

at the REP ★



**Based on the Classic Fairy Tale by Charles Perrault
Adapted by Maggie Manicnelli-Cahill & Margaret E. Hall
Original Compositions by Josh D. Smith
Directed by Margaret E. Hall
Choreography by Freddy Ramirez**

FOR MORE INFORMATION, PLEASE CONTACT:

MARGARET E. HALL
Associate Artistic Director
mhall@capitalrep.org
518.462.4531 x410

AARON MARQUISE
Arts Education Manager
amarquise@proctors.org
518.382.3884 x128

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**Parts of this guide were researched and written by Dramaturgy Intern Eliza Kuperschmid.*

**This guide has been constructed for educational purposes only. theREP does not make any money from it.*

Capital Repertory Theatre's 39th Season - 2019-2020

LOBBY HERO by Kenneth Lonergan
SEPT 29 – OCT 20, 2019

IT'S A WONDERFUL LIFE
Live from the WVL Radio Theatre
Adapted by WVR Repoley from the motion
picture by Frank Capra
NOV 22 – DEC 22, 2019

YOUR BEST ONE by Meridith Friedman
East Coast Premiere
JAN 17 – FEB 09, 2020

THE IRISH AND HOW THEY GOT THAT WAY
By Frank McCourt, featuring the music of
Ireland
MAR 06 – APRIL 05, 2020

SISTER ACT
Music by Alan Menken, Lyrics by Glenn Slater,
Book by Cheri and Bill Steinkellner
Based on the Touchstone Pictures Motion
Picture, *SISTER ACT*, written by Joseph
Howard
JULY 10 – AUG 16, 2020

theREP's *ON-THE-GO!* IN-SCHOOL TOURS *We come to YOU!*

To book a tour, contact Aaron Marquise at
amarquise@proctors.org | 518-382-3884 x128

Tour Dates
Oct. 7 – Nov. 3,
2019

Public
Performance
@theREP
10/26/19 at 11am



Tour Dates
Feb. 24 – March
19, 2020

Public
Performance
@theREP
3/21/20 at 11am

Fall 2019



Dear Educator:

Welcome to Capital Repertory Theatre!

We are thrilled that you have scheduled a performance of *Cinderella!*, theREP's newest On-the-Go! In-School touring production, and hope you will find this guide to be a useful tool.

You have permission to reproduce materials within this guide for use in your classroom. It is designed to introduce the cultural and historical context of the play as well as provide resources and ideas for integrating the theatre experience with your curriculum.

Productions by theREP are likely to generate questions and opinions among your students. Our hope is that you will join us for a talkback with the cast following the performance where you and your students can share your questions and reactions with the performers.

The arts provide young imaginations with stimulation, points of reference, and intellectual resources for the mind and spirit. Our goal is to make live theatre attendance possible for all students in the Capital Region. Over 11,000 Capital Region students attended student matinees and theREP's On-the-Go! in-school tour performances last season. We hope to continue to grow and serve the needs of the Capital Region education community.

Let us know how you are using theatre in the classroom! Your success stories help us to keep the program funded. We love to receive copies of lesson plans, student work related to our performances and your letters. These are important testimonials to the value of the arts in education.

And finally, please fill out the **Teacher Evaluation** at the back of this study guide. Completing the evaluation form will help us to continue to provide programs that serve the needs of Capital Region students.

We look forward to hearing from you!

With deepest gratitude,



Margaret E. Hall
Associate Artistic Director
518.462.4531 x410
mhall@capitalrep.org



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Arts Education Manager
518.382.3884 x128
amarquise@proctors.org

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ABOUT US

Capital Repertory Theatre (theREP) is a non-profit professional producing theatre. In its 39-year history, theREP has produced more than 8,000 performances for the people of the Capital Region.

A member of LORT (League of Resident Theatres), theREP strives to bring quality work that explores the essence of the human condition through the stories of people, events, and phenomena that shape our contemporary lives. Theatre, at its best, entertains, cajoles and inspires by engaging the heart and mind through its most powerful ally – the imagination.

There are two basic types of theatre companies: producing and presenting. theREP is a producing theatre. The theatre hires a director and designers for the set, costumes, lights, and sound. The Theatre's Artistic Director and the director select appropriate actors for all the roles in the play. Then they all come to Albany, where the play is built and rehearsed.

In addition to the theatre space, theREP has a scene shop where sets are built, a costume shop where costumes are constructed and cared for, offices where the administrative staff works, a rehearsal hall where the shows are rehearsed, and housing facilities for actors. The resident staff of the theatre works with visiting artists to put the production together.

In contrast, presenting theatres host shows that have been designed, built, and rehearsed elsewhere. A theatre company at many different theatres frequently presents shows of this kind regionally, nationally or even internationally over an extended period of time. What you will see at theREP or with our On-The-Go! tours is unique to theREP where it was built. No one from anywhere else will see this production just as you see it!

ATTENDING A PERFORMANCE

Being a member of an audience is an important job. Live theatre couldn't exist without you! That job carries with it some responsibilities. Follow these suggestions in order to have the best theatre experience possible!

BRING WITH YOU

- ◆ ideas, imagination, an open mind, observation skills and a sense of wonder.

LEAVE BEHIND

- ◆ cell phones, pagers, pen lights, food and drink and anything else that might distract you, the performers or other members of the audience.

THINGS TO DO BEFORE A PERFORMANCE

- ◆ learn about the show you are going to see, arrive on time, find your seat, visit the restroom.

DURING A PERFORMANCE

PLEASE DO

- ◆ applaud, laugh, pay attention and notice little details, think about questions you would like to have answered by the actors after the show, stay in your seat until intermission and the end of the show.

