



SDPB Television Presents

Prokofiev's "Romeo and Juliet"

As performed by
The South Dakota
Symphony Orchestra
Musical Director: Delta David Gier



As a part of
The Young People's Concert Series
and special guests
The Teatro Filharmonico Acting Troupe



Romeo & Juliet Teacher's Guide

AS PERFORMED BY THE SOUTH DAKOTA SYMPHONY ORCHESTRA

MUSICAL DIRECTOR: DELTA DAVID GIER

Introduction

The purpose of this guide is to support the use of South Dakota Public Broadcasting Television's production of the South Dakota Symphony Orchestra's concert performance of Sergei Prokofiev's *Romeo and Juliet* in classrooms of grades 4-8.

The video offers a fairly unique combination: an excellent orchestra performing pieces from one of the world's greatest ballets by one of the world's great composers based on one of the world's most beloved plays by perhaps the world's greatest playwright. This combination of talent, great music, and thematic treatment in different art forms offers educators an excellent resource.

The guide focuses primarily on how music teachers can make use of the video in meeting South Dakota state music standards. Additionally, in line with both the interdisciplinary nature of the music standards and with state English standards, it offers options for English and literature teachers to use the video. Further, as a piece from a ballet, the concert offers a resource for theater/dramatic arts classes. Finally, it also provides some resources for exploring careers in music.

In addition to meeting educational goals, the project hopes to create a desire within students to repeat the experience of the concert and enjoy more music opportunities.

The guide is divided into several sections:

- **Standards:** a listing of relevant state music, English, and theater/dramatic arts standards.
- **Background:** Information about the playwright, the composer, the ballet, the play and the concert.
- **Activities:** numerous activities that teachers can use prior to viewing the video, during the video, and after viewing.
- **Resources:** useful terms and related materials.
- **Credits:** information on those involved in producing the concert, video and guide.

Because the arts lend themselves so well to interdisciplinary approaches, teachers are encouraged to prepare by doing two things:

- Preview the video. Even if you are familiar with the music, the concert performance has its own dynamics plus its own instructional segments that you will want to consider.

A Note on the Video

In the concert, the SDSO performs six pieces from the ballet. Most are performed in their entirety, while excerpts of others are played. Conductor Delta David Gier introduces each piece to explain specific features of the music, such as motifs that recur and the use of specific musical characteristics, whether the purpose is to describe a character, create a mood, or depict action. In addition, the concert features a troupe of actors who present a synopsis version of the play to provide context for the music.

Read the full guide, especially all the activities. You need to determine what will work best for your objectives for your particular students and subjects as well as for your available time.

You are also encouraged to share ideas with teachers in other subjects whose goals might also be served by this content.

STANDARDS

Music Standards

Standard: Students will listen to, analyze, and evaluate music.

Indicator: 1. Students will listen to, analyze, and describe music.

3 - 4 Benchmarks

Students will

- b. use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances.
- c. identify the sounds of a variety of instruments and voices representing diverse styles, genres, and various cultures.

5 – 8 Benchmarks

Students will

- a. describe specific music events in a given aural example, using appropriate terminology.
- b. analyze the uses of elements of music in aural examples representing diverse genres and cultures.
- c. Demonstrate understanding of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music.

Indicator: 2. Students will evaluate music and music performances.

3 - 4 Benchmarks

Students will

- a. evaluate performances and compositions given specific criteria.
- b. explain, using appropriate music terminology, their personal preferences for specific musical works and styles.

5 – 8 Benchmarks

Students will

- a. develop criteria including the basic elements of music for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing.

Standard: Students will understand music's relationship to society, the other arts, disciplines outside the arts, history, and culture.

Indicator: Students will understand relationships between music, the other arts, and disciplines outside the arts.

3 - 4 Benchmarks

Students will

b. identify ways in which the content of other disciplines is interrelated with that of music.

5 – 8 Benchmarks

Students will

a. compare in two or more arts how the characteristic materials of each art can be used to transform similar events, scenes, emotions, or ideas into works of art.

b. describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.

Indicator: Students will understand music in relation to history and culture.

3 - 4 Benchmarks

Students will

b. describe in simple terms how elements of music are used in music examples from various cultures of the world.

d. identify and describe roles of music and musicians in various music settings and cultures.

e. demonstrate audience behavior appropriate for the context and style of music performed.

5 – 8 Benchmarks

Students will

a. describe distinguishing characteristics of representative music genres and styles from a variety of cultures and ethnic groups.

English Standards: Reading

Indicator 3: Students can apply knowledge of text structures, literary devices, and literary elements to develop interpretations and form responses.

4th Grade

4.R.3.1 (Knowledge) Students can identify organizational and text structures within genres.

