Welcome to the enchanting world of Rodgers + Hammerstein's Cinderella, a beloved tale retold around the world. Everyone knows a version of the story, but now Rodgers + Hammerstein's Cinderella is waltzing onto Broadway with a makeover by book writer Douglas Carter Beane (Sister Act, Xanadu) with the same classic elements and some surprising new twists! Recommended for the whole family, Rodgers + Hammerstein’s Cinderella is a timeless tale where dreams really do come true.

The actors are at places, the orchestra is tuning, and the curtain is just about to rise! Before the musical begins and even after the final bows, this guide will provide great ideas on how to keep the magic alive for both the theater and the classroom. Jam-packed inside are character descriptions, a synopsis of the show, information about the origins of the musical, and a brief history of fairy tales. Also included are recommended pre-show and post-show discussion prompts and activities that will help your students explore the major themes and elements of the production.

The experience of the theater extends beyond the pages of the script or even the theater’s exits. With this guide, students can carry the magic of Rodgers + Hammerstein’s Cinderella and the arts into the classroom!
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Character Descriptions</td>
<td>2</td>
</tr>
<tr>
<td>Plot Synopsis</td>
<td>3</td>
</tr>
<tr>
<td>From Page to Stage:</td>
<td>5</td>
</tr>
<tr>
<td>A History of the Show</td>
<td>3</td>
</tr>
<tr>
<td>Behind the Wand: Rodgers + Hammerstein</td>
<td>6</td>
</tr>
<tr>
<td>Spotlight on...Douglas Carter Beane</td>
<td>7</td>
</tr>
<tr>
<td>Once Upon a Time...</td>
<td>8</td>
</tr>
<tr>
<td>An Enchanting History of Fairy Tales</td>
<td>8</td>
</tr>
<tr>
<td>A Brief Word About Royal Manners</td>
<td>10</td>
</tr>
<tr>
<td>Pre-Performance Activities</td>
<td>12</td>
</tr>
<tr>
<td>Write Your Own Fairy Tale Scene (Creative Writing)</td>
<td>12</td>
</tr>
<tr>
<td>Do You Know Cinderella? (English and Literature)</td>
<td>14</td>
</tr>
<tr>
<td>Post-Performance Activities</td>
<td>15</td>
</tr>
<tr>
<td>Ideas to Discuss: After the Ball</td>
<td>15</td>
</tr>
<tr>
<td>Around the World Before Midnight! (Social Studies and Creative Writing)</td>
<td>16</td>
</tr>
<tr>
<td>Fighting Bullying: One Giant at a Time (Community)</td>
<td>18</td>
</tr>
<tr>
<td>&quot;Ridicule&quot; (Building Self-Confidence)</td>
<td>19</td>
</tr>
<tr>
<td>Am I Perfect for the Ball? (Self-Image and Body Awareness)</td>
<td>20</td>
</tr>
<tr>
<td>Who's Behind the Mask? (Exploring Facets of Character)</td>
<td>21</td>
</tr>
<tr>
<td>Is That Really You? (Performance and Social Studies)</td>
<td>21</td>
</tr>
<tr>
<td>Don't Judge a Book By Its Cover (Visual Arts)</td>
<td>22</td>
</tr>
<tr>
<td>Cast Your Ballot! (Social Sciences)</td>
<td>23</td>
</tr>
<tr>
<td>Dreams Do Come True! (Goal Building)</td>
<td>24</td>
</tr>
<tr>
<td>A Magical Dreamboard (Goal Building)</td>
<td>24</td>
</tr>
</tbody>
</table>
CHARACTER DESCRIPTIONS

**ELLA (CINDERELLA)** is a young lady with the kindest heart in the kingdom. She dreams of escaping her endless chores so she might one day see the world.

**MADAME** is Ella’s stepmother, a vain and tyrannical woman only concerned with her wealth and her daughters’ happiness. Madame does not consider Ella, her stepdaughter, a true daughter.

**PRINCE TOPHER** is the Prince of the entire kingdom, but he needs a bit of inspiration to realize his full potential.

**SEBASTIAN** is Topher’s Lord Chancellor. Although Sebastian wants to protect the Prince, he does so by shielding the Prince completely from what is going on in the kingdom.

**LORD PINKLETON** is Sebastian’s second-in-command and the herald for all important events or information.

**MARIE** enters the story as a senile poor woman, but she magically transforms into her true form as Ella’s wise and compassionate Fairy Godmother.

**JEAN-MICHEL** is a poor revolutionary with many ideas about how to improve society. Jean-Michel is in love with Gabrielle.

**GABRIELLE** begins the story as just another selfish stepsister but finds camaraderie in Ella when she reveals to Ella that she would give up her riches to be with Jean-Michel.

**CHARLOTTE** is one of Ella’s stepsisters who treats Ella cruelly but, quite honestly, doesn’t know much better because she is so self-involved. Charlotte’s a bit of a clown and definitely the last one in on the joke.
ACT ONE

Once upon a time in a faraway forest, a young woman named ELLA does chores for MADAME, her stepmother, while wishing the world would be as beautiful as it appears (The Hills Are Every Shade of Yellow).