PLEASE DON'T

- ◆ talk, sleep, eat or drink, distract others, exit the theatre during the performance.

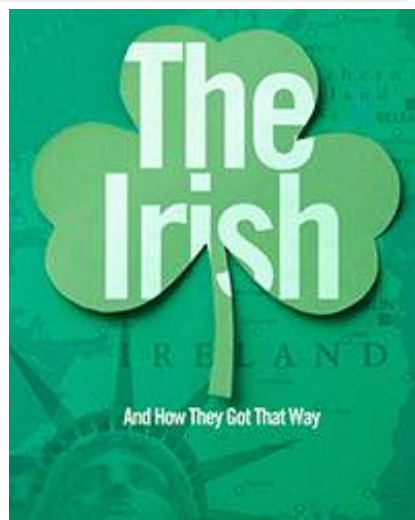
2019-2020 EDUCATION SEASON



OCT 17, 2019
10:30am



DEC 6, 11 & 17, 2019
10:30 am



MAR 12, 17, 25 & APRIL 2, 2020
10:30am

STUDENT MATINEES | Performance at theREP at 10:30am

PRICE \$12 a student

CHAPERONES For every 15 students, one complimentary adult ticket is provided.

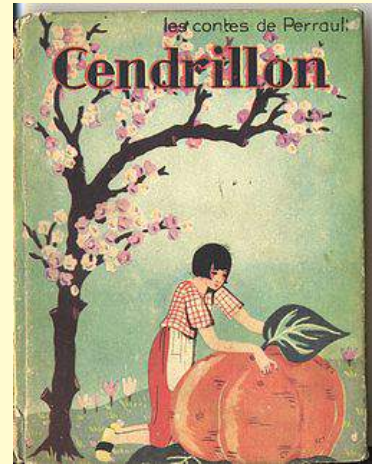
LOCATION 111 North Pearl Street, Albany, NY 12207

RESERVATIONS Call Group Sales at 518-382-3884 x139

SCHOLARSHIPS Visit www.capitalrep.org for information and applications.

theREP's Adaptation: A Brief Synopsis

Almost everyone is familiar with the story of Cinderella. To sum it up in the simplest way possible, Cinderella has lost both her mother and father, and must now live with her “evil” stepmother and nasty step sisters. Her stepmother, and sisters, force Cinderella to do their chores while they taunt her and call her names – including cleaning the fire place where she gets dirty from the cinders ... hence her name, Cinderella. One night, there is a royal ball in the kingdom – as the Prince must find a wife - and while her stepmother and sisters are free to enjoy the festivities, they force Cinderella to remain home cleaning. Cinderella wishes to go to the ball and wouldn't you know, ‘just like that,’ her magical fairy godmother appears! Her fairy godmother turns a pumpkin into a glimmering carriage, mice into noble steeds, and transforms Cinderella's ragged clothing into a flowing blue gown with a pair of sparkly glass slippers – and a warning from her godmother to be home before the magic wears off at midnight and Cinderella would revert to her true self. And she's off to the ball.



Immediately upon entering the ball, Cinderella catches the eye of the prince. They dance and flirt but when the clock strikes midnight Cinderella leaves hastily. (In many versions there is a second ball.) As she flees the palace, she ends up leaving one of her glass slippers behind. The prince, upon the discovery of her shoe, vows to find the mysterious woman (whom he is now in love with) so that he might marry her. He travels the kingdom, searching for the woman whose foot fits the shoe and, eventually, when he arrives at Cinderella's house her ‘evil’ stepmother – true to form – has locked her away, hoping that one of her real daughters will be able to fit their foot into it instead. Suddenly, the prince hears Cinderella and demands that she be allowed to try the shoe on. It's a perfect fit and the two live happily ever after!

Character List

Actor 1 – Cinderella

Actor 2 – Stepmother and Stepsisters Dixie & Trixie (who are puppets)

Actor 3 – Alfred (the Prince's Valet) and Axl, Cinderella's Fairy God Person

Actor 4 – Prince Edward

Actor 5 – Narrator, Toby the Cat (a puppet) and King William

Actors will also operate a variety of puppets – Mice, Chickens, Bird, Goose, Goat, Cow

Adaptation

ADAPT (*verb*) to adjust or modify oneself to different conditions, environment, etc.

ADAPTATION (*noun*) something that is changed or modified to suit new conditions or needs.

theREP's Artistic Director and Associate Artistic Director have placed this adaptation of the story in the 1950s, and worked with Composer, Josh D. Smith, to make it a musical – using Doo Wop inspired music for the original songs you will hear.

HISTORICAL CONTEXT: Historical Figures



CHARLES PERRAULT: Author of *Cinderella*

Most of us are familiar with one version or another, of the fairy tale (folk tale or legend) that tells of a poor, orphaned and mistreated stepdaughter who ultimately finds true love and happiness with a handsome prince. There are many different versions of the tale from all around the world, but for those in the West, the version of the Cinderella tale that they are most familiar with comes from the story as told by Charles Perrault – a French author. Perrault's version of the fairy tale was first published in 1697, and it is he who is attributed to adding the – now famous – elements of the story such as the fairy godmother, the pumpkin carriage, and Cinderella's fabulous glass slippers.

Perrault – a poet, prose writer and storyteller – was a member of the French Court. He was born on January 12, 1628, in Paris, France and died in May 1703. He was a leading member of the Académie Française – which is the pre-eminent French council for matters pertaining to the French language, and was officially established in 1635 by Cardinal Richelieu, the chief minister to King Louis XIII.