4.R.3.2 (Analysis) Students can identify, explain, and use text features.

4.R.3.3 (Evaluation) Students can determine how word choice affects meaning.

5th Grade

5.R.3.1 (Analysis) Students can distinguish literary genres based on characteristics, structures, and patterns.

5.R.3.2 (Evaluation) Students can interpret literary elements of character, setting, plot, theme, point of view, and mood.

5.R.3.3 (Application) Students can identify literary devices within text.

6th Grade

- 6.R.3.1 (Comprehension) Students can describe text structures to determine meaning in fiction, nonfiction, and poetry.
- 6.R.3.2 (Comprehension) Students can describe literary elements to determine meaning in fiction, nonfiction, and poetry.
- 6.R.3.3 (Comprehension) Students can describe literary devices to determine meaning in fiction, nonfiction, and poetry.

7th Grade

- 7.R.3.1 (Evaluation) Students can examine text structures for characteristics of fiction, nonfiction, drama, and poetry.
- 7.R.3.2 (Comprehension) Students can identify how authors use literary elements to create meaning.
- 7.R.3.3 (Comprehension) Students can identify how authors use literary devices to create meaning.

8th Grade

- 8.R.3.1 (Analysis) Students can examine the author's use of literary elements in fiction, nonfiction, drama, and poetry.
- 8.R.3.2 (Analysis) Students can examine the effects of the author's use of literary devices.

Indicator 4: Students can interpret and respond to diverse, multicultural, and time period texts.

4th Grade

- 4.R.4.1 (Analysis) Students can identify and distinguish the characteristics of multicultural texts, historical texts, and time period texts.

5th Grade

- 5.R.4.1 (Analysis) Students can examine and compare texts from various cultures, time periods, and geographical locations.

6th Grade

- 6.R.4.1 (Analysis) Students can compare and contrast text from different time periods, cultures, and historical events.

7th Grade

- 7.R.4.1 (Application) Students can identify recurring themes in text from diverse cultures, time periods, and historical events.

8th Grade

- 8.R.4.1 (Analysis) Students can compare and contrast literature from different time periods and cultures dealing with similar themes and conflicts

Theater/Dramatic Arts Standards

Standard Three: Students will understand the relationship between theater and history, culture, and society.

Benchmarks:

3-4 Students will:

1. Describe how the dramatic arts reflect the customs of various cultures.
2. Describe the contribution of selected artists to various forms and styles of drama.

5-8 Students will:

1. Describe how historical events have shaped the development of dramatic productions and performances.
2. Research how the dramatic arts reflect the customs or traditions of different cultures.
3. Research the influence of recognized writers and performers from various cultures on drama.

Standard Four: Students will demonstrate a capacity for critical and sensitive response to various theater experiences.

Benchmarks:

3-4 Students will:

1. Describe a selected dramatic work according to specific criteria.
2. Explain personal preference for specific dramatic works.

5-8 Students will:

1. Compare literary content and production of various forms of dramatic works using specific criteria.
2. Support personal preference for various dramatic arts.

BACKGROUND

About Shakespeare

Widely regarded as one of the greatest writers in history, William Shakespeare was born in 1564 in Stratford upon Avon, England. In a career that spanned possibly less than a quarter-century, he wrote 154 sonnets, two long narrative plays, and about 38 plays, most of which are still produced and adapted today. Translated into many languages, his plays are performed more than any other playwright's.

When he was 18, Shakespeare married Anne Hathaway, and the couple had three children: Susanna and the twins Hamnet, a son, and Judith, a daughter. Hamnet died at age 11. The rest of his family outlived Shakespeare.

Shakespeare's writing career began by the late 1580s, during the reign of Queen Elizabeth I. He was a member of an acting troupe, the Lord Chamberlain's Men, of which he was an owner and one of its chief writers. The acting company became the King's Men under King James I. In 1599, some of these actors built their own theater, the Globe, where many of Shakespeare's plays were first performed. Shakespeare's work with the acting company made him wealthy.

Shakespeare wrote most of his plays between 1589 and 1613. Scholars assume that, typical for the day, he collaborated with other writers on some plays, and considerable speculation has arisen over the authorship of some plays attributed to him. He first wrote in a style common in his day, but over time, he developed his own style suited to the needs of his characters and stories. Typically, he used blank verse in iambic pentameter.

In the centuries since his death, Shakespeare's work has influenced theater, literature, and music. It is estimated that some 20,000 pieces of music are linked to Shakespeare, of which Prokofiev's *Romeo and Juliet* is one of the best known.

After 1607, Shakespeare's production declined, and it appears that he wrote nothing after 1613. He had apparently retired to Stratford and died there in 1616.

