

alexandra ballet

Young People's Performances

Friday - March 5, 2004

Blance M. Touhill Performing Arts Center
University of Missouri - St. Louis

9:30 a.m. (9:00 a.m. arrival-11:00 a.m. departure)
and
12:45 p.m. (12:15 p.m. arrival-2:10 p.m. departure)

A Wicked Curse... A Magic Kiss... A Fairy-Tale Kingdom



alexandra ballet
presents

The Sleeping Beauty

Saturday, March 6, 2004 Sunday, March 7, 2004
2:00 p.m. and 7:30 p.m. 2:00 p.m.

Alexandra Zaharias, Artistic Director

Blanche M. Touhill Performing Arts Center
For tickets, call 314.516.4949

A delight for the entire family!

The Sleeping Beauty

Alexandra Ballet's presentation of *The Sleeping Beauty* will provide an opportunity to introduce ballet to your students through lessons that focus on the history, technique, and performance of dance, and also integrate ballet with areas of education such as literature, creative writing, character development, French, music, theater, history, and art. The **Alexandra Ballet Educational Booklet** has been designed as a resource for teachers to provide specifics about the performance, as well as a broad spectrum of learning materials that might be used to enrich your class' experience of *The Sleeping Beauty*.

Alexandra Ballet is funded in part by
Arts and Education Council of Greater St. Louis
Regional Arts Commission, Saint Louis
Missouri Arts Council

Contents of this handbook may be copied for educational purposes for those students who are confirmed to attend Alexandra Ballet's Young Peoples' Performance of *The Sleeping Beauty* on March 5, 2004.

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Prepared by Alexandra Ballet for the Young Peoples' Performance of The Sleeping Beauty at Blanche M. Touhill Performing Arts Center, University of Missouri – St. Louis, Friday, March 5, 2004.

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Alexandra Ballet, 68 E. Four Seasons Center, Chesterfield, MO 63017, 314-469-6222, www.alexandraballet.com

ORIGIN OF THE STORY

Many fairy tales or folktales began as oral narratives passed from one generation to the next until a written version was recorded. Often the tales reflect cultural values or life's universal themes. *The Sleeping Beauty* ballet based on Charles Perrault's (1628-1703) fairy tale "La Belle au Bois Dormant" (The Sleeping Beauty) portrays the struggle between good and evil. Charles Perrault was born in Paris, France to a wealthy family. He studied law and had a career in government service before he became a writer. When he was 69 years of age his book for children "Tales and Stories of the Past with Morals: Tales of Mother Goose" was published.

Perrault's tale, published in Paris in 1697, is a version of a similar tale written by an Italian, Giambattista Basile in 1637. Both Perrault's and Basile's tales are variations of "Perceforest," a story of romance from 1528. More information about the history of the fairy tale "The Sleeping Beauty" is available through <http://www.balletmet.org/balletnotes.html>.

Activities

- Ask students if they know or will research the names of other stories written by Charles Perrault.
- Authors Jacob and Wilhelm Grimm published another version of the same tale entitled, "Briar Rose" which was published in 1812. Can your students find other authors of the fairy tale from the public library catalogue?
- Are there differences between the written version and the performed version of *The Sleeping Beauty*, and what are they? One difference is the addition of the divertissement, a short dance performed by a small number of people, at a point in the ballet when there is a break in the plot, such as Red Riding Hood and the Wolf in Act II Scene II – The Wedding.
- As your students read the book or watch the ballet, ask them to identify values or themes that are emphasized in the story. Does the tale present only one or two sides of the theme? Does a character portray one side of the theme?
- If opposing sides are presented, do they struggle and how does the struggle end?
- Ask your students if they have had a struggle with a friend or within themselves over a value? How did it end, or has it?
- Lesson plans for "Using Fairy Tales to Debate Ethics" are on http://www.education-world.com/a_curr/curr295.shtml/ and "Folktale Writing" can be found at http://www.education-world.com/a_lesson/; select "Once Upon a Time" from the list of lessons.
- A 5 Step method for "Writing Folktales with Alma Flor Ada" is on <http://teacher.scholastic.com/writewit/folk/index.htm>
- Younger students can practice storytelling or ask a family member to record a family tale.

