

# TEACHING INSTRUCTIONS



Center  
Theatre  
Group

L.A.'s Theatre Company

# P.L.A.Y.

PERFORMING FOR LOS ANGELES YOUTH



## Sleeping Beauty Wakes

Book by Rachel Sheinkin  
Music and Lyrics by  
Brendan Milburn and Valerie Vigoda

World Premiere Musical  
March 31–May 13, 2007  
Kirk Douglas Theatre



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# How to Use the Discovery Guide

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## TO THE TEACHER

The Discovery Guide for *Sleeping Beauty Wakes* has been developed as a prompt-book for a standards-based unit of study. The specific learning activities in theatre arts can be readily adapted and integrated with other content areas, particularly language arts and history/social sciences, to accelerate teaching and learning.

**The Discovery Guide is a starting point.** Please adapt the material and extend the learning activities to meet the needs of your particular community of learners. Our hope is that the structure and content of the Guide will not be merely functional, but also inspiring—and that teachers and students will share the thrill of learning through theatre arts.

## How to Use the Discovery Guide

**The Discovery Guide is not designed as an independent workbook.** It is a resource for learners to develop skills in storytelling, literary analysis and collaboration that are essential in theatre arts, language arts, history/social sciences and other content areas. Oral discussion and writing prompts are designed so that students may relate key ideas to their personal experiences and the world around them. Teachers are expected to adapt or extend the prompts. Teachers may choose some prompts for small group discussion and others for the whole group.

## American Sign Language

It is important to introduce your students to American Sign Language (ASL) now, before they see the play, so that they can appreciate it while seeing *Sleeping Beauty Wakes*. History teachers, this is a great opportunity to trace the development of ASL in the United States, and special attention can be focused on the development of sign language in Martha's Vineyard, which experienced a large percentage of deafness in its population in the late 17th century. English teachers, try comparing the grammar and syntax of ASL to spoken American English. Check out <http://42explore.com/signlang.htm> for a cornucopia of websites offering information on deafness, sign language and deaf history and culture.

## Writing Applications

Many of the prompts in the Guide are easily adaptable to match writing objectives your class might already be studying. Written responses to the prompts may range from short expository answers in complete sentences to formal, five-paragraph persuasive essays. We have tried to include suggestions for history and English teachers on how to focus the exercises to suit their classes.

In any case, teachers at all grade levels are encouraged to design at least one rigorous, standards-based written performance assignment in conjunction with their unit on *Sleeping Beauty Wakes*.

## Scope and Sequence of the Lessons

The Discovery Guide for *Sleeping Beauty Wakes* is a cohesive lesson, and the sequential series of exercises build upon one another to craft the final product: the writing and performance of a complete scene from each student's adaptation of a fairy tale. As they progress through the Guide, students will be learning about adaptation, collaboration, theatre craft and writing a narrative.

## The activities are designed to be completed in sequence.

Introduce the vocabulary before students encounter it in the reading. The activities on pages 4 through 8 are to be completed before the students see the production of *Sleeping Beauty Wakes*. The discussion and writing prompts on pages 9 through 14 and the Resources section on page 14 are intended to stimulate reflection, analysis and further inquiry after students attend the play.

**Vocabulary:** Introduce the key vocabulary words on each page as they occur. Help students pronounce the words correctly and provide opportunities to use the words correctly.

## THE GOALS

Regardless of grade level, the unit is designed to teach **enduring understandings** that students will take with them for life. One set of these understandings is about the art of theatre. The other is drawn from the themes of the play created by composers and lyricists Brendan Milburn and Valerie Vigoda and book writer Rachel Sheinkin and interpreted by director Jeff Calhoun. Charted below are some **essential questions** that can be raised before, during and after students' experience at the performance to guide them toward the enduring understandings.

	THEATRE KNOWLEDGE AND SKILLS	SOCIAL AND LITERARY THEMES
Enduring Understandings	<p>Fairy tale adaptations are a rich source of material for the theatre. Adaptations include time period, point of view, culture and setting.</p> <p>Collaboration results in new works that no one person could create alone. Being an aware audience member at a play makes you part of the collaboration among the artists.</p> <p>Performing original work in front of one's peers is fun and only a little terrifying.</p>	<p>Fairy tales have existed for hundreds of centuries and are present in every culture. They are frequently adapted to fulfill changing needs and fit into different cultures.</p> <p>Every story has an inciting action, a complicating event and a climax.</p> <p>Our ideas of physical beauty are deeply influenced by what we read and are exposed to through the arts and pop culture.</p> <p>The "true love" and "happily ever after" endings portrayed in fairy tales can lead to unrealistic expectations about relationships.</p>
Essential Questions	<p>How can fairy tales be adapted for use in the theatre? What is it about the nature of fairy tales that makes them so well suited for the theatre?</p> <p>How does the addition of music and the use of American Sign Language add to this interpretation of "Sleeping Beauty"?</p> <p>What about the process of collaboration fulfills our creative needs? What do we gain from collaborating with others?</p> <p>How do your reactions to what is happening on stage influence the performance?</p> <p>How did your knowledge of the story of "Sleeping Beauty" affect your reaction to <i>Sleeping Beauty Wakes</i>? In what ways is it similar to the fairy tale and in what ways is it different?</p>	<p>How does <i>Sleeping Beauty Wakes</i> express concerns present in our current society?</p> <p>What does your fairy tale adaptation say about you and the concerns you have?</p> <p>What are the inciting actions, complicating events and climaxes of your favorite fairy tales?</p> <p>How was the concept of beauty portrayed in <i>Sleeping Beauty Wakes</i>? What was beautiful to the characters in the play? What is considered beautiful by our modern-day society? What do you consider beautiful?</p> <p>Why didn't Beauty wake up when the first prince kissed her in the play? What was her idea of true love? What do you think true love means? What examples of lasting relationships have you seen in your life, and what makes them work? Is it possible to live "happily ever after" in modern society? Why or why not?</p>

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## THE STANDARDS

Teachers should “bundle” one of the recommended theatre focus standards with a focus standard from another content area to help design their classes’ integrated units of study. For instance, you might be able to bundle one of the recommended English-Language Arts focus standards with a focus standard from theatre to help design the classes’ integrated units of study.

### MIDDLE SCHOOL

#### Theatre

##### Artistic Perception:

###### *Development of the Vocabulary of Theatre*

1.1 Students observe theatrical productions and respond to them, using the vocabulary and language of the theatre.

###### *Comprehension and Analysis of the Elements of Theatre*

1.2 Identify and analyze recurring themes and patterns (e.g., loyalty, bravery, revenge, redemption) in a script to make production choices in direction or design.

##### Creative Expression:

###### *Development of Theatrical Skills*

2.1 Create short dramatizations in selected styles of theatre, such as melodrama, vaudeville and musical theatre.

###### *Creation/Invention in Theatre*

2.2 Perform character based improvisations, pantomimes, or monologues using voice, blocking and gesture to enhance meaning.