In another part of the land, PRINCE TOPHER is having a hard time finding his purpose in life, even though he is to become king soon (Me, Who Am I?). After defeating a giant in battle, Prince Topher stumbles upon Ella in front of her home. He commends Ella after he witnesses her kindness towards a homeless woman named MARIE. Prince Topher and his advisor SEBASTIAN head back to the palace, just as political radical JEAN-MICHEL arrives, sharing his ideas about the problems between the rich and the poor.

Madame and her daughters, GABRIELLE and CHARLOTTE, return from shopping. Jean-Michel offers a book to Gabrielle, whom he loves, but Madame quickly rejects it. Jean-Michel instead offers Ella the book, and through the pages, Ella dreams of life beyond her rags (In My Own Little Corner).

Miles away at the palace, a ball is held to find Prince Topher a wife (An Announcement). While the upper crust of society are excited about the ball (The Prince is Giving a Ball), Jean-Michel rallies the poor to do something (Now Is the Time). Meanwhile, Marie
witnesses all the frantic excitement while mumbling something nonsensical to herself (*Folderol*). As the Stepsisters get ready for the ball, the Lord Chancellor SEBASTIAN visits Madame's house and discusses plans for Gabrielle and Prince Topher to marry. Jean-Michel visits afterwards, this time with flowers for Gabrielle, but Madame throws him out. After Madame and the Stepsisters leave, Marie magically reveals herself as Ella’s Fairy Godmother and sets a plan in motion for Ella to go to the ball. With beautiful glass slippers, animals magically transformed into royal attendants, and a carriage made out of a pumpkin, anything is possible (*Impossible / It’s Possible*)!

Ella arrives just in time, completely transformed and unidentifiable. “Ridicule” is played at the ball, a royal game where people trade insults and complaints. She plays against Madame, but instead of swapping insults, she compliments Madame. The court is surprised and confused by this concept of kindness, and the palace fills with warmth and joy.

Prince Topher becomes smitten with this beautiful stranger (*Ten Minutes Ago*). Just as they are going to share a kiss, the clock strikes twelve, and Ella tells Prince Topher that his people are suffering and that he must do something. Ella hurriedly leaves but drops one of her glass slippers.

**ACT TWO**

While Prince Topher and his royal guards search for Ella (*The Pursuit*), Charlotte is left at the palace (*The Stepsister’s Lament*). Eventually, Madame and her daughters return home, and as they rehash the evening, Ella describes how she would imagine the evening (*When You’re Driving Through the Moonlight*). Charlotte, Gabrielle and Madame join in, dreaming about a true love (*Lovely Night*). After Madame and Charlotte head to bed, Gabrielle and Ella bond over their secrets: Ella was the girl at the ball, and Gabrielle is in love with Jean-Michel.

At the castle, Prince Topher is sullen (*Loneliness of Evening*) and demands a banquet be held to find Ella. News spreads, and as the women head back at Madame’s cottage to quickly prepare, Gabrielle pretends to be sick so she can help Jean-Michel at a soup kitchen. She also offers her dress to Ella for the banquet. Madame and Charlotte race off to the banquet, while Jean-Michel arrives to pick Gabrielle up. They are unexpectedly interrupted by Madame returning home. She banishes Gabrielle from the house and rips up Ella’s borrowed dress.

Marie visits Ella and encourages her to truly believe in herself (*There’s Music in You*). Marie transforms Ella’s torn-up dress, once again, into a beautiful gown and sends her off to the banquet. There, Ella finds Prince Topher and shares with him that the poor are heading to the palace soon. Quickly after the poor arrive, Prince Topher finds himself inspired by their concerns and decides that there will be an election to elect the first Prime Minister of the kingdom. With all this excitement, Prince Topher and Ella question their newfound love (*Do I Love You Because You’re Beautiful?*), but the clock strikes twelve, and Ella must run again.

A day later, Lord Pinkleton announces that the election and search for Ella are in full swing. Ella appears in her normal, ragged clothes, and Prince Topher permits her to try on the slipper. He is ecstatic when it fits and proposes to Ella. And of course, everyone lives happily ever after!
FROM PAGE TO STAGE:
A History of the Show

Although Rodgers + Hammerstein’s Cinderella is premiering on Broadway for the very first time, this Rodgers and Hammerstein musical has found success on the small screen and in productions around the world for the last 50 years.

Rodgers + Hammerstein’s Cinderella is the only musical of Rodgers and Hammerstein’s that was written for television. It was largely based on Charles Perrault’s version of the tale, entitled Cendrillon. Rodgers and Hammerstein wrote Rodgers + Hammerstein’s Cinderella for CBS, starring Julie Andrews in the title role. With Ralph Nelson as director, it premiered on CBS on March 31, 1957, and was seen by over 100 million people, or about 60% of the US population at the time.