ORIGIN OF THE STORY (Activities continued)

- Plan a trip to the library to explore the 398.2 section of nonfiction – a chance to practice using the Dewey Decimal System.
- Older students can identify a folktale theme and write a tale.
- Ask students to collect family stories to add to a genealogy project or to enhance with photos.
- The web site www.storyarts.org provides lesson plans, “Using Folktale Themes in the Classroom and Finding Folktales to Tell” by selecting “Storytelling in the Classroom and Retelling Folktales” or “Lesson Plans and Using Folktales as Themes.”
- Select folktales from different cultures and times in history to integrate literature and social studies.
- The website <http://web.infoave.net/~tnorris/lesson.htm> gives a lesson plan for 6th-8th grade differentiating myth, folktale, and legend, and provides the full text of an “Australian Aboriginal Legend, The Legs of the Kangaroo.”
- A timeline for “The Sleeping Beauty” fairytale and the ballet beginning with 1575 through 1984 is presented on this web site <http://www.artslynx.org/dance/beauty.htm>.
- A “Fairy Tale and Folk Tale CyberDictionary can be found at <http://www.op97.k12.il.us/instruct/ftcyber/index.html> including interactive jigsaw puzzles related to tales.

CREATION OF THE BALLET

In 1988 Ivan Vsevolozhsky, Director of the Imperial Theaters in Russia asked Peter Ilyitch Tschaikovsky to compose a ballet based on “The Sleeping Beauty,” and Marius Petipa to choreograph the ballet. The creation of the music and dance at the same time allowed the composer and choreographer to work together. Petipa planned his ballet, noting rhythm, orchestration, length of number, and their breakdown into measures for Tchaikovsky.

In what was a relatively short period of time, *The Sleeping Beauty* was completed and performed by January 1890 in the Maryinsky Theatre in St. Petersburg. The ballet was set in the time of Louis XIV’s reign in France, the late 17th century, and was given courtly costumes of that time, including the white wigs and buckled, high-heeled shoes. This was the time period when Perrault’s tale was published. Following the first presentation of the ballet, several adaptations by other choreographers with other companies were presented.

The full-length production of *The Sleeping Beauty*, in a form close to Petipa’s original version, was successfully presented for the ballet’s premiere in the United States in 1949. Perhaps there is no other ballet that has been so closely linked to creating a love for ballet in the United States and for playing a role in the careers of so many well-known figures in the ballet world.

The great ballerina, Margot Fonteyn, danced the title role in *The Sleeping Beauty* in New York. Anna

Pavlova was introduced to the art of ballet by seeing *The Sleeping Beauty*, inspiring her at age eight to become a dancer. George Balanchine’s first performance was in *The Sleeping Beauty*. Rudolf Nureyev debuted in the West dancing in this ballet, and Enrico Ceccetti danced the characters of Carabosse and the Bluebird. Since that time, company after company has presented the ballet, which is said to be one of the most popular to audiences of all ages and countries.

Activities

- Do your students know other ballets that tell a fairy tale or folk tale such as Swan Lake, Nutcracker, or Giselle?
- Do your students know who Margot Fonteyn, Anna Pavlova, and George Balanchine were?
- Ask students to research the life and accomplishments of a ballet professional.
- How long do they practice and rehearse daily or weekly?
- Are dancers’ hours or schedules different from other performing artists, or from athletes? If so, how?
- In addition to using ballet to convey the story of *The Sleeping Beauty*, what other performing techniques do dancers use? Give an example of the use of mime or pantomime.

http://www.wikipedia.org/wiki/Sleeping_Beauty.

CHOREOGRAPHER

Marius Petipa began as a principal dancer at the Maryinsky Theater in St. Petersburg, Russia in 1847. He then progressed to ballet master and, in 1869, to artistic director of the company. He is known for his luxurious productions with theatrical appeal, often linked to current events or fashions. His full-length ballets include character dances, the use of mime, and dramatic, classical dances between the principal characters.¹ *The Sleeping Beauty* was one of 50 ballets choreographed by Petipa. He raised the standards of dance technique and choreography to the level for which the Russian ballet has been admired ever since.²

¹Russian Ballet: 1855-1881,
<http://webserver.rcds.rye.ny.us/id/Dance/danceHLF.html>

²Marius Petipa, Choreographer,
<http://www.balletmet.org/Notes/Petipa.html>



Activities

- Ask the class to define the term choreographer and ask them to choreograph movement to music. Any music can be used for this activity. Young children like playful songs or music that makes them think of an animal. Let the class spread out and move to the music. You can point out how each student is using his/her imagination to create a dance. Some may want to volunteer to show their dance to classmates or teach it to classmates, just as a choreographer does. This lesson can be used as part of a physical education unit on dance.