ROMEO AND JULIET

Key Characters

Capulets

- Capulet is the patriarch of the Capulets.
- Lady Capulet is the Capulet matriarch.
- Juliet is the daughter of the Capulets.
- Tybalt is a cousin of Juliet.
- The Nurse is Juliet's personal attendant and friend.

Montagues

- Montague is the patriarch of the Montagues.
- Lady Montague is the Montague matriarch.
- Romeo is the son of Montague and Lady Montague.
- Benvolio is Romeo's cousin.

Others

- Prince Escalus is the ruling Prince of Verona
- Count Paris is a kinsman of Escalus.
- Mercutio is another kinsman of Escalus and a friend of Romeo.
- Friar Laurence is a Franciscan friar, and is Romeo's confidant.

Play Synopsis

One of the most famous and most-performed plays in all of history, *Romeo and Juliet* was written early in the career of William Shakespeare. The briefest synopsis comes as the Prologue of the play:

Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventured piteous overthrows

Set in Verona, Italy, the action of the play occurs in the context of a long feud between the Capulet and Montague families. It boils over early in a street fight, resulting in a severe admonition from the prince, who threatens death on anyone who breaks the truce he imposes. Soon thereafter, Count Paris asks the Capulets for permission to marry their thirteen-year-old daughter Juliet. Reluctant to agree, the Capulets invite him to a party at their home that evening. Meanwhile, the Montague family is concerned about their son Romeo's depression, which is the result of his infatuation with Rosaline, of the Capulet clan. Romeo and his friends decide to sneak into the Capulet party to see Rosaline.

At the party, however, Romeo and Juliet set eyes on each other and fall in love instantly. Juliet's cousin Tybalt spots Romeo and wants to attack him for trespassing and insulting the family, but Juliet's father prevents him. After the party, Romeo slips back to the Capulet home, where he and Juliet speak of their love on Juliet's balcony. The next day, they meet with Friar Laurence, who marries them, hoping the union will bring peace to the families.

Later that day, Juliet's kinsman Tybalt, still angry that Romeo had come to the party, attempts to challenge him to a duel. Romeo declines as he is now related to Tybalt. Instead, Romeo's friend Mercutio accepts the challenge. When Romeo tries to stop the fight, his intervention results in Mercutio's death. In retaliation, Romeo fights and kills Tybalt.

The prince rules that Romeo be exiled rather than executed, since he had killed Tybalt, who would have been executed for killing Mercutio. Romeo secretly visits Juliet then leaves the city. Juliet's parents, misunderstanding Juliet's grief as being for Tybalt, arrange the marriage to Paris against her wishes.

Juliet seeks Friar Laurence's help, and he concocts a scheme to give her a drug that will make her appear to be dead, during which time he will summon Romeo to meet her when she wakes up. She takes the drug the night before her planned wedding, and when she seems to be dead, her grieving family places her in the family crypt.

The friar's explanatory message doesn't reach Romeo, who instead hears that Juliet is dead. Purchasing a poison for himself, he returns to Verona. Attempting to sneak into the crypt at night, Romeo is confronted by Paris and kills him in a fight. In the crypt, he finds Juliet, and in his grief takes the poison and dies. Friar Laurence comes in as Juliet awakes. Seeing Romeo dead, she stabs herself in the heart with Romeo's dagger.

In the end, the Montagues and Capulets bury their family feud with their children, with an epitaph by the prince:

A glooming peace this morning with it brings;
The sun, for sorrow, will not show his head:
Go hence, to have more talk of these sad things;

Some shall be pardon'd, and some punished:
For never was a story of more woe
Than this of Juliet and her Romeo.

About the Composer

Sergei Prokofiev (1891-1953) was one of the greatest Russian composers and one of the great composers in the world in the twentieth century. He is among the most-performed composers of the last century. Among his best-known works are *Peter and the Wolf* and *Romeo and Juliet*. Prokofiev found much to draw from in the styles of previous centuries, but was also influenced by newer ways of composing.

Prokofiev began composing music as early as age 5 and had composed an opera and a symphony by age 11. He entered the St. Petersburg Conservatory at age 13 where his work was often unconventional. Prokofiev's early compositions were sometimes so unusual they caused scandals among audiences. He spent much of his early professional life abroad, living in the United States, Paris, and other parts of Europe, where he often worked with other

famous artists of the era. In Paris, he worked with Sergei Diaghilev of the Ballets Russes, a Russian ballet company, and Igor Stravinsky, the Russian composer. He produced several ballets, symphonies, and other works in these years and performed some of them on tour. In 1923, he married the Spanish singer Lina Llabera (1897-1989), and they had two sons.

