



Victorian
Opera



CINDERELLA

Education Resource



CENDRILLON (CINDERELLA) EDUCATION RESOURCE



Overview

This resource contains two parts.

Part one includes background information for teachers to assist them in preparing their students to attend the Opera.

Part two is a series of activities that can both assist students to prepare and to be worked on afterwards.

Preparing your Students

- Familiarise your students with the version of the story in Cendrillon – composed by Jules Massenet with libretto by Henri Cain
- Introduce your students to the characters, including the voice types as per the table on page 4.
- Complete some of the listening activities in this resource
- Book in a preshow workshop

The Story

Act 1 – The House of Madame de la Haltière

As the household of Madame de la Haltière is in preparation for the royal ball, the servants complain about Madame, how demanding and unpleasant she is, while Pandolfe, Lucette's (Cinderella) father reminisces of the past and expresses his sadness at how difficult his marriage has made his daughter's life.

Madame is insistent that her daughters look their best because they are going to be presented to the King tonight. She schools the girls in the appropriate behaviour they must exhibit at the ball, and with the help of the servants they get ready for the ball.

When they depart for the ball, Pandolfe is distressed at having to leave his daughter (Lucette) behind. Madame and her daughters are convinced the sisters will win the Prince's heart and happily leave Cinderella behind. Cinderella shows her kindness by wishing them well. She sings her lament at having to stay behind. 'Cinderella go to work. All empty hopes resigning'.

Affected by the sadness of Cinderella's song, the Fairy godmother and spirits materialise. The fairy commands the gathered spirits to craft a beautiful dress and create all the trimmings to transport Cinderella's evening into the opportunity to win love and joy.

When Cinderella wakes she is dressed magnificently for the ball in gown and glass slippers, but before she leaves she is instructed by the Fairy that she must remember to be back by midnight.

Act 2 – The Royal Palace

The King has instructed the Prince to select a future wife from the daughters of his noblemen, gathered at the ball. The eligible young women are presented but the Prince wants none of them. Then he sees Cinderella and falls for her instantly. The Prince tells Cinderella how he feels and asks who she is. She wishes to remain unknown. Their conversation is interrupted by the clock striking midnight and she leaves.

Act 3 – The House/The Fairies' Oak

Cinderella gets back to the house on time, having lost a glass slipper on the way, just in time to disappear before Pandolfe, Madame and the stepsisters return. The women discuss the events of the night declaring their prowess and the Princes' interest in the unknown girl.

Cinderella is concerned for her father and asks about the night. Madame and the sisters are in a fury about the events of the night. Their rage and words distress Cinderella so much that her father tells the three women to be gone. He reassures Cinderella that they can leave the city and return to their farm. But she decides to depart alone, and wanders until she finds the enchanted oak tree where she decides she will die.

The fairy sees Cinderella and the upset Prince, who has also wandered into the woods. The Prince tells of his heartbreak at the loss of the beauty at the dance. Cinderella can hear him and pleads with the fairy to release him from his pain. They both plead for pity from the fairy and beg for their chance at happiness. The lovers sing of their love and their deep joy at seeing each other again and eventually fall into a magical sleep.

Act 4 – The House/The Palace

Cinderella awakens at Madame's home believing she dreamt about the future. Pandolfe has been watching over her and when she tells of the dream, wanting it to be true, he reassures her it will all be alright but that it was all a dream. They are interrupted by a Herald announcing a procession and asking all young noblewomen to come and try on the slipper. The fairy appears and reveals Cinderella as Lucette. The gathered people bow down to the future Queen. Madame embraces Lucette as her own daughter. All the assembled characters reassure the audience that they have finished with their play, all has ended well and they have done their best to entice the audience into fairyland.

Background to the story of Cinderella



Cinderella is a tale that incorporates the myth element of unjust oppression and triumphant reward. There are hundreds of variations of this story across many cultures.

The character Cinderella is a young woman living in unfortunate circumstances that are miraculously changed into remarkable fortune. Different stories of Cinderella are seen throughout history across many cultures. The oldest documented version comes from China and the oldest European version comes from Italy.