Staged versions of the musical began with a premiere at the London Coliseum by Harold Fielding on December 18, 1958. Other versions of Rodgers + Hammerstein’s Cinderella continued to play in US theaters after 1961. CBS decided to take a stab at another television version, with Richard Rodgers as executive producer. Rodgers wanted to stay truer to Perrault’s classic, but for the most part, the music and story were retained from the original. It premiered on February 22, 1965. The New York City Opera produced the musical in 1993, 1995 and 2004 with such renowned performers as Eartha Kitt and Dick Van Patten. One of the most famous tours of Rodgers + Hammerstein’s Cinderella occurred in the US in 2000-2001.

In 1997, Walt Disney Productions released a remake of Rodgers + Hammerstein’s Cinderella starring Brandy as Cinderella. It premiered on November 2, 1997 and had great success, with about 60 million viewers tuning in. The Disney production was applauded for its diversity in casting; the royal family was comprised of an African-American mother, a Caucasian father and an Asian-American Prince. This innovative choice showed the universality of the story, continuing to make it accessible to more audiences.

Now, Rodgers + Hammerstein’s Cinderella makes its way to the Broadway stage with new twists and turns by writer Douglas Carter Beane, direction by Mark Brokaw, choreography by Josh Rhodes and starring Laura Osnes and Santino Fontana.
Richard Rodgers and Oscar Hammerstein II, authors of Rodgers + Hammerstein’s Cinderella on Broadway, hold one of the most successful legacies in American musical theater history. Together, they created 11 musicals and received 35 Tony Awards™, 15 Academy Awards™, two Pulitzer Prizes™, two Grammy Awards™ and two Emmy Awards™. Many describe Rodgers and Hammerstein’s body of work in the 1940s and 1950s as the “golden age” of musical theater.

Richard Rodgers first saw success with his partner Lorenz Hart with over 40 shows and film scores, while Oscar Hammerstein II had worked successfully on several operettas. In 1943, Rodgers and Hammerstein created Oklahoma!, and as they say, the rest is history. Thereafter, they collaborated on Carousel (1945), Allegro (1947), South Pacific (1949), The King and I (1951), Me and Juliet (1953), Pipe Dream (1955), Flower Drum Song (1958) and The Sound of Music (1959). Together they wrote State Fair (1943) as a movie, which also arrived on Broadway in 1996, and, of course, Rodgers + Hammerstein’s Cinderella (1957) as a made-for-television movie.

Rodgers and Hammerstein were top-notch at integrating dialogue and music to tell vivid stories. These stories were capable of not only entertaining with great humor and whimsy, but also challenging notions of racism, classism and sexism. This impressive combination of form and content would inspire generations of musical theater writers to come.
Today, their imprint on American theater and culture is undeniable. Time magazine and CBS News named Rodgers and Hammerstein one of the top 20 most influential artists of the 20th century. They also received The Hundred Year Association of New York’s Gold Medal Award “in recognition of outstanding contributions to the City of New York” in 1950. The 46th Street Theatre was named The Richard Rodgers Theatre in March of 1990. That same year, they were commemorated with a United States Postal Service stamp. With many awards in hand and a body of work that continues to be produced for its relevance and artistic mastery, Rodgers and Hammerstein’s work lives on as one of the most beloved canons in American musical theater.

SPOTLIGHT ON…

DOUGLAS CARTER BEANE
New Book Writer

Two shows on Broadway in 2013 — a new book for Rodgers + Hammerstein’s Cinderella and a new play (The Nance) starring Nathan Lane and directed by Jack O’Brien

MUSICALS: Lysistrata Jones (Tony Nom, Best Book), Sister Act (Tony Nom, Best Book) and Xanadu (Tony Nom, Best Book, Drama Desk Best Book, Outer Critics Circle Best Musical)

PLAYS: The Little Dog Laughed (Tony Nom, Olivier Nom, GLAAD Media Best Play), As Bees In Honey Drown (Outer Critics Circle), Mr. & Mrs. Fitch (starring John Lithgow and Jennifer Ehle), Music From A Sparkling Planet, The Country Club, Advice From A Caterpillar, The Cartells

REVUES: White Lies, Mondo Drama

SCREENPLAYS: To Wong Foo, Thanks For Everything, Julie Newmar, Advice From A Caterpillar

ARTISTIC DIRECTOR: Drama Dept 1994-2006, 2 Lortels, 2 Obies

HONORS: Lortel Playwrights Sidewalk, Ovation Visionary Playwright Award

LIFE: Partner Lewis Flinn, son Cooper, daughter Gaby.
ONCE UPON A TIME...
An Enchanting History of Fairy Tales

A FAIRY TALE IS A SHORT STORY WITH FOLKLORIC CHARACTERS AND COMES FROM A LONG TRADITION OF ORAL AND WRITTEN STORYTELLING.