KING LOUIS XIII

Louis the XIII (13th) was born Louis le Juste, which means Louis the Just in English. He was born on September 27, 1601 and died on May 14, 1643. He was the king of France from 1610 – which means he became king at the age of 9 – and remained king until his death. He worked closely with his chief minister, Cardinal de Richelieu, to make France a leading power in Europe.

CARDINAL RICHELIEU

Cardinal Armand Jean du Plessis, Duke of Richelieu – commonly referred to as Cardinal

Richelieu, was a French clergyman, nobleman and statesman who served as King Louis XIII's Chief Minister. He was born on September 9, 1585 and died on December 4, 1642. Cardinal Richelieu was consecrated as a bishop in 1607 and appointed Foreign Secretary in 1616, and began working with King Louis XIII in 1624.



KING LOUIS XIV

King Louis the XIV was born in 1638; assumed the Kingship in 1642 (at the tender age of four) and was known as Louis the God-Given, Louis the Great and the Sun King. His reign of 72 years and 110 days is the longest recorded of any monarch of a sovereign country in European history.

ACTIVITY: Math

How many days did King Louis XIV reign if his reign was 72 years 110 days?

HISTORICAL CONTEXT: Adaptation

There is an entire history of Cinderella stories that span from the first century to today.

- The first published version of the story, in 1697, was in *Histoires ou contes du temps passé* where it was titled Cendrillon. This collection of tales is, essentially, Perrault's "mother goose" collection and includes: *Cinderella*, *Sleeping Beauty*, *Little Red Riding Hood*, *Blue Beard*, *Puss in Boots*.
- Many believe that the "original" story comes from an ancient Greek tale called: "Rhodopis," which was recorded by the Greek historian Strabo (likely) in the late first century BC! It tells the story of a Greek slave who ends up marrying the prince of Egypt. The main similarity between Rhodopis and modern Cinderella is the shoe – in the tale, an eagle is sent by the Greek god Zeus and it picks up one of Rhodopis's sandals and drops it into the lap of the Egyptian prince.
- There's the story of Ye Xian, or "China's Cinderella," which takes place sometime between the Qin and Han Dynasties (221-206 BC and 206-220 AD respectively).
- In 1634, "C'erentola" becomes the Italian Cinderella, and it is transformed into *La C'erentola*, an opera by Gioachino Rossini in 1817.
- While the story has existed for millennia, Cinderella made her way into pop culture in the United States in 1950, with the help of Walt Disney. After the booming success of his first major animated princess film *Snow White*, Disney decided to try his hand at *Cinderella*, creating the iconic blonde haired blue eyed and dressed character we all know today.
- Disney's *Cinderella* spawned many modern day adaptations of the original tale, like the 2013 Broadway show and the 2015 Disney live-action remake starring Lily James as Cinderella and Cate Blanchett as the stepmother. Another notable remake is the 1997 Rodgers and Hammerstein made for TV version of *Cinderella* (an updated version of the same film from 1965). This remake is one of the few versions that feature people of color with Brandy Norwood playing Cinderella, Whoopi Goldberg as the Prince's mother and Whitney Houston as the fairy godmother. The production even won a 1998 Primetime Emmy Award for Outstanding Art Direction for a Variety or Music Program. Some may say that this sparked the need for remakes of classic films with more diverse casting – for instance *Hamilton* and the new *Little Mermaid*.

ACTIVITY:

Here are two YouTube clips from the Rodgers and Hammerstein films of *Cinderella*. The song "Impossible" – which is the "bippity boppity boo" moment from Disney's 1950 cartoon, and that song as well.

<https://www.youtube.com/watch?v=KzgaqB2hFio> (1965 movie)

https://www.youtube.com/watch?v=o_5eho0zcrc (1997 movie)

<https://www.youtube.com/watch?v=l2dGGaXIfl8> (1950 cartoon)

LITERARY CONTEXT:

Terms & Phrases from the 1950s found in the Script

Language's ebb and flow, to some degree, especially generational slang terms. Today kids know that l8r means "later" because of the slang that goes along with texting culture. In the 1950s (and 60s) the lingo was a little different, it definitely jived ... here are a few examples found in the script:

Cat: a hip person [ie: "He/she's a real cool cat!]

Groovy

Meanwhile Back At The Ranch: in other words, get to the point. [It was used to get a storyteller back on track. It was meant to keep it short.]

Righto: okay

Royal shaft: badly or unfairly treated

The Kings English: speaking proper English

Cowabunga: (who knew Ninja Turtles and Bart Simpson used hip words from the 50s) expression of delight or satisfaction

What's your tale nightingale? (and What's your story morning glory?): What's the story?

Don't flip your wig: don't go crazy

Later Gator: goodbye, see you later

Cool your jets: relax, settle down

Bash: a great party

Threads: clothing

Queen of the birds: best of the ladies

Word from the bird: the truth

Foxy: a very pretty (good looking) person

Neat/Neato: Sharp, cool

Dreamboat: really good looking

Dig/Dig it?: understand

A square: someone considered to be pretty uncool

All that and a bag of chips: someone who is really great, and in fact, extra great

Stone cold fox: an extremely beautiful girl

Daddy-O: a term of address (does not have to be ones father)

Don't blow a fuse: don't freak out

Cloud 9: really happy

Apple butter: smooth talk or flattery

Let's beet feet: let's get out of here (or let's get moving)

Game's afoot: the game is happening

ACTIVITY: Write!

Students are asked to write a short scene, between two characters (perhaps two characters from *Cinderella*) and are asked to use at least 5 phrases/words from this list.