Most people know the Brothers Grimm Aschenputtel and the 1950 Disney animated film. Disney released a modern live action adaption of Cinderella in 2015. The different Cinderella interpretations are essentially the same. There are slight variations, for instance in some versions the father lives but in others he dies, either way Cinderella is stuck with a stepmother and step sisters who treat her badly. In the Disney stories the Fairy Godmother's magic involves turning creatures into other creatures and pumpkins to carriages.

Massenet's opera was inspired Cendrillon by Charles Perrault in *Histoire sou contes du temps passé* in 1697.

In Massenet's opera the father is sad that he chose to marry the domineering woman and aware of the misfortune this provides his daughter. The Fairy godmother has her sprites fashion a carriage and dress, but the magic of the glass/crystal slipper and the midnight deadline remain as with the other European and Disney versions.

Versions of Cinderella

7 BC – The story of Rhodopis, about a Greek slave girl who marries the King of Egypt, is considered the earliest known Variation.

Middle ages

Chūjō-hime, a Japanese folk story of a girl rescued by Buddhist nuns from her cruel step-mother

Ye Xian, appeared in Miscellaneous Morsels from Youyang by Duan Chengshi.

There are stories in The Arabian Nights with similar sibling themes

Anne de Fernandez, a tale from the Phillipines involving a stepmother, stepsister, talking fish and a Prince looking for the girl to fit a golden slipper.

1634 – **Cenerentola** published in a collection Il Pentamerone by Giambattista Basile. It included the tale which features a wicked stepmother and evil stepsisters, magical transformations, a missing slipper and a hunt by a monarch for the owner of the slipper.

1697 – **Cendrillon** by Charles Perrault in 1697. The popularity of his tale was in part due to the addition of the fairy-godmother, pumpkin and glass slippers.

1812 – **Aschenputtel** by the Brothers Grimm

Adaptions of the story into opera, ballet, animated and live action films, musical and television

1749 – **Cendrillon**, an opera by Jean-Louis Laruette

1817 – **La Cenerentola** an opera by Gioachino Rossini. In this version, the step family includes a step-father and step-daughters.

1894 – **Cendrillon**, an opera by Jules Massenet

1899 – **Cinderella**, the first film version, a French version by Georges Méliès

1901 – **Aschenbrödel**, a ballet by Johann Strauss II

1945 – **Cinderella**, a ballet by Prokofiev

1950 – **Cinderella**, a film animation by Walt Disney

1957 – **Cinderella**, a Rogers and Hammerstein musical for television

1994 – **Cendrillon**, a children's opera by Vladimir Kojoukharov

2015 – **Cinderella**, a live action film by Disney

The Characters and Voices

Role	Voice Type
Lucette/Cendrillon (Cinderella)	soprano
Madame de la Haltière, <i>stepmother of Cendrillon</i>	mezzo-soprano
Le Prince Charmant (Prince Charming)	tenor
La Fée (the Fairy)	light soprano
Noémie, <i>stepsister of Cendrillon</i>	soprano
Dorothée, <i>stepsister of Cendrillon</i>	mezzo-soprano
Pandolfe, <i>Cendrillon's father</i>	bass 'chantante' or baritone
1st spirit	mezzo-soprano
2nd spirit	soprano
3rd spirit	soprano
4th spirit	mezzo-soprano
5th spirit	soprano

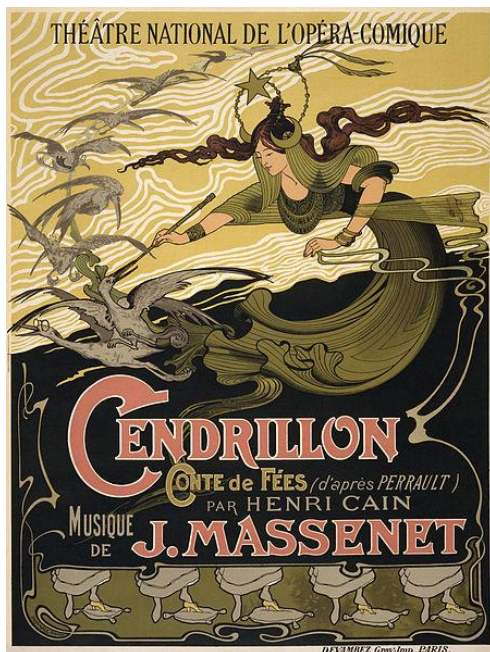
Background to Jules Emile Frédéric Massenet – composer

Massenet is known as a leading French opera composer. He was born in 1842 and died on August 13, 1912 in France. He entered the Paris Conservatoire at 11 years of age after being schooled in music by his mother and studied composition with Ambroise Thomas. He wrote 25 operas in his lifetime along with over 200 songs and other works. He also taught composition at the Paris Conservatoire. He is renowned for the beautiful melodies and his use of a graceful French style. He is credited with writing the first French song cycle, he also had a significant phobia for the number 13.

