she begins to sing **“FOLDEROL.”**

At Madame’s cottage, Gabrielle, Charlotte and Madame get ready for the ball. Ella rushes around helping them, pinning up their hair, putting on precious Venetian glass jewelry and tightening corsets. Sebastian pays a secret visit letting Madame know what kind of mask the Prince will be wearing. The family is also visited by Jean-Michel who has a bouquet of flowers for Madame and Gabrielle. Madame slams the door in his face. Madame, Gabrielle and Charlotte go to the ball leaving Ella behind.

Outside Madame’s cottage, Jean-Michel and Ella talk. Jean-Michel is angry that the Prince uses his castle to hide from the truth. He despairs that he will never meet the Prince. Jean-Michel exits saying the only thing more absurd than him meeting the Prince is Ella going to the ball and meeting the Prince. Ella sings a reprise of **“MY OWN LITTLE CORNER”** as Marie enters. Ella tells Marie about the ball. The two sing **“IMPOSSIBLE”** and Marie lets Ella in on her secret. She’s a fairy Godmother. Marie transforms Ella’s rags into a gown, a pumpkin into a coach, mice into horses, a fox into a footman, conjures a pair of Venetian glass slippers, and sends her off to the ball.

At the ball, Sebastian pushes Prince Topher into having a good time and finding a wife. Topher dances with Charlotte who doesn’t know who he is and is rude. He dances with Gabrielle who is not interested. Ella enters in a mask and beautiful ball gown. She and Topher spot each other from across the room, but before they have a chance to talk, the party breaks into the game of Ridicule. Ella transforms the game by turning it into a compliment and kindness contest.

Finally Ella and Prince Topher dance. They sing **“TEN MINUTES AGO.”** They dance and talk. Ella tells Topher about the injustices in the kingdom. The clock strikes twelve and Ella runs out leaving Topher on the palace steps.

### ACT TWO

While the Prince gathers his forces to go look for Ella, Charlotte and the other women at the ball sing **“SISTER’S LAMENT,”** crying and complaining because they were not the ones chosen by Prince Topher.

Back at Madame’s cottage, Marie’s spell has broken and a smitten Ella walks around holding a pumpkin singing, **“HE WAS TALL.”** Gabrielle, Madame and Charlotte return from the ball. Ella sings **“DRIVE THROUGH THE MOONLIGHT”** imagining for her step-sisters what the ball was like. Ella sings **“LOVELY NIGHT,”** as her ‘imagining’ describes what it would be like to dance with a prince. Gabrielle figures out from Ella’s ‘imaginings’ that she was at the ball. Gabrielle promises

## About the Play | Comprehension | Connections & Creativity

not to betray Ella's secret because she has a secret love of her own - Jean-Michel. They realize they are both sisters and friends.

Three nights later, in the forest, Prince Topher sings "**LONELINESS OF THE EVENING**" for he has not been able to find the mystery woman he danced with at the ball. At the same time, Ella comes out onto the porch of Madame's cottage and sings the same song.

In the forest, Sebastian interrupts the Prince's singing, telling him to give up the search for the mystery woman. Topher asks Sebastian about the poor people losing their homes. He asks to see the policies that Sebastian has been implementing in his name. Topher is shocked at what is being done. He wants to talk to his mystery woman. Topher announces that he will be holding a banquet and Sebastian is to invite all the eligible women in the kingdom. Sebastian is convinced the mystery woman won't show up, but he will make the announcement.

The night of the banquet, Madame, Charlotte and Gabrielle scramble to get ready while Ella helps them. But Ella and Gabrielle have a plan. Gabrielle will pretend to be sick and stay home. She will let Ella wear her dress while she goes out with Jean-Michel to volunteer at a soup kitchen. The first part of the plan works. Madame and Charlotte leave without Gabrielle. Then Gabrielle and Ella switch dresses. Jean-Michel shows up and he and Gabrielle are about to leave when Madame returns. She boots out Jean-Michel and Gabrielle, and tears Ella's dress to rags, then leaves for the banquet.

Alone, Ella despairs. Marie enters and sings, "**THERE IS MUSIC IN YOU,**" reminding Ella that she can't give up. She has to show the book Jean-Michel gave to her to Prince Topher. Then Marie turns Ella's dress of rags into a ball gown.

At the banquet, Ella and Topher are reunited. Ella then introduces the Prince to Jean-Michel and other common folk that are waiting outside the castle. The Prince and the people get along great. From what he learns from the common folk, Topher decides to implement elections. Then he invites everyone, rich and poor, into the banquet. Topher and Ella sing, "**DO I LOVE YOU BECAUSE YOU'RE BEAUTIFUL?**" They share a kiss as the clock strikes midnight. Ella is off again, but this time she leaves a shoe.

The Prince's man makes an announcement. In one month there will be an election for Prime Minister. The candidates are Sebastian and Jean-Michel. And tomorrow all the women in the kingdom will try on the shoe left by the mystery woman, and whoever it fits, Prince Topher will marry.

The next day, Charlotte – the last woman in line – tries on the shoe and it doesn't fit. Then Ella steps forward and asks if she can try on the shoe. It fits. Ella and Prince Topher are married. Jean-Michel is elected Prime Minister and they all live happily ever after.

### RICHARD RODGERS AND OSCAR HAMMERSTEIN

Richard Rodgers (1902–1979) and Oscar Hammerstein II (1895–1960) were an innovative and successful American musical theatre writing team, usually referred to as Rodgers and

## About the Play | Comprehension | Connections & Creativity

Hammerstein. Richard Rodgers composed the music and Oscar Hammerstein provided the lyrics. They created a string of popular Broadway musicals in the 1940s and 1950s initiating what is considered the “golden age” of musical theatre.

“Rodgers and Hammerstein were top-notch at integrating dialogue and music to tell vivid stories. These stories were capable of not only entertaining with great humor and whimsy, but also challenging notions of racism, classism and sexism.”  
(<http://www.cinderellaonbroadway.com/files/educationguide.pdf>)

Some of their classic works include: *Oklahoma* (1943), *South Pacific* (1949), *The King and I* (1951) and *The Sound of Music* (1959), which all became successful films and have enjoyed many Broadway revivals. During their partnership, Rodgers and Hammerstein created eleven musicals and received 35 Tony Awards, 15 Academy Awards, two Pulitzer Prizes, two Grammy Awards and two Emmy Awards. Their work continues to inspire generations of musical theatre writers and is produced for its relevance and artistic mastery. Rodgers and Hammerstein’s work lives on as one of the most beloved canons in American musical theatre.

### **Rodgers + Hammerstein’s Cinderella**

*Rodgers + Hammerstein’s Cinderella* is the only musical collaboration of Rodgers and Hammerstein that was written specifically for television. Largely based on Charles Perrault’s version of the tale, it premiered on CBS in 1957 and starred Julie Andrews. The first staged version of the musical was performed in London a year later.