For centuries, fairy tales have been feeding our imaginations and hearts. But what makes a fairy tale a fairy tale? And why are they passed from generation to generation? A fairy tale is a short story with folkloric characters and comes from a long tradition of oral and written storytelling. Madame d'Aulnoy, a 17th century French writer, was the first to use the term "fairy tales." Her books Les Contes des Fées (Tales of Fairies - 1697) and Contes Nouveaux, ou Les Fées à la Mode (New Tales or Fairies in Fashion - 1698) tell tales of kings and queens, animals, dwarves and, sometimes, fairies. These stories existed long before Madame d'Aulnoy, but through her work, a literary genre was born.
CHARLES PERRAULT
French writer Charles Perrault laid important groundwork for the form and was also one of the first writers to pen a story of Cinderella. Perrault had spent most of his time advocating modern work and serving for the Academie francaise. At the age of 67, he lost his post and devoted the rest of his life to his children. In 1697, he published Histoires ou Contes du Temps passé (Tales and Stories of the Past with Morals), subtitled Les Contes de ma Mère l’Oye (Tales of Mother Goose), a collection of ancient tales and one of the most important pieces of literature of all time. The collection contained such legendary tales as The Master Cat; or, Puss in Boots, The Sleeping Beauty in the Wood, Little Red Riding Hood and one of the most famous versions of Cinderella, entitled Cendrillon; or, The Little Glass Slipper.

Although these weren’t new stories, Perrault helped to preserve them in the literary tradition for generations to come.

THE BROTHERS GRIMM
No other literary figures had a greater impact on the genre of fairy tales than Germany’s Jacob and Wilhelm Grimm, famously known as the Brothers Grimm. While attending the University of Marburg, the brothers were instructed by Friedrich von Savigny, who sparked their interest in medieval German literature and other folklore. Meanwhile, the German Romantic movement was on the rise, seeking to bring literature back to nature. National pride rose with a special interest in folklore.

Influenced by both Charles Perrault and Johann Karl August Musäus, a fellow German who had written a collection of folktales between 1782 and 1787, the brothers began to collect German songs and tales. They gathered most of their stories from peasants but also from middle-class and aristocratic acquaintances. In 1812, they published Kinder-und Hausmärchen (Children’s and Household Tales), their first collection of stories. Some of their most famous tales include Rapunzel, Hansel and Gretel, Snow White and the Seven Dwarfs, and Aschenputtel (Cinderella). Between 1816 and 1818, they published Deutsche Sagen (German Legends) and Altdeutsche Wälder (Old German Forests). From 1812 to 1857, the brothers continued to publish and rework their collection of fairy tales.

Today, fairy tales from the Brothers Grimm can be found in over 100 different languages and continue to be the source material for books, movies, television, theater, etc. Their ability to convey universal themes through a child’s imagination has helped to bring their stories to audiences of all ages. While they did not live to see their stories retold in thousands of different versions, their legacy is invaluable.
A Brief Word About Royal Manners

The theater may not be the Prince’s Palace, but it is just as important to remember some royal manners for your upcoming performance of Rodger’s + Hammerstein’s Cinderella.

• Be sure to use the restroom before the show! You don’t want to miss any of the magic.
• Turn your cell phones off.
• Keep your feet off the back of the seats.
• Photography is always prohibited!
• It is standard etiquette to applaud at the end of the show. Not only are you applauding for the performers, but also the hard work that everyone has put in behind the scenes!
• Above all, the theater is truly a special place. Unlike movies or TV shows, what you see onstage is happening right before your eyes. The performers are giving their all, so it’s important that you give them your all.

Give your students a glimpse of Rodger’s + Hammerstein’s Cinderella on Broadway! After exploring the image above, have your students brainstorm what magic they expect to see at the theater.
In preparation for the upcoming performance, encourage your students to log on to www.CinderellaOnBroadway.com and explore all the Website has to offer. You’ll find photos, bios of the creative team, multimedia about the show and more! It is a great resource to get your students ready and excited for all the magic!

**Folktales** come from a long tradition of oral storytelling and are instructive, sharing a moral by the story’s end. **Fairy tales** come from both an oral and written tradition and are distinguished by their magical characters and elements such as dragons, witches and spells.
Write Your Own Fairy Tale Scene

Adapting a story for the stage can be an exciting challenge. The author of the book of a musical has to put a full production onto the page. Give this task to your students! While they may not be quite ready to write out a full play or musical, guide your students in writing scenes. Students will write a scene from the story of Cinderella. Your students can be as creative about the details as they so choose. You can use the scene on the following page as an example.

FOR EDUCATORS

Before Your Students Begin to Write:
1. Have your students complete the following statement: "Cinderella is about ____________." These answers can be varied, but make sure to approve each statement. Have them write their themes at the top of their drafts. This will be a guiding reminder for them to always bring their stories back to their overarching goal.
2. On another sheet of paper, ask your students to identify the most important events in the scene. Write these down in chronological order. Try to keep them to a one-sentence response.
3. Next have them write down all the characters that will appear in their scene. Only write the most necessary ones.
4. The setting of the scene will be an ancient fairy tale land. This will help your students focus on the scene at hand and not get bogged down by details.

With all this in mind, your student is ready to put pen to paper!

