



Concerts for Young People

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# ***The Sleeping Beauty***

**Presented by New Jersey Symphony &  
New Jersey Ballet**

Teacher Guide

# Table of Contents

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[Teacher Welcome Letter](#)

[Know Before You Go](#)

[\*The Sleeping Beauty\* Synopsis](#)

[\*The Sleeping Beauty\* Teacher Synopsis with Critical Thinking Questions](#)

[\*The Sleeping Beauty\* Creators](#)

[YouTube Playlist](#)

[\*The Sleeping Beauty\* Listening Guide](#)

[Pre and Post Performance Discussion Questions](#)

[Music Concepts](#)

[Dance Concepts](#)

[Ballet Concepts](#)

[\*The Sleeping Beauty\* Disney Comparison Chart](#)

[Kahoot Assessment Game & Answer Key](#)

[Additional Resources](#)

[New Jersey State Standards](#)

[Acknowledgments](#)

## Dear Teachers,

Thank you for joining us in this exciting program from New Jersey Symphony and New Jersey Ballet and for bringing your students to experience the magic of a live production. We are so pleased that you and your students will be attending *The Sleeping Beauty*, and hope it will be a memorable highlight of their school year.

Our team of music educators—Shawna E. Longo, Matthew Pomel, and Erin Halat—created these materials to help you and your students prepare for what they will see and hear in the theater. Inside, you'll find background information and student-friendly guides designed to make the performance more meaningful for everyone. These materials are designed to allow you to pick and choose what works best in your classroom and for your students.

Explore the resources with your students before the performance and revisit them afterward to extend the experience. Our goal is to support you in making the arts accessible, engaging, and enjoyable for all students.

We are grateful for your participation and commitment to bringing the arts into your classroom. Thank you for the important work you do every day to inspire and guide your students. Enjoy the performance!

Warmly,



Joanna Borowski  
Vice President of Education & Community Engagement

TEACHER WELCOME LETTER

# Know Before You Go

## Audience Behavior Reminders for Ballet Day

### Entering the theater

Walk calmly and quietly - this is a special place!  
Follow your teacher or chaperone to your seat.  
Be respectful of other audience members - no pushing or running.

### Finding your seat

Sit down right away so others can get by.  
Keep your coat and belongings under your chair, not in the aisle.  
Stay seated until your teacher tells you it's time to leave.

### During the performance

Watch with your eyes and listen with your ears - no talking.  
Keep hands, feet, and body to yourself - no kicking the seat in front of you.  
Food, gum, and drinks should stay outside the theater.  
Clap at the right times - when the dancers bow or after a big dance. If you're not sure, wait for the grown-ups around you.

### Showing respect

Remember, the dancers and musicians have practiced for months to perform for you.  
Be the kind of audience you would want if you were on stage.

## What to Do if You Feel Distracted at the Ballet

**Refocus with your eyes** - pick one dancer, costume, or instrument to follow for a while.

**Listen closely** - try to notice a new sound in the music (like a flute, drum, or violin).

**Be a detective** - ask yourself: *What story are the dancers telling right now?*

**Look for details** - colors, shapes, or patterns in the costumes and sets.

**Make connections** - imagine: *How would I feel if I were that character?*

**Think about the story** - remember what happened earlier and guess what might happen next.

**Stay calm and still** - take a slow breath and reset your focus without moving around.

# *The Sleeping Beauty Synopsis*

Long ago, a king and queen wished for a child. At last, their daughter, Princess Aurora, was born. To celebrate, they invited fairies to her christening so each could give her a magical gift: beauty, grace, joy, and other wonderful qualities. But one fairy, the wicked Carabosse, had been left out. Furious, she appeared at the celebration and cast a terrible curse: on her sixteenth birthday, Princess Aurora would prick her finger on a spindle and die.

Luckily, the Lilac Fairy, the kindest and most powerful fairy, had not yet given her gift. She could not erase Carabosse's curse, but she was able to soften it. Instead of dying, Aurora would fall into a deep sleep for one hundred years, until a brave prince awakened her with a kiss.

Sixteen years passed, and Aurora grew into a beautiful young princess. On her birthday, the royal court held a grand celebration with four princes hoping to win her hand in marriage. Aurora danced with them all, full of joy and excitement. But then, disguised as an old woman, Carabosse appeared with a spindle. Not knowing the danger, Aurora touched it, pricked her finger, and immediately collapsed.