*Rodgers + Hammerstein’s Cinderella* was produced for television two more times after its premiere, in 1965 and 1997. The 1997 version of *Rodgers + Hammerstein’s Cinderella* starred Brandy as Cinderella and Whitney Houston as the Fairy Godmother. This production was noted for its diverse casting. The Royal Family was comprised of an African-American mother, a Caucasian father and an Asian-American Prince. This production reflected the diversity of the country and the universality of the story. The casting of pop stars helped open up *Cinderella* to a new audience.

This current revival of *Rodgers + Hammerstein’s Cinderella* has been updated with a new book by five-time Tony Award nominee, Douglas Carter Beane. Beane and the creative team re-imagined the journey of the classic tale and gave the female heroine a more empowered, more active role in the story.

The new production also incorporates additional songs from the Rodgers and Hammerstein catalogue, including “Now Is the Time,” “Me, Who Am I?” and “The Music in You,” as well as the original music from the television version, including, “In My Own Little Corner,” “Impossible/It’s Possible,” “Ten Minutes Ago” and “Do I Love You Because You’re Beautiful?”

## About the Play | Comprehension | Connections & Creativity

### INTERVIEW\*

(\*an excerpted version of this full length interview can be found in the *Rodgers + Hammerstein's Cinderella* Discovery Guide)

#### A Conversation with Costume Designer William Ivey Long and Center Theatre Group Teaching Artist Marcos Nájera

Marcos:

*We all have our own Fairy Godmothers in a way!*

William:

*We do, and the real ones are called teachers.*

Marcos:

William, what is your job?

William Ivey Long:

My job as a costume designer is quite simply to help someone become someone else. Because that is what actors are doing. Actors are becoming someone else. They aren't playing themselves, unless it's a reality television program (laughs). They are playing a character, a scripted character who has an arc of an experience. And that is what a play is. It's a story that has a beginning, middle and end. And through the time it takes to tell the story, my job is both to help them become somebody else and to help them show physically in three dimensions that change.

Marcos:

And how do tangible items like fabric, thread and even fantastic things like sequins—coupled with clothing and costume—transform people onstage?

William:

Part of the storytelling, in *Cinderella* for instance, you can tell she is living the life of a servant in the 16th century, France because of her clothing. It's dirty. There are comments, many comments in the script that "Oh, how do you know she is poor? Well, look at her clothes!" Her whole name, Cinder-Ella, was created by Charles Perrault who wrote the original story to show that she spent her life working in the chimneys, in the cinders, re-starting the fires that heated the house. That charcoal smudge can get on your skin, on your clothes. We deal with the effects of her work. So you see the dirt that we theatrically rub into her clothes. It's paint that we rub into her clothes. Because when you see her you have to really feel that she is downtrodden. And her stepsisters are being treated like princesses.

My job is to who? what? why? when? how? You have to figure out that there is a period, we have sort of a fantasy 16th century period. The 1580s, sort of the court of Catherine de Medici, [an Italian noblewoman who was Queen of France from 1547 until 1559], is where we set it—loosely. And then you can see hierarchically in the home the mother is dressed in fine clothes and the step-sisters are dressed in fine clothes. But then Cinderella is totally dressed in rags. So that's what fabrics can do.

On a more nuanced, sophisticated level, once you've seen the silhouette that is happening, and if it reminds you of Shakespeare's time shall we say, you can see that the mother and the sisters have a fancier silhouette—they are wearing little hoop skirts which are called "Farthingales."

## About the Play | Comprehension | Connections & Creativity

Marcos:

What a wonderful word, 'Farthingale!'

William:

Farthingale! That's a 16th century hoop skirt. It might have something to do with a brass farthing, which is like a penny [1 cent] in English history.

Marcos:

When you say the word 'silhouette,' what do you mean by that?

William:

A silhouette is what you see if you put someone behind a curtain or a sheet and you shine a light on them [from behind], the shadow they cast is their silhouette. It's the outline of their shape. Their actual body and the clothes they're wearing.

You can see from the silhouette and you can hear in the script the stepmother saying that they are "aspiring to a higher social plateau." So there's a sense of aspiration. So I need to show you that this family is aspiring. So, subtly, I have made their shopping dresses—which are the first you see—not out of velvet, but out of corduroy.

Marcos:

Oh wow, that IS subtle!

William:

And it's wide-whale corduroy, so you can actually see it's corduroy. It's poor-man's velvet!

Marcos:

So they are faking it!

William:

They're faking it, with a fabric that ordinary people wear. It's a way to relate to this aspiration. They are not there yet. They're wannabees!

Now, I'm going to give you another irony. Corduroy is a wannabe velvet. But it is called "*corde du roi*" meaning fabric/chords of the king. So, I'm not sure if it's always had an ironic send-up in its name.

Marcos:

What about Cinderella's fabric?

William:

It's called Linsey-woolsey. She is wearing home-spun wool. Home-woven wool. Like Harris Tweed, which began, before it became a fancy men's fabric was woven in home looms in Scotland. It still is. But back in the day it was just worn by simple people. And it was hand-woven from their sheep, and the colors were sheep colors. And people are still doing it up in Scotland, but now it costs a fortune because it's done by hand. But back in the day, simple people wore those things in natural colors.



## About the Play | Comprehension | Connections & Creativity

Marcos:

When you look at the silhouette shapes of all of the characters in this story, it seems – like the less power or money a character has – like Cinderella at the beginning of the show the more real human-shaped the silhouette is and the less fabric layers the costume has. And the more money

or power a character has – the more fabric and bulkier the costume silhouette. Is that part of the design goal?

William:

That's right. Correct. And the imagery of the forest has been really close to all of the clothing because it takes place in a forest. The kingdom is a forest kingdom. So there's a lot of moth and butterfly imagery in ball gowns for instance.

That's right. And in [the character of] Sebastian, who is sort of the evil counselor, the lord protector, I created his coat and based the [costume] on a black crow with the wings tucked in. So his silhouette has sort of a bird of prey, a crow look.

Marcos:

Are there actual black feathers?

Williams:

Yes, they are big black coque feathers, pronounced "coke." They are rooster feathers! Roosters, in French, are coques.

Marcos:

What role do vision boards, images and pictures play in your design process?

William:

Whenever you do an imaginary kingdom, it gives you sort of freedom.

But yet also quite strict responsibilities. In other words, you have to set up the rules and you have to set up the design guidelines. Because remember there is no sky-is-the-limit, is it going to be on Mars? Is it going to be on the farmyard or is it going to be in the forest? The sky is the limit if it can be all of those things, but you need to zoom it down. Or zoom in on what it is you're trying to say. So we are trying to say that it is all in a forest, the flora and fauna, and it is all based on nature, these images. Of course if you think of Cinderella's character she starts as a moth and turns into a butterfly.

Marcos:

Where do you go to get your pictures for inspiration? Are they from magazines or online searches? Where do they come from?