LITERARY CONTEXT: Themes in *Cinderella*

There are a number of themes embedded within the story of Cinderella; chief among them is that of kindness.

Kindness

Kindness towards all matters! Despite Cinderella being viewed by others as “less than,” she was always good and kind in her heart, she withstood all the hardships that life threw her way and did it with a smile. It is, ultimately, Cinderella’s kindness that “gets” her what she rightly deserves. Kindness is important!

Forgiveness

Another major theme is that of forgiveness, forgiving those that do wrong to you. Keep your heart open and don’t let the bad things ruin that.

Wealth

The theme of wealth is used to illustrate how superficial people can be and the crazy things money propels some people to do.

Good vs. Evil

While Cinderella herself does not dwell on “good versus evil” it is a theme we, the reader (audience member) can see within the story. The good girl ultimately ends up happy and the bad girls ultimately end up unhappy.

- Bullying is not the way to go

Rags to Riches

The poorest character, by virtue of being a good person, gains riches – both literally and figuratively – by the end of the story.

Transformations

Magical transformations granted by the Fairy God Person character as well as the transformation from a person – Stepmother – in power (with money, in charge, etc.) to having nothing at the end. Or at least nothing that she would deem “worth having.”

ACTIVITY: Write!

Students are asked to write a short story that uses one (or more) of these themes .

ACTIVITY: Analyze & Write!

Students are asked to pick one of the themes above and write a paper (or prepare an oral presentation) on that theme within the story of *Cinderella*.

LITERARY CONTEXT: Some History of Storytelling

Throughout history, storytelling – be it oral or written – is one-way civilizations passed down stories of their culture so that they, and the events, would be remembered by later generations.

- Nobody knows when the first story was actually told, but it is an intrinsic part of the human experience.
- Stories existed long before recorded history, and the telling of stories has changed forms drastically throughout the ages. From cave paintings to oral stories novels to movies, stories have always fascinated humankind. The desire to tell and hear stories greatly impacts the way we look at life.
 - The earliest form of storytelling discovered is that of the Lascaux Cave paintings, found in 1940 in the Pyrenees Mountains of southern France.
 - They date back to sometime between 15000 and 13000 B.C.
 - They depict a variety of animals and one image of a human being, and show a simplistic series of events, a story of rituals performed and hunting practices.
- During the Greek Dark Ages, some people earned a living with their storytelling skills. These storytellers went from town to town telling fables, myths and legends.
 - Different storytellers might give a new twist to a story, but the basic story remained.
- **A fable** is a very short story with a moral. Fables gave early people a common culture, a way of behaving.
 - A moral is the lesson learned from the story.
- **A myth** is a story about gods and goddesses and other mythical creatures. Myths gave early people a common religion.
- **A legend** is a story about an event that happened in the past. Legends gave early people a common past.
 - To qualify as a legend, the story cannot be proven, although it might be true.
 - Legends were all about heroes - people who cleverly worked together to defeat a common enemy.
 - One of the most popular legends was the story of the Trojan horse.



Image of the Lascaux Cave paintings.



1773 "The Procession of the Trojan Horse in Troy" by Domenico Tiepolo

- The ancient Greeks, Aesop (*Aesop's Fables*) and Homer (*The Iliad* and *The Odyssey*), were famous oral storytellers whose stories were later written down and are still well known today.

- Who doesn't know Aesop's "*The Tortoise and The Hare*"?
 - Check out this real life Tortoise and Hare Race:
<https://www.youtube.com/watch?v=9cD8EL3xuD0>



19th-century illustration of La Fontaine's 'Fables' by Jean Grandville

- The oldest surviving tale is thought to be the epic of *Gilgamesh*, which tells the deeds of a famous Sumerian King.
 - It was first "printed" around 700 B.C.
 - Sumer is the earliest known civilization in the historical region of southern Mesopotamia (modern-day Iraq).
- Aesop's fables are said to have been written down around 200 B.C.. However, Aesop himself lived in the 500s B.C.
 - His stories were remembered and passed down orally for hundreds of years, and now in written form, they continue to teach their lessons.
- Storytellers, especially in the early days, were very important figures in their communities. The ability to tell stories effectively and memorably was a valuable skill.
 - They were the individuals sharing the wisdom and knowledge learned by humans – of people, or places, or events (both manmade and ones made by nature), etc. – and **verbally** passing it down from generation to generation.
- Stories traveled with the people who told them – they were taken to far away lands and brought back from those far away places.
- It is thought, by many historians and psychologists, that storytelling is one of the things that define and bind "our" humanity. Humans are perhaps the only animals that create and tell stories.

ACTIVITY! Be a Storyteller

It's story time and the students are the storytellers! Each student is given (up to) five minutes to tell their story to the class.

Option A:

Use well known nursery rhymes, fairy tales and fables such as: *The Three Little Pigs*, *Little Red Riding Hood*, or *The Tortoise and The Hare*. Each student could pick a different story – OR – teachers can have the entire class tell the same story, and then hold a class discussion on how each person's "version" of the story was the same and different.