FOR STUDENTS

Tips for Writing Your Scene!
1. The number-one thing to keep in mind is that scenes in a play should have a beginning, middle and end.
2. Start at the beginning. How does the scene begin? From the start, the audience should know where they are and who is who.
3. Write the events out in order. Refer to the list of all the most important plot points. It will help you write what is most essential about each event.
4. Think about what each character wants. How does each character feel about the other characters? Consider what they like and don’t like. Answering these questions will help you draw out the characters and their dialogue.
5. Write the end of the scene. The end should be as important as the beginning. The problem you presented at the beginning of the scene should be addressed by the end. Is the big problem solved? What is the outcome now?
6. Remember the statement "Cinderella is about ____________." Whenever you’re having problems writing out the scene, go back to this statement. If there are parts that don’t relate to your overarching purpose, then it’s not important.
7. Have fun! When writing a scene, you get to use your imagination and pretend to be the actual characters in the scene. Try to really think and feel like these characters in your play!
GO FURTHER

Read the scenes aloud! Unlike a novel, plays are written to be performed. Designate some class time to read each script, with students cast in the varied roles. Don’t worry about creating a production. Just print out enough scripts for everyone to follow along. This will help each playwright learn the process of writing a script. What may work in the form of a literary fairy tale may not work in a play. Discuss the differences and help your students shape their own Cinderella scenes. After they’ve heard their scenes out loud, encourage them to go back and tinker with their scripts. What can they change to make the scene more clear? With a little time and hard work, your students are on their way to becoming playwrights themselves!

EXCERPT FROM RODGERS + HAMMERSTEIN’S CINDERELLA:

MARIE: What would you dream of?
ELLA: An invitation to the ball, I guess.
(MARIE produces the invitation.)
MARIE: Right here. There’s an invitation.
ELLA: But it’s torn.
MARIE: Don’t wait for everything to be perfect, just go! Now, what else would you dream of?
ELLA: Oh a white gown, I imagine. A beautiful white gown sewn up with pearls. And jewels. And a tiara of diamonds.
MARIE: And on your feet?
ELLA: The most beautiful grosgrain pumps, I’d imagine.
MARIE: No. Better. The Venetian glass that your stepmother so loves in her trinkets and baubles. An entire pair of shoes made only of Venetian glass.
ELLA: Oh how silly. I’d be the envy of all. But how would I get to the ball?
MARIE: Well this pumpkin over here?
ELLA: Yes?
MARIE: I’ll turn it into a golden carriage.
ELLA: And horses?
MARIE: Those mice? Trapped in this cage?
ELLA: And a fox as a footman and a raccoon as a driver. Oh you are crazy, Marie. Why in order to do that, you would have to be a fairy godmother.
(MARIE rips off her rags and ragged cape revealing she is a FAIRY GODMOTHER.)
Do You Know Cinderella?

The two most famous literary versions of Cinderella are Aschenputtel by the Brothers Grimm and Cendrillon by Charles Perrault. But before you read these translations, let’s see what your students already know!

Ask your students to write down what they remember about the story of Cinderella: plot, characters, major themes and even images. Then ask them to write out a list of things that the stage production may contain: lights, sets, costumes, music, dancing, etc. No detail should go unnoticed or unimagined!

Then have your students read one or both of the two famous versions of Cinderella. Lead your class in a group conversation about the similarities and differences between what they perceived the story to be and what they’ve just read. You can create a three-column t-chart with the titles:

<table>
<thead>
<tr>
<th>ASCHENPUTTEL by the Brothers Grimm</th>
<th>CENDRILLON by Charles Perrault</th>
<th>YOUR CINDERELLA by You</th>
</tr>
</thead>
</table>

Begin by asking your students to identify similarities between these three versions. Encourage your students to recognize elements that make each a quintessential “Cinderella story.” Next, write down all the differences that make each story so unique. Ask them to think about what surprised them. What are the differences between their imaginations and the two versions? Then ask them to look to their own favorite movies, television shows or books. Where do they see the influence of the Cinderella story?
After seeing Rodgers + Hammerstein’s Cinderella, use the following discussion prompts to unpack the themes, characters and context of the show. Through this conversation, students will gain a greater appreciation for their audience experience.

1. Prince Topher has it all. He is a brave knight, soon to be King of the kingdom and the most sought-after bachelor. Unfortunately, he’s still discontent with his everyday life. What is Prince Topher specifically struggling with? Why? Can a person who appears as fortunate as Prince Topher still be unhappy?

2. Prince Topher gives Ella a coin in appreciation of her charity towards Marie, the poor beggar woman. Identify why Prince Topher does so. What about Ella’s kind behavior solicits praise from Prince Topher? How is Ella compassionate towards Marie?

3. Madame wants her daughters to marry a man for their fortune and betterment in society rather than for love. Is she right? What should people consider when finding a partner? What is most important? Was it a different consideration for women in Ella’s time period compared to now?

4. With his constant rallying and public speeches about the disparity between the rich and the poor, Jean-Michel is considered, by most, to be a radical. What is a radical? Why is Jean-Michel considered to be one? What are his ideas about society? Should things change in the kingdom?

5. Madame wants her daughter, Gabrielle, to marry Prince Topher, but Gabrielle wants nothing more than to be with the poor revolutionary Jean-Michel. In observing all three characters’ personalities, why would Gabrielle favor Jean-Michel? What personality traits between Gabrielle and Jean-Michel are complementary?

6. Sebastian protects Prince Topher by not sharing what happens outside the palace, especially across the river where the poorest people live. This way, Prince Topher and the palace can live harmoniously without any conflict. Why doesn’t Sebastian inform Prince Topher of the kingdom’s problems? Is it better to be blissfully ignorant or to know the hard truth?