Henri Cain – Librettist

Cain was born in 1857, part of an artistic family. He wrote over 40 librettos for opera including six collaborations with Massenet, but also had a successful career initially as a painter. His works also included novels and plays. He died in 1937.

The Music of Cinderella – in conversation with Simon Bruckard – Repetiteur with Victorian Opera



Simon described this particular style of French music as similar to the Italian bel canto – long lyrical melodies with a focus on the melodic lines. ‘In Cinderella,’ he explained, ‘Massenet uses references to music styles and forms to distinguish between the places, characters and relationships in the story. The music of the court is exaggerated in its pomposity, the music when Madame explains the required behaviour to her daughters is a minuet and has an old fashioned, stuffy yet with courtly elegance about it. The music of the stepsisters is fast paced, having them sing quite manically, which makes fun of them and makes them appear comical.’

Simon highlighted how Pandolfe (the father) and Cinderella have a similar feel musically, which contrasts Madame and her daughters. Father and daughter both have a more lyrical, slow and melodic music. He described the role of the fairy as having different music again, her role is very lyrical, soubrette, coloratura with lots of high notes. The character sings a little then disappears into runs of notes.

‘The music is very varied, there are a lot of different characters and moods throughout the piece, but it does have motifs and techniques that hold it together. There are a lot of unexpected things that emerge for example the harmonies and the rhythms, which all make the music interesting. The way Massenet references other eras makes it sound quite historical in a way.’

The French language in this opera lends itself well to the content of Cinderella. ‘French is a legato language, so French language, especially of this era, lends itself to the flowing melodic line particularly. It has a different feel to other languages, although each language has its own colour and the way it’s spoken, its formalities.

When conducting opera the requirements on the conductor are a little different. Simon explained that ‘...in opera the conductor needs to know both the text and the music. The interpretation is often driven by the text. You also have to coordinate the stage and the musicians in the pit and make sure they are balanced.’

In Cendrillon the role of the Prince is often played by a woman dressed as a man, but sounding like a woman. This was not entirely common in opera at the time but there is suggestion that this might have been decided by Massenet to emphasise the Prince’s youth. Male characters played by women are called trouser roles. Victorian Opera has chosen to cast a tenor in the role of the Prince.

Activities for students

The following activities are pitched at various ages and skill levels. They can be complete activities in themselves or included as part of a unit that the school/teacher devises to support the excursion to Cinderella. They might be done before or after going to the production.

They correspond to the new Victorian Curriculum as per the table below.

Learning Area	Activity													
	1	2	3	4	5	6	7	8	9	10	11	12	13	14
The Arts - Music	■	■	■	■	■									■
The Arts - Drama							■	■						■
English						■	■	■		■				
Languages (French)											■	■	■	■
Technologies (Design)									■					
CAPABILITIES														
Critical and Creative Thinking	■	■	■	■	■		■	■	■					■
Ethical							■		■					
Intercultural		■	■	■	■				■		■	■	■	■
Social and personal							■	■	■					■

Activities Index

1. The instruments of the orchestra
2. The elements of music
3. The voices of opera
4. Write a fanfare for the Prince
5. Learn the melody and rhythm of the fairy chorus
6. Naming words (nouns) in French or English and a picture to colour in
7. Story writing
8. Poetry writing
9. Design the magical things of Cinderella's trip to the ball
10. Word Search – English
11. Word Search – French
12. Recognising vocabulary
13. Translating from French into English
14. Responding

Activities

Activity 1 – The instruments of the orchestra

- What are the instruments you will hear in Cinderella?
- Listen to this excerpt [A Que Ma Soeurs](#) and make a list of instruments you see and hear.
- Which section of the orchestra do they come from: Strings, Woodwind, Brass or Percussion?