In 1935, Prokofiev returned permanently to the Soviet Union despite the tight grip Soviet authorities had on artists there. Prokofiev likely believed his international reputation protected him. In Russia, he worked with filmmaker Sergei Eisenstein on several film scores. Prokofiev began to feel the effects of Soviet oppression when his first Soviet opera was delayed because the intended director was arrested and shot. In Stalin's Terror, many artists and millions of people were imprisoned, killed, or disappeared. Nonetheless, Prokofiev was asked to compose a work to celebrate Stalin's birthday. Future works earned Soviet awards, even as they were sometimes later interpreted as critical of Stalin. During World War II, Prokofiev worked on an opera of Leo Tolstoy's classic Russian novel *War and Peace*. During this time, he separated from his wife to marry the writer Mira Mendelson (1915-1968).

After the war, as a Cold War developed between the East and the West, Soviet bureaucrats cracked down again on artists, and Prokofiev and other artists were accused of "formalism"—that is, a style too similar to Western arts—and their works were banned. Prokofiev's artistic output declined considerably in this period. In addition, in 1948, his former wife Lina was arrested for espionage. She spent eight years in a prison camp.

Prokofiev died on March 5, 1953, the same day as Stalin, whose death overwhelmed observance of Prokofiev's passing.

About the Music

Romeo and Juliet was Prokofiev's first official work after his return to the Soviet Union in 1935, and it was somewhat troubled. With a contract with the Kirov Theater, he wrote it quickly, but trouble started. First, the Kirov canceled, and the project shifted to the Bolshoi Theater, but the Bolshoi canceled too. Its dancers complained that the music was too hard to dance to. One dancer tweaked the last line of the play in describing the music: "For never was a story of more woe/Than Prokofiev's music for 'Romeo.'" Additionally, Prokofiev took a significant liberty with the story, having Romeo and Juliet live at the end. Prokofiev's rationale was simple: "the living can dance, the dying cannot." While Soviet authorities generally preferred optimism and happy endings, this went too far. Ultimately, Prokofiev was persuaded to hew to Shakespeare's story. The dancers also took to the music. It took several years for the ballet to see the stage. It first premiered in Brno, Czechoslovakia, in 1938. The Kirov finally performed it in 1940.

Prokofiev himself reworked the music into three suites, pulling pieces of the ballet music. He also transposed some of the music into piano pieces. He encouraged the idea of conductors choosing their own selections.

In recent years, a ballet company has toured to perform Prokofiev's original version of the ballet, with Romeo and Juliet alive at the end.

Prokofiev's *Romeo and Juliet* is considered one of the greatest ballet scores ever and is one of the most popular.

Concert Video Synopsis

In the video, the SDSO performs all or parts of the following pieces from *Romeo and Juliet*. This list is annotated to briefly describe the action depicted in the piece and its rough location in the play. Throughout the concert, the conductor introduces and explains the use of specific elements of the music and how they describe characters, emotions and actions. In addition, a small acting troupe interprets the play *Romeo and Juliet* to provide context for the music. Montagues and Capulets: A grand dance at the Capulet party featuring the noble families. (Act I, Scene 5)

1. Romeo at the Fountain: Romeo in the grips of unrequited infatuation with another girl. (I, 1)
2. Young Juliet: Juliet plays with her nurse. (I, 3)
3. Romeo and Juliet: The couple pledges their love on Juliet's balcony. (II, 1)
4. Death of Tybalt: Tybalt challenges Romeo; Mercutio fights instead and is killed; Romeo kills Tybalt in retaliation. (III, 1)
5. Romeo at the Grave of Juliet: Romeo finds the apparently dead Juliet and kills himself. (V, 3)

ACTIVITIES

The following activities offer various ways of meeting educational objectives in various disciplines. Review them all before choosing those that work best in your situation. They are meant to offer different options for different grade levels as well as learning styles. Most focus on music classes, but many may also be used in various other subject areas.

The activities are divided into Pre-Viewing, Viewing, and Post-Viewing stages. In other words, some activities are meant for use before, during, or after watching the video. These activities are standalone activities, but they can be combined with others. Some also naturally carry over into other stages. More specifically, the activities are organized into various categories, as described below. Many activities can be adjusted to work with specific student ages.

Categories

Within the stages, the activities are divided into four categories. Each can be utilized in isolation or in tandem with any of the other three as time and energy allow. They are designed to, over experiential exposure, to develop the students' skills in these areas.