7. Marie begins the show as a seemingly disturbed, poor lady, and then magically transforms into Ella’s beautiful, decked-out Fairy Godmother. Why does Marie use this particular disguise as a cover? What about the “character” she dons makes her plans to help Ella successful?

8. When Ella confirms Gabrielle’s suspicions that she was in fact, the mysterious stranger at the ball, Gabrielle is relieved. Why is that? Why is Gabrielle so understanding of Ella? Why do Gabrielle and Ella bond in the sharing of their secrets?

9. By the end of the story, an orphaned servant has become a princess. What do you think about this transformation? Examine the events leading to this change. How much of the change happened by the will of an individual versus the help of others?

10. Is this a “happily ever after”? What makes a “happily ever after”? How should fairy tales end?
Scholars say there may be as many as hundreds of different versions of *Cinderella* in the world! From Egypt’s *Rhodopis* to China’s *Ye Xian*, each story tells the tale of a young lady who was born into unfortunate circumstances, and by the end with the help of some magical friends, comes into good fortune. Although each story includes different elements, the theme and journey of making one’s dreams come true is universal. This section will help your students learn more about different places through the wonderful story of *Cinderella*. Here is a quick trip around the world before midnight!

“*I WOULD LOVE TO LOOK AT YOUR BOOK OF HOW OTHER COUNTRIES LIVE.*” —ELLA
Ye Xian (China)
Ye Xian is a young girl who talks to a very large, magical fish. The fish is later killed and served for supper by her stepmother. Ye Xian is visited by an ancestor, who tells her if she buries the fish’s bones in four pots and puts them under the four corners of her bed, they can make her wishes come true. She attends a New Year’s celebration, where she leaves behind her magical slipper. The King of the To’Han islets stumbles upon the slipper and vows to marry the person who has a foot small enough to fit the slipper. He creates a pavilion and puts the slipper on display. Ye Xian tries to retrieve it but is mistaken for a criminal and is brought before the King. She tells him of the unfortunate details of her life, and he allows her to return home. Later, the King seeks her at her home and invites her to be his Queen.

Rhodopis (Egypt)
Rhodopis is a Greek servant at the Pharaoh’s palace, where the other servants treat her cruelly. One day, the Pharaoh stumbles upon Rhodopis dancing by herself and commends her by demanding a gift for her: rose-gilded slippers. While drying her slippers, a falcon steals one and carries it all the way to the lap of the Pharaoh. The Pharaoh marvels at the slipper but does not recognize it as the same gift he demanded for Rhodopis. The Pharaoh vows to marry whomever the slipper belongs to. Later, he finds Rhodopis at her home and takes her as his bride.

Chinye (West Africa)
Chinye tells the tale of a young African girl with a stepmother who sends her into the dangerous forest to retrieve water. She escapes unscathed and, upon her return, runs into an old woman who tells her to go into a hut, take the smallest gourd and break it open. She does so; the gourd produces treasures, of which her stepsister becomes envious. Chinye’s stepsister goes to the hut and returns home with the biggest gourd in the hut. She breaks it open, but instead of treasure, an enormous storm emerges and destroys everything. The family leaves the town, while Chinye uses her newfound fortune to help others.

Don’t Forget to Pack Your Glass Slipper!
As your students learn more about these different stories, encourage them to investigate the context from which these stories have emerged. This is a great opportunity to combine your Social Studies and English curriculums. Have your students research a country where there is a version of Cinderella. Start with basic geography, history, culture and customs. Then ask them to focus more intently on literature and the arts and to make note of how folklore is perceived by the people of that country. Think of a creative way for your students to present this information. They can create an informational video, a visual board presentation or maybe even a Website; anything to communicate their research in a fun, creative way.

GO FURTHER

Your students can write their own international versions of Cinderella based on their own heritage. Have them do ample research about their ancestors’ countries. Then have them write their own versions of the story contextualized by the region they researched. Consider physical environment, daily customs and ideologies that would affect the telling of this story. Share these stories in class, and have their peers give feedback. What events and elements made the cut? Why? How did the stories change when put in a completely different environment?

Regardless of region or race, Cinderella is treasured for its universality. Through these exercises, your students will have the opportunity to celebrate the uniqueness of different people and places as well as connect in sharing one of the most well-known stories of all time.
Although fairy tales are known for their happily ever afters, there are sometimes difficult elements to the story that are meant to teach lessons. In the show, the audience watches Madame and her daughters berate Ella for not cleaning fast enough or not being good enough. Bullying is certainly a topic that students can relate to, whether they have been the victim, the perpetrator or a witness. Students will have plenty of thoughts and opinions about this growing problem.

Lead your class in a group discussion about bullying and how it relates to the production. Have them first identify examples of bullying in the play. Below, you’ll find an excerpt from a scene between Madame and Ella. Use this example and what your students remember from the production to cite instances of bullying. Ask them to describe what effects those phrases and actions have on Ella as she progresses through the story. Does she lose self-confidence? How does she regain it? How does Ella fight for her dreams in the face of being bullied?

