



Walton Arts Center

Performance Guide

Glass Half Full Theatre presents



Photo Credit: Glass Half Full Theatre

Ten-year-old Belinda is a budding poet and loves to tell stories, but when she's stuck in the basement preparing for a party upstairs that her stepmother and stepsisters will host, she'll have to get creative...

Arkansas Learning Standards:

English Language Arts: RL.3.2, RL.4.1 to 6, RL.4.7, RL.4.9; RL.5.2; RL.3.6, RL.4.6, RL.5.6; RI.3.3, RI.4.3, RI.5.3; W.3.8, W.4.8, W.5.8; SL.3.1, SL.4.1, SL.4.4; SL.5.1; SL.3.4, SL.4.4, SL.5.4; SL.3.5, SL.4.5, SL.5.5; L.3.3, L.4.3, L.5.3. Social Studies - Chronology, Change Over Time, and Contextualization: H.12.3.3 and 4; H.12.4.3 and 4. Fine Arts Standards Theatre: CR.3.1, CR1.4.1, CR1.5.1; PR.4.1; RE.7.1, RE.7.2; RE.8.1, RE.8.1; RE.8.2, R.9.1; CN.10.1, CN.11.1; CN.11.2. Theatre Appreciation: PR.4; RE.7, 8 and 9; CN.10-11. Music: RE.7, 8 and 9.



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The Story

Cenicienta is a bilingual theatrical version of the classic fairy tale *Cinderella*. The story of a forsaken girl whose circumstances are suddenly changed due to virtue and luck has been around for over 2,000 years. The oldest known version is of the Greco-Egyptian girl Rhodopis (the “rosy-cheeked”) who is forced to wash her clothes in an Ormoc stream while her fellow servants leave to go to a function sponsored by the Pharaoh Amasis. An eagle takes her rose-gilded sandal and drops it at the feet of the Pharaoh in the city of Memphis; he then asks the women of his kingdom to try on the sandal to see which one fits. Rhodopis succeeds. The Pharaoh falls in love with her, and she marries him. Versions of the Cinderella story are found in the histories of China, Scotland, Iran, the Philippines, Japan - all over the world. The tale’s themes of kindness being rewarded, forgiveness, and the triumph of good over evil are universal.

The Performance

Belinda, a budding poet, learns her family is going to a party with the real-life writer Gary Soto. Belinda wants desperately to attend the party and share her own writings with Soto. But to do that, she must learn to stand up for herself and take charge of her life and dreams. Belinda lives out her Cinderella story while also re-enacting the classic tale of Cinderella, using whatever objects are at

her disposal: napkins, teapots, and dollies, to name just a few. With these everyday items, a healthy dose of imagination, and a love of poetry passed down by her father, Belinda imagines a bigger world for herself. This captivating bilingual one-woman performance is a modern spin on the beloved Cinderella/*Cenicienta* fairy tale and incorporates themes of cultural heritage, family, and the power of language.

The Company

Glass Half Full Theatre was founded in Paris, France in 2004 by graduates of the physical theatre training program Ecole Jacques Lecoq. The company brings together performers from around the world to create original, multilingual works of theater for both adults and youth, employing a range of physical theater and puppetry techniques.

Cenicienta was developed in collaboration with the Zach Theater and Teatro Vivo to create a bilingual, one-woman puppet version of Cinderella (*Cenicienta*). *Cenicienta* received the Austin Critic’s Table Mark Cohen New Play Award, Best Actress, and the B. Iden Payne Outstanding Puppetry Awards. Last year the production was filmed by the Kennedy Center for the Performing Arts as part of their streaming series, allowing children around the world to enjoy *Cenicienta* from the comfort of home.

Learning Activities

Pre-Performance Activities: Please choose the activity appropriate for your class before seeing *Cenicienta*. These activities may take place over several days.

Grades K-2: Story Elements in Cinderella

Read Sarah L. Thomson's version of *Cinderella* to your class. Then use the Story Elements Capture Sheet to discuss and identify characters, setting, and plot events for the story, and ask each student to draw an illustration incorporating their favorite elements. Then, as a comparison, read John Steptoe's version of *Mufaro's Beautiful Daughters: An African Tale*. Ask students to complete the Story Elements Capture Sheet for *Mufaro's Beautiful Daughters*, and then compare their two sheets and illustrations. Discuss the similarities and differences between the two stories.

RESOURCES:

[Video read-aloud of Cinderella](#)

[Video read-aloud of Mufaro's Beautiful Daughters](#)

[Story Elements Capture Sheet](#)

Post Performance Activities:

Adapted from the Kennedy Center Digital Stage Educational Performance Series

Writing Poetry

In *Cenicienta*, Belinda recites poems she wrote in honor of her mother and father. She compares them to objects (Mamá as a blanket, Papá as a furnace) to describe how they make her feel. Ask your students think of an important person in their lives, and relate them to objects that evoke emotions similar to how they feel about the person. Use these similes to create an ode (tribute poem) to that person.



Photo Credit: Glass Half Full Theatre

Grades 3-5: Cross-Cultural Fairytales

In this unit, created by the Kennedy Center Educational Resources, students have the opportunity to explore several versions of *Cinderella* through various activities, from reading to research, and visual to performing arts. The complete activity packet can be accessed here:

[Cinderella, A Cross-Cultural Fairytale](#)

Show us Arts in Action

Walton Arts Center welcomes any pictures or videos of your classroom's creations! Send them to: schools@waltonartscenter.org or tag us on social media @waltonartscenter

Object Puppetry

In *Cenicienta*, Belinda creates imaginary friends to talk to using objects around her. This is called object puppetry. To create your own object puppetry, students can choose any object in the classroom - a book, a ball of string, a tissue - and bring the object to life using the four puppeteer's tools:

Focus Using just your eyes, decide which part of the object could be the face. Now pick up your object and have it look around, focusing on different parts of the space around you.

Movement is how a puppeteer makes an object seem alive. Stand your object on the ground, and then make it "walk." How does your object move?

Changes in movement help show what a character is feeling. What is another way your object could move? (For example: if your object was a spool of thread, it might walk or bounce upright, then lie on its side and roll.) Try to show the object feeling one way, then use a different movement to show a different emotion. (For example: your object could walk, run, fly, scoot, or drag.)

Voice helps a puppeteer tell the story of the object. Is your object's voice high or low? Does it speak slowly or quickly? What sounds does it make when it is focusing, moving, and feeling different emotions?

Using a box or tabletop as a stage, and ask your class to choose a favorite story. Reenact the story with each puppet as one of the characters.



Photo Credit: Glass Half Full Theatre

Reflect and Assess

Ask the following questions. Record the group's answers on the board and discuss.

- What did you notice about *Cenicienta*?
- What did you already know about the story before seeing the performance?
- How did the bilingual nature of the play affect your understanding of the performance?
- Describe the various characters Belinda played.
- How did this performance and story differ from other versions of Cinderella?
- What did you like most about the live performance?
Dances? Costumes? Set? Props? Music?
- Would you have performed the story differently? How?
- How did the poetry help tell the story?
- How did the performance make you feel?
- What moment in the play do you remember most?

Learn More Online

Official website of Glass Half Full Theatre

<https://www.glasshalfthetre.com/>

Kennedy Center for the Performing Arts Educational Resources

<https://www.kennedy-center.org/education/>

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Walton Arts Center

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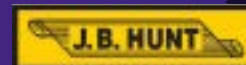
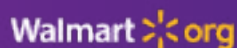
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Walton Arts Center

Learning & Engagement

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