Active listening: *Active listening implies listening attentively, usually focusing on some cue or element in the music. It does not imply a qualitative judgment such as "like" or "dislike."*

Personal reaction: *Personal reaction is a qualitative judgment of worth in the music. The goal of music education is to present a positive value present in all music.*

Cognitive recognition: *Cognitive recognition is the ability to identify certain cues or elements of music. It is a necessary first step in achieving positive personal reaction.*

Historical background: *Historical background is that group of facts which surrounds and is pertinent to the music at hand. It forms a baseline from which to experience the music. It includes an array of facts including concert etiquette, the bodily posture by which the music can be heard, to the life and times of the composer and the proper context in which it can be heard.*

PRE-VIEWING

The Pre-Viewing activities have a few objectives. The first and overarching is to focus students' viewing of and listening to the video. Related to that objective, the activities offer various ways to focus on certain aspects of the content depending on your classroom objectives and the age of your students.

Using the resources in this guide, introduce the biographies of Prokofiev and Shakespeare and/or the plot of the play *Romeo and Juliet*. Compare the artists' lives and times to today. Identify and analyze the themes of the play. What kind of music might depict the themes? Ask students to identify some other music they are familiar with that depicts those themes.

If you've taught Prokofiev's *Peter and the Wolf* with your students previously, you might refresh students' memory—play an excerpt from that music and recall how that music tells its story. *Romeo and Juliet* is a more complicated story with rich emotions, yet the music will depict that story. Have students predict how the two Prokofiev pieces will be similar and different.

Describe and illustrate proper concert etiquette. Students could role play proper/inappropriate concert etiquette. Discuss why and how that behavior might vary in various settings and for various music.

Ask students to share their concert experiences as audience members or performers. How does each experience differ? How is it the same? What is the difference between being an audience member and a performer? How does the musical experience for those two roles compare?

Ask students if they know anyone who makes a living in music. List some music occupations.

Cognitive Recognition

Have students identify instruments used in an orchestra. Write the instruments on the board, develop a worksheet, have the students draw them or in some way depict the primary instruments of an orchestra. While viewing, have students check off the instruments they see or hear and describe how the instruments are used.

Ask student to identify some songs they like. What are the songs about? What are their themes? Brainstorm: If you wanted to create music that conveyed the emotion of love, how would you use musical elements like meter, rhythm, or timbre? What about anger, power, revenge, grief? Keep these in mind while viewing the concert. Revisit these thoughts after viewing.

Introduce the play to students. Use the synopsis in this guide, or if time permits, have them read the play or parts of it—or read it to them. Get other versions of *Romeo and Juliet*—the script of the play itself, a sound recording of the play, a video of a performance of the play, or a movie based on it—as well as other works based on the play—e.g., *West Side Story*. After viewing, choose one or two scenes that are performed in the concert music. Analyze the scene: What ideas, conflicts, personal characterizations, or emotions are addressed? How? How are these depicted in the various types of performances?

Pre-viewing journaling suggestions:

- Would you be friends with someone if your parents did not approve? Why or why not?
- Describe your perfect mate. How would your parents describe that person? What's similar and different in the descriptions?
- How would your life be different if you wrote a major musical piece at age 11?
- Should the government be able to tell composers what kind of music they can compose or what music people can listen to? Why might a government do that?

VIEWING

There are a few approaches to viewing the video. One is simply to view it straight through, uninterrupted. Another is to stop it before each piece and provide background information about the piece (information can be found in the Background: About the Music section)—in the concert, the conductor also offers introductory notes about the music. The following offer various activities students can do while watching to focus attention on certain aspects.

Active Listening

Listen for musical motifs that repeat during the music. Notice the characters or scenes they depict. Describe the music and explain what the motifs were intended to represent (the conductor's introductions in the video are helpful here). Assign a motif to a group or a gesture to a motif. When the students hear it, the appropriate group stands or all the students do the assigned gesture.

Listen to sections of the music in light of the related scenes in the play and ask what do you think of the music? Does the music adequately portray the play element it was meant to portray? Does it do the job for which it was written? Why or why not?

Listening: Give students a question to journal about while listening. Questions could include: What is the meaning of the music to you? How does this music make you feel? What thoughts come to mind as you listen to it? Allow students to express themselves in any manner they wish, (words, shapes, colors, drawings etc.) but make sure the journaling makes sense. The teacher should journal along with students. Students should refer to these notes in post-viewing activities.

Personal Reaction

While listening to one of the pieces, record at least ten descriptive words about it. Develop those descriptors into a story, a collage, or a more personal way to describe your scene. View the same scene with the music and compare results. For a primarily visual class, reverse the process.

Cognitive Recognition

Have small groups of students answer questions as they listen to the music. Questions could include: Which instruments are used? What emotions are conveyed? What actions are communicated?

Give students a set of musical characteristics such as meter, rhythm, tonality, intervals, chords, dynamics, rhythm, timbre, texture. Have students describe the music according to each category. Alternatively, assign each student one of the terms to write about. Share the notes after viewing.