Option B:

Students are asked to come into class prepared to tell a story. It should be something that they have actually experienced. *A family tradition, a favorite birthday, the birth of a younger sibling, making a new friend, etc...*

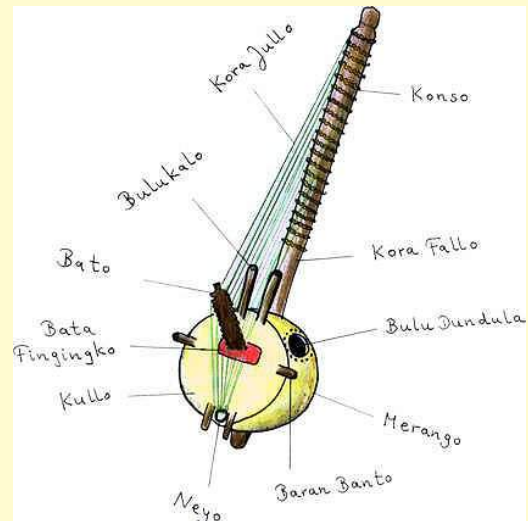
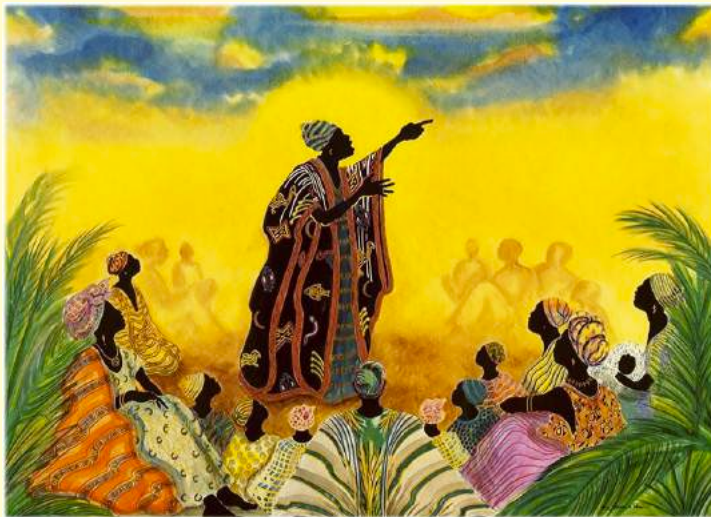
EXAMPLES OF GLOBAL STORYTELLING TRADITIONS



Native American Storytelling: Native Americans culture is known for its rich oral storytelling tradition. They relied heavily on their verbal language to share their history, their customs, rituals and legends. These powerful tales entertained and preserved the Native American culture, and were traditionally told by tribal leaders to the younger generations. Their stories were always intended to either explain or teach. In order to deepen the connectedness of tribal members and their environment (and other tribal members) these vivid narratives were often accompanied by song, music, spoken word, and dance. This all but guaranteed that

members of each individual Indian nation would never forget their roots or lose sight of important knowledge that would allow them to continue to exist in harmony and cooperation with the natural world.

Griots: West African storytellers are known as Griots. They narrate culture – they express stories of tradition through song, chants, and poetry. They are also known as “praise singers” and often accompanied by a popular African string instrument called a kora.



Zajal: This traditional Arabic style of oral poetry is very popular in the Middle East. It is both semi-improvised and semi-sung, and is used to create a platform for debate. Often accompanied by musical instruments, Zajal poets perform stanzas at one another (kind of like the Arabic form of Slam Poetry competing). Together the poets create one story.



MUSICAL CONTEXT

The History of Doo Wop

- “From the beginning, Doo Wop music had what today might be called a DIY or “Do It Yourself” character: it could be performed nearly anywhere — without the need for expensive equipment or special technology — at almost any time by anyone with some singing ability. Years before gaming consoles and cable TV, harmonizing on the street corner or front stoop was an enjoyable way to pass the time, particularly for residents of poorer neighborhoods for whom other forms of entertainment may have been prohibitively expensive. Musical instruments, after all, cost money. Singers replaced backing bands with their voices, supplying full harmonies and even mimicking the sounds of instruments. When Doo Wop emerged as a musical phenomenon in the 1950s, this kind of group singing became part of American popular culture on a bigger scale. Amateur or semi-professional groups were taken off the streets in neighborhoods like Harlem in New York City and put into recording studios. White groups began imitating black groups, and the sounds of Doo Wop were everywhere by the middle of the decade.”
- “Doo wop represents a subcategory of vocal group harmony that includes the following musical qualities: group harmony, a wide range of vocal parts, nonsense syllables, a simple beat, light instrumentation, and simple music and lyrics. Above all, the focus is on ensemble singing. Single artists fit only when backed by a group (the possibility that the group may not be mentioned on the record label is immaterial). Typically solo billing simply means that this individual is more prominently placed in the musical arrangement (e.g., Dion, Bobby Day, Thurston Harris) as opposed to typical group productions.”
- Began in the 1940s in African American communities but the mainstream doo-wop “era” was around 1952 – 1960; also prominent in Italian American communities
- The peak era for the doo wop sound was 1952 – 1960. The genre of music is categorized by harmony, nonsense syllables, and simple music and lyrics.
- Some Popular Groups from the 50s/60s (and the links to have a listen)
 - The Platters <https://www.youtube.com/watch?v=3FyglKsnkCw>
 - The Temptations https://www.youtube.com/watch?v=C_CSjcm-zlw
 - Dion and the Belmonts <https://www.youtube.com/watch?v=pAPEfdjvTqE>
 - The Ink Spots https://www.youtube.com/watch?v=6l6vqPUM_FE
 - The Dell-Vikings <https://www.youtube.com/watch?v=oDrjIW91Qh0>
 - The Chordettes https://www.youtube.com/watch?v=Fty3Nzc-oiY&list=RD6l6vqPUM_FE&index=2

MUSICAL CONTEXT

Aside from Doo Wop singing, this adaptation also contains:

Scat Singing

Scat singing is a part of vocal jazz, uses vocal improvisation with wordless vocables (or nonsense syllables or without words at all). The singer improvises melodies and rhythms using the voice as an instrument rather than a speaking medium. In this production, the Fairy God Person will do a bit of scat singing.