William:

All of the above. And because I am from an older generation, I collect books and I have used every job assignment to buy at least a dozen books! But then we have something called the Internet. And the design process with the director and the set designer and myself is that we use something that the kids all use called 'Dropbox.' Where you can find things online, you save them and you can select them, you know they come out and move over to another side of the screen

## About the Play | Comprehension | Connections & Creativity

and then you can drop them ... I'm not very good at this at all, I've just seen it happen. [My assistants] do it for me! But anyway, we would share imagery and they would send me literally hundreds, several hundred, images of from what they are looking at. This is the set designer and director. And then I would share my imagery and we would put them all into a generally shared 'Dropbox.'

We started about a year and a half to two years ago before we opened doing this design process. I would say a year and a half. And our director took some trips, some vacations and he likes to hike. And he would go on vacations and he would take pictures on his phone of roots. He would be in Wyoming or someplace marching through [nature], and he'd see some tree. It had fallen over and it was looking like a tree monster and he would send the set designer and me that image! And it was very helpful, sending us this image from his phone when he was out hiking. Then also we will put it up next to all the different images. We had boards on the wall. See, I just don't leave it online. I print them out. I have something that I, I don't know if other people do it, but I certainly do it. I go to a hardware store and I buy insulation boards that are 4' x 8'. They are either pink or blue depending on how thick of an insulation you want.

Marcos:  
Like drywall?

William:  
No, styrofoam. Like the thin sort of foam and they make them in pink or blue. And they are very light and I get white acrylic wall paint, you know ceiling paint and I paint them white so they disappear. And then I pin all the pictures on one side. And I can use both sides. And [my design studio] is big so I can get 25 or 26 of these around the room. So I actually make whole boards of these hundreds of 8 x 10 images.

Marcos:  
Why is this an important part of the process?

William:  
It's very important. Another natural term, "osmosis." I think if you are surrounded actually by imagery that your eyes sort of look at day after day and you sort of wander through them with your eyes, it seeps inside. And so you are influenced by them through osmosis.

Marcos:  
So you are surrounded by these fantastic pictures you've found online of roots, plants and forest animals, pictures from the director's hikes out in nature, and according to one video I watched online—you even have pictures of Taylor Swift! What does Taylor Swift have to do with your design process? (Laughs)

William:  
Isn't that hilarious? (laughs) They found it online and sent it to me. In fact, that was a very important first image because the director saw Taylor Swift in a big, pink, poofy ball gown in a forest and there were crystal chandeliers hanging from the boughs. And there were a lot of leaves on the bottom so there she was rustling the leaves. But there she was in a very pink sort of ruched-up ruffles of net, pink tulle, big ball gown. And that was very helpful for us figuring out what our land would look like, what our houses and palaces would look like.

## About the Play | Comprehension | Connections & Creativity

Marcos:

So do you draw inspiration for your design from your daily life?

William:

Oh sure. I am lucky in New York. I take the subway and on Canal Street where I live, all the subways stop. So I've got six subway lines that are within a block or two blocks from me. It's very luxurious. So I go everywhere on the subways. And they are the best design resource. Because you are thinking about your projects and you're dreaming and you're standing there holding onto something, and your eyes start wandering and you are looking at everybody and it is just endlessly fascinating and I love it. I often miss my stop because I'm so fascinated by looking at people and what they're wearing and who are they and what's their story? I do it all the time. I'm just fascinated. You cannot be disinterested on the subway because the craziest mash-up of people are just sort of thrown together by happenstance and they change partners—it's like musical chairs. They get on, they get off. It's like a metaphor for life, but it's really true. If you are aware of design and you're aware of people, there it is right in front of you.

Marcos:

And now the design question everyone asks you. How do you create those magical costume transformations with the Fairy Godmother and when Cinderella goes from a rag dress to a spectacular ball gown in just a few seconds onstage?

William:

(Laughing) And my official and personal answer is that it is magic! (Laughing) I don't give you any help on that. But I do say the following. I wanted the magic to be created by the actors themselves. So all of these transformations are done by the person wearing the garment. And I think it's really important that it's not done with smoke and mirrors and that the lights don't turn off. It's all done right in front of you. Because that is the story: magic is all around you.

I even tell the actors when they are coming in and we are going to rehearse how this goes and we are going to do it 20 times. I tell them "If it doesn't completely work the first time onstage don't freak out. Just finish the transformation under your control and the audience will be quite intrigued if they have seen a hint of how it's done."

Marcos:

I have been a firm believer in magic since I was a kid so I am with you! I noticed that the prince has a crown that goes all around his head, but the Fairy Godmother and Cinderella don't. Their crowns look more flat. Why is that?

William:

Yes, the prince is a real prince. And he is sort of born with his crown. His crown doesn't really leave his head, except at the first of the balls when he is wearing a mask and he doesn't want people to know he's a prince. But every other time you see him in the full crown, all the way around. So we use the crown carefully so when he doesn't have it, it's because he is trying to pretend and he's trying to fit in so he can judge the different choices for a wife, you see, when he's dancing with them. And then the Fairy Godmother and Cinderella, the main reason I chose tiaras—and they are slightly curved, they aren't just flat, they are really half-tiaras. The reason is they are underneath—I will tell you this, they are flat on their heads. Like Cinderella is wearing her kerchief, you know, because she is keeping her hair from getting too sooty and the Fairy

## About the Play | Comprehension | Connections & Creativity

Godmother is wearing her hooded cape in the forest. So when they transform the hooded cape falls away and disappears and the kerchief falls away and disappears. And literally out pops the tiara and it changes her silhouette.

Marcos:

Oh! So the tiaras are like pop-up books! That is so cool.

William:

Yup, see? Because I wanted to change the silhouette of the smooth hair because you have just seen her in a scarf. But think about it, you've just seen her wearing a scarf, you see the shape of the head. There are no bumps in it. And then, when it falls away and disappears, whoops, look! There's the tiara! And if there were a crown, you would see it under the scarf. But I want it to be like a pop-up book. It would give away the surprise.

And it's very, very low-tech. All of the magic is low-tech. Because I created it with my brilliant, brilliant costume shop. Everything is a group effort. Of course you know that. And I have several shops I work with all the time for like 30 years. And there are two. One shop worked with me to create the Fairy Godmother transformation and then another one worked with me to create all of Cinderella's. And so it is a group effort.

I drew diagrams and pictures. I sleep with a yellow legal pad next to my bed. And a lot of times I wake up with a thought and then draw it and go back to sleep. I think a lot of people do that. Most people do that actually. It's just a black pencil because then I don't have to find the cap. It's just pencil. Just draw and then go back to sleep. And so I would collect these thoughts and pencil sketches and then take them to the shop.

And then a lot of times I would make on mannequins, little quarter-inch scale fashion dolls. They are little dress dummies. And I work out a lot of transformations on these *maquettes*. Again, a French word, *maquette*. Which became "mock-up!" It's a little version. I call them 'my dolls.' It's easier.

So what do we get from all this? You make your own magic. I know it sounds dopey, but I believe it!

# Comprehension

This section includes background information about the setting and subject matter of the play. We have selected the information that most directly connects to or informs what happens in the play. This section furthers and deepens the background information provided in the Discovery Guide. This section can be shared before the play and/or discussed after the performance.