POST-VIEWING

After viewing the video, these activities offer various ways to follow up and expand on certain themes.

Active Listening

Describe how scenes from the play portray emotions such as love, hate, revenge—i.e., what happens in the scene to depict the emotions? Explain how the accompanying music does the same. Can these emotions be transmitted even though the words are in a language you don't understand? As an extension to this question, explain that music is a language with every element of English except that it does not have a dictionary meaning. The meaning is assigned by the situation in which it is heard, the emotion by how it is felt.

Remember that the music was written for a ballet, and it can also be experienced in that form. Various performances of the *Romeo and Juliet* ballet are available. The whole ballet may be found via Interlibrary Loan, and individual scenes can be found on the Internet (e.g., YouTube). Play one or two ballet segments that correspond to the SDSO performance. Compare the ballet to different representations of the same content from the play—e.g., to a reading of the play or a movie of the play. How do different art forms work similarly and differently to produce meaning?

Do a survey. Choose two or more pieces from the concert and play them for students who aren't in your class. Tell them nothing about the music or its purpose. After they listen, have them answer a survey about the purpose of the music. For example, ask a question such as: Was this music about: (a) a war; (b) a sunrise; (c) a party; (d) a wedding; or (e) a child playing. After getting the survey answers, the students should tell their survey takers what the music was about and explain how it depicted its subject. Evaluate the survey results.

Replay the concert sections in which the conductor describes how different elements of music—instruments and melodies—depict different characters, emotions, mood or actions—e.g., for the pieces “Montagues and Capulets,” “Romeo at the Fountain,” “Young Juliet.” Talk again about how the pieces depict the characters. How can this analysis apply to other music? Ask for examples from other music covered in class, contemporary music, or movie soundtracks. Explore how these examples use different musical elements to depict character, emotion, mood or action.

Replay a piece from the video and stop at certain points. Ask what the music is trying to convey. Is it emotion, characterization, mood, or action? How does the music do it? Compare, for example, “Young Juliet,” “Romeo and Juliet,” and “Death of Tybalt.” Talk about these and, if available, watch ballet versions of these pieces to see how the dance adds to the depiction. Note that the music or the dance may prolong the depiction of an event—e.g., the sword “stabs” in “Death of Tybalt”—for dramatic effect.

Personal Reaction

Listen to one of the concert pieces and evaluate it under the headings of “Description” and Evaluation.” Distinguish between the two ideas. Ask for a rationale for each evaluation.

Discuss students' experience of the performance of the music. Ask: Would you like to attend a concert like this? What other kind of music would you like to hear in concert?

Ask students to identify some of the themes in *Romeo and Juliet*. Have them name some currently popular songs they like that are about similar themes. Compare and contrast them. Would their favorite modern songs work in a production of the play (e.g., as part of the soundtrack or sung by a character)? Why or why not? How would the *Romeo and Juliet* music work on the radio today? Which music do they like better? Why? Have students use musical principles in explaining their preferences.

Have students choose one of the SDSO pieces and describe a different scene, from a source other than *Romeo and Juliet*, that the music might depict. The alternate scene could be from various sources, e.g., a movie, story, sporting event, news footage. Ultimately, one question here is, do the students hear other themes and ideas in the music than Prokofiev intended?

Ask students to list some of the themes and emotions of *Romeo and Juliet*: e.g., love, hate, vengeance, violence, independence, anger. Have them choose one from that list then choose one of the SDSO pieces that exemplifies it and write lyrics for a poem or song based on some of the themes and music.

Choose a scene from the play that is represented in the SDSO concert. Have students act out the scene without words, using the music as background. Use this as an introduction to a discussion about modes of presenting the play and to a presentation of video of the same scene from the ballet.

Compare how the music vs. the play can depict emotions like love, hate, revenge. In what ways do they do this? How are they similar and different?

Have students visit with someone who makes their living or part of their living through music. They should do a report and present to the class. If possible, include some music performed by the interviewee.

Cognitive Recognition

What were some interesting things they saw the musicians do while they performed? What made those things interesting? Why do you think the musicians acted in that way? What do you think the musicians thought about the music?

Watch a scene in a movie version or adaptation of *Romeo and Juliet* with the sound off and play the Prokofiev music. How does the music work with the visuals?

The following offer questions about specific pieces in the concert video. You might cover one or more in class or assign them to student groups. Or do one as a class then assign the remainder to groups.