There are many famous scat singers from the 1920s on. Two great examples are: **Ella Fitzgerald** and **Louis Armstrong**.

ACTIVITY: Listen/Watch/Try

Here are two YouTube clips of amazing scat singing.

Ella Fitzgerald <https://www.youtube.com/watch?v=PbL9vr4Q2LU>

Louis Armstrong <https://www.youtube.com/watch?v=pPHNg5tL8KU>

Ask students to try scatting the tune of a song they know really well like Twinkle Twinkle Little Star or Happy Birthday.

Rapping

Rapping is a musical form of vocal delivery that incorporates rhyme, rhythmic speech, and street vernacular, which is performed or chanted in a variety of ways – usually over backing beat or musical accompaniment. Content, flow and delivery are important aspects of rapping. In this production the Fairy God Person raps and so does Toby the Narrator.

Musical Theatre

Musical theatre is a form of theatre that combines songs, spoken dialogue, acting and dancing. The story and emotional content of a musical – humor, love, anger – are communicated through words, music, movement and technical aspects of the production. Songs within the piece are structured in a way to further the story – in other words, they help tell the story, they don't just appear for no reason.

ACTIVITY: Listen and Analyze

What are these musical songs saying – what information do you get about the story by listening to this song and seeing the action (movement/dance) combined with it?

Annie (It's a Hard Knock Life) <https://www.youtube.com/watch?v=-0bOH8ABpco>

Newsies (Seize the Day) <https://www.youtube.com/watch?v=DLRKUCXzfHM>

Wicked (Defying Gravity) <https://www.youtube.com/watch?v=O5V9KwppMfs>

Perhaps your schools music teacher can teach a musical theatre number like *Hard Knock Life*.

THEATRICAL CONTEXT: Different Styles of Puppetry

Puppetry is one of the oldest artistic forms of storytelling, and a convention of theatre that will be used in this production.

Puppets can exist in many different forms and have the ability to be “more” versatile than human actors because they can do “anything” within the imagination.

Puppeteers work hard, from the creation of a puppet, to the development of their movements and interactions with world and cast of the production.

- They work hard to ensure the audience believes that each puppet is a character, and that that character is clear, and believable, to the audience.



Marionettes: Pinocchio is probably the most famous marionette. These puppets, which are usually carved out of wood, are moved by the manipulation of strings attached to their limbs, bodies and heads. Marionette puppeteers move these strings (using the weight pieces of the puppet attached to each string and gravity) to bring the characters to life. The puppeteer will usually stand above the marionette stage or on a bridge above the stage. Marionettes are most popular in larger theater pieces such as opera, cabaret, and children’s stories. It takes immense skill to operate a marionette.



Hand Puppets: This is one of the most popular kinds of puppets, made to cover the hand and often the arm as well. They can be as simple as a sock puppet with button eyes or be detailed characters with costumes and faces. They can be featured on stages with lights and music as you would find in a regular production, or in productions where the only actors are the puppets – like the rather famous British duo, Punch and Judy, seen here in the puppet theatre. Hand puppets are quite popular with kids, and are great for teaching.



Shadow Puppets: This is perhaps one of the oldest forms of puppetry. Shadow puppets can be created by manipulating light and one's own hands, or by carefully cut pieces of paper, leather or cloth. The puppets are lit from behind so that their shadow is seen on the screen. Shadow puppetry is fun, and can be used in children's shows, but it can also be used in "very" dramatic settings, and dramatic ways – as in cases when they are used in operas or in a Balinese wedding ceremony.



Rod Puppets: The Rod puppet, sometimes called the hand and rod puppet, with its most famous example being the Muppet cast, is usually larger than a hand puppet or even a marionette. It is operated using a set of rods to hold up and operate portions of, or the entire, character. The rods help bring the character to life through movement. As we see with Kermit The Frog, puppeteers can use a combination of rods and their own hands within the puppet to help bring it to life.



PUPPETRY ACTIVITY!

Make Your Own Shadow Puppet:

Creating a shadow puppet can be fun. Using poster board and popsicle sticks (or small – in circumference – long wooden dowels) – students are to draw, decorate, cut out and adhere their shadow puppet to their popsicle stick. Perhaps they are asked to create characters from *Cinderella*.

Taken one step further, teachers can set up a small shadow screen (with a white sheet and a powerful flashlight), and have students act out scenes from the story with their handmade puppets.

Make Your Own Sock Puppet:

Students are asked to bring in one sock (that they don't mind turning into a puppet). They are to decorate their sock to become a puppet. (Eyes, hair, mouth, tongue, etc.) Once made, students can work in pairs to create a story with their puppets that they then share with the class.

Who's Who: In the Production

Director: Margaret E. Hall
Choreographer: Freddy Ramirez

Actors

(in alphabetical order)

Victoria Benkoski*
Shayne David Cameris*
Leon Glover*
Joshua Redfield*
Sara States*

Stage Manager: Elise Jenkins*
Road Manager/ASM: Conway Hahne
Costume Designer: Evan Prizant+
Set Designer: Justin Swader & Christopher Swader
Sound Designer: Luke Krauss
Puppet Designer/Prop Master: Rich Hochheimer
Asst. Puppet Designer/Asst. Prop Master: Vanessa Van Zandt



**Denotes a member of Actors' Equity Association, the Union of Professional Actors and Stage Managers of the United States*