## About the Play | Comprehension | Connections & Creativity

### AROUND THE WORLD

***“The tale of Cinderella has inspired countless picture books, musicals, novels and dreams.”***

**-Heidi Anne Heiner, Cinderella Tales from Around the World**

The story of Cinderella - a good hearted young woman who overcomes hard times with the help of magical friends and special clothes is an old and popular story. Cultures all over the world have their own version of it.

The oldest known Cinderella story is from China (618-907 AD). Its heroine Yeh-Shen is a good hearted girl with a beloved fish. Her mean stepmother will not let Yeh-Shen go to the local party where the young people of her land meet their wives and husbands. And to be extra mean she cooks Yeh-Shen's fish. The sad girl gathers her fishes' bones. She talks to them and they give her a beautiful dress and gold slippers so that she can go to the party. Yeh-Shen loses a slipper trying to escape from her stepmother who sees her at the party. The prince finds it and matches it to Yeh-Shen's foot and they live happily ever after.

The Egyptian Cinderella – Rhodopis - was based on the true story of a Greek slave girl, name Rhodopis who married the Pharaoh (king) of Egypt. In the Egyptian version, the magical animal is an eagle who helps the Pharaoh find Rhodopis. Instead of a cruel step family, Rhodopis is enslaved and owned by cruel masters. Yet like Yeh-Shen, she has slippers of gold, is kind-hearted and hard working.

In Soot-Face Girl, the Native American Ojibwa Cinderella, the heroine's stepsisters were so mean that they burned her face and chopped off her hair. Soot-Face only wore rags, yet she is hard-working, kind and virtuous. The Prince in this version is an invisible warrior who drives a sled with a rainbow and has a bow made from the Milky Way.

Estrella de Oro (The Little Gold Star) is from the American southwest. This story also contains magic birds and mean stepsisters. But instead of a special slipper, it is a beautiful gold star on her forehead that helps the Prince find the heroine.

The version of Cinderella that you are going to see at Center Theatre Group's Ahmanson Theatre - is based on the French story written by Charles Perrault in 1697. The Disney animated movie is also based on the Perrault story. All three of these Cinderella stories share elements found in the versions from around the world: a mean step-family, special shoes, magical helpers, a big party and a kind- hearted young woman.

Why do you think that people all over the world have a Cinderella story?  
Why do you think this story keeps getting told over and over again?

# Connections and Creativity

This section provides ways to explore connections between the ideas presented in the play, the students' lives, and the world we live in. In addition, it provides opportunities for your students to use theatre to explore and express. Theatre activities are included that examine both specific artistic aspects of the production, as well as delve deeper into the ideas and questions raised by the production. The questions, activities and information in this section can be used both before and after the performance.

## About the Play | Comprehension | Connections & Creativity

### CULTURAL MAPPING

#### Age Group

Elementary, middle, high school and/or college

#### Length

20-40 minutes depending on the number of categories explored

#### Objectives

- Students will gain knowledge of similarities and differences among their classmates.
- Students will be introduced to *Rodgers + Hammerstein's Cinderella* and begin to reflect on the play and any personal connections to the story.

#### Materials needed

Quotes from the play on the walls

*"Don't wait for everything to be perfect, just go!"*

*"Now, what else would you dream of?"*

*"And now I feel we can really change the world. You and I."*

*"It's just kindness."*

*"Impossible things are happ'ning every day."*

*"All of this magic is very powerful, but it will end at midnight tonight."*

#### Activity

- 1 Ask the students to move the desks to the side and stand in a circle.
- 2 Describe the room as a map of the world. Identify Los Angeles in the space. Have students who were born in Los Angeles gather in that place. Have the other students group themselves according to their birthplace (north, east, south or west of Los Angeles). Each group must determine two additional things that they have in common. Report back to the whole class. (Example: The members of the "north" group all like pizza and are the oldest in their families.)
- 3 Repeat activity using other divisions:  
Oldest, middle, youngest, only child.  
Speak one language, two languages etc.  
Most inspired by music, image, movement, language.
- 4 Quotes. Ask each student to stand by the quote that most intrigues them. Discuss in the group why they chose that quote. What intrigues them about it? Tell them to listen and see who says - or sings - this quote in the musical.



## About the Play | Comprehension | Connections & Creativity

### CINDERELLA'S PUMPKIN IS AN AWESOME PUMPKIN\*

**Age Group**

Elementary

**Length**

20-30 minutes depending on class size

**Summary**

This is an alphabetical word game.

**Objectives**

- Students will use adjectives in alphabetical order.
- Students will work together to establish a rhythm.

**Activity**

- 1 Everyone gets in a circle and claps hands to the beat.
- 2 Start with A.

Example:

"Cinderella's pumpkin is an Awesome Pumpkin," "Cinderella's pumpkin is a Big Pumpkin," "Cinderella's pumpkin is a Calm Pumpkin," etc.

Tell the class that if someone gets stuck, to help them out. See if as a group, you can make it all the way from A-Z.

**Variations:**

See how many A words the class can come up with before moving on to B. Again, encourage the class to help one another out.

Example:

"Cinderella's pumpkin is an Awesome Pumpkin," "Cinderella's pumpkin is an Amazing Pumpkin," "Cinderella's pumpkin is an Awful Pumpkin," etc.

\*This activity is a variation of the theatre rhythm game, "The Minister's Cat."

## About the Play | Comprehension | Connections & Creativity

### PROP TRANSFORMATION: THIS IS NOT A STICK

#### Age Group

Elementary, middle, high school and/or college

#### Length

20-30 minutes depending on class size

#### Objectives

- Students will practice using a physical object in a way other than its usual function.
- Students will reflect on the use of transformation in *Rodgers + Hammerstein's Cinderella*

#### Materials needed

A broom handle or long ruler

A frisbee

A water bottle

A book

Other ordinary classroom objects

#### Activity

- 1 Have the class stand in a circle. Present an ordinary object to the group, saying “this is not a [stick]” and then using the object in a new way to demonstrate what else it could be. As the object is passed around the circle ask each student to show, rather than tell, the group what they are imagining.

For example, a ruler could become a sword, an oar, a baseball bat, a paintbrush. A frisbee could become a steering wheel, a mirror, a beret.

Stress that there is no wrong answer, and that if they get stuck, the group will make suggestions to help. Do several rounds using different objects.

- 2 Discuss. Share that in the musical *Rodgers + Hammerstein's Cinderella*, transformation is an important part of the story. Ask the class, based on their knowledge of Cinderella, what do they think might change or transform in the story. (Ex. Pumpkin not a coach, rags into a ball gown.) Tell them to watch for how the artists make these things transform right in front of the audience.

## **COSTUME TRANSFORMATION: PROJECT RUNWAY**

### **Age Group**

Elementary, middle, high school and/or college

### **Length**

30- 45 minutes depending on class size

### **Objectives**

- Students will practice using a physical object in a way other than its usual function.
- Students will use their imaginations to create a costume from material and found objects.
- Students will reflect on the use of transformation in *Rodgers + Hammerstein's Cinderella*.