##### Historical & Cultural Context: *Role and Cultural Significance of Theatre*

3.1 Create scripts that reflect particular historical periods or cultures.

3.1 Design and create masks, puppets, props, costumes or sets in a selected theatrical style drawn from world cultures.

##### Aesthetic Valuing:

###### *Critical Assessment of Theatre*

4.1 Students develop and use criteria for judging and evaluating productions.

##### Connections, Relationships, Applications:

###### *Connections and Applications*

5.1 Students apply what they learn in theatre, film/video and electronic media across subject areas.

###### *Careers and Career-Related Skills*

5.2 Students learn about careers in and related to theatre.

#### English-Language Arts

##### Literary Response and Analysis:

###### *Narrative Analysis*

3.2 Evaluate the structural elements of the plot (e.g., subplots, parallel episodes, climax), the plot’s development and the way in which conflicts are (or are not) addressed and resolved.

##### Writing Strategies:

###### *Organization and Focus*

1.1 Create compositions that establish a controlling impression, have a coherent thesis and end with a clear and well-supported conclusion.

1.2 Establish coherence within and among paragraphs through effective transitions, parallel structures and similar writing techniques.

1.3 Support theses or conclusions with analogies, paraphrases, quotations, opinions from authorities, comparisons and similar devices.

##### Writing Applications:

###### 2.4 Write persuasive compositions:

a. Include a well-defined thesis (i.e., one that makes a clear and knowledgeable judgment).

b. Present detailed evidence, examples and reasoning to support arguments, differentiating between facts and opinion.

c. Provide details, reasons and examples, arranging them effectively by anticipating and answering reader concerns and counterarguments.

##### Written and Oral English Language Conventions: *Sentence Structure*

1.1 Use correct and varied sentence types and sentence openings to present a lively and effective personal style.

1.2 Identify and use parallelism, including similar grammatical forms, in all written discourse to present items in a series and items juxtaposed for emphasis.

1.3 Use subordination, coordination, apposition and other devices to indicate clearly the relationship between ideas.

###### *Grammar*

1.4 Edit written manuscripts to ensure that correct grammar is used.

###### *Punctuation and Capitalization*

1.5 Use correct punctuation and capitalization.

###### *Spelling*

1.6 Use correct spelling conventions.

### HIGH SCHOOL

#### Theatre

##### Artistic Perception: *Development of the Vocabulary of Theatre*

1.1 Use the vocabulary of theatre, such as acting values, style, genre, design and theme, to describe theatrical experiences.

##### Creative Expression:

###### *Creation/Invention in Theatre*

2.2 Write dialogues and scenes, applying basic dramatic structure: exposition, complication, conflict, crises, climax, and resolution.

2.3 Design, produce, or perform scenes or plays.

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**Aesthetic Valuing:**

*Critical Assessment of Theatre*

4.1 Compare a traditional interpretation of a play with a nontraditional interpretation and defend the merits of the different interpretations.

*Derivation of Meaning from Works of Theatre*

4.2 Report on how a specific actor used drama to convey meaning in his or her performances.

**Connections, Relationships, Applications:**

*Connections and Applications*

5.1 Describe how skills acquired in theatre may be applied to other content areas and careers.

*Careers and Career-Related Skills*

5.2 Manage time, prioritize responsibilities, and meet completion deadlines for a production as specified by group leaders, team members, or directors.

5.3 Demonstrate an understanding of the professional standards of the actor, director, scriptwriter, and technical artist, such as the requirements for union membership.

**English-Language Arts**

**Literary Response and Analysis:**

*Narrative Analysis*

3.2 Analyze the way in which the theme or meaning of a selection represents a view or comment on life, using textual evidence to support the claim.

3.6 Analyze the way in which authors through the centuries have used archetypes drawn from myth and tradition in literature, film, political speeches, and religious writings (e.g., how the archetypes of banishment from an ideal world may be used to interpret Shakespeare's tragedy *Macbeth*).

3.10 Identify and describe the function of dialogue, scene designs, soliloquies, asides, and character foils in dramatic literature.

**Writing Strategies:**

*Organization and Focus*

1.1 Establish a controlling impression or coherent thesis that conveys a clear and distinctive perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.

1.2 Use precise language, action verbs, sensory details, appropriate modifiers, and the active rather than the passive voice.

1.1 Demonstrate an understanding of the elements of discourse (e.g., purpose, speaker, audience, form) when completing narrative, expository, persuasive, or descriptive writing assignments.

1.2 Use point of view, characterization, style (e.g., use of irony), and related elements for specific rhetorical and aesthetic purposes.

1.5 Use language in natural, fresh, and vivid ways to establish a specific tone.

*Evaluation and Revision*

1.9 Revise writing to improve the logic and coherence of the organization and controlling perspective, the precision of word choice, and the tone by taking into consideration the audience, purpose, and formality of the context.

1.9 Revise text to highlight the individual voice, improve sentence variety and style, and enhance subtlety of meaning and tone in ways that are consistent with the purpose, audience, and genre.

**Writing Applications:**

2.1 Write fictional, autobiographical, or biographical narratives:

a. Narrate a sequence of events and communicate their significance to the audience.

b. Locate scenes and incidents in specific places.

c. Describe with concrete sensory details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.

d. Pace the presentation of actions to accommodate temporal, spatial, and dramatic mood changes.

e. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.

**Written and Oral English Language Conventions: *Grammar and Mechanics of Writing***

1.1 Identify and correctly use clauses (e.g., main and subordinate), phrases (e.g., gerund, infinitive, and participial), and mechanics of punctuation (e.g., semicolons, colons, ellipses, hyphens).

1.2 Understand sentence construction (e.g., parallel structure, subordination, proper placement of modifiers) and proper English usage (e.g., consistency of verb tenses).

1.3 Demonstrate an understanding of proper English usage and control of grammar, paragraph and sentence structure, diction, and syntax.

*Manuscript Form*

1.1 Demonstrate control of grammar, diction, and paragraph and sentence structure and an understanding of English usage.

1.2 Produce legible work that shows accurate spelling and correct punctuation and capitalization.

1.3 Reflect appropriate manuscript requirements in writing.

# BEFORE THE PLAY



HOW TO USE THIS DISCOVERY GUIDE: Page 2

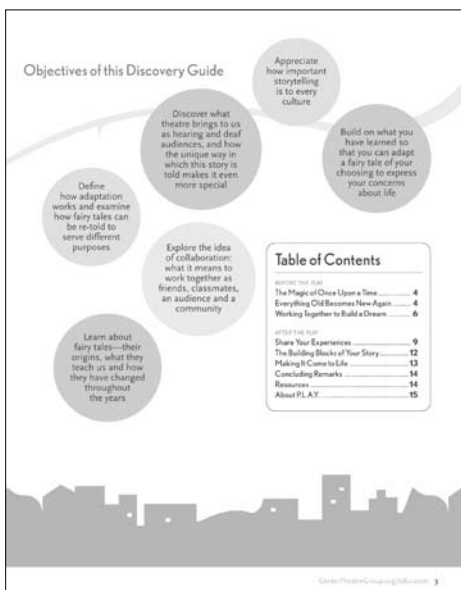


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## Page 2: How to Use this Discovery Guide

**Rationale:** Students will be able to optimize their learning if they have a clear understanding of the layout of the Discovery Guide and the objectives of the exercises it contains.