Activity 2 - The elements of music

- Listen to these recordings of excerpts from Cendrillon:
 - [A que ma seours](#)
 - [Ah! Douce enfant, ta plainte legere](#)
 - Watch this: [Le Rigodon Du Roi](#)

Below are three of the key elements of music. Use the following elements to describe the music.

Pitch	Pitch describes if a sound is high or low. Music uses high sounds, low sounds and sounds that are in the middle. Most pieces use a mixture of pitches, some use a smaller pitch range as suits the music's needs.	High / Low
Tempo	Tempo describes the music pace or speed, whether it is fast or slow or in between. Music can be a consistent tempo or change throughout.	Fast / Slow
Dynamics	Dynamics describes how the music changes in volume, whether the music is loud or soft or in between. Music can change volume from loud to soft or soft to loud or any variation in between.	Loud / Soft

Activity 3 – The voices of opera

- Singers sing at different pitches, depending on their range - Soprano, Alto, Tenor, Bass. The composers choose different voices because they feel that will suit the characters best.
- Watch the following characters in Cendrillon
 - [Cinderella](#)
 - [Step mother](#)
 - [Prince](#)
 - [Father](#)
- Which singers are high, medium or low? See if you can identify the voice range you hear, soprano, alto, tenor or bass.
- Why have they chosen the different voices to play these parts do you think?

Activity 4 – Write a fanfare for the Prince

- At the end of the opera a Herald announces the Prince is coming to find the woman to fit the slipper. Imagine there is a trumpet player walking in front of the Herald so all can hear him coming.
- Listen to [this fanfare](#) on youtube -
- Use the following notes in any combination to create a short sequence that can be repeated. The words are there to remind you of the rhythm of the notes.



Prince, Princess, beautiful, golden carriage

Activity 5 – Learn the melody and rhythm of the fairy chorus

f Par - tez, partez par - tez Ma - da - me la Prin cesse

ppp mais à min - uit, sois de re - tour de re - tour en ces lieux,

pppp mais à min - uit, sois de re - tour en ces lieux

fff Ah! Ah! Ah! Ah! Ah! Ah! Ah! —

Partez, partez, partez, Madame la Princesse!

Leave, leave, leave, oh Princess!

Mais à minuit, sois de retour, de retour en ces lieux.

But at midnight, make sure you return, return to this place.

Mais à minuit, sois de retour, en ces lieu, ah! ah! ah! ah! ah! ah!

But at midnight, make sure you return to this place.