### **Materials Needed**

Fabric

Rope and ribbon

Rubber bands, binder clips, tape

Other ordinary classroom objects

### **Activity**

- 1 Have a pile of material and other craft supplies spread around the room. Tell the class that they have been invited to a party and that they have to create a costume to wear, using only objects in the room. Stress that they can make whatever type of costume they want – ball gowns and armor like in *Rodgers + Hammerstein's Cinderella*, or more modern costumes.

Stress that there is no wrong answer, and that if they get stuck, they can ask you or other students for help. Give them 20 minutes to create and then ask for volunteers to share their costumes with the group.

If the whole class seems willing, you can do a procession to music and have each student share his or her costume with the class.

- 2 Discuss that in the musical *Rodgers + Hammerstein's Cinderella*, transformation is an important part of the story. Ask the class, based on their knowledge of *Cinderella*, what do they think might change or transform in the story. (Ex. Pumpkin not a coach, rags into a ball gown.) Tell them to watch for how the artists make these things transform right in front of the audience.

## About the Play | Comprehension | Connections & Creativity

### FROZEN PICTURE - ARTIST/SCULPTOR

#### Age Group

Elementary, middle, high school and/or college

#### Length

30 - 45 minutes

#### Objectives

- Students will practice using their bodies to communicate an idea or theme.
- Students will reflect on the varied interpretations of the theme.
- Students will reflect on the ideas explored in *Rodgers + Hammerstein's Cinderella* through a physical exploration of its themes.

#### Activity

- 1 Divide students into pairs. Student A is the artist. Student B is the sculpture. Have student A create a statue out of B on the theme of the "future." Examples: Flying cars, going to Disneyland, graduating from college. Have each student title his or her statue and present to the class.
- 2 Repeat exercise with B as the artist and A as the sculpture.
- 3 Repeat with any of the following show-specific ideas: Fairy Tales, Magic, Possible/Impossible, Family, Ridicule, and Kindness. Have each student sculpt an image that represents one of these themes.
- 4 Discuss what these mean to your students and what these ideas meant in *Rodgers + Hammerstein's Cinderella*. Are they similar or very different?

## About the Play | Comprehension | Connections & Creativity

### FROZEN STORIES - BEGINNING, MIDDLE, END

#### Age Group

Elementary, middle, high school and/or college

#### Length

30-50 minutes depending on class size

#### Objectives

- Students will practice using their bodies and imaginations to communicate a story.
- Students will work together cooperatively to tell the story of *Cinderella* in three frozen pictures.
- Students will reflect on the difference between showing and telling.
- Students will compare the major plot points of their *Cinderella* story with *Rodgers + Hammerstein's Cinderella*.

#### Activity

- 1 Discuss with your class the fairy tale *Cinderella*. Ask students to share the basic plot line. Talk about the characters, where it takes place, what happens etc.
- 2 Tell them they are going to create their own versions of this story using their bodies to create three frozen pictures or tableaux. A beginning picture, a middle picture, an end picture.
- 3 Discuss what makes a strong picture. What shape is your body making? How is each person using his or her whole body to communicate the story and the feelings?
- 4 Divide the class into groups of four to five. Tell each group, that they must decide what they think are the beginning, middle and end plot points of *Cinderella* and create three frozen pictures – a beginning picture, a middle picture and an ending picture. Tell them that everyone must be in each picture, but that not everyone needs to be a person. Students can use their bodies to create a doorway or the forest or any other part of the story.
- 5 Have the groups create their three tableaux and practice transitioning from picture to picture. Once the entire class is ready, have each group share the tableaux in sequence to tell the story. Discuss what plot points each group shared. Were there some plot points that were unique to each group?
- 6 Back in their smaller groups, ask them to add found objects (from the class room) to their tableaux. The students should transform the objects to help tell the story as they did in the activity “This is not a stick.” Share.
- 7 If time permits, do a third round, having the students add sound/dialogue to their tableaux. Share.
- 8 Discuss. What was it like to communicate without words? Did adding in words make it easier or harder to tell your story?  
As you watch *Rodgers + Hammerstein's Cinderella*, notice how the actors use physicality and body language to communicate the story. What do you know about how the characters are feeling without any words?

## About the Play | Comprehension | Connections & Creativity

### **Variations**

As each group shares their frozen pictures, ask the class what they think is happening in the image. What do they see that makes them think this? Ask the class to title the image they are seeing.

Tap a frozen character on the shoulder and ask him or her what he or she is thinking or feeling. Or ask the students who are observing, what they imagine the characters in the picture are thinking or feeling. What do they see that makes them say that?

Rather than each group telling the story in three frozen pictures, you can brainstorm with the class, the eight or ten most important plot points of *Cinderella* or any other story you are working on in your classroom.

### **Plot Points**

Write each plot point on a slip of paper and divide the class into groups. Have each group pick a plot point and create a frozen picture that communicates that plot point. Once the whole class is ready, share the plot points chronologically to tell the story.

## About the Play | Comprehension | Connections & Creativity

### STORYTELLING

#### Age Group

Elementary, middle, high school and/or college

#### Length

15- 45 minutes depending on class size and how many variations you want to try

#### Summary

The following activities are all based on telling a story together as a group.

#### Objectives

- Students will practice listening and contributing to the group.
- Students will create a story collaboratively.

#### Add a Word Storytelling

- 1 Have the class stand in a circle.
- 2 Explain that the class is going to create a group story, one word at a time. Start with "Once upon a time" and then have the students listen and add in their words when it is their turn.
- 3 Share that the story may be goofy and that this is fine! Let them know that the important part is listening to one another and keeping the story moving forward.
- 4 Let the story go around the circle until it reaches a natural ending place.

#### One-sentence Storytelling

- 1 Once the group is comfortable with creating a one-word story, have them create a new story by adding a sentence at a time. The person telling the story can stop at any time, so students need to really listen and be ready to continue the story.
- 2 Remind the class to add on to the story being created rather than take the story in a completely different direction. Again let the story come to a natural stopping place.
- 3 You can also do a written version of this activity. Write an opening sentence on a legal pad. Pass the paper around the room, asking each student to read what is already written and then add on to the story. Once the story is completed, read to the class.

#### Fortunately/Unfortunately

##### Materials

A koosh ball or a beanbag

- 1 Begin a story starting with the word "Fortunately."
- 2 Next, throw the ball to the person who must continue the story using the word "Unfortunately." The person telling the story can stop and throw to anyone in the circle, so the other students need to listen and be ready to continue the story, alternating the words Fortunately/Unfortunately.

## About the Play | Comprehension | Connections & Creativity

Example:

Fortunately, Cinderella got an invitation to the ball.

Unfortunately, she had nothing to wear.

Fortunately, she had a fairy godmother.

Unfortunately, the magic only lasted until midnight.

Etc.

After the students see *Rodgers + Hammerstein's Cinderella*, have them discuss what was fortunate and what was unfortunate for the characters in the musical. Since it ends “happily ever after,” how did the characters transform their unfortunate events into fortunate ones?