+Denotes a member of United Scenic Artists

Ideas for Curriculum Integration

CINDERELLA Word Search

G	P	A	R	S	T	L	W	O	C
B	R	B	G	O	A	T	B	Q	J
C	I	N	E	R	E	L	L	A	F
D	N	C	O	C	K	L	G	D	A
E	C	E	C	N	A	D	E	F	M
L	E	T	G	I	N	D	I	M	I
A	F	M	F	Z	J	A	F	A	L
C	O	W	B	U	N	G	A	S	Y
T	W	X	J	M	P	Q	R	K	L
C	G	C	V	A	K	C	C	C	E
M	O	F	M	G	I	T	L	A	S
I	O	I	I	I	N	E	F	Y	U
X	S	W	S	C	G	N	T	U	O
E	E	O	V	D	Z	A	F	K	M
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H	T	K	I	N	D	T	T	T	T
S	S	T	P	M	O	T	H	E	R
B	A	S	A	S	X	P	R	A	Q
W	F	A	Y	I	B	O	C	A	T
Z	C	L	A	N	H	B	M	J	W
O	T	A	N	A	Y	T	R	A	P

WORD LIST

Words can be found going up and down, left and right.

CINDERELLA
STEPMOTHER
PRINCE
MOUSE
KING
SHOE
COWABUNGA
SALT
PEPPER
PARTY
CLOCK

DANCE
CLEAN
FAMILY
BASH
MAGIC
KIND
CAT
GOOSE
GOAT
MIDNIGHT
SWEET

How many words can you make using the letters in:
Charles Perrault's Fairy Tale Cinderella

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[illegible]

VISUAL/PERFORMANCE ARTS

1. **DRAW!** *Cinderella* is full of iconic places/characters/imagery. Ask students to draw their own versions of some of the iconic bits from the story. Here are some suggestions:

- a) Students are asked to illustrate Cinderella's transformation into her ball gown.
- b) Students are asked to draw their version of the pumpkin that turns into the carriage as well as the carriage once it has transformed.
- c) Students are asked to draw their idea of the mice before and after transformation.
- d) Students are asked to draw the Wicked Stepmother.
- e) Students are asked to make a comic book strip of the ball scene.
- f) Students are asked to draw Cinderella by the fireplace, cleaning.



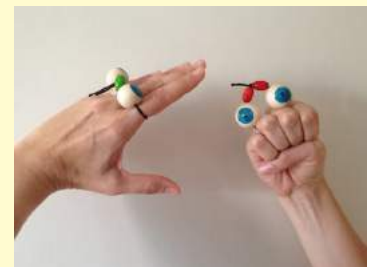
2. **DRAW!** Students are asked to design a show poster for a production of *Cinderella*. The posters should include student's original design as well as the production date and venue; the title and author; possibly the teachers name as the fictional production's director.

3. **ACTING!** Theatre is a wonderful tool to help students gain confidence speaking in front of others. Here are some example acting exercises that can be directly connected to *Cinderella*:

- a) Most students already know the general story of *Cinderella*. In small groups, students are asked to create a series of tableaux (frozen pictures) that illustrate the entire story. Each group should chose a narrator per tableau, to tell the audience – in a few sentences – what is happening in that moment/part of the story.
- b) Students could be asked to do this with other stories they are familiar with; fairy tales are good to use with this exercise.

4. **PUPPETS! Hand Puppets**

Hand puppets can be constructed using very little in the way of materials – as seen in this picture. Students are asked to make a hand puppet using a minimal amount of materials such as: pipe cleaners; large buttons; Styrofoam balls; paper; glue; glitter; etc. Once made, students should create a small “show” to perform with a partner or two.



ENGLISH

1. STORYTELLING! Native American Talking Stick

Native Americans were great storytellers and often used a talking stick to tell their stories. Historically speaking, talking sticks were typically used during tribal councils (only the person holding the stick is allowed to speak and the stick is passed from person to person, which ensured an orderly democratic meeting).

This is a two-part activity. *Step 1:* Students will make their own talking stick. *Step 2:* Students will use the talking stick to tell a story.

STEP 1: Students should bring in (or the teacher can provide) an ordinary stick found in the yard – it should be smoothed down with any pointy parts broken/sanded off. As an art project, students will paint their stick various colors and apply decorations such as feathers, string, beads, etc.

STEP 2: In a circle, students will sit with their talking stick on the floor in front of them. One at a time, each student will tell a story (it can be something they did over the weekend; something they learned earlier in the day; something they did at recess; etc.). When it is their turn to tell their story they will pick their talking stick up, at the end of their story they will place it in front of them. (Teachers might choose to make a classroom talking stick as well, and use that during step 2.)

2. STORYTELLING! A Picture is Worth 1000 Words

Select a piece of artwork, a classical painting perhaps, that students will use as inspiration. Look at the artwork as a class and discuss what they see. Together, construct the first few sentences of a tale (a story) drawing inspiration from the artwork.

A step further...teachers can assign the individual completion of the story to the students, who will then take turns sharing their story with the class.

3. STORYTELLING! Story Circle

Students are to sit in a circle and one person begins to tell a story. Each student is allowed 3-5 sentences. The next person picks up the story thread and continues. This activity requires good listening skills – multiple people are telling one complete story, with a beginning a middle and an end. You can try recording the story which can be played back to the class later.

4. WRITE! A Fictional Story

Fictional stories can be written in many forms/styles. Students are asked to write a short story, poem, or play in a certain style (Fantasy, SciFy, Fable, Legend etc.).