- For older students the “Home” section of the first footnoted web site provides an interdisciplinary lesson on St. Petersburg from 1855 to 1928 linking the arts, science, and politics. (<http://webserver.rcds.rye.ny.us/id/default.html>)

- This is a list of four lesson plans pertaining to choreography.
 1. Coral Reef Choreography Project
<http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=3247>
 2. Recipe Dance / Making Duets
<http://www.pecentral.org/lessonideas/ViewLesson.asp?ID=3131>
 3. Moving to a Path Map
<http://artswork.asu.edu/arts/teachers/lesson/dance/dance4.htm>
 4. Making a Dance Involving Balance
<http://artswork.asu.edu/arts/teachers/lesson/dance/dance5.htm>

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BALLET

Ballet is a standard art form of movement to music, which evolved in Western Europe during the Renaissance (1300-1600). Ballet technique consists of stylized movements and positions that are taught by a well-defined, though flexible, system called academic ballet. The ballets were presented in the Italian royal courts as early as 1489. Then, the Italian Medici and d'Orléans French families married and took the ballet to the French courts. Some historians say that the first traditional ballet was presented there in the late 1500's.

During the late 1600's, the promotion of the art of ballet by Louis XIV in France solidified the art and created the opportunity for the spread of ballet's influence. Because the ballet steps were first named and codified at the dance academy in France, French is the international language of ballet. The Russian influence began in 1738 when their academy of ballet was established, the second oldest in the world.

Today, ballet companies include classical ballets such as *The Nutcracker* and *The Sleeping Beauty* in their repertoire. At the same time ballet is adapting and expanding its art to express the themes of today. Also, other forms of dance, such as modern or jazz, and contemporary music are influencing the world of ballet.

Activities

- Ask your students to learn about the origins, history, technique, vocabulary, music, paintings, discipline, and staging of ballet.
- Have your students seen other forms of ballet such as contemporary? What ballet piece would be an example of contemporary work? Ask them to compare and contrast classical and contemporary ballet. (Alexandra Ballet's presentation of *Alice in Wonderland* in 2003 was a contemporary ballet, which included modern and tap.)
- Visit "Core Knowledge® Lesson Plans" and select your grade level followed by "Music," "The Three 'Ts' – Toe shoes, Tutus and Tchaikovsky" at <http://www.coreknowledge.org/CKproto2/resrcs/lessons/1.htm>.
- Combine research on ballet with learning the "ThinkQuest Internet Challenge of Entries" at <http://www.thinkquest.org/library/> Search the site by keyword ballet. Then, select "Studio to Stage" and click on the "last" or "next" arrows at the bottom of the window to move around within the site.
- Other web sites with information on ballet are www.wikipedia.org/wiki/Ballet Most encyclopedias have a section on ballet, and the public library has "The World of Ballet and Dance, The Young Ballet Dancer, A Young Person's Guide to the Ballet."

COMPOSER

Piotr (Peter) Ilyich Tchaikovsky (1840-1893) was considered one of the foremost composers of the 19th century. After beginning the study of law, he began music classes at the St. Petersburg Conservatory. Finding his true gift he started teaching at the Moscow Conservatory and began his career as a composer. He wrote six symphonies, nine operas, the best known are Eugene Onegin and The Queen of Spades, four concertos, numerous suites, string quartets, symphonic poems, songs, and other works.

However, Tchaikovsky might be most remembered for his three ballets, Swan Lake (1876), *The Sleeping Beauty* (1889), and The Nutcracker (ballet and suite, 1891-1892). "His most popular works are characterized by richly melodic passages in which sections suggestive of profound melancholy frequently alternate with dance-like movements derived from folk music. Tchaikovsky was an exceptionally gifted orchestrator; his ballet scores in particular contain many striking effects of orchestral coloration."¹

¹Microsoft® Encarta® 98 Encyclopedia
© 1993-1997

Activities

- Tchaikovsky's music is used to teach contrasts and synonyms with a lesson plan for Grade level 4 on www.csrnet.org/csrnet/substitute/sleepingb.html
- A photograph and bibliography of the composer are available in most encyclopedias, and the public library has juvenile literature about the composer.
- The public library has CD's of Tchaikovsky's music that could be heard by the class before or after *The Sleeping Beauty*.
- In November The Nutcracker ballet with music by Tchaikovsky will be performed at the Touhill Performing Arts Center and other venues, which would be an opportunity to compare the music and dance.

Piotr (Peter) Ilyich Tchaikovsky (1840-1893)



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ELIZABETHAN PERIOD

The Sleeping Beauty has been set in various time periods. Alexandra Ballet will present the ballet set in the Elizabethan period, a time of prosperity, confidence, optimism and vigor. The Elizabethan period of history was from the beginning of the reign of Elizabeth I in England from 1558 until her death in 1602. This was the time when the original folktales that led to *Sleeping Beauty* were being recorded. The Elizabethan costumes have the elegance of the royal court but eliminate the cumbersome white wigs and ornate costuming from the Louis XIV French period.