The Lilac Fairy kept her promise. She cast a spell so that Aurora would not sleep alone—the king, queen, courtiers, and the entire castle drifted into slumber, hidden away by a thick, enchanted forest.

One hundred years later, Prince Désiré was hunting in the forest when the Lilac Fairy appeared to him. She showed him a vision of Aurora, and he was captivated. With the Lilac Fairy's help, the prince traveled to the sleeping castle. Carabosse tried to block his way with her dark magic, but the prince fought bravely and overcame her.

At last, Prince Désiré reached the sleeping princess. He gently kissed Aurora, and the curse was broken! The princess awoke, along with the king, queen, and the entire kingdom, who rubbed their eyes as though no time had passed at all.

The story ends with Aurora and Prince Désiré's magnificent wedding. Fairies dance in celebration, and even storybook characters like the Bluebird and Puss in Boots appear to honor the couple. The ballet closes in a shining finale, with good triumphing over evil and happiness restored to the kingdom.



# *The Sleeping Beauty*

## *Teacher Synopsis with Critical Thinking Questions*

A long time ago, a king and queen finally had a baby daughter, Princess Aurora. They threw a grand celebration and invited fairies to bless her with magical gifts—beauty, grace, kindness, and joy.

**[Pause & Ask]: If you could be given one magical gift, what would you choose?**

But one fairy, the wicked Carabosse, was not invited. Furious, she burst in and cast a curse: on Aurora's sixteenth birthday, she would prick her finger on a spindle and die. Luckily, the powerful Lilac Fairy stepped in. She couldn't erase the curse, but she changed it: instead of dying, Aurora would only fall into a deep sleep for one hundred years—until a prince awakened her with a kiss.

Sixteen years later, Aurora grew into a beautiful young princess. On her birthday, the kingdom held a huge party, and four princes came to ask for her hand in marriage. Aurora danced with each of them joyfully. But then, disguised as an old woman, Carabosse appeared with a spindle. Aurora, not knowing the danger, touched it—and immediately fell into the deep sleep the curse had promised. The Lilac Fairy kept her word: the entire court—Aurora's parents, the princes, even the servants—fell asleep too, and a magical forest grew around the castle to hide it.

**[Pause & Ask]: What do you think will happen now that everyone was asleep?**

One hundred years later, Prince Désiré was hunting in the forest. The Lilac Fairy appeared and showed him a vision of Aurora. Enchanted by her, he begged to find her. The Lilac Fairy guided him through the forest, where Carabosse tried to block his way with her dark magic. But the prince fought bravely and overcame her.

At last, he found Princess Aurora sleeping peacefully. He bent down, kissed her, and broke the spell. The princess awoke—along with the king, queen, and the entire castle—just as if no time had passed.

The ballet ends with Aurora and Prince Désiré's magnificent wedding. The fairies return to dance in celebration, along with special storybook characters like Puss in Boots and Red Riding Hood. The final scene is a sparkling celebration of joy, love, and the triumph of good over evil.

**[Pause & Ask]: Why do you think this story has been told and retold for so many years?**



# *The Sleeping Beauty Creators*



**Charles Perrault (1628-1703) Author:** A French author who started the literary genre of fairy tales. A few of his best known fairy tales are Little Red Riding Hood, Puss in Boots and The Sleeping Beauty In The Wood which he published in 1697. The ballet is based on this version and many of his fairy tale characters from other stories appear in Act III.

**Marius Petipa (1818-1910) Choreographer:** He was one of the most influential figures of classical ballet. Born in France, his father was a dancer and he began dancing in his father's traveling company when he was nine years old. At the age of 16 he joined Theatre Nantes, where he created a number of ballets. He went on to work as a dancer throughout France. In 1847 he made his debut as principal dancer and ballet master of the Mariinsky Ballet in Russia. He went on to choreograph many world famous ballets with grand spectacles that made magnificent use of the corps de ballet and placed the lead ballerina centre stage.



**Pyotr Ilyich Tchaikovsky (1840-1893) Composer:** Born in Russia, as a boy, he loved music so much that he could play the piano by ear before he could even read music. His parents wanted him to study law, but his love for music was too strong, so he went to music school in St. Petersburg and became a composer. He wrote 11 operas, 3 ballets and over 100 smaller works. The Nutcracker and Swan Lake ballets are still performed all over the world today. In 1888, Tchaikovsky was asked to write the music for a new ballet called The Sleeping Beauty. He worked closely with the choreographer, Marius Petipa, and created a magical score full of sweeping dances and sparkling melodies. The ballet was first performed in 1890 in St. Petersburg and became one of his most loved works.