Resources Consulted -- Website:

www.dictionary.com
https://en.wikipedia.org/wiki/Acad%C3%A9mie_fran%C3%A7aise
<https://www.britannica.com/biography/Charles-Perrault>
<https://study.com/academy/lesson/charles-perraults-cinderella-history-summary.html>
<https://www.npr.org/2015/03/13/392358854/a-girl-a-shoe-a-prince-the-endlessly-evolving-cinderella>
<https://www.boxofficemojo.com/movies/?id=cinderella2015.htm>
<http://www.mftd.org/index.php?action=atu&act=select&atu=510>
<https://www.britannica.com/biography/Louis-XIII>
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https://en.wikipedia.org/wiki/Louis_XIV_of_France
<https://teachrock.org/lesson/the-musical-roots-of-doo-wop/>
https://www.shsu.edu/~lis_fwh/book/roots_of_rock/Doo-Wop2.htm
https://www.history-of-rock.com/dion_dimucci.htm
<https://www.history-of-rock.com/platters.htm>
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https://en.wikipedia.org/wiki/Scat_singing
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<https://en.wikipedia.org/wiki/Rapping>
<https://study.com/academy/lesson/charles-perraults-cinderella-morals-themes.html>

This guide has been constructed for educational purposes only. theREP, which is a non-profit organization, does not make any money from the guide.

Key for Word Search

G	P	A	R	S	T	L	W	O	C
B	R	B	G	O	A	T	B	Q	J
C	I	N	E	R	E	L	L	A	F
D	N	C	O	C	K	L	G	D	A
E	C	E	C	N	A	D	E	F	M
L	E	T	G	I	N	D	I	M	I
A	F	M	F	Z	J	A	F	A	L
C	O	W	B	U	N	G	A	S	Y
T	W	X	J	M	P	Q	R	K	L
C	G	C	V	A	K	C	C	C	E
M	O	F	M	G	I	T	L	A	S
I	O	I	I	I	N	E	F	Y	U
X	S	W	S	C	G	N	T	U	O
E	E	O	V	D	Z	A	F	K	M
O	R	E	C	S	W	E	E	P	R
H	T	K	I	N	D	T	T	T	T
S	S	T	P	M	O	T	H	E	R
B	A	S	A	S	X	P	R	A	Q
W	F	A	Y	I	B	O	C	A	T
Z	C	L	A	N	H	B	M	J	W
O	T	A	N	A	Y	T	R	A	P

TEACHER EVALUATION: *Cinderella!*

Your feedback is **vital** to the growth and continued success of the REP's educational programming. It helps us to constantly improve and attract additional underwriting. Please take a moment to fill out this form.

We encourage you to make multiple copies so that all of the teachers in your group may respond.

1. Name: _____ School: _____
2. Phone: _____ E-mail: _____
3. How would you rate the quality of today's performance?
Excellent Good Fair Poor
4. Did attending the performance assist you in addressing classroom curriculum?
Very Much Somewhat Not At All N/A
5. Were the on-line study materials useful in preparing students and deepening their experience?
Very Much Somewhat Not At All N/A
6. Please check all that apply:
____ Today's performance price was affordable for my school.
____ My school required a subsidy in order to afford today's performance.
____ My school would provide performances for more students, more often, if additional funds were available.
7. Any additional information / comments welcome:

The completed form may be submitted by email to amarquise@proctors.org or by mail to: Aaron Marquise, Arts Education Manager, 432 State Street, Schenectady, NY 12305.

theREP/Capital Repertory Theatre's Mission In Action!

Creating an authentic link to the community we serve...

EDUCATION AND OUTREACH are key components of theREP's mission, "to create an authentic link to the community we serve." Through a wide range of programs, theREP strives "to provide the Capital Region with theatre programming which inspires a greater understanding of the human condition" and helps "to develop future audiences by instilling the notion that theatre is a vital part of the cultural life of all vibrant cities."

PROGRAMS FOR STUDENTS

Student Matinees (Classics on Stage) Performances of most of the theatre's professional productions are scheduled during the school day with dramatically discounted prices for area students to allow for greater accessibility. Each season, at least one play is designated as Classics on Stage, for its direct connections with curriculum.

On-The-Go! in-School Tour Specially adapted professional productions designed to play to students on-site in schools. Last season, theREP's OTG program reached more than 9,500 students.

Young Playwright Contest Providing students, ages 13-19, with the opportunity to submit their work to be produced on the Capital Rep stage. In addition, the winning playwrights are given a mentorship – prior to the production of the play – with a professional playwright.

Summer Stage Young Acting Company Providing young actors the opportunity to work together, with leading professionals in the field, on a production that will take place on the Capital Rep stage. Company Members hone their acting skills while rehearsing and then performing the Young Playwright Contest-winning plays.

Acting Intensive I & II provide teens, ages 12-17, the opportunity to hone their acting skills by providing these week-long comprehensive workshops.

CAST (Cultivating Arts & Students Together) provides students with the opportunity to volunteer at the theatre and earn community service credits at the same time. Teens get an in-depth learning experience that satisfies their passion while fulfilling their needs.

Artist In Residency Programs theREP works in conjunction with school educators to bring highly trained teaching artists to work in extended residency within the classroom. Opportunities to embed the theatrical experience into the curriculum are available for teachers and students for every work in our 2018-19 Education Season.

Career Development theREP is dedicated to helping to build the next generation of theatre professionals with programs like the **Professional Apprenticeship Program** which provides year-long or summer-long paid apprenticeships, and **Internship Program** provides college students internships in many disciplines of theatre. These programs are specifically for young people beginning a career in the performing arts and arts education.

2019-2020 EDUCATION SPONSORS & FOUNDATIONS

CSArch Architecture|Engineering|Construction Management
Pitney Bowes

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The Review Foundation