- Young Juliet: As the title indicates, Juliet is young, not yet 14. In what ways does this piece depict her youth? Does the music also introduce other ideas about Juliet and her fate? How? How does the choice of instruments, meter, and other musical elements promote the ideas?
- Montague and Capulet: This occurs during the party at the Capulets. How does the music depict a party? How does it depict the status of the Capulets (and Montagues) in Verona?
- Romeo and Juliet: This is the balcony scene. How does the music depict Romeo and Juliet falling in love? Does it seem to be a wholly happy piece? Are there other feelings involved? Such as?
- Death of Tybalt: The piece starts with Mercutio taunting Tybalt then goes through the two sword fights, the deaths of first Mercutio by Tybalt then Tybalt by Romeo, and Romeo's grief over the killings. Where do you hear Mercutio's taunting of Tybalt? How is the sword fight depicted? When do the fighters die?
- Romeo at the Grave of Juliet: How does the music suggest death, failure, defeat? Does it recall their love affair?

Invite musicians to talk to the class about making a living as a performer. Try to include performers of different kinds of music as well as people involved in different parts of the music business—recording engineers, club owners, educators, etc. Help students prepare questions to ask.

Historical Background

Follow up the pre-viewing discussion of concert experiences and proper behavior during concerts. Why are these important?

Briefly review Prokofiev's life. Have students choose another artist—composer, author, musician, painter, etc.—who produced a major work within a decade of when Prokofiev composed *Romeo and Juliet* and prepare a presentation that summarizes the artist's life and work and discusses the time period in which the major work appeared.

Follow up the discussion of why the music was written and how it fit into the historical period.

In the concert video, the conductor and actors speak of choices that artists make in producing art. Prokofiev originally wrote the ballet to have Romeo and Juliet live at the end. Ask: Why might he have made this decision? After some discussion, share Prokofiev’s brief explanation: “The living can dance, the dying cannot.” How does this justify his change? You might also note that the Soviet Union at the time preferred to support optimistic, positive stories, which might have influenced Prokofiev—even though Soviet authorities opposed his change.

Romeo and Juliet fell in love in the context of a feud that worked against their relationship, that is, the powers in their life opposed their love. Prokofiev composed in a period and a country where the government dictated much about the arts. His own work was scrutinized, some of it eventually banned, and other artists were actually executed. Identify the similarities between Romeo and Juliet’s milieu and that of Prokofiev.

RESOURCES

Key Terms

Ballet: a formalized dance, which started in 15th century; a very technical form of dance typically accompanied by classical music

Characteristics: components of music, such as meter, rhythm, tonality, intervals, chords, harmonic progressions.

Classical music: music based in Western religious and secular music. While the style began as early as the 11th century and continues to present times, most well-known works were produced in the 16th through 19th centuries.

Composer: a person who creates music for performance.

Concerto: a musical composition usually in three parts or movements, in which one solo instrument is accompanied by an orchestra.

Conductor: a person who directs a musical performance using hand movements and directions.

Sergei Pavlovich Diaghilev (1872 –1929): a Russian art critic, ballet impresario and founder of the Ballets Russes, a Russian ballet company located in France.

Sergei Eisenstein (1898 –1948): a pioneering Soviet Russian film director and theorist.

Elements of music: Pitch, rhythm, harmony, dynamics, timbre, texture, form.

Form: The overall structural organization of a music composition (e.g., AB, ABA, call and response, rondo, theme and variations, sonata-allegro) and the interrelationships of music events within the overall structure.

Harmony: the use of simultaneous pitches, or chords in music.

Lina Llubera (1897–1989): a Spanish singer who was Prokofiev’s first wife and mother of his two sons, Sviatoslav and Oleg; she was arrested for espionage and imprisoned for eight years.

Mira Mendelson (1915–1968) a Russian writer who was Prokofiev’s second wife.

Meter. The grouping in which a succession of rhythmic pulses or beats is organized; indicated by a meter signature at the beginning of a work.

Modernism: an intellectual and artistic movement in the early 20th century characterized by a or belief in progress and a rejection of the past.

Motive: a short musical idea that often recurs in a composition.

Neoclassical: a 20th-century trend, particularly between the two World Wars, in which composers returned to standard classical principles in creating music. It was a reaction both to the looseness of late 19th-century romanticism and 20th-century modernism.

Orchestra: a sizable instrumental ensemble that includes string, brass, woodwind, and percussion instruments.

Joseph Stalin (1878 –1953): the leader of the Soviet Union from 1922 to 1953 who industrialized the formerly agrarian country but repressed and had killed citizens seen as enemies of the state, including many artists.

Igor Stravinsky (1882–1971): an influential and groundbreaking 20th century composer and conductor who was born in Russia but became first a French then American citizen.

Suite: an ordered set of musical pieces normally in a concert, often selected from an opera, ballet, or other source.

Symphony: an extended musical composition typically organized according to the sonata principle.

Timbre: The character or quality of a sound that distinguishes one instrument, voice, or other sound source from another.