# YouTube Playlist

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[https://youtube.com/playlist?list=PL\\_TGycBvdN2JVEDb8gJwJOSGvA3RUi6Gk&si=NdX6jhqXv1p3E9QK](https://youtube.com/playlist?list=PL_TGycBvdN2JVEDb8gJwJOSGvA3RUi6Gk&si=NdX6jhqXv1p3E9QK)



Listening Guide Act & Musical Selection	Themes or Instrumental Sections	What to Listen For	What to Imagine
Act I: Prologue	Carabosse’s Entrance	Loud and angry Brass and Percussion	A villian bursting through the doors, ready to ruin the party
	Carabosse’s Curse	Dark and heavy Staccato melody Looming feeling	Carabosse shouting the curse towards the baby princess
	The Lilac Fairy	Calm and gentle strings	The Lilac Fairy reassures everyone with her kindness
	End of Prologue	Peaceful and hopeful	Everyone leaves with a sense of relief as the story will continue
Act 1: Rose Adagio	The string section	Soft, smooth and flowing	Aurora dancing gracefully
	The wind section	Fluttering and playful	Aurora is meeting each of the four suitsors
	The harp	Bright and twinkling	The magic of the fairytale
	The full orchestra	Big, full sound	The excitement of the party but the mystery of the spell is lurking

Act & Musical Selection	Themes or Instrumental Sections	What to Listen For	What to Imagine
Act II: Awakening	The brass and strings	Grand and joyful	The magic kiss! The kingdom comes alive again
Act III: Polonaise	The full orchestra	Grand, marching style	Guests arriving to the castle, bowing to the king and queen
Act III: Puss in Boots & The White Cat	Oboe, flute, clarinet with orchestra	Sneaky theme	Cats teasing each other - swishing tails, pawing, being silly
Act III: Red Riding Hood & The Wolf	Red Riding Hood	Happy, repeated melody line	Red Riding Hood is skipping along
	The Wolf	Darker, sly feeling	The Wolf is sneaking up on Red and gives chase
Act III: Grand Pas de Deux	Adagio Duet - oboe solo	Smooth and grand	Aurora and the Prince dance together
Act III: Masurka & Finale	The full orchestra	Loud, lively and bouncy	Everyone dances to celebrate the “happily ever after”

# Pre and Post Performance Discussion Questions

## Movement

### Pre-performance

Ask your students how different emotions make them move. Have them get up and show you how they move when they are sad, excited, or upset. Each part of the ballet uses different movements to show emotions.

### Post-performance

Ask your students how the movements in each scene made them feel. Can they act out some of the emotions they saw? How were the movements in each scene similar or different? Do they think the dancers' movements were effective in helping the audience understand what they were feeling?

## Costumes

### Pre-performance

Costumes help the audience feel the emotions of the characters in each ballet. What do you think the costumes might look like?

### Post-performance

Did the costumes help your students feel the mood of the ballet? Do they think the costumes matched the feeling of the story? If not, have them draw or describe what they think the dancers should have worn instead.

## Music

### Pre-performance

Talk with your students about how music is the only thing they will hear during the ballet - no talking or singing! They show their emotions through movement. You can also play different types of music like classical versus hip-hop and ask them how the music makes them feel.

### Post-performance

Did your students like the music? What was their favorite part? Do you think the music matched the emotions the dancers were trying to portray?

# MUSIC CONCEPTS



Pt

## PITCH

Moving from one distance of sound to another. **High to low.**

Du

## DURATION

The amount of time a sound or silence occurs.

- \* **Long** (whole notes/rests, half notes/rests) or
- \* **Short** (quarter notes/rests, eighth notes/rests, sixteenth notes/rests).

Dy

## DYNAMICS

The sound level at which music is played.

- \* **Loud** (forte or fortissimo)
- \* **Soft** (piano, pianissimo)
- \* **Medium** (mezzo-piano or mezzo-forte)

Tc

## TONE COLOR

The quality of sound, what the voice or instrument sounds like. Also referred to as **Timbre**.