**Exercise:** Begin the exploration of fairy tales by reading aloud the introduction and asking your students what their favorite fairy tale is. Also, ask them if they have heard of the band GrooveLily. If possible, go to the band’s website before class (or during class if you have computers in the room) and obtain a sample of their songs ([www.groovelily.com](http://www.groovelily.com)).

**Exercise:** Read and discuss the objectives of the Discovery Guide with the class.

**Exercise:** Ask if the students have ever seen American Sign Language (ASL) before. There will be someone at the conference to teach you how to sign a song from the play. Please pass it along to your students to heighten their interest in the movement-oriented nature of ASL.

**Exercise:** Ask the students if they have ever seen a musical play. We hope many have seen *13* and/or *The Very Persistent Gappers of Frisp*. If your students have seen more than one musical, ask students to compare and contrast those plays. Ask them how they think *Sleeping Beauty Wakes* will be different, and in what ways they hope it will be similar. Discuss appropriate behavior for a theatre audience, particularly when attending a musical. At concerts and theatrical performances, GrooveLily frequently prompts audience response, but please emphasize to the students how to respond courteously and with respect to the performers and their fellow audience members.

# BEFORE THE PLAY

**BEFORE THE PLAY**  
**The Magic of Once Upon a Time**

Fairy tales have existed for many centuries and are present in every culture. Although they do not have exactly the same fairy tales were first told, many historians think that fairy tales began in the tenth century as stories about magic, violence and complicated family relationships told by adults for other adults to make the time go faster during tiring work. These stories were then passed down through the generations in spoken versions, or what is known as **oral tradition**. Eventually they were written down, and as the years passed, other writers from different countries borrowed bits and pieces from them to create their own versions. During the last two or three centuries, fairy tales were rewritten for children and modified to teach a lesson.

Have you ever wondered why fairy tales are told over and over and are passed down from generation to generation? Aside from being entertaining, fairy tales often have a moral that instructs people on how to fit into society. Fairy tales also address issues in society that bother us, such as the relationship between the rich and poor, how children are treated, what constitutes evil and what defines courage. Additionally, fairy tales from every culture that with basic values

such as learning obedience, the importance of doing work well, nurturing emotions, modeling gender roles and offering ways to cope with scary situations.

One of the most important lessons that "Sleeping Beauty" teaches is that our behavior has both good and bad consequences that affect other people. For example, if the King and Queen had been more cautious and avoided the Fairy who had been left out, Beauty would not have been cursed. However, because the last Fairy was jealous and thought carefully about her work, Beauty did not die.

Different cultures also share fairy tale motifs, such as sleeping for long periods of time, being punished during a complicated journey or task. Each culture emphasizes values, objects and special people that are unique to it, and which an audience might not understand. Have you ever seen the movie *Beauty and the Beast* (Disney, 2017)? They contain fairy tale motifs recognizable to Americans, including a transformed prince or a child separated from his or her parents, but there are specific figures from Japanese culture that non-Japanese audiences might not recognize, such as the many gods and spirits.

Everything Old Becomes New Again

Fairy tales can be adapted and told in many different ways. They can be set in modern times or in different cultures, told from other points of view or in different languages, or rewritten to emphasize changing societal values. "Cinderella" has been updated many times, including the 2015 film *A Cinderella Story* starring Hilary Duff, who plays a modern-day high school student who must often face her father due to the 9/11 earthquake.

Fairy tales are sometimes told through the eyes of another, usually secondary, character. Gregory Maguire's book *Wicked* is a good example. It is based on L. Frank Baum's *The Wonderful Wizard of Oz*. Maguire's story is told from the point of view of Elphaba, the supposedly "wicked" Witch of the West. Actually, Elphaba is an actress who is working hard to protect Oz and its inhabitants. In creating this type of reimagined "fairy tale," it is important that people already know the story well, so that the changes created by the writer will be a fun surprise and, in

some cases, stir up thought and discussion. When he described working on *Sleeping Beauty*, writer/producer Bradman Abelson said that because people are so familiar with "Sleeping Beauty," the writers "knew that [they] had a little more room to roam when it came to adapting it as a piece of musical theater."

When fairy tales are translated into other languages, things like character names and story lines are often changed so it makes more sense to that culture. This is a form of adaptation. In *Sleeping Beauty*, you will see a similar language adaptation between Sign Language (ASL). ASL is now the fourth most commonly used language in the U.S. It is a deaf and hard of hearing people communicate with others, and like other languages, has its own grammar and syntax and respects its own culture. It is particularly suited for use in the theatre—and even more so for musical theatre—because the visual rhythm of sign language emphasizes emotion while being artistic and beautiful.

[Actor] Tony Kurator can say more with one raised eyebrow than I can say in a paragraph of spoken text.

4 Sleeping Beauty: White

THE MAGIC OF ONCE UPON A TIME:  
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The motifs of sleep and dreaming are found in "Sleeping Beauty" and *Disney's Beauty and the Beast*. In the Disney version of *Beauty and the Beast*, the heroine is made more sensitive and more in control of her destiny than she was in earlier versions of the story.

It became harder for his family and returned home, however, he discovered that he had been great for three hundred years. After the start in *Beauty and the Beast*, a well-known philosopher who claimed that he was a butterfly. When he awakes, he begins to wonder if he was a man who dreamed that he was a butterfly, or if he was a butterfly who dreamed that he was a man.

Disney films based on fairy tales are a good example of adaptations emphasizing changing values. In the Disney version of *Beauty and the Beast*, the heroine is made more sensitive and more in control of her destiny than she was in earlier versions of the story.

Authors use fairy tales to address other important issues too, such as racism or the inequality between rich and poor. Adaptation is a great way to give something old a new twist purpose.

Exercise

Has the fairy tale you chose ever been adapted? Has it been told from a different point of view or set in a different time period? What worked and what didn't? Look in your library or online for examples before planning your version.

How would you like to adapt it? Who is the main character? When and where is the story set? Will you change the behavior of the characters or the course of the story? Give it a new moral, a new purpose? Describe your changes to the traditional story.

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## Pages 4–5: The Magic of Once Upon a Time

**Rationale:** Students will better appreciate and understand *Sleeping Beauty Wakes* if they have some knowledge about the origins of fairy tales, and why they are so important culturally. Fairy tales impact children (and adults!) on different psychological levels and fulfill many needs. Through understanding why fairy tales are so enduring and important, the students will be better able to realize fully their own adaptations.

**Note:** History teachers might want to emphasize time lines of how fairy tales evolved, how the tales moved from country to country, biographies of prominent authors and what was happening politically and culturally when the fairy tales were published that might have influenced their content. English teachers might want to look at the language used by different cultures, how male and female figures are depicted, how young and old characters are portrayed and how the tales include aspects of each culture that are important to it.

**Exercise:** Ask students to bring a version of "Sleeping Beauty" to class in the form of a book or a story printed from the Internet. Have each student synopsise their story for the class. Read a few (or a few excerpts) aloud. Discuss what is similar and different about these versions of the story.