### Conducted Storytelling

- 1 Have five to eight students stand in a row. The instructor is the conductor for the first round.
- 2 Explain that whoever you're pointing to will tell the story until you point at someone else, who will continue the story exactly where it broke off (even in the middle of a word)!
- 3 Begin by asking the rest of the class for the title of a story that has never been told. As you point your finger at students, you can start to speed up. End the story on a high point by calling out “the end!”
- 4 Repeat several times, using a student conductor.
- 5 Discuss. What was it like to tell a story collectively? Was it harder or easier than creating a story on your own? As you watch *Rodgers + Hammerstein's Cinderella* notice how the ensemble works together to tell the story.



## About the Play | Comprehension | Connections & Creativity

### KINDNESS

#### Age Group

Elementary, middle, high school and/or college

#### Length

1-2 hours

#### Objective

- Students will explore the power of kindness and appreciation in their own lives and in *Rodgers + Hammerstein's Cinderella*.

#### Materials needed

*Rodgers + Hammerstein's Cinderella* Discovery Guide

#### Activity

- 1 Read the following section in the Discovery Guide, entitled Kindness with your class. Discuss.

"Throughout *Rodgers + Hammerstein's Cinderella* people are mean. Especially Ella's stepmother Madame and Prince Topher's advisor Sebastian. Meanness is such a part of life in the kingdom, people think it is cool. They have even turned meanness into a game call Ridicule. Ridicule means to tease and mock cruelly.

Even though everyone is doing it and people treat her badly, Ella is kind. When her stepmother mocks her dream to go to the ball, Ella is kind. When Sebastian is rude to her, Ella is kind. When people make fun of Crazy Marie, Ella sticks up for her. Ella uses the power of kindness to make her community better. At the ball she changes the game of Ridicule and shows the kingdom that it is always cooler to be kind."

- 2 Ask your students to think of one thing they really like about each person in the class.
- 3 Have each student decorate a paper lunch bag with his or her name on it. Everyone writes down a kind thought about each classmate and puts the thought in their bags. Everyone takes home a bag of kindness and appreciation.
- 4 Discuss the idea of Kindness in the musical and in their own lives.  
Why do you think people think being mean is cool?  
Who is the kindest person you know?  
Why do think kindness is powerful?

## About the Play | Comprehension | Connections & Creativity

### MAGIC STORY PUMPKIN CARVING

#### Age Group

Elementary, middle, high school and/or college

#### Length

45 minutes

#### Objectives

- Student will learn about Fairy Tales
- Students will learn about incorporating visual design to text

#### Materials needed (if applicable)

Construction Paper (various colors) and scissors

Pen & Paper/Notebooks

#### Activity

- 1 Tell the story about Fluffy Puppy below while class listens. This models the process for students.
- 2 Cut out different parts of the pumpkin face from the paper during the story as indicated.
- 3 At the end of the story, open up the folded construction paper to reveal the magic pumpkin.
- 4 Students write and create their own fairy tales about a magic pumpkin based on the Discovery Guide which describes elements of a fairy tale.
- 5 Ask a few student volunteers tell and share their magic pumpkin carving stories with the class.

[Story option or teacher can write their own]:

#### FLUFFY PUPPY

Once upon a time, there was a fluffy puppy who lived on a pumpkin farm. Halloween was coming. And he noticed it was getting chilly outside even when he was running around and playing in the fields. So fluffy puppy decided to find a house. (Fold the paper in half to form a short rectangle that could look like a house).

Fluffy Puppy loved running through the pumpkin fields. One day, he saw a huge pumpkin laying on its side. He wondered if he could fit all his snacks and toys inside. It seemed big enough to sleep in and warm too. Perfect he thought—he knew just what to do. (Cut out a half a pumpkin shape, including the stem. Hold it up with the folded side down for students to see. Point out the stem on the side.)

Fluffy Puppy was excited to get inside his new house and have snack, because he was hungry. So he decided to nibble a hole inside the pumpkin to get warm. (Cut a small hole out in the middle of the fold – this forms the pumpkin nose).

## About the Play | Comprehension | Connections & Creativity

Once Fluffy Puppy got inside, he realized his bigger friends like Baxter, the St. Bernard and Lulu, the large Labrador would never be able to visit him. Unless! He made a bigger doggie door. So Fluffy Puppy chewed a larger door for plumper, taller friends. (Cut another hole out on the side of the 1st hole that is furthest away from the stem. Start cutting at the fold, but out a door shape and then lift up to show students).

Fluffy puppy was so excited. He had a door for him and a bigger door for his bigger friends. He loved how warm and yummy it was inside his new pumpkin house. But “wow!” he thought, “It’s so dark in here!” A window would make it all perfect. Fluffy Puppy had two talents—he was good at jumping and good at eating. So he combined his two talents and jumped, jumped, jumped. Each time, he chomped, chomped, chomped. And soon enough, Fluffy Puppy nibbled out a perfect window to let light into his new pumpkin home. (This window hole should be cut on the side that is closest to the stem. Do not cut on the fold—cut it a few inches about the fold and between the nose hole and the steam).

Fluffy Puppy was so proud of the pumpkin house he carved. (Show the house to students).

So he decided it was time to invite Baxter, the St. Bernard, Lulu, the giant Labrador, and all of his other friends over for a big party. But so many friends came that the pumpkin got stuffed and stuffed and stuffed. Soon it stretched and as if by magic, it got bigger and bigger and stretched and stretched. (Open your pumpkin house up while reading the above so students can see the giant jack-o-lantern you have cut out).

Fluffy Puppy and his friends all shouted hooray!

### **Variations**

Students write and create their own fairy tales about a magic pumpkin based on the Discovery Guide which describes elements of a fairy tale. Ask students to fill out the Discovery Guide fairy tale chart first, and use these elements in their own story. They can even pick out different colors of paper for different colored, more fantasy-like/enchanted pumpkins.

