

FESTIVAL BALLET PROVIDENCE

Mihailo Djuric Artistic Director

Audience guide for:

ROMEO & JULIET



February 10-12, 2017
The Vets, Providence RI

<i>Music</i>	SERGEI PROKOFIEV
<i>Choreography</i>	ILYA KOZADAYEV
<i>Dramaturgy</i>	ILYA KOZADAYEV, TONY ESTRELLA



Dear Educator,

This spring, Festival Ballet Providence performs the enduring tragic ballet, *Romeo & Juliet*. The audience, whether student or adult will be transported to another time and place as with this ill-fated romance coming alive on stage. The company's beautiful dancing as well as the dazzling music, sets, and costumes are sure to capture the mind's imagination, the emotions of the heart, and the spirit of the soul.

This comprehensive educational packet is meant to prepare you and your students for your experience at the theater and provide connections to your classroom curriculum. There is a section filled with the history of ballet, the story line of *Romeo & Juliet*, as well as the science and artistry behind ballet. This information should inform the students about the production. Students will be able to make mental connections during the show that they would not have made before. You will also find classroom assignments and activities. These activities are ideas to incorporate *Romeo & Juliet* into your classroom. Feel free to simplify or build on the activities and execute them before or after the show. We hope this packet will enhance your experience of *Romeo & Juliet* and we cannot wait to see you at the theater!

Sincerely,



Valerie Cookson-Botto
Education Outreach Coordinator

THEATER INFORMATION

- The performance will begin promptly 10:00am and will last approximately two hours, with one intermission.
- Let your children know, in advance, what behavior is expected of them. This is a LIVE performance. Unlike television or the movies, the people on stage are there at that moment and are dancing for the audience's pleasure.
- School clothes are appropriate dress, however, some children may choose to "dress up."
- Please plan to arrive at The Vets (One Avenue of the Arts, Providence, RI 02903) at least 30 minutes prior to the performance as latecomers cannot be seated once the performance has begun.
- If applicable, your bus driver will be given instructions for where to park and assigned a number that you will reference upon dismissal.
- Once you arrive at the theater, please see an usher who will check your group off of our master list and direct you to your seats.
- No food, drink, chewing gum, skateboards, cameras, or recording equipment are allowed inside the theater. Please leave these items at home as we do not have provisions for storing them.
- It is important to have your children visit the rest rooms before the performance begins. It is not appropriate to visit the rest rooms during a live performance.



Heather O'Halloran and Gleb Lyamenkoff in *Romeo & Juliet*. Photo by Thomas Nola-Rion.

ROMEO & JULIET SYNOPSIS

ACT I

Verona. A morning.

Romeo wanders along empty streets submersed in dreams of love. He sees Rosaline for whom he has great affection. Tybalt, nephew of Capulet enters. Teased by Benvolio and Romeo of the house of Montague and their friend Mercutio, Tybalt draws his weapon. A combat ensues. Montague and Capulet enter and the violence escalates. Strokes of an alarm are heard. Frightened, the villagers and children run in a panic as the fight reaches a violent end. Distraught at the bloodshed, Prince Escalus admonishes the subjects and commands arms be laid down.

Juliet's room.

Juliet is cheerful, she teases her Nurse and plays with her. The games are stopped by Lady Capulet, Juliet's mother. Juliet is now a woman and must marry; her mother introduces her to a suitor, Count Paris, kinsman to Prince Escalus.

Outside the house of Capulet.

Capulet and Lady Capulet greet guests arriving at a magnificent ball given to celebrate Juliet's entrance in to Veronese society. Lady Capulet sees Tybalt, her cousin. Left alone momentarily, they embrace passionately. Later, Romeo, Benvolio, and Mercutio, disguised in masks, enter the house in pursuit of Rosaline.

Ballroom in the house of Capulet.

All nobles of Verona are gathered and are dancing. Juliet arrives and dances with Paris, still seeking her courtship. Juliet is distracted by a man unknown to her, they dance briefly. As the guests move to another room, the two remain behind. Romeo removes his mask and they embrace. Suddenly Tybalt enters, and recognizes Romeo as a kinsman of Montague. Before Tybalt can strike him, Romeo escapes.

Garden of the house of Capulet.

Under cover of darkness, Romeo draws Juliet from her room and they meet in the garden. Passionately they embrace. Overcome with love and desire, Romeo vows fidelity to her and they kiss.

ACT II

A street in Verona.

Juliet's nurse has been sent to find Romeo with a letter from Juliet, agreeing to become his wife. Delighted, Romeo departs immediately to meet her.