Several versions are available at [www.pitt.edu/~dash/typeo410.html](http://www.pitt.edu/~dash/typeo410.html) or at [www.surlalunefairytales.com/sleepingbeauty/other.html](http://www.surlalunefairytales.com/sleepingbeauty/other.html). For short stories, scroll about a third of the way down this page: [www.surlalunefairytales.com/sleepingbeauty/themes.html#DRAMA](http://www.surlalunefairytales.com/sleepingbeauty/themes.html#DRAMA).

**Exercise:** Read the section aloud, or have the students read it silently to themselves. Write the vocabulary words on the board for later discussion. Explain how stories of all kinds have been passed down through **oral tradition**. Emphasize that storytelling sparks new ideas while reinforcing traditional values and that storytellers have been valued throughout the ages. Perhaps discuss how storytelling has evolved through different mediums, and how that relates to fairy tales.

**Exercise:** Go over the vocabulary words, providing examples of **motifs** and **morals**, and explaining **gender roles**, particularly as they are found in fairy tales. Encourage students to think about tales from other cultures, too.

**Exercise:** Brainstorm with the class to come up with a list of fairy tales before having students complete the written exercise independently. Share student responses aloud, if you have time.

# BEFORE THE PLAY

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## Supplementary Information:

Here is more information on the background of fairy tales for you to discuss with your class. One of the first known written versions of “Sleeping Beauty” is by Italian author Giambattista Basile. Called “Sun, Moon and Talia,” it was published in 1636. In Basile’s version, the heroine, Talia, falls asleep when a flax seed gets stuck under her fingernail. The versions that your students probably know best are “Sleeping Beauty in the Wood” (1697) by French author Charles Perrault, and “Little Briar Rose” (1812) by German authors Wilhelm and Jacob Grimm. In each of these versions, Beauty has been cursed to prick her finger on a spindle on her birthday and die, but the curse is mitigated by a wish made by the last fairy (or Wise Woman), who says that Beauty will only fall asleep for 100 years. The main difference between earlier versions and the one told by the Grimm Brothers is that their story ends with the marriage of Beauty and the Prince, whereas earlier texts traced their lives together as they had children and were menaced by others, usually the Prince’s mother, who was an ogre or a cannibal. Playwright Rachel Sheinkin “liked Perrault’s language the best, and that’s the flavor of the prose” used in *Sleeping Beauty Wakes*, but the story is perhaps closer to the version told by the Grimm Brothers.

Fairy tales do have a “grim” background and, in their older versions, can be frightening to children. In earlier translations of “Snow White,” the wicked queen was made to wear red-hot shoes and dance until she died, while in “Cinderella,” the eyes of the stepsisters were pecked out by birds, and in “Little Red Riding Hood,” Red is not always saved from being eaten by the wolf. Most adults know that in very early versions of “Sleeping Beauty,” Beauty is not woken up by only a kiss. It might be helpful to explain to your students very clearly that sometimes fairy tales can contain upsetting elements.

Many cultural historians, when they study fairy tales, examine the way that women are represented. In “Sleeping Beauty,” there is the Queen, who desperately longs for a baby; the fairies, who have magical power that can be used for both good and evil; and Beauty, the object of all the fuss. Authors have varying opinions about Beauty as a character, with some claiming that she is a bad example for girls because she is the archetypal passive princess who must be rescued by a prince, while others point out her many good qualities, such as kindness, loyalty and empathy.

**Optional Exercise:** Have a class discussion about the character of Sleeping Beauty. What are her good traits? What are her weaknesses? Is she a good role model? What other versions of the Sleeping Beauty story do your students know? Do they portray a different type of heroine?

**Optional Exercise:** Discuss or have the students write down their ideas about the gender roles depicted in “Sleeping Beauty,” especially the Perrault version.

**Optional Exercise:** Discuss or have the students write an essay about different motifs in the stories that have been introduced in the classroom. Some questions to consider include: How are the motifs used? What meaning do they convey? Do stories that share motifs also share morals?

**Optional Exercise:** In order to have a discussion about the nature of fairy tales in general, share the following chart with your class. You can recreate it in the classroom using your own examples, if you like. Brainstorm together to find examples of each type of story, or have them find examples the next time they visit the library. Emphasize finding examples from different cultures. Perhaps the students can ask their parents or grandparents about their favorite stories from childhood.



# BEFORE THE PLAY

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## DIFFERENCES AMONG FAIRY TALES AND OTHER TYPES OF STORIES

TYPE	FEATURES	EXAMPLES
FAIRY TALES	Often include magic, which can be used for good or bad; usually have a moral; often deal with an actual transformation (e.g., a prince into a frog) or a journey that prompts the main character to become a better person.	“Cinderella,” “The Frog King” and “Puss in Boots”
LEGENDS	Often based in fact and can expand upon the lives of real people; tend to be very specific to the culture from which they came.	Robin Hood; King Arthur and the Knights of the Round Table
MYTHS	Help to explain a belief or a natural or supernatural phenomenon.	Celtic stories about the “selkie” women, which help explain the sometimes bewildering appearance of seals; mermaids helped to explain sea creatures seen by sailors
FABLES	Teach a lesson, or moral, frequently using animals as main characters.	Any of Aesop’s Fables: “The Tortoise and the Hare,” “The Fox and the Grapes” and “The Boy Who Cried Wolf”
FOLK TALES	Glorify situations or types of characters that are unique to a specific culture (e.g., the American Old West)	Paul Bunyan and Pecos Bill are examples of American folk heroes.

# BEFORE THE PLAY

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## Page 4–5: Everything Old Becomes New Again

**Rationale:** Students will be better able to understand how adaptation works if they carefully study the examples given for adapting fairy tales. Exploring adaptation in general will help them better appreciate the difficulties inherent in incorporating old ideas or creating new ones as they continue learning about literature and theatre.

**Note:** You can find examples of adapted fairy tales at [www.surlalune.com](http://www.surlalune.com). Some of the annotated fairy tales on the site that you can suggest to the students are: “The Bremen Town Musicians,” “Cinderella,” “East of the Sun and West of the Moon,” “The Frog King,” “Hansel and Gretel,” “The Little Mermaid,” “Puss in Boots,” “Six Swans,” “Sleeping Beauty” and “The Ugly Duckling.” A good choice would be “The Little Match Girl” because *Sleeping Beauty Wakes* playwright Rachel Sheinkin and composers Brendan Milburn and Valerie Vigoda wrote an off-Broadway musical play around it entitled *Striking 12*. You can find more information about the 2004 production of *Striking 12* at [www.groovelily.com](http://www.groovelily.com) and [www.amazon.com](http://www.amazon.com).

**Exercise:** Read the section on adaptation. Review the vocabulary, and make sure all of your students understand the different ways to adapt a story. Ask your students for examples of fairy tales that have been adapted in different time ways. They can be plays, short stories, books or movies. Discuss them in class or have the students write a short paper comparing the original tale to the adapted one and describing what changes were made, to what objective and how effective the adaptation was.

**Exercise:** Once students have a clear understanding of adaptation, ask them to design an adaptation of their favorite fairy tale. The writing assignment in the Discovery Guide may be completed in class or for homework.