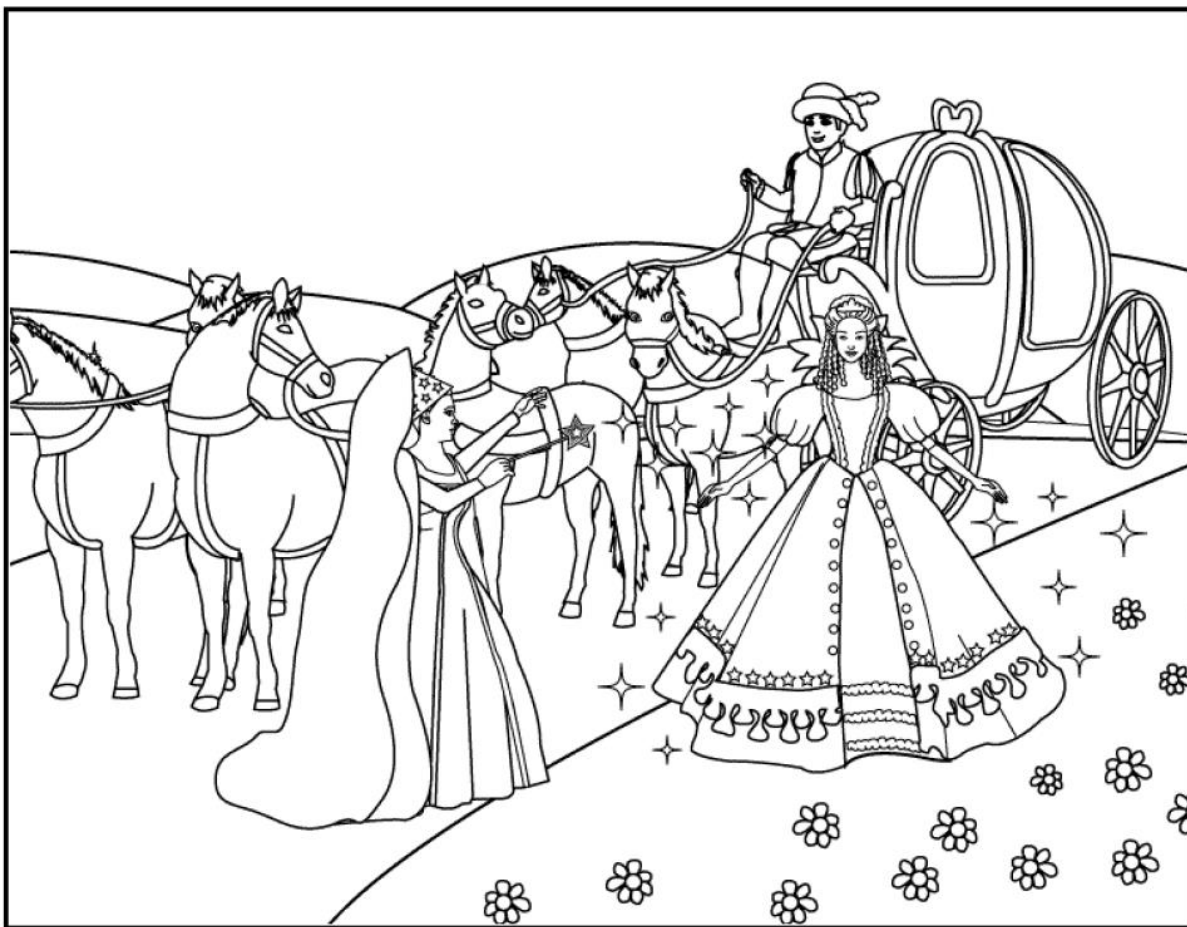
5 – Learn the melody and rhythm of the Cinderella/Prince duet

A deux ge - nous, Bonne Mar-raïne, A deux ge - nous
d'im plo-re mon par-don de vous, Si je vous ai fait moindre pei-
-ne A deux ge-noux je vous im-plo-re à
deux ge - nous,

Cinderella À deux genoux, Bonne Marraine, à deux genoux, J'implore mon pardon de vous
Upon my knees, Fairy Godmother, I come to you, For pardon here I come to sue
Si je vous ai fait moindre peine. A deux genoux, je vous implore à deux genoux.
If ever I caused you to suffer, Upon my knees do I implore you I come to you.

Prince Je viens à vous, Puissante Reine je viens à vous, Et vous demande à deux genoux
I come to you, Most powerful Queen for grace to sue, and on my knees I pray that you
Je vouloir terminer ma peine, je viens à vous, je vous implore à deux genoux,
Will banish the pain I suffer. I come to you and I implore you, and pray to you

Activity 6 – Naming words (nouns) in French or English and a picture to colour in



- Colour in this picture of Cinderella with the Fairy.
- Write the following words (French or English) on the correct lines on the picture, to show what they are called. le cheval (horse), le fée (fairy), une fleur (flower), la robe (dress), l'étoile (star), Cendrillon (Cinderella), le chariot (carriage).

Activity 7 – Story writing

- The story of Cinderella has been around for a long time. There are many parts of the Cinderella story that tell of difficulties for the characters. Characters struggling with situations are an important part of storytelling.
- Write your own fairy tale/story/play based on the elements of the story of Cinderella.
 - Who are your heroines/heros?
 - What is the adversity (difficulty) they have to face?
 - How are they helped and who by?
 - Does it need to have a happy ending? What will your ending be?

Activity 8 – Poetry writing

- After the ball both the Prince and Cinderella sing of how they feel.

Cinderella: All is over, alas. Oh splendid ball, adieu. No more shall I hear any words sweet and tender, my heart to soothe with hopes untrue. All my joy has gone out, all is burnt to a cinder.

The Prince: This joy I beheld with my eyes. It came, a bright flash from the skies!