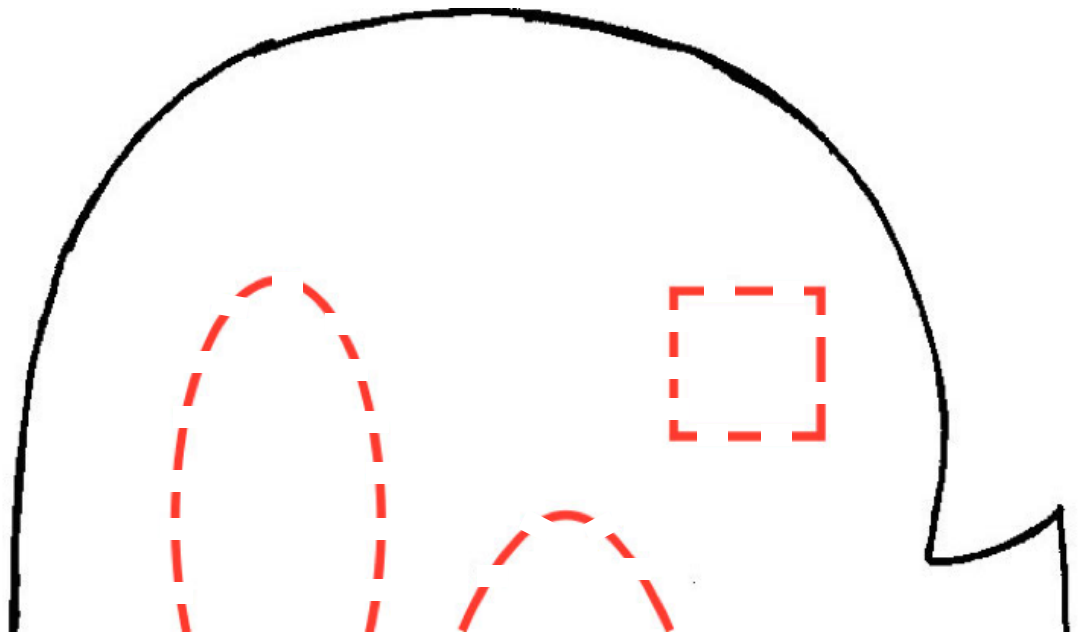
### **Tips**

You can play fun music lightly in the background to add to the storytelling.

## About the Play | Comprehension | Connections & Creativity

### Examples

Fold construction paper in half like below. Cut along black line for house. Cut dotted lines for face shapes of eyes, nose and mouth.



### Vocabulary

Fairy Tale  
Visual elements  
Storytelling  
Magic

### Reflection questions/prompts

Why are fairy tales fun to hear?  
What other shapes could we create other than a pumpkin for this activity?

## About the Play | Comprehension | Connections & Creativity

### JUST GO!

#### Age Group

Elementary, middle, high school and/or college

#### Length

50 minutes – 1 hour

#### Summary

This activity supports each student to identify a personal dream and to identify a dream that could benefit all young people. This is inspired by the theme in *Rodgers + Hammerstein's Cinderella*, that when one person's life gets better, everyone's life gets better.

Then, in small group work, the students have the opportunity to utilize tableaux/frozen pictures, to start to express and bring these dreams into physical form.

#### Objectives

- Warm up and awaken the imagination of the students so they can identify a dream for themselves.
- Build a sense of kindness, generosity, and collaboration, in small groups, students identify and express dreams of their own and express additional ones that could benefit all young people.

#### Materials needed (if applicable)

Large Post-It sheets of paper (One per group)

Larger felt pens or sharpies to write down their dreams

#### Activity

- 1 Bring the entire group together to stretch, breathe and move about the space as a warm up for this activity.
- 2 A good non-linguistic ensemble builder to start is a round of tossing the ball so each student catches the ball from and throws the ball to someone, establishing a repeatable order. Once the order is established, time it. Then eventually challenge the group to see if they can toss a complete round faster. Playing with stepping back to widen the circle while maintaining their time record is another good way to challenge the students' sense of ensemble and group focus.
- 3 Popcorn next, which is offering the opportunity to have students "just go!" and voice an answer or idea out into the circle around a subject. There doesn't need to be an order, just like popcorn popping.

For example, as a warm up, find out what students know about Cinderella, by asking the questions: Who is Cinderella and what about her? Then, change the questions to: Like Cinderella, do you have sisters, brothers, or step sisters, or step brothers? If so, how many?

- 4 Even though her circumstances weren't perfect, Cinderella took the risk to dream

## About the Play | Comprehension | Connections & Creativity

big. With her townswoman/godmother's help, she attended the ball to meet the Prince. In the spirit of Cinderella dreaming big, guide the students to popcorn on the question: What is your biggest dream or something you are really hoping to accomplish?

- 5 Cinderella passionately worked to create a world that was full of kindness and charity—how the world should be—and that is a world that is better for everyone. Guide the students to popcorn on the question: How should the world be if it is to be better for everyone?
- 6 Then guide the students to popcorn on the question: What is something you think all kids could benefit from—something kids can generously create for other kids?
- 7 Now split into small groups of three or four. Each group should have a scribe who writes down the dream of each member of the group. Then, the scribe should write down what the group decides could be the dream of something that all kids could benefit from—something kids can generously create for other kids.
- 8 Each small group creates tableaux/frozen pictures that express the dream of each individual. The student whose dream it is acts as the director. The director realizes his or her vision by sharing and gathering the ideas of the group and then guides each student to his or her position, gesture, and expression. The director can include her/himself in the frozen picture.
- 9 Together the small groups each create a tableau that expresses their dream of something that all kids could benefit from.
- 10 Each group presents their individual dream tableaux and then their dream tableau that expresses something that all kids could benefit from.
- 11 If time allows, teachers can lead a discussion around the tableaux. Ask these questions:  
In this tableau, what are you seeing?  
What is the dream?  
Can you tell what the tableau is expressing to us?
- 12 Once all the groups have shared their tableaux, they come back to form one large circle again, as in the beginning.

Offer the opportunity for the students to talk about their dream and what it was like to imagine it (Popcorn), name it (scribe), speak it (while directing), and share it with the group (bring it into being).

### Variations

If you see the students often, you can break the activity up into different class sections, for example:

- 1 Warm up, circle popcorn questions, and move into small groups to share and scribe.
- 2 Regroup in the next session to create the tableaux and share them with discussion throughout.
- 3 Of course, other questions and ideas might arise from processing the objectives and purpose of the activity.

## About the Play | Comprehension | Connections & Creativity

### Tips

Use the popcorning in the larger circle and “Just go!” Get the ideas going so that when students get in their small groups they have a direction and focus. They tend not to be stuck when the ideas are already popping.

### Quotes

*“Don’t wait for everything to be perfect, just go!”*

*“Now, what else would you dream of?”*

*“It’s possible!”*

Marie, *Rodgers + Hammerstein’s Cinderella*

### Vocabulary

What does **Charity** mean?

### Reflection questions/prompts

Is there something that looks and feels impossible? Can you imagine a first step? What is the next step? And the next? Does it seem possible now?

What does charity and kindness mean to you? What does it mean to be charitable? Give examples.

## WRITE YOUR OWN FAIRY TALE

### Age Group

Elementary, middle

### Length

45 minutes - 2 hours

### Objectives

- Students will become familiar with the elements of a fairy tale.
- Students will look at how these elements appear in *Rodgers + Hammerstein's Cinderella*.
- Students will create their own original fairy tales using the elements chart below.

### Materials needed

Elements chart in Discovery Guide

### Activity

- 1 Start off by asking students to share their favorite fairy tales. Record the list on a piece of chart paper. Then ask the class: 'What makes a fairy tale a fairy tale?' List the elements on the board.
- 2 Read through the parts of a fairy tale chart listed below and in their Discovery Guide.
- 3 Discuss the parts of a fairy tale they remember from either reading or seeing *Cinderella*. If they have already seen the play, ask them what new elements the musical version contained.
- 4 Tell them they are going to create their own fairy tale using the chart in their Discovery guide.
- 5 Give them time to fill out the chart and then share their work.
- 6 Have each student take the elements in their chart and write their own fairy tale. Share Option - have them create illustrations for their story.
- 7 Choose several of the stories and use these stories to do the beginning, middle, end activity listed above.