**Exercise:** Using the CD provided, teach your class to sign the song from the play, which you learned at the conference.

**Optional Exercise:** Pick some basic fairy tales, such as “Sleeping Beauty,” “The Little Mermaid,” “Urashimo the Fisherman” or “The Ugly Duckling,” and help the students identify the main and secondary characters. This will prepare them for their own adaptations, in case they wish to change the point of view of the story by telling it from the perspective of another character within the fairy tale.

**Optional Exercise:** Prepare the students for the idea of “fractured fairy tales” by reading aloud the (fun-at-any-age) picture book *The True Story of The 3 Little Pigs!* by A. Wolf, as told to John Scieszka. Or pick a story from the books *A Wolf at the Door* or *Swan Sister*, edited by Ellen Datlow and Terri Windling, both of which feature “retold fairy tales.”

**Optional Exercise:** Ask the students if they know anyone who uses sign language. Perhaps one of them has a relative or friend who would be willing to come to the classroom to demonstrate ASL. Ask the kids to practice some signs themselves. If possible, find a basic introduction to sign language on DVD and show it in the classroom before seeing the play. Some DVDs to consider are *Getting Started with Signing* (2002) and *American Sign Language: Learning System 2 DVD Set* (2006).

You can also go to:  
<http://csmt.cde.ca.gov/productDetail.aspx?ProductID=4998&ProdFormID=29944&ParentID=0&IsParent=False&IsChild=False>  
On this website, you will find The California Department of

Education’s Clearinghouse for Specialized Media and Technology (CSMT). CSMT worked in partnership with the California School for the Deaf, Riverside to produce 187 American Sign Language video book versions of children’s literature books adopted by the California State Board of Education. These DVDs are available at no cost to California public schools.

## Supplementary Information:

After introducing the students to ASL, tell them that the hearing actors appearing in the play all had to learn ASL if they did not know it already, and discuss the following comments made by *Sleeping Beauty Wakes*’s director, Jeff Calhoun:

Using ASL “forces the hearing actors to be more in their body than during a normal production.” (This refers to two things: first, an actor must be aware of exactly what his or her body is doing at all times, in addition to what he or she is saying. Second, an actor must be “in the moment,” that is, completely focused on what is

happening onstage, rather than thinking about picking up their dry-cleaning or making a mental grocery list. Perhaps your class could attempt some acting exercises using only their voices, and then repeat them using only their bodies, to try to understand what Jeff means.)

“Signing is almost like a ballet, like choreography.” (Discuss how, unlike other languages, ASL relies on movement, and how that affects its usage in musical theatre.)

The ASL exercises can also be revisited after seeing the play.

# BEFORE THE PLAY

**Working Together to Build a Dream**

One of the most exciting parts of working in the theatre is the opportunity to collaborate with others. The chance to build upon one another's unique experiences can be a challenge because you have to be willing to accept someone's criticism and make compromise. At its best, collaboration is a rewarding process that helps each person learn about him- or herself and others while creating something new. Collaboration in theatre can be seen as a manifestation of the collaborations surrounding you in your everyday life. *Sleeping Beauty Wakes* is a perfect example of how artists from many disciplines—writers, composers, actors, musicians, designers and a director—come together to make something that none of them could create on his or her own. You, as an audience member, are a part of that collaboration. Because you “know” the story of “Sleeping Beauty,” already, you are going to have ideas about where the story is headed and how it will be told. Your expectations of how the characters should act influence your reaction to how they do act. The playwright is counting on this in order to either fulfill your expectations or surprise you with a **plot twist** or change in characterization.

It is a risky endeavor when two or three minds get together to make a new story, but it can be far more rewarding than writing alone. Other people think of things that you wouldn't dream of.

**CREATE A LIVING STORYBOARD**

Here is your chance to collaborate with your classmates. Separate into teams of three. One of you will tell your story adaptation while the other illustrates it in your Discovery Guide. The illustrator is not just drawing what the storyteller says, he or she may add details or react ahead of the story, modify the action or introduce new ideas. The storyteller must watch the illustrator and respond to the drawing, even as the illustrator is responding to the storyteller's talk. Together, you will build on each other's ideas to create a more complete story. It will not be exactly the story either person imagined—it will be a collaboration, a combination of each person's ideas. When you have finished telling one story, switch roles and tell the other.

**VOCABULARY**

**ADAPTATION:** A reworking or modification of an existing work.

**ASSERTIVE:** Confident, positive and self-assured; able to take charge.

**CHARACTERIZATION:** How a person, animal or thing is portrayed or described in a story.

**CLASSIC:** Of the best or highest quality; class or rank; serving as the model for other things.

**COLLABORATION:** The process of two or more people working together to create something new.

**COMPROMISE:** To settle differences by mutual agreement, an idea or course of action that is agreed upon by people who disagreed at first.

**CONTRADICTION:** Learning to be inconsistent or the opposite; illogical.

**FIRST DRAFT:** The first form of any writing, which is to be added or corrected.

**GENDER ROLES:** The different ways that boys and girls, and men and women, are expected to act.

**MICROCOSM:** A world in miniature.

**MORAL:** A statement that instructs the reader/ listener in the correct, honest way to behave in a particular situation.

**MOTIF:** A subject, theme or idea that comes up again and again, especially in literature, music or art.

**ORAL TRADITION:** The passing of history, information and entertainment down the generations through the spoken word.

**PLOT TWIST:** An unexpected change in a storyline.

**POINT OF VIEW:** The perspective from which a story is told.

**SOCIAL VALUES:** What a large group of people considers to be important attitudes and behaviors; what helps to make a group function smoothly in a cooperative manner.

**SYNTAX:** The rules or patterns for the formation of sentences and phrases.

WORKING TOGETHER TO BUILD A DREAM: Page 6

LIVING STORYBOARD: Page 7

## Pages 6-7: Working Together to Build a Dream

**Rationale:** According to director Jeff Calhoun, “the theatre is the most collaborative of the arts.” Students will better appreciate the extensive collaboration that went into the making of *Sleeping Beauty Wakes* by participating in a collaboration of their own as they progress along the path of fully realizing their fairy tale adaptation. They will also learn how they, as audience members, are part of the collaborative nature of the theatre.

**Note:** History teachers can explore the history of musical theatre, including the plays featuring work by Jeff Calhoun, Rachel Sheinkin and GrooveLily. English teachers can focus attention on how songs communicate ideas.

**Exercise:** Read aloud the short paragraph about collaboration and discuss the quote from Brendan Milburn. What does he mean? Have the students collaborated before? In order to prepare for the Living Storyboard exercise, reinforce the idea of collaboration and review prior classroom assignments that required the students to work together in groups or teams, emphasizing that the product achieved was something none of them would have been able to come up with if they had been working alone.

The exercise can be seen as an analogy to the collaboration between the deaf and hearing actors, because the hearing actors must be paying very close attention to the signing

of the deaf actors, so that they can accurately translate into spoken English if the deaf actors ad-lib some dialogue using sign language. Conversely, it is by watching the hearing actors that the deaf actors get the visual cues necessary to keep them in time with the music.