*Examples include: light, airy, dark, mystical, rich, full, dancing, excited.*

Fo

## FORM

The organization of music. Examples include:

- \* **ABA** (first section, second section, first section repeats)
- \* **AB** (first section, followed by second section)
- \* **Rondo** (ABACA - The A section always comes after each new section).

Tx

## TEXTURE

The layers of sound within a piece of music. Examples include:

- \* **Just Melody** (monophony)
- \* **Melody and Harmony** (polyphony)
- \* **Chords** (3 or more notes played at the same time).

# DANCE CONCEPTS



## MOVEMENT



**Locomotor:** Movement through space from one point to another (walk, run, jump, hop, leap, skip, gallop, slide, roll)

**Non-Locomotor:** Movement around the body's axis (bend, twist, stretch, push, pull, swing, shake, circle, sway, carve, fall, melt, turn, kick, press, rise, sink, burst, wiggle)

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## BODY



**Shape:** A frozen pose (curves, straight, angular, twisted, narrow, wide, symmetrical, asymmetrical)

**Part:** Body parts (head, eyes, torso, shoulder, arms, fingers, elbows, hands, hips, legs, knees, feet, ankles, etc)

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## SPACE



**Shelf Space:** Space immediately around the body.

**General Space:** Space throughout the room.

**Level:** High, medium, or low.

**Direction:** Forward, backward, sideways, up, down.

**Pathway:** Curved, straight, zigzag, diagonal.

**Size:** Big, small, narrow, wide.

**Focus:** Direction of gaze.

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## TIME



**Tempo:** Fast, medium, slow

**Rhythm:** A succession of movement or sounds of various duration.

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## ENERGY



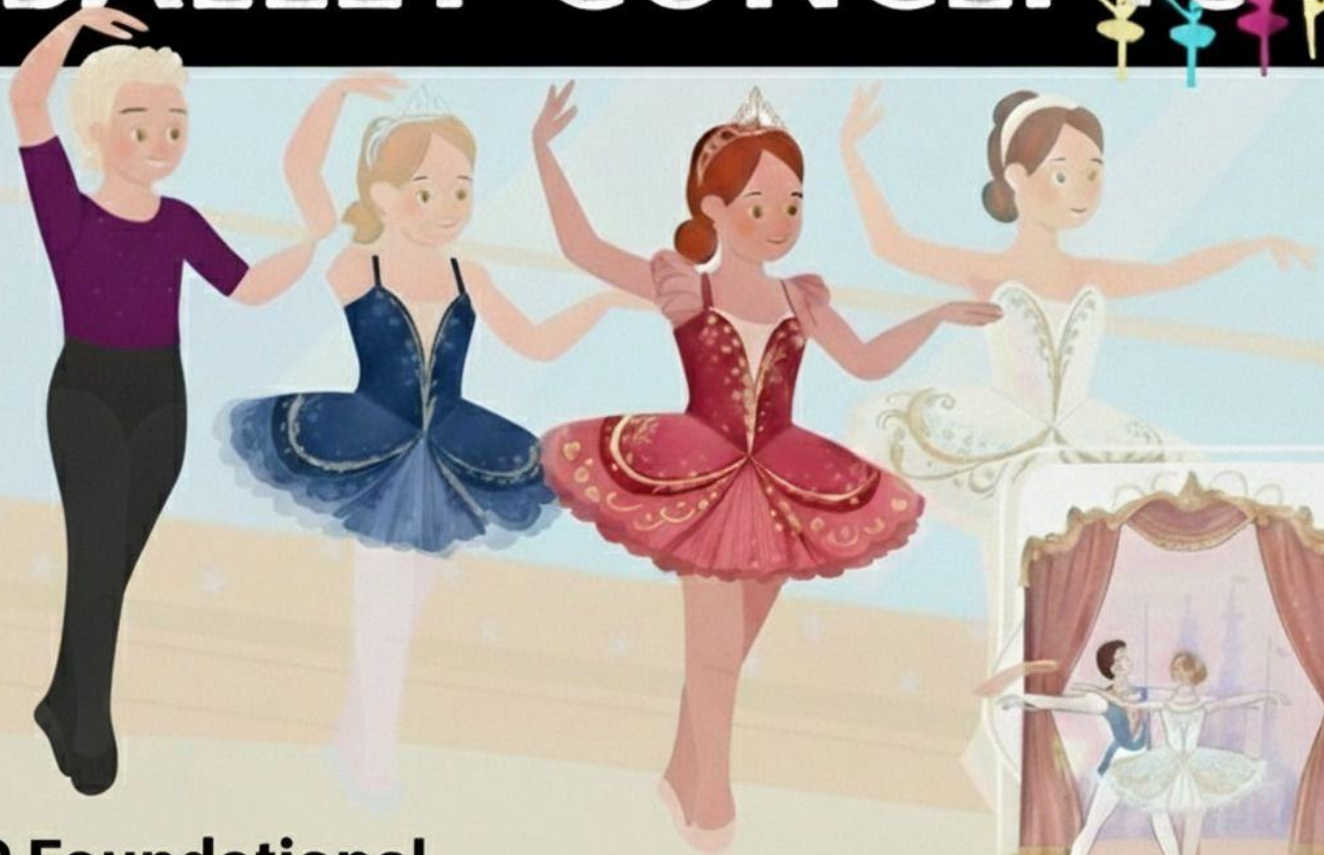
**Weight:** Strong (heavy, firm, powerful), light (gentle, soft)