Ah, and deep to the heart it pierced me! By it my eyes were dazzled then.

Alas for like a flash, all vanished once again. All Alas.

- Songs are often a form of writing to express emotion. Poetry can be the words of a song without the music.
 - Imagine you are the Prince and you have just lost Cinderella at the ball, or that you are Cinderella back at home after meeting the Prince. Write a poem that describes how you think you would feel.
 - Or you might write a poem about something else that you lost.

Activity 9 – Design the magical things of Cinderella’s trip to the ball

- In groups or by yourself explore the following task.



From the book Cendrillon.
D'Après Ch. Perrault avec
illustrations par Athur Rickman.
Paris: LibrairieHachette, [1919]

- If you were a magical godmother or godfather, but could only use what you have around you, what would you have available that you could have converted into the transportation and clothing for Cinderella to get to the ball or to wear to the ball? Use your imagination, there is no right or wrong answer.
- The Cinderella story was written hundreds of years ago. Were the choices made by the fairy godmother then the most appropriate choices for the animals and people involved, by the standards we have today?
- You might like to think about the materials you use (Plastic, wood, metal, food), the shapes and qualities of the objects for conversion (round, flexible, thin, strong, rigid) and the amount of material you have available.
- Instead of a pumpkin into a carriage, what could you convert?
- Instead of a shimmering long dress of gold, what could you create?
- Draw your idea/design for the transformation of the original object into the final 'vehicle'.
- Draw/design the outfit for Cinderella to wear to the ball. It doesn't have to be an 'old fashioned' ball, it could even be party in 2030.

Activity 10 – Word Search – English

Cinderella

- Find the missing words

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

STEPSISTER	CINDERELLA	PRINCE
BEAUTIFUL	KING	KIND
MIDNIGHT	FATHER	CARRIAGE
CHIMES	FAIRY	HORSE
LOVE	ROYALTY	SERVANTS

Created with TheTeachersCorner.net [Word Search Maker](#)

The solution is on page 19

Activity 11 – Word Search – French

Cendrillon

- Find the missing words

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

MADAME	CENDRILLON	ROI
BATAILLE	VOILÀ	APPELER
ENCORE	MINUIT	PANTOUFLE
COUR	SOEUR	FÉE
INCONNUE	CHEVAL	PRINCE
PÈRE	BELLE	

Created with TheTeachersCorner.net [Word Search Maker](#)

The solution is on page 20

Activity 12 – Recognising vocabulary

- Draw a line between the French words or short phrases used in Cendrillon, and the English translations.

French	English	French	English
Madame	My dear	La bataille	Here is
La Princesse	To call	Voilà	Horse
Les Domestiques	Princess	Belle	I love you
Le Roi	The ball	Minuit	Beautiful
Mes soeurs	Chimes	Partez	Leave
Demi-soeur	servants	Ce soir	My father
Le Prince	Step-sister	La Fée	Battle
Appeler	My sisters	Le chariot	The slipper
Le Carillon	Prince	Le Cheval	Unknown
Mon cher.	Why?	Mon père	The fairy
Ma femme.	Mrs	Voyez	Midnight
Pourquoi?	Again	Je t'aime	Carriage
Encore	My wife	La cour	Look
Le bal	King	L'Inconnue	Tonight
		La pantoufle	The (royal) court

Activity 13 – Translating from French into English

- What do the following lines sung in the opera mean? Research the meanings. Could these phrases be used in a version of Cinderella today?
 1. The servants describe the Madam as - *C'est une mégère.*
 2. The step sisters sing before they leave for the ball – *Nous serons très belles, ce soir! - On en parlera sûrement.*
 3. Madame and the servants describe the ball as - *Le bal est un champ de bataille.*
 4. After her sisters leave for the ball, Cinderella sings – *Travaille, Cendrillon.*
 5. The fairies sing to Cinderella – *Éveille-toi.*
 6. At the ball the step sisters sing – *Il est à nous. Le Prince est pris, Il est à nous.*
 7. When they behold Cinderella at the ball, everyone sings - *Elle est exquise en vérité!*
 8. At the ball, when meeting the Prince Cinderella sings – *Pour vous je serai L'inconnue! Vous l'avez dit, je suis le rêve.*
 9. The Prince cries in despair – *Qu'est-elle devenue?*
 10. In the fairy realm, when the Prince finds Cinderella he sings – *Ma Lucette, je t'ai retrouvée!*
 11. Cinderella replies with – *Je consacre ma vie à vous aimer, fidèlement.*
 12. The final lines sung by the cast to the audience are -

Ici tout finit bien. La pièce est terminée. On a fait de son mieux.