**What Can You Do?**

Give the scene on this page to your students to act out! Cast students in the two roles. Have them practice the scene for 10 minutes. After rehearsal, have one pair perform the scene in front of the class, and have the rest of the class respond and identify what is bullying behavior.

Next, brainstorm some solutions. What could Madame do differently that would put a positive spin on the situation? Have your students go back and rehash for another 10 minutes. Push them to really think about what Madame wants from Ella, and have your students improvise a new scene showing how Madame can achieve those things without being so cruel towards Ella. Perform those versions for the class.

Then have your students think of what Ella could do. Have the students playing Madame return to the original scene. The part that will change now is Ella’s reaction towards Madame. Students should come up with practical and constructive solutions for Ella to face her bully.

Lastly, lead your class in a discussion about the differences between the scenarios. Why does Madame treat Ella so poorly in the musical? Is there a way for Madame to get what she wants without having to resort to her bullying ways? Is there a way for Ella to put a positive twist on how Madame is treating her? In the last two versions, what are some solutions your students came up with that are applicable in their own lives? Ask your students, “What can you do?”

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**PERSON 1:** Clean up this porch and use this old bag of rags.

**PERSON 2:** That’s not a rag, that’s my father’s coat!

**PERSON 1:** It’s a rag now.

**PERSON 1:** Clean the porch with this rag.

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**EXCERPT FROM RODGERS + HAMMERSTEIN’S CINDERELLA:**

“KINDNESS IS PRACTICED NOW IN ALL THE GREAT COURTS. RIDICULE ISN’T DONE ANYWHERE ANYMORE. IT’S ALL KINDNESS NOW.” - ELLA

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**POST-PERFORMANCE ACTIVITY: COMMUNITY**

**Fighting Bullying: One Giant at a Time**

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**EXCERPT FROM RODGERS + HAMMERSTEIN’S CINDERELLA:**

**PERSON 1:** Clean up this porch and use this old bag of rags.

**(PERSON 1 kicks the bag of rags over, and a coat falls out.)**

**(PERSON 2 picks up the coat.)**

**PERSON 2:** That’s not a rag, that’s my father’s coat!

**PERSON 1:** It’s a rag now.

**PERSON 2:** But it’s all I have to remember him by.

**(PERSON 1 picks up the coat and rips it.)**

**PERSON 1:** Clean the porch with this rag.
"Ridicule" is a game played at the court where two opponents take turns saying something bad about the other. In a court where such a game exists, how can one expect the problem of bullying to change? Ella is the first to defy the rules of the game and instead offers a compliment to her bully, Madame.

Play a version of "Ridicule" but with Ella’s twist. Let’s change it to "Kindness!" Have your students stand in front of the class in pairs, one pair at a time. They will switch off giving one another compliments. Each student gets three compliments. Encourage your students to be as specific and kind as possible. This exercise will help your kids see that it’s more than okay to be kind; it’s a celebration!

HERE ARE SOME PRACTICAL SOLUTIONS TO ADDRESS BULLYING IN YOUR SCHOOL:

• Organize an anti-bullying rally or benefit. You can even plan to have it at an already-designated school pep rally or assembly. Invite speakers and teachers to talk about the problems of bullying.

• Draft a petition for your school against bullying, and invite other people to sign it to support the cause. The more signatures, the greater impact. If you have a call-board at your school, post it there. It’ll be a great reminder for all your students.
Am I Perfect for the Ball?

Ella may have been given new dresses and some magic styling, but her newfound confidence is the real makeover. Many young people may feel inadequate with their physical appearance or their body image. Particularly, young women are inundated with images of models on magazine covers that are airbrushed or digitally enhanced, perpetuating the idea of a “perfect body.” Even in the Brothers Grimm version of Cinderella, the Stepsisters gruesomely cut off parts of their feet so they may fit perfectly into the glass slipper.

Have your students discuss these ideas. What is the “perfect body?” What do they feel when they see pictures of models in magazines? Is it important to have a specific body type? How do these magazine images affect young people? Are these images dangerous?

GO FURTHER

Media
Ask your students to explore how the media (Internet, magazines, television, film, etc.) portrays women and men. What images are most prevalent? Have them create a list of one-word adjectives of what the media suggests “normal” body type is. Then have them add the qualities that the media suggests are the most important for people in their own age group.

Next, students should create a list of what they think the “normal” body type should be. Add to the list what they believe and want the most important qualities to be for their peers. This exercise will help students learn more about how media and advertising works and, hopefully, help them form their own opinions and learn to disregard the media’s mighty influence.

Visual Arts
Collect a lot of magazines. Age-appropriate fashion magazines will work, but focus more on magazines where candid photos may be found. Think National Geographic or Time magazine. Have students find as many photos of people of different shapes and sizes. Cut them out and glue them to a large poster board and make a collage. The more photos you find, the better. Hopefully by assembling a collage of different people, your students will realize how diverse the world is, especially when it comes to the body.