**Exercise:** The Living Storyboard may be completed in the Discovery Guides, on the board or on butcher paper, depending on the space in your classroom. Drama classes will recognize it as a form of improvisation exercise. As with any improv, each participant must accept what his or her partner contributes. No one is allowed to stop and say, “No, that’s not right.”

Assure your students that when they collaborate on the Living Storyboard exercise, it is not important that they draw well. The artistry in this exercise is in the story, a narrative, not a pretty picture. The important thing is to work together to add elements to each story that the original writer might not have thought of. Emphasize that they must take their time, pay close attention to what the other is doing and incorporate it into the story.

Once you have explained the assignment, have two students try it at the board. Afterwards, ask them about the collaboration experience. Did anything happen that was unexpected? Discuss the collaborative experience with the class after everyone has done the assignment in both roles.

# BEFORE THE PLAY

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**Exercise:** Students now have the seeds to write their adaptations. The narratives may be written in class or for homework as time permits. If your students are not already familiar with the concept of a first draft, explain to them that it does not need to be perfect. They do need to write a complete version of their adaptation, however, making sure that it has a beginning, middle and end. Remind them of ideas you have covered so far, such as motifs, morals, point of view and characterization, before they begin.

**Optional Exercise:** Without giving away too much of the story of *Sleeping Beauty Wakes*, tell the students that the play features an unusual set design to which they should pay particular attention. Director Jeff Calhoun reveals that set designer Tobin Ost was able to create the transition between the wildly disparate worlds “simply with infiltration of stained glass and color.” The set design is particularly important, says Calhoun: “The physical production can make or break the success of the tone. If the set creates a mood that overwhelms or is at odds with what emerges after rehearsals you are doomed. I really believe the director does the bulk and most important part of his job while working with the designers before rehearsals ever begin.”

Set, costume and lighting design are particularly important in the staging of a fairy tale, as the magical realm needs to be created completely so that the audience can suspend their disbelief and accept the story.

Discuss set design and the job of the set designer with the students to prepare them for the play. If possible, show examples from the filmed version of the musical play *Into the Woods*, which is available on DVD (1991, Image Entertainment). Another movie that is an excellent example of

how critical set design is to the look of a fairy tale is the French film *La belle et la bête*, also available on DVD (1946, The Criterion Collection). Ask students to pay attention to the set when they see the play; discuss its effectiveness after the show.

**Optional Exercise:** Discuss with the students other adaptations they have seen that have had a plot twist or unexpected change in characterization. Ask how it deepened their enjoyment of the show, or not. Reinforce the concept that because they already know the story of “Sleeping Beauty,” their knowledge will lead them to expect certain things from *Sleeping Beauty Wakes*, such as the fact that Beauty will be awakened by her “true love,” and that the playwrights need them to know the basic story in order for their alterations to have the fullest impact. Jeff Calhoun addresses this issue by saying: “The fact that ‘everyone’ knows this fairy tale is essential. You see, we all know that Beauty falls asleep and will wake up only at the kiss of a ‘Prince.’ It is the universal knowledge of that theme that will make our variation of it interesting.”

# AFTER THE PLAY

**AFTER THE PLAY**  
**Share Your Experiences**

**T**o make sure that all audience members can enjoy the play, the deaf and hearing actors speak and sign every line and line of dialogue. Coordinating that effort is the job of the director Jeff Calhoun. Jeff says that using American Sign language in a musical "helps everyone focus and create something better than would be found in a regular musical, and that it enhances the storytelling in much the same way that dance does."

In discussing how the deaf and hearing actors work together, Jeff notes that their collaboration requires "total concentration" so that the hearing actors can translate exactly what the deaf actors are signing, and the deaf actors can see the visual cues that help them keep time with the music. When the non-hearing actors could not see what was happening on all parts of the stage, could you see how they kept track of the action? Did the hearing actors cue them?

It's mighty satisfying to sing a song and see it spring to life before your eyes as you sync up with another person acting and signing the same material you're singing. The whole is greater than the sum of the parts.

**VOCABULARY**  
**BILINGUAL.** Using two languages.  
**CLUE.** A word, sound or visual signal that tells an actor or technician that it is time to perform a particular line or action.

**Express Yourself**

An important part of any theatrical experience is talking about it afterward. Critics and reviewers can tell you what they think and why they think it, but you are the only one who can say what you think. You can gain deeper understanding both by really listening to other people's opinions and by clearly expressing your own ideas. Break into small groups to discuss *Sleeping Beauty Wakes*. Pick a representative of your group to present your ideas to the class and compare them with what others think.

Describe one instance of collaboration that you saw onstage in *Sleeping Beauty Wakes*.

How did the **bilingual** presentation add to or detract from the play?

SHARE YOUR EXPERIENCES: Page 9

What mostly did you notice?

List the merits.

What were the similarities and differences between *Sleeping Beauty Wakes* and the traditional fairy tale?

Think about the title. Does it mean that a person is awakened, or that the idea of beauty is brought to life? What does the title *Sleeping Beauty Wakes* mean to you?



© Sleeping Beauty Wakes

SHARE YOUR EXPERIENCES: Page 10

## Pages 9-10: Share Your Experiences

**Rationale:** It is vital for students to learn that while it is important to listen carefully to the opinions of others, it is equally important for them to form their own critical, well-defended opinions. They should also be able to think critically about the differences between the “fairy tale world” and reality.

**Note:** English teachers, use this portion of the Discovery Guide to reinforce grade appropriate writing strategies and applications.

**Exercise:** Read the short beginning paragraph aloud in class and discuss the quotes from Jeff Calhoun and Brendan Milburn. Read the writing exercise instructions and give the class time to discuss their answers to the questions. Emphasize listening to one another and clearly supporting their points of view in quiet discussion. Each student should *write* his/her own responses; they should not be written collaboratively.

**Exercise:** After sharing the written exercises, further discuss the concept of beauty. How is beauty that is depicted in traditional fairy tales different from what the students saw in the play? What makes Beauty beautiful? Is it her appearance or her treatment of others? What does she think makes others beautiful, and how does it differ from what her parents consider beautiful? How did the students react to the initial snobbishness of the King and Queen? If the students had fairies to gift them with a fantastic attribute, would it be

beauty or something else? What do the students think about the fact that a character supposedly representing the height of perfection and beauty was played by a deaf actress? Did it make her any less beautiful to them, more so because she had to work harder for what she had achieved, or did they even notice?

If your students are familiar with the television show *Ugly Betty*, use it as another prompt for discussion. Although Betty is considered “ugly” by some of the “beautiful” characters, her family and most of her co-workers cherish her because of her kindness, wit, intelligence, creativity and loyalty. Ask the students if these characteristics are more important than physical beauty and point out that while many fairy tales do feature inordinately pretty young women, it is often the hard-working, self-sacrificing ones, such the heroines of “Six Swans” and “Cinderella,” who are rewarded with the greatest happiness. The star of *Ugly Betty*, America Ferrara, not only was recently awarded a Golden Globe for her performance, but also was commended in the U.S. House of Representatives by California Congresswoman Hilda L. Solis for creating a role that breaks down barriers for Latino actors and brings self-esteem to young girls and women. Discuss how important it is for both girls and boys to build their self-esteem on qualities other than their physical appearance.