Pour vous faire envoler par les beaux pays bleus.

The solutions to Activities 12 and 13 are on page 21 and 22 in the resource.

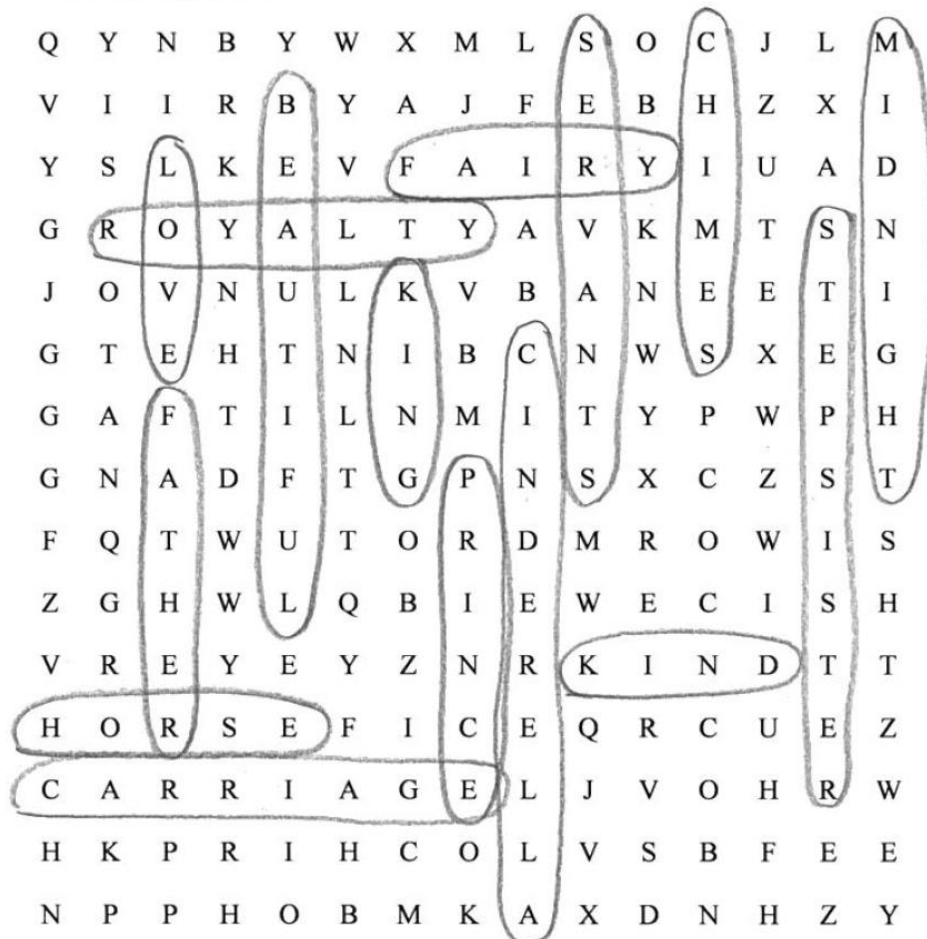
Activity 14 – Responding

- With your teacher or in small groups discuss the following questions. You may have other questions to add to the list that you think is relevant to your experience.
 - What did you like about the opera?
 - What did you dislike?
 - What did you think about the sets, props and costumes?
 - What did you think of the singers' portrayal of their characters?
 - Would you have done something differently? Why?
 - What were you expecting?
 - Did it live up to your expectations? How?
- Discuss your reactions with your fellow students and/or teacher.
- If you wish to take this further, write a review for your school newsletter or to send to Victorian Opera or...? Know who your audience is and why you are writing it, before you write a review.
- Look up reviews of Cinderella online, or other shows you have seen, to help you get started.
- Your review should include;
 - A brief plot synopsis
 - Who sang what role
 - A series of paragraphs comparing and contrasting the things you did and didn't like.
 - A closing paragraph
 - Write a draft, then swap with other students to comment and edit. Make sure you use correct punctuation and grammar.