“IF I HAD A BALL GOWN, I THINK I MIGHT LOOK SORT OF NICE.” —ELLA
Appearances Can Be Deceiving!
As we journey through this story, we learn you can never judge a book by its cover. At the beginning of the show, Marie seems like a crazy poor woman, but she later transforms into Ella’s beautiful and enchanted Fairy Godmother. Gabrielle first acts like a mean stepsister in line to marry Prince Topher, but she’s really just in love with Jean-Michel and would rather be ladling soup to the poor. Prince Topher is the most handsome and valiant bachelor in the kingdom, but from the very beginning, we learn he’s a bit mopey and lacks self-confidence. Appearances indeed can be deceiving!

Who’s Behind the Mask?

Is That Really You?

Have your students research a popular person in history and designate a day for them to perform and emulate their characters in class! Great examples are Martin Luther King Jr., Albert Einstein, Abraham Lincoln, Muhammad Ali or any other figure who was known for their occupation or an important event. Encourage your students to investigate all facets of this person: their strengths, weaknesses, likes, dislikes, etc. Be sure to have them focus on surprising elements of their characters’ personalities or lives that may contradict their public personas. Give each student five minutes to perform as their researched characters. By having your students enact these people, they will experientially understand how people can often be different from how they’re perceived.
Don’t Judge a Book By Its Cover

Using the research from the previous activity, have students create a book based on their character or person of fame! This is a great opportunity for your students to flex their creative muscles.

Create a 10-page book of the person they’ve researched. Begin with the cover. In the center, they can paste a photo of that person. Around it, attach or draw elements that indicate what most people would know about the person. For instance, for a book about Babe Ruth, one may adorn the cover with pictures of baseball bats and other baseball paraphernalia. Once they’ve decorated the cover, fill the next nine pages with lesser-known information about their person. Each page can be dedicated to one surprising fact about that person. They can cut out and attach photos or draw images of that unique fact.

With this book, your students can truly show how you can never judge a book by its cover!
In Prince Topher’s palace, a constitutional monarchy rules the kingdom. This form of government places power in the hands of one ruler, who ultimately makes decisions on behalf of the people. Jean-Michel defends the rights of the poor. His methodology represents socialism, where everyone gets the same rights and no one rules over the other. In the musican, eventually the townspeople are granted the opportunity to vote for the first Prime Minister of the kingdom, introducing democracy—a form of government where everyone gets a vote.

Have your students research different forms of government. Divide your class into three groups. Assign a method of government to each of the groups: constitutional monarchy, socialism and democracy. After they’ve researched these governments, have each group introduce their structure of governance and have them implement it into the classroom. They should have free reign to govern the class according to their principles. (Within reason and at the educator’s discretion! For example, classmates in a democracy can vote on “Cupcake Fridays,” etc.) At the end of the cycle, ask your students to compare the three forms. What works? What doesn’t work? How do the other students feel in this government? Have your students decide which form of government best suits their needs.

Democracy in America
The United States is ruled by a democracy. We have three branches of government: judicial, executive and legislative. The Supreme Court rules over the judicial branch, the President rules over the executive branch, and Congress rules over the legislative branch. They all check one another, so that no branch has greater authority than the other. Have your students research democracy in America further.

Create a visual timeline of the evolution of democracy in America. How did it begin on our shores? How does it work? How has it changed? What are important milestones for how we got to where we are now? How is policy made today? How can everyday citizens be engaged in our own government?

GO FURTHER!

Hold an election in your classroom! This may be a long-term process, but with the right steps, students can really benefit from understanding how an election process in America works. Students should extensively research the national campaign process for picking a new President. Then set dates for having a Party Election and, ultimately, a Presidential Election. When your President and members of Congress have been chosen, complete the festivities with an official Inauguration Ceremony.

After your culminating Election Day, have your students debrief about what they’ve learned. How does the electoral party work? Is the process fair and balanced? Is there another way in which people could vote for our nation’s leaders? What would you change about the campaign trail? With a greater understanding of the electoral process, students will become more engaged in the way our country makes important decisions.
POST-PERFORMANCE ACTIVITY: GOAL BUILDING

Dreams Do Come True!

“IMPOSSIBLE THINGS ARE HAPPENING EVERY DAY.” – MARIE

When all the waltzing and magic is said and done, Ella’s wishes do come true! It is important to have dreams, and to achieve a “happily ever after,” one must work hard. Lead your students in an exercise, asking them to write down their dreams and goals. Work backwards! What is their dream for 20 years from now? What is their dream for 10 years from now? What is their dream for 5 years from now? What is their dream for 1 year from now? By creating a timeline, your students will get a head start on working towards their goals and dreams.

A Magical Dreamboard

Help your students visualize their dreams through a dreamboard. Have your students bring corkboards, safety pins and any items that represent their goals and ambitions. These items can include magazine clippings, small trinkets or inspirational quotes; anything that will motivate a student by just one glance. Give them free reign to design their boards and get creative. You might consider using a base other than a corkboard, but the flexibility of the corkboard helps them remove and add things they might want to change. Dreams may change, and that’s okay! Present these dream boards to the class. Each student should get a brief amount of time to explain each item. With their newly created dreamboards, students will have a great reminder to keep going and work toward their goals.
EDUCATIONAL GUIDE

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