**Exercise:** Director Jeff Calhoun and writer/performer Brendan

# AFTER THE PLAY

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Milburn both think that one of the most important themes of *Sleeping Beauty Wakes* is the idea of what constitutes “true love.” Discuss with your students the difference between idealized love in fairy tales (i.e. and they lived happily ever after without a mortgage, credit card bills, children in school, medical problems, quarreling in-laws, etc.) and the real love that they find around them every day. Consider: Why doesn’t Beauty wake up when the first prince kisses her? What is she waiting for? Why is it important to find someone who is compatible with you rather than an idealized version of perfection? What examples of idealized “fairy tale love” have students seen on TV or in the movies? What makes them unreal? What is different about real or “true” love? Have they seen examples of this on TV or in the movies? Ask students to clearly justify their answers with specific examples.

**Exercise:** Read the instructions for the second draft with the class. If your students are not familiar with polishing a first draft, explain the process to them. They are to take their rough draft, fill in the details, make revisions and improvements and make it something that they would be proud to have read by their classmates or family. Emphasize that their story will be special because it contains their unique point of view, which no one else can express exactly the same way. Encourage them to use ideas they have heard in class discussion or seen on stage—part of creating is sharing and stealing ideas. Again, the exercise can be done either in class or as homework.

**Optional Exercise:** Revisit some of the exercises above about ASL and ask the students, now that they have seen the play, if they think that using ASL in *Sleeping Beauty Wakes* was a good adaptation. Were they drawn into the fairy tale world or did they find the signing distracting? Are they now able to understand Jeff Calhoun’s comparison of ASL to dance and choreography? Are any of them interested in learning more about signing? Remind them that ASL is the fourth most commonly used language in the United States.

# AFTER THE PLAY



BUILDING BLOCKS OF YOUR STORY:  
Page 12

## Page 12: The Building Blocks of Your Story

**Rationale:** By learning about dramatic structure, students will be better equipped to write their own adaptation as well as to appreciate the structure of other literature they encounter throughout their education.

**Exercise:** Read the short introduction with the class. Discuss inciting action, complicating event and climax to ensure all students have a clear understanding of the terms. Using other fairy tales, find the inciting action, complicating event and climax to help the students with the exercise in this section. For example, in “Hansel and Gretel,” the inciting action is the poverty-stricken wife ordering her husband to get rid of their children. The complicating event could be when the children become lost in the forest or when they are captured by the evil witch. In the climax, the children push the witch into the oven.

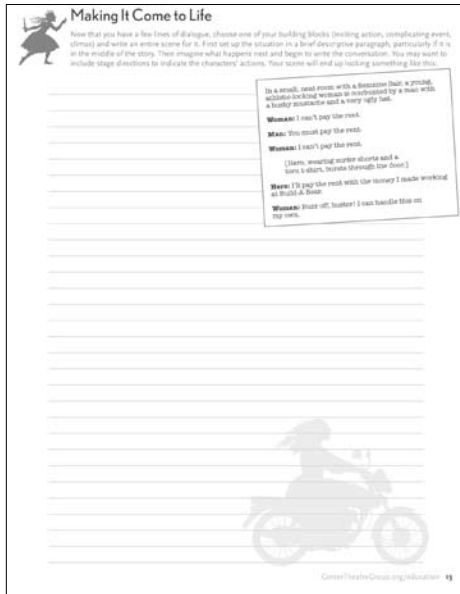
Before completing the writing exercise, make sure students understand what dialogue is. As a class, come up with a line for each moment identified in “Hansel and Gretel” or another tale you have discussed today. (e.g., “You must send them into the woods.” “Come in children.” “It must be hot by now. Let me see.”)

**Optional Exercise:** Both film and theatre artists use storyboards to clarify the narrative for themselves and their collaborators. Storyboarding emphasizes the most important moments in a narrative and begins the process of visualizing the story. Some movie directors create a picture for every shot in a film, almost like a comic book, and use this as a guide for the filming itself, to plan exactly where to put the cameras, lights, actors and props. Generally, theatre directors do not storyboard every moment in a play. Many do, however, map out key moments to track the building of the drama. Explain the idea of storyboarding to your students and have them draw a picture to match their three building blocks from the exercise in “The Building Blocks of Your Story.”

**Optional Exercise:** Begin a discussion exploring why fairy tales are such a good way of dealing with disturbing social issues. In the above example, “Hansel and Gretel,” terrible poverty and hunger are the issues, as they are in “The Little Match Girl.” What is it about fairy tales that enable us to talk about such painful things in a way that makes them less threatening? Is it because they are set “once upon a time”? Is it because they incorporate magic, witches and talking beasts, and the social issues are disguised? When a fairy tale is adapted, as in *Sleeping Beauty Wakes*, is it still able to address important issues, even though the format has changed? What issues did your students think that the play addressed?



# AFTER THE PLAY



MAKING IT COME TO LIFE: Page 13

## Page 13: Making It Come to Life

**Rationale:** As they learn how to flesh out their stories with dialogue and stage directions, students will be better equipped to appreciate the work that goes into creating a play. Learning how to create realistic characters also helps them to sharpen their writing skills.

**Exercise:** Read “Making it Come to Life” and discuss what makes a scene. Make sure students understand the assignment before they begin writing their scenes.

**Exercise:** Ask them to cast their adaptations from the class and act them out for the other students. Then discuss with them what it was like to act in front of the class, and ask the class to comment on the collaboration among the actors. Ask the writers how it feels to hear their work read aloud. Is anyone inspired to go back and write a second draft of the scene?

**Optional Exercise:** Discuss the songs in *Sleeping Beauty Wakes* and identify them as transition songs, realization songs, decision songs, “I Am” songs, “I Wish” songs or “Uh-Oh” songs. If your students saw 13, revisit the Teaching Instructions and Discovery Guide questions about musical theatre for a refresher.

**Optional Exercise:** If your students have seen any of the other plays in the Annenberg Middle School Program, ask them to write an essay comparing one or more of those plays to *Sleeping Beauty Wakes*. Have them bring in their old Discovery Guides and compare their favorite exercises to those in the Discovery Guide for *Sleeping Beauty Wakes*. Ask them which play they enjoyed the most, and why.

**Optional Exercise:** With the current focus on student health, one aspect that is sometimes ignored is how critical it is for pre-teens and teenagers to get a good night’s sleep. Using the setting of the sleep-disorder clinic as a prompt, begin a discussion with your students about how vital it is for them to sleep well if they are to be at their best for schoolwork, sports, creative pursuits and leisure activities. Ask them to keep a sleep diary detailing when they wake up in the morning, what activities they have during the day (stressful ones like tests or fun ones like a visit from Grandma), what they eat, how much exercise they get, what time they go to bed, how long it takes them to fall asleep and how they feel when they wake up. Have them keep the diary for at least two weeks, and at the end of the time period, ask them to write a report drawing conclusions about what they can do to improve their sleeping habits.