The solution to the Word Search (English)

Cinderella

Find the missing words



- | | | |
|------------|------------|----------|
| STEPSISTER | CINDERELLA | PRINCE |
| BEAUTIFUL | KING | KIND |
| MIDNIGHT | FATHER | CARRIAGE |
| CHIMES | FAIRY | HORSE |
| LOVE | ROYALTY | SERVANTS |

The solution to the Word Search (French)

Cendrillon

Find the missing words

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

MADAME	CENDRILLON	ROI
BATAILLE	VOILÀ	APPELER
ENCORE	MINUIT	PANTOUFLE
COUR	SOEUR	FÉE
INCONNUE	CHEVAL	PRINCE
PÈRE	BELLE	

Answers to French extension activities – Activity 12

French	English	French	English
Madame	Mrs	La Bataille	Battle
La Princesse	Princess	Voilà.	Here is
Les Domestiques	servants	Belle	Beautiful
Le Roi	King	Minuit	Midnight
Mes soeurs	My sisters	Partez	Leave
Demi-soeur	Step-sister	Ce soir	Tonight
Le Prince	Prince	La Fée	The fairy
Appelle	Call	Le chariot	Carriage
Le Carillon	Chimes	Le Cheval	Horse
Mon cher.	My dear	Voyez	Behold
Ma femme.	My wife	Je t'aime	I love you
Pourquoi?	Why?	La cour	Courtyard
Encore	Again	Inconnue	Unknown
Le bal	The ball	La pantoufle	The slipper

Answers to French extension activities - Activity 13

1. She is a shrew
2. We will be so beautiful tonight. The will talk about us for sure.
3. The ball is a battlefield
4. Work, Cinderella.
5. Wake up.
6. He is ours, the Prince is ours.
7. She is truly exquisite!
8. For you I will be the unknown. As you said, I am the dream.
9. What has happened to her?
10. My Lucette, I've found you again.
11. I dedicate my life to loving you faithfully.
12. Everything ends well here. The show is finished.
13. We have all done our best to carry you away to a beautiful fantasy land.

Further Resources

<http://www.victorianopera.com.au/news/blog/designing-cinderella/>

<http://fourthgradespace.weebly.com/cinderella-stories-around-the-world.html>

<http://www.pitt.edu/~dash/type0510a.html> Cinderella by D.L. Ashliman

<http://mic.com/articles/90385/what-the-story-of-cinderella-looks-like-in-9-countries-around-the-world#.R4k2E4VXv>

<http://kidworldcitizen.org/2012/10/11/cinderella-story-around-the-world/>

Colorado State University version of the Massenet opera, Cinderella <https://www.youtube.com/watch?v=bvW5tV6sSsl>

<http://www.pitt.edu/~dash/perrault06.html> The Charles Perrault version

<http://www.pitt.edu/~dash/grimm021.html> The Brother's Grimm version

<http://www.vanityfair.com/hollywood/2015/03/cinderella-fairy-tale> Vanity Fair Article

<http://www.bustle.com/articles/61053-9-things-about-the-original-brothers-grimm-cinderella-story-that-are-nothing-like-the-disney-version> Bustle Article

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Free Colouring Pages, viewed 22 March 2016 <<http://freecoloringpages.co.uk/?r=drawings+cinderella>

Henri Caïn, viewed 6 April 2016, < <http://www.operascotland.org/person/3606/Henri+Caïn>

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Jules Massenet by Robert Barefield, viewed 6 April 2016, <<http://www.allmusic.com/artist/mn0000049695/biography>

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La Monnaie, Cendrillon, viewed 21 March 2016 <<http://www.lamonnaie.be/en/opera/146/>

Wikipedia, Cinderella, viewed 10 March 2016 < <https://en.wikipedia.org/wiki/Cinderella>

World.Mic, What the Story of Cinderella Looks Like in 9 Countries Around the World by Hyacinth Mascarenhas, viewed 7 March, <<http://mic.com/articles/90385/what-the-story-of-cinderella-looks-like-in-9-countries-around-the-world#.R4k2E4VXv>