Activities

- Ask your students to research the Elizabethan time in history.
- What were some of the important events, and who were some of the significant people of this time in European history?
- What was the “Elizabethan World Picture” at that time?
- How might this overall view have effected the arts and literature?
<http://www.springfield.k12.il.us/schools/springfield/eliz/introelizperiod.html>
- Could the Elizabethan view of the world be associated with the events or outcome of *The Sleeping Beauty*?

SAMPLE RENAISSANCE ELIZABETHAN COURT DRESS



<http://www.celticdawn designs.com/portfolio.htm>

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**SAMPLE LOUIS XIV
FRENCH COURT COSTUME**

PRINCESS AURORA IN BRIDAL DRESS



Gold crown and sun and star rays; white hair, plumes, pearls, gloves, bows on arms, gown, train, gownbearers' turbans, coats, plumes, stockings and shoes; lavender decoration and edging throughout; green leaves with white flowers on her gown and train.

Taken from: A Coloring Book of the Sleeping Beauty, Bellerophon Books, Santa Barbara, CA, 1996

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Synopsis of the Ballet

Prologue The Christening

Guests from all over the kingdom have gathered for the christening of Princess Aurora. Cattalabutte, the King's Master of Ceremonies, presides over the event. Fairies arrive with gifts for the Princess. Candite gives the gift of music; Coulante, the gift of beauty; Violente, the gift of happiness. The Lilac Fairy is about to present her gift, but is interrupted by the Fairy Carabosse whose invitation has been overlooked by the Master of Ceremonies. In revenge for the insult, she places a curse on the baby Aurora. She proclaims that one day Aurora will prick her finger on a needle and die. However, The Lilac Fairy intervenes with the promise that Aurora will not die, but rather fall into a deep sleep for a hundred years and be awakened by a prince's kiss.

Act I The Spell

It is Princess Aurora's sixteenth birthday, and four princes seek her hand in marriage during the festivities. Disguised as a guest, Carabosse approaches Aurora with a bouquet of flowers, a needle concealed within. She dances with it and pricks her finger. At once, Carabosse reveals herself and vanishes. The Lilac Fairy appears and casts a spell of sleep over the palace. At her command, a forest covered the palace until the promised awakening.

Act II The Wedding

In the Great hall of King Florestan's castle, the entire court is assembled for the wedding celebration of Prince Désiré and Princess Aurora. The guests include Aurora's favorite fairy tale characters, which come to entertain the court. The grand divertissement begins with The White Cat and Puss in Boots, then The Blue Bird and Enchanted Princess perform their celebrated pas de deux ~ a dance of great virtuosity. Red Riding Hood and The Wolf dance their charming piece. The Jewels excite the guests with their brilliant solos, accompanied by the Lilac Fairy. Aurora and Prince Désiré perform the most famous pas de deux in ballet. The King and Queen give the joyful couple their blessing and The Lilac Fairy appears to bless the union and wish them a happy ever after.

CHOREOGRAPHER FOR ALEXANDRA BALLET'S 2004 PRODUCTION



Marek Cholewa is Associate Professor of Dance at Butler University in Indianapolis, Indiana. He has served as assistant artistic director, master teacher, repetiteur, and choreographer for the National Ballet of Panama. From 1983-1985 he was the dance advisor for the Latin-American Dance chapter to the Panamanian Ministry of Culture.

He obtained his Master's Degree as repetiteur/choreographer in 1982 from the Rimsky-Korsakov State Conservatoire in St. Petersburg, Russia, prior to which he studied at the National School of Ballet in Poznan, Poland. He has been a soloist with National Ballet of Poland and performed principal roles of nineteenth century classical ballet repertoire. As a professional choreographer, Mr. Cholewa's work has been performed throughout the United States, Central and South America, Asia, and Europe. Among his many original works are the ballet-oratorio *The Messiah*, *Simple Symphony*, *Danzon*, and *Dreaming with Open Eyes*.

In 2001, Mr. Cholewa was made the recipient of an award from the Fulbright Program. As a Fulbright Scholar, Mr. Cholewa traveled to Eastern Europe in order to research, record, and preserve historical character dances such as the Mazurka and Mazur.

Marek Cholewa's areas of special expertise are the full Vaganova syllabus (Russian Ballet Technique) and nineteenth century classical ballet repertoire learned in St. Petersburg under Marius Petipa expert Peter A. Gusiev. He has reconstructed several ballets, including *Les Sylphides*, *La Fille Mal Gardée*, *Giselle*, *Swan Lake Act II*, *Le Jardin Animée* from *Le Corsaire*, and now, *The Sleeping Beauty*.