**Flow:** Free (continuous, fluid movement), bound (restrained, controlled)

**Quality:** Sharp, sudden, smooth, sustained, tight, loose, suspended, collapsed, heavy, weak



# BALLET CONCEPTS



## 10 Foundational Ballet Moves for Beginners



### Plié (Plee-ay)

Bending the knees while keeping heels down; essential for strength and posture.



### Arabesque (Ah-ra-BESK)

One-leg pose with the other leg extended; showcases strength and balance.



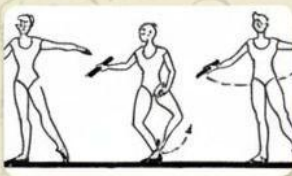
### Jeté (Zhuh-tay)

Jump from one foot to the other, adding lightness and fluidity.



### Attitude (Ah-tee-TUDE)

Pose with one leg bent; requires control and strength.



### Fondu (Fawn-dew)

Bending and stretching one leg; enhances control and ankle flexibility.



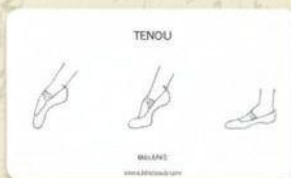
### Chassé (Sha-SAY)

Sliding step with one foot chasing the other; improves agility and speed.



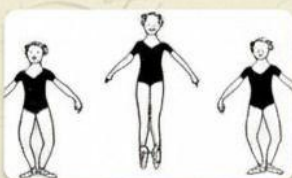
### Développé (Dayv-law-PAY)

Extend leg from bent to straight; builds strength and precision.



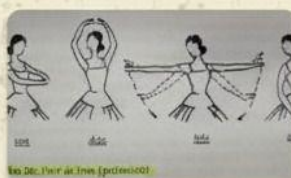
### Tendu (Tahn-DU)

Foot stretches along the floor; builds flexibility and strength.



### Sauté (Soh-TAY)

Jump with a controlled landing, key for leg strength and soft landings.



### Port de Bras (Pawr duh brah)

Fluid arm movement that adds emotion and storytelling.

<b>The Sleeping Beauty Ballet and Disney Comparison Chart</b>	<b>Ballet</b>	<b>Disney</b>
Year premiered	1890	1959
Music	Tchaikovsky	Tchaikovsky
Good Fairies	6 - Grace, Beauty, Abundance, Song, Energy, Lilac	3 - Flora, Fauna, Merryweather
Evil Fairy	Carabosse	Maleficent
Princess's name	Aurora	Aurora as a baby; the fairies change her name to Briar Rose
Prince's name	Desire	Philip
Aurora grows up with...	Her parents	The fairies
Has a vision/dream of a true love	Prince Desire	Aurora/Briar Rose
Evil fairy turns into a dragon	No!	Yes!
How Aurora wakes from sleep	With the Prince's kiss	With the Prince's kiss



# KAHOOT ASSESSMENT GAME

## Dear Teachers,

To utilize Kahoot! in your classroom and access this assessment resource, it will be necessary for you to create a free Kahoot! account (if you do not already have one).

When creating these questions, our primary focus was to incorporate information about Tchaikovsky, ballet (as an artform), as well as the story of “Sleeping Beauty.” ...while not making these questions overly difficult for students and frequently providing teachers with opportunities for continued discussion.