# AFTER THE PLAY

## Concluding Remarks

One of the most difficult but rewarding things we learn as we grow up is that our parents are ordinary people. Although they have a unique ability to comfort and guide us, they make mistakes and have feelings just like everyone else. When performer Brandon Milburn expressed his hope that young audience members viewing *Sleeping Beauty Wakes* will come away from it "with a perspective of what it must be like for their parents," he thinks that "*Sleeping Beauty*" is a perfect fairy tale for teenagers, who are on a journey to become "their own people." We all want to be treated fairly and with respect, no matter what we look like or how much money we have, and that may be the clearest lesson of fairy tales. We cannot help but hope to you, we hope that this Discovery Guide has expanded your understanding of them, increased your enjoyment of *Sleeping Beauty Wakes* and inspired you to attend the theatre again soon.

A lot of what we've written comes from our own feelings about parenthood.

### Resources

**BOOKS**

**A Wolf at the Door: And Other Realist Fairy Tales and Seven Other Fairy Tale Novels**  
 Edited by Ellen Datlow and Tomp Swilling  
 (Simon & Schuster, 2006 and 2007)  
 Collections of re-imagined fairy tales

**Wicked** by Gregory Maguire (HarperCollins, 1995)  
 Maguire's reimagining of the Land of Oz

**The Annotated Brothers Grimm and the Annotated Classic Fairy Tales**  
 Edited by Maria Tatar  
 (DK W Norton & Company, 2010 and 2010)  
 Lavishly illustrated compendiums of various fairy tales, with annotations

**Minor: Minor Fairy Folktales for Mothers and Daughters to Share**  
 Edited by Jane Yolen and Heidi E. E. Steingie  
 (Penguin Books, 2010)  
 A multi-cultural collection of fairy tales and poems, all of which emphasize positive portrayals of women

**WEBSITE**

**www.fairytalesforfemales.com**  
 A portal to the realm of fairy tale and folklore studies featuring 41 annotated fairy tales, including their histories, similar tales across cultures and illustrations

**www.growwith.com/index.html**  
 "Written by Gonzalez, Book Band! Musical Theatre! The Best of Both."

**www.dnfarts.org**  
 Deaf Arts Theatre's website learns more about the creation of the first original deaf musical, *Sleeping Beauty Wakes*.

**connectwithme.edu/sites/default/files/connections.htm**  
 A basic ASL dictionary with video clips of each word

**FILM & TELEVISION**

**La Belle au Bois Dormant**  
 Directed by Pierre Cossette  
 (Warner Music Video, 2000)  
 A filmed version of Tchaikovsky's beloved ballet about "*Sleeping Beauty*"

**La Belle et le Bête**  
 Directed by Jean-Claude  
 (The Criterion Collection, 1991)  
 A starring Brigitte Bako, live-action version of "*Beauty and the Beast*"

**A Cinderella Story**  
 Directed by Mark Rosman (Warner Bros., 2004)  
 An updated "*Cinderella*" in which the teenage heroine finds her happy ending by being true to herself!

**Ever After**  
 Directed by Andy Tennant (20th Century Fox, 1998)  
 A playful account of "*Cinderella*" presenting Elizabeth Berkley

**Fairie Tale Theatre**  
 Presented by Shelley Duvall, multiple episodes (Puffinhouse Home Video, 1981-1985)  
 An inspired, witty television series depicting numerous fairy tales

**Handicapped**  
 Directed by Corey Edwards, Todd Edwards and Tony Leach (The Weinstein Company, 2005)  
 A featured fairy tale version of "*Little Red Riding Hood*" told from conflicting points of view

**Sleeping Beauty**  
 Directed by Clyde Gissel  
 (Walt Disney Home Entertainment, 1959)  
 The classic, animated version from Walt Disney Studios

CONCLUDING REMARKS: Page 14

## Page 14: Concluding Remarks and Resources

**Exercise:** Read aloud Valerie Vigoda's and Brandon Milburn's comments about parenthood and how it relates to *Sleeping Beauty Wakes*. Director Jeff Calhoun also thinks that one of the most important themes of the play is the ability of parents to let go of their children and allow them to make their own mistakes. Discuss this with your students, asking them if they think that Beauty's parents were too overprotective or were justified in their concern for their daughter. What would they have done differently if they were the King or Queen? Is it difficult to accept the fact that parents can make mistakes while trying to do their best? How can a child express his or her concerns about a parent's decisions while still respecting the decision and the parent?

**Optional Exercise:** Have your students pick one of the books or movies listed in the resources section and make an oral presentation on it or write an essay about it for extra credit. Or perhaps they could find another website that tells them about deaf culture and sign language. If they are inspired to see another play, ask them to report to the class on it and how it differed from *Sleeping Beauty Wakes*.

**Optional Exercise:** Send your students' fairy tale adaptations to P.L.A.Y. We'd love to see what they come up with! We'd also very much appreciate your comments on the Discovery Guide and Teaching Instructions. Please write to us at:

P.L.A.Y.  
 Center Theatre Group  
 601 West Temple Street  
 Los Angeles, CA 90012

# More Resources

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If you would like to do additional research into the history of fairy tales and how they can be used as teaching tools, almost any book by cultural historians Jack Zipes or Maria Tatar is a good place to start. Here are some suggestions:

## ***The Uses of Enchantment***

by Bruno Bettelheim  
(Random House, 1975)

The classic text on the psychology of fairy tales. It can be a bit daunting to anyone who isn't a psychology major but still is a great resource. There is a brief chapter specifically on "Sleeping Beauty" that will be useful.

## ***The Brothers Grimm and Folktale***

edited by James M. McGlathery  
(University of Illinois Press, 1988)

A collection of essays describing how Jacob and Wilhelm Grimm gathered oral folk tales and translated them into the fairy tales they published

## ***The Classic Fairy Tales***

edited by Maria Tatar  
(W. W. Norton & Company, 1999)

Discusses the evolution of specific fairy tales, including different versions of them, and has critical essays that examine the uses of fairy tales. Also has information on the tradition of women authors in Germany and France in the 1700s and 1800s.

## ***The Hard Facts of the Grimms' Fairy Tales***

by Maria Tatar  
(Princeton University Press, 1987)

Essays about the origins of fairy tales and the violence in them. Provides translations of the original introductions to the Grimms' first fairy tale books.

## ***Don't Bet on the Prince* and *The Outspoken Princess and the Gentle Knight***

edited by Jack Zipes  
(Routledge, 1987 and Bantam Books, 1994)  
Contemporary and feminist fairy tales with commentary. You can find several adapted and original fairy tales in these volumes for your students to enjoy.

## ***Creative Storytelling: Building Community, Changing Lives* and *Speaking Out: Storytelling and Creative Drama for Children***

by Jack Zipes  
(Routledge, 1995 and Routledge, 2004)  
Excellent, easy-to-use texts on how to incorporate fairy tales into your classroom to promote creative writing. Both have specific examples of using fairy tales for writing assignments and deal with the inspirations that can be found in theatre and film. Zipes is himself a teacher and employs these methods.