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Alexandra Ballet

Alexandra Ballet is classically oriented and seeks to cultivate an appreciation for the art of dance as an essential ingredient in the life of the community. Alexandra Ballet raises community consciousness and appreciation of the art of dance through public performances. The repertoire ranges from traditional to contemporary and performances showcase original works, the re-staging of classics by nationally known choreographers, and the collaboration of professional guest artists. It also dedicates a portion of its time to presenting lecture/demonstrations for Scouts, as well as educational programs for young school children. Alexandra Ballet has collaborated with professional organizations, including Saint Louis Symphony Orchestra, Dance St. Louis, and Chesterfield Arts.

Alexandra Ballet is a not-for-profit organization and receives funding assistance from the Regional Arts Commission, Saint Louis, Missouri Arts Council and the Arts and Education council of Greater St. Louis. Alexandra Ballet is also a member of the St. Louis Mid-Sized Arts Cooperative.

Alexandra Zaharias, Artistic Director, is founder of the Alexandra School of Ballet, established in 1949. She is National Dance Chairman for the national Society of Arts and Letters and past president of the St. Louis Chapter. She has served as co-director of the Midwestern Music and Art Camp, University of Kansas, and taught ballet at Fontbonne College in Clayton, Missouri. She was dance consultant for the St. Louis Board of Education Shaw Visual and performing Arts School, on the advisory panel of the Regional Arts commission, Saint Louis, and served as a dance panelist for the Missouri Arts Council. She also directed four seasons of the Nutcracker and choreographed Kinder and Young People's Concerts for the Saint Louis Symphony. Alexandra received the Hellenic American Achievement award in 1991 for her work in the arts and the Arts and education excellence in the Arts award in 1999. She serves as historian for the National Board of Regional Dance America and is an honorary member of the Dance St. Louis Troupe.

Alumni have gone on to careers with American Ballet Theatre, Atlanta Ballet, Ballet Hispanico, Basel Ballet, Switzerland, Cincinnati Ballet, Dance Theatre of Harlem, Fort Wayne Ballet, Joffrey II, Joffrey Ballet, and Milwaukee Ballet. Also, alumni have performed with the National Ballet of Canada, New York City Ballet, Pacific Northwest Ballet, Pennsylvania Ballet Theatre, Richmond Ballet, Royal Birmingham Ballet, England, Ruth Page International Ballet, San Francisco Ballet, and State Ballet of Missouri.

The Sleeping Beauty

Performances for the General Public

Saturday, March 6, 2004

2:00 pm and 7:30 pm

Sunday, March 7, 2004

2:00 pm

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For tickets call 314-516-4949

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Who's Who in The Sleeping Beauty

Put the letter by the name to describe that person:

Aurora _____

Désiré _____

Carabosse _____

Lilac Fairy _____

- A. evil fairy
- B. princess who fell asleep for a hundred years
- C. good fairy who changed the spell from death to sleep
- D. prince who woke the sleeping beauty with a kiss

(B, D, A, C)

The Ballet Book – Workbook II, Lewelyn & Company, LLC

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*French is the language of ballet,
just as Italian is the language of music.*

Ballet words to know

Plié (plee-ay) – bent, bending

Tendu (than-Dew) - stretched

Frappé (fra-Pay) - struck

Rond de jambe (ron duh zham) – round of the leg

Développé (dev-la-PAY) - unfold

Grand battement (grahn bat-MAW) – big beating

VOCABULARY

Look up the definition or meaning of each word or phrase
and use each in a sentence.

Choreographer _____

Composer _____

Elizabethan period _____

Principals (in a ballet company) _____

Repertoire _____

Repetiteur _____

Pas de deux _____

VOCABULARY RESPONSES

Choreographer – a person who creates ballets; most use a system of notation to write down the steps so they are not forgotten

Composer – a person who creates music

Elizabethan period - The years 1558-1602 when Elizabeth I reigned in England which was known as an optimistic time in history.

Principals (in a ballet company) – Dancers who perform the leading roles in ballets, such as Princess Aurora and Prince Florimund in *The Sleeping Beauty*.

Repertoire – a list of pieces, dramas, or ballets that a company or person has thoroughly rehearsed and is prepared to perform

Repetiteur – a coach or tutor in the arts

Pas de deux – a dance for two - in French the phrase means “steps for two.”

*Meet The Characters In
The Sleeping Beauty*



Princess Aurora

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*Meet The Characters In
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Lilac Fairy

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The wicked fairy Carabosse is angry at being overlooked and places her horrible curse on Princess Aurora.

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The White Cat primps as Puss In Boots
bows to her.

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