Please use this link to access the Kahoot:

<https://create.kahoot.it/share/enter-kahoot-title/3e6b6219-6bd8-45ed-89c4-b8f1b6fc4539>

Below, you will find all the questions with the answer key. We hope your students enjoy playing this fun Kahoot!

## Kahoot Answer Key

1. Who composed the famous ballet *Sleeping Beauty*?

**Pyotr Ilyich Tchaikovsky**

Wolfgang Amadeus Mozart

Ludwig van Beethoven

Johann Sebastian Bach

2. What year did Tchaikovsky's iconic ballet *Sleeping Beauty* first premiere?

1776

**1890**

1952

2015

3. Which of the following is another famous musical masterpiece composed by Tchaikovsky?

"The Magic Flute"

**"The Nutcracker"**

"Carmen"

"The Stars and Stripes Forever"

4. What is an art form that incorporates music into storytelling as a way to elevate the dramatic effect?

Theatre

Dance

**Both**

5. Ballet is a very old artform that is no longer performed in modern day.

True

**False**

6. Ballet is a beautiful dance art form that is known for NOT including which of these key dramatic elements?

Costumes

Scenery

Acting

**Spoken dialogue & singing**

7. Professional ballet dancers train for years to develop the skill & strength to perform just like professional athletes.

**True**

False

8. The villain in Disney's version of *Sleeping Beauty* is Maleficent. What is the villain's name in Tchaikovsky's version?

Evilene

Ursula

**Carabosse**

Darth Vader

9. Which other notable fairy tale characters make an appearance in this famous ballet?

Mother Goose

Pinocchio

Hansel & Gretel

**The Big Bad Wolf & Red Riding Hood**

10. *Sleeping Beauty* has also been made into a number of movies. How many movie adaptations have there been in total?

2

5

8

**Over 20**

# Additional Resources

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## Books

**Jennifer Adams** *The Sleeping Beauty: My First Ballet Book*

**Katy Flint** *The Story Orchestra: The Sleeping Beauty*

**Jean Mahoney and Viola Anne Seddon** *The Sleeping Beauty Ballet Theatre*

**James Mayhew** *Ella Bella Ballerina and The Sleeping Beauty*

**New York City Ballet** *The Sleeping Beauty*

**Leslie E. Spatt** *Behind the Scenes at the Ballet: Rehearsing and Performing  
The Sleeping Beauty*

# New Jersey State Standards

## Music

**1.3A.5.Re7a.** Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

**1.3A.5.Re8a.** Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.

**1.3A.5.Re9a.** Demonstrate and explain how the expressive qualities (e.g., dynamics, tempo, timbre, articulation) are used in performers' and personal interpretations to reflect expressive intent.

**1.3A.5.Cn11a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

## Dance

**1.1.5.Re7a.** Describe recurring patterns of movement and their relationships to the meaning of the dance.

**1.1.5.Re8a.** Interpret meaning or intent in a dance or phrase based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology.

**1.1.5.Re9a.** Develop an artistic criterion as it relates to the elements of dance in specific genres, styles, or cultural movement practices. Use dance terminology to describe, discuss and compare characteristics that make a dance communicate effectively.

**1.1.5.Cn11a.** Observe and describe how the movements of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.

## Theater

**1.4.5.Re7a.** Identify, explain, and demonstrate an understanding of both artistic choices and personal reactions made in a drama/theatre work through participation and observation.

**1.4.5.Re8c.** Evaluate and analyze how a character's choices and character's circumstances impact an audience's perspective in a drama/theatre work.

**1.4.5.Re9a.** Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work. and justify responses to drama/theatre work based on personal experience.

**1.4.5.Cn10a.** Explain how drama/theatre connects oneself to a community or culture and identify the ways drama/theatre work reflects the perspectives of a community or culture.

The New Jersey Symphony gratefully acknowledges the following individuals and organizations for their contributions to the development of the Concerts for Young People programs.

#### Educators

**Shawna E. Longo** District Supervisor of Visual and Performing Arts and Consumer Education, Westfield Public Schools

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**New Jersey Music Educators Association (NJMEA)**

#### New Jersey Ballet

**David Tamaki** Executive Director

**Maria Kowroski** Artistic Director

#### New Jersey Symphony

**Joanna Borowski** Vice President of Education & Community Engagement

**Ann Kriewall** Director of Operations & Community Programs

**Nisha Srinivas** Community Liaison

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