Tonality: The harmonic relationship of tones with respect to a definite center or point of rest.

Related Resources

Books

Sergei Prokofiev: A Biography (1987) Harlow Robinson.

The People’s Artist: Prokofiev’s Soviet Years (2008) Simon Morrison

Websites

<http://lovelives.net>: A website for a version of the ballet based on Prokofiev’s original scheme with the happy ending.

<http://www.prokofiev.org>: A website devoted to Prokofiev’s life and work.

<http://www.sprkfv.net>: The Serge Prokofiev Foundation focuses on increasing awareness of Prokofiev’s life and work.

Many websites (including YouTube) include video of both orchestral and dance performances of *Romeo and Juliet*.

www.folger.edu: The Folger Shakespeare Library in Washington, DC, has many resources for teaching about Shakespeare.

www.sfskids.org: The San Francisco Symphony's children's website offers several ideas for exploring music with young people.

Video

William Shakespeare's Romeo and Juliet (1968) Directed by Franco Zeffirelli. Starring Olivia Hussey, Milo O'Shea, Michael York.

Romeo + Juliet (1996) Directed by Baz Luhrmann. Starring Leonardo DiCaprio, Claire Danes, John Leguizamo.

Romeo and Juliet: A Ballet in Three Acts (1966/2000). Directed by Kenneth MacMillan. Starring Rudolf Nureyev, Margot Fonteyn. The Royal Ballet.

Romeo and Juliet (ballet) (1976/2004) Urie Nikolaevich Grigorovich. Bolshoi Ballet.

Romeo and Juliet (ballet) (2001) Choreographed by Angelin Preljocaj. Lyon Opera Ballet.

Audio

Several recordings of each of the following are available.

Sergei Prokofiev *Romeo and Juliet* (ballet)

William Shakespeare *Romeo and Juliet* (play)

Hector Berlioz *Romeo et Juliette* (opera)

Charles Gounod *Romeo et Juliette* (opera)

Pyotr Ilyich Tchaikovsky *Romeo and Juliet* (overture)

FEEDBACK

We want your feedback. Please email SDPB's Education and Outreach Department to tell us about how you've used the concert video and this guide in your class. Please tell us information such as which activities you used and which you would do again. How did they work for you? Please also share your suggestions for other activities we could add. We'd also love to see photos of your class in action. When you contact us, be sure to tell us what class and grade(s) you teach.

Send your feedback to: Edservices@sdpb.org.

CREDITS

About the SD Symphony

The South Dakota Symphony Orchestra (SDSO) began in 1922 as the *Town and Gown* in collaboration with Augustana College. It eventually became the Sioux Falls Orchestra and in 1985, became the South Dakota Symphony Orchestra by proclamation of then-Governor William Janklow. There are thirteen core, salaried musicians (Dakota String Quartet 1978; Dakota Wind Quintet 1982; Augustana Faculty Quartet 2001) and over 100 per-service professional musicians.

Each season the full orchestra performs 11 Saturday evening concerts and 5 Sunday Matinee concerts. The Chamber Orchestra performs 5 Sunday afternoon concerts.

In order to deserve being our State's only official orchestra, it is essential that we tour and provide outreach across the state. Each year the SDSO musicians, chamber orchestra and full orchestra travel to several communities to perform concerts and provide education programs in schools. Each year 6,000 to 9,000 people are served by the SDSO outside of Sioux Falls.

Education is an important aspect of our mission. The core musicians regularly provide age-specific programs for literally all ages: Pied Piper for preschool age, in-school Talk and Plays for grade school ages and Side-by-Sides as well as master classes for high school and college ages. Music for Children is a program that puts the musicians in facilities that cater to young people outside of the public and parochial school systems. The Retirement Series is performances in area retirement facilities as one way to thank those that can no longer attend regular concerts. The SDSO hosts the Young Musician Concerto Competition open to budding musicians across the state. The winner is invited to perform with the full orchestra some time during the following season. The full orchestra performs three concerts in one day to 5,500 students in the annual Young People's Concerts (aka Bus Day!). Prior to every full orchestra concert is a free program called *Concert Insights* where interested attendees can learn more about the music they are about to experience. Season subscribers get a benefit called *Symphony 101* three times a season that offers in-depth explorations of music that will be performed the following weekend.

Production Credits

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Written and Directed By:
Tom Dulack

Props and Costumes By:
Anna Vorhes

Cast:
Alesia Lawson
Zach Bandler
Steven Eng
Dan McCallion

Producer: Kevin Patten

Director: Kyle Mork

Audio: Scott Faragher

Camera:
Saturnino John
Joel Rische
Larry Rohrer
Melissa Hamersma Sievers

Engineering: Tim Tilden

Guide Credits

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