<b>PARTS OF A FAIRY TALE</b>	<b>RODGERS + HAMMERSTEIN'S CINDERELLA</b>	<b>CREATE YOUR OWN</b>
Once Upon a Time	Once Upon a Time	
Set in place Far, Far Away	In a Kingdom Far, Far Away	
A heroine or hero who is treated badly	Cinderella	
A villain or wicked character (s)	Madame, Sebastian, Charlotte	
Royalty - A princess, a prince, a king, a queen	Prince Topher	
<b>Magic or Enchantment</b>  <b>Spells that happen more than once - usually they happen three times</b>  <b>Special garments, objects transforming, magic words or phrases</b>	Fol De Rol and Fiddledy Dee  The Magic ends at Midnight  Glass Slippers	
A helper - Sometimes they can be magic	Fairy Godmother Jean-Michel Gabriella	
Talking animals	None	
Fantastical creatures Trolls, Dragons, Fairies, Elves	Dragons and Giants mentioned	
Problems or Injustice that needs to be solved	Poverty in the kingdom People being cruel, unkind	
A Moral or lesson is learned at the end of the story	Kindness always wins. Don't wait until things are perfect, just do it. Speak up for others	
Love	Cinderella and the Prince Gabriella and Jean-Michel	
Happily Ever After	Happily Ever After	

# References

## **HISTORY OF CINDERELLA**

<http://www.surlalunefairytales.com/cinderella/history.html>

<http://thehistorychicks.com/?p=387>

## **CINDERELLAS AROUND THE WORLD**

<http://www.pitt.edu/~dash/type0510a.html>

<https://ia801407.us.archive.org/28/items/cinderellathreehoocoxmuoft/cinderellathreehoocoxmuoft.pdf>

Rhodopis

<http://www.surlalunefairytales.com/cinderella/stories/rhodopis.html>

Zuni Cinderella

<http://www.pitt.edu/~dash/type0510a.html#turkeyherd>

Chippewa/Ojibwa

[http://www.bigorrin.org/chippewa\\_kids.htm](http://www.bigorrin.org/chippewa_kids.htm)

Multi-cultural Cinderella

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

## **PARTS OF A FAIRY TALE**

<http://www.dundeecs.org/elementary.cfm?subpage=519604>

[www.lamar.k12.mo.us/eastwestlmc/powerpoint/k-2fairytales.ppt](http://www.lamar.k12.mo.us/eastwestlmc/powerpoint/k-2fairytales.ppt)

<http://www.surfturk.com/mythology/fairytaleelements.html>

[http://www.readwritethink.org/files/resources/lesson\\_images/lesson1/RWta51-4.pdf](http://www.readwritethink.org/files/resources/lesson_images/lesson1/RWta51-4.pdf)

<http://www.bbc.com/culture/story/20140930-where-do-fairy-tales-come-from>

## **POSSIBLE/IMPOSSIBLE**

<http://copiosis.com/impossible/>

<http://www.funtrivia.com/en/subtopics/Nothing-is-Impossible-329751.html>

<http://www.flyingmachines.org/davi.html>

<http://www.Space.com>

<http://www.rinkworks.com/said/predictions.shtml>

## **IMAGES OF CINDERELLA**

<http://d.lib.rochester.edu/cinderella/artists>

## **RODGERS AND HAMMERSTEIN**

[http://en.wikipedia.org/wiki/Rodgers\\_and\\_Hammerstein#](http://en.wikipedia.org/wiki/Rodgers_and_Hammerstein#)

<http://www.cinderellaonbroadway.com/>

<http://www.playbill.com/news/article/broadway-revival-of-rodgers-and-hammersteins-cinderella-will-play-chicago-213588>

# Credits

## Center Theatre Group Education and Community Partnerships

**Michael Ritchie**  
Artistic Director

**Stephen D. Rountree**  
Managing Director

**Douglas C. Baker**  
Producing Director

**Leslie K. Johnson**  
Director of Education and  
Community Partnerships

**Katie Mackenzie**  
Director of Department Operations

**Traci Cho Kwon**  
Director of Arts Education Initiatives

**Jesus Reyes**  
Program Manager,  
Community Partnerships

**Camille Schenkan**  
Program Manager,  
Next Generation Initiatives

**Katrina Frye**  
Program Associate

**Melissa Hernandez**  
Program Associate

**Rosemary Marston-Higdon**  
Program Associate

**Kelly Muchnick**  
Communications Coordinator

**Shannon Winston**  
Department Coordinator

**Khanisha Foster**  
Resident Teaching Artist

**Debra Piver**  
Resident Teaching Artist

Center Theatre Group's mission is to serve the diverse audiences of Los Angeles by producing and presenting theatre of the highest caliber, by nurturing new artists, by attracting new audiences, and by developing youth outreach and education programs. This mission is based on the belief that the art of theatre is a cultural force with the capacity to transform the lives of individuals and society at large.

### Education and Community Partnerships

Theatre is an enduring and powerful tool for communicating ideas, stories, emotions and beliefs that fuel the intellect, imagination and creative spirit. Center Theatre Group believes that stimulating awareness, creativity, dialogue and an inquisitive mind is integral to the growth and well-being of the individual and the community; and that nurturing a life-long appreciation of the arts leads inextricably to an engaged and enlightened society.

**Center Theatre Group's education and community partnership programs advance the organization's mission in three key ways:**

**Audiences:** Inspiring current and future audiences to discover theatre and its connection to their lives;

**Artists:** Investing in the training, support and development of emerging young artists and young arts professionals who are the future of our field; and

**Arts Education Leadership:** Contributing to the community-wide efforts to improve the quality and scope of arts education in Los Angeles.

### SPECIAL THANKS

Education and Community Partnerships receives generous support from Renee & Meyer Luskin, Deena & Edward Nahmias, Eva & Marc Stern, the Artists & Educators Forum and Center Theatre Group's Corporate Circle.



Additional support for Education and Community Partnerships is provided by The Sheri and Les Biller Family Foundation, the Employees Community Fund of Boeing California, The Louis L. Borick Foundation, The Sascha Brastoff Foundation, The Eli and Edythe L. Broad Foundation, Brookside Fund, the Brotman Foundation of California, Diana Buckhantz & Vladimir & Araxia Buckhantz Foundation, the Carol and James Collins Foundation, the Culver City Education Foundation, the James A. Doolittle Foundation, the Joseph Drown Foundation, the Fineshriber Family Foundation, the Ella Fitzgerald Charitable Foundation, The Friars Charitable Foundation, the Lawrence P. Frank Foundation, The Rosalinde and Arthur Gilbert Foundation, The Green Foundation, the William Randolph Hearst Education Endowment, HUB International Insurance Services, the Music Center Fund for the Performing Arts, the Kenneth T. & Eileen L. Norris Foundation, the Rosenthal Family Foundation, Laura & James Rosenwald & Orinoco Foundation, Sony Pictures Entertainment and Dwight Stuart Youth Fund.