The cell of Friar Laurence.

The lovers are secretly married by Friar Laurence who hopes that their union will end the strife between the Montague and Capulet houses.

A street in Verona

The Montague kinsman are drinking and dancing. Suddenly, Tybalt enters and challenges Romeo to fight. Romeo, now Tybalt's kinsman, refuses to fight. But Mercutio accepts the challenge on his behalf and is slain after losing his weapon. Romeo, distraught, avenges his friend's death. With blood running in the streets, Prince Escalus exiles Romeo from Verona.

ACT III

Juliet's room.

As dawn breaks, Romeo must depart Verona and leave his young wife. He promises he will see her again, but Juliet is distraught at the thought of their separation. Her parents are angry and threaten disownment if she does not marry Paris.

Cell of Friar Laurence

Juliet pleads with the Friar for help. Sensing the sincere and passionate love she has for Romeo, the Friar gives Juliet a potion that will send her into a death-like state. Only Romeo will know she is not dead and will rescue her from the family crypt and leave Verona.

Juliet's room.

Juliet agrees to marry Paris. That night, she drinks the potion and sinks into a deep sleep. She is discovered the next morning and a funeral is held. Romeo, before word of Juliet's false death reaches him, is told by his servant that Juliet is dead. Stricken with grief, he hastens to the apothecary who gives him a vial of poison.

The Capulet family crypt.

Juliet has been entombed but the potion has not worn off. Paris, still grieving for his fiancée, is at her side. Romeo enters and a fight ensues; Romeo slays Paris with his own dagger. Romeo consumes the poison and dies. Juliet awakens and discovers the two men dead. Anguished and desperate, she stabs herself and dies.

ABOUT THE COMPOSER

SERGEI PROKOFIEV, Composer

One of the most prolific and celebrated Russian composers of the 20th century, Sergei Prokofiev is perhaps most famous for music he composed for the children's story *Peter and the Wolf*. He proved his talent as a pianist and composer at a very early age, and in 1904 moved with his mother to St. Petersburg, where he studied at the St. Petersburg Conservatory. As a young man he traveled to England and Europe on tour, and in 1918 he left Russia for the United States. During the 1920s he toured New York, Chicago, London and Paris, gaining popularity with audiences, if not with critics. In 1927 he returned to perform in the Soviet Union and was greeted as a national hero. In the early 1930s he travelled between Paris and Moscow, finally settling in Moscow in 1936. A few years later, World War II marked the beginning of Prokofiev's rocky relationship with the Soviet government of Joseph Stalin. Although he continued to be a productive composer, in the late 1940s Prokofiev fell out of favor with government officials and spent his last years in failing health and financial insecurity.



His works include the ballets *Romeo & Juliet*, *Cinderella*, *Chout* and *The Love for Three Oranges*, operas such as *The Fiery Angel* and *War and Peace* (based on the novel by Leo Tolstoy) and music for the Sergei Eisenstein films *Alexander Nevsky* (1938) and *Ivan the Terrible* (1942-46). Modern audiences know Prokofiev's work primarily through the many symphonic suites he composed based on his stage and film work.

ABOUT THE CREATIVE TEAM

ILYA KOZADAYEV, Choreography, Dramaturgy

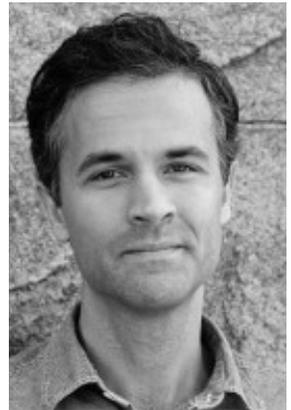
Ilya Kozadayev was born in St. Petersburg, Russia to a family of ballet dancers. He received his dance training from Vaganova Ballet Academy in St. Petersburg, Russia, The School of American Ballet in New York City, Academy of Colorado Ballet and graduated from the John Cranko Ballet Academy in Stuttgart, Germany. Mr. Kozadayev has danced with numerous prestigious ballet companies in the United States including Boston Ballet, Pittsburgh Ballet Theater, as a soloist with Colorado Ballet, a principal dancer with Columbia Classical Ballet and a soloist with the Houston Ballet. Throughout his career Mr. Kozadayev has performed works by such choreographers as Marius Petipa, George Balanchine, Alvin Ailey, Jerome Robbins, Kenneth McMillan, Fredrik Ashton, Agnes de Mille, Twyla Tharp, Stanton Welch, Ben Stevenson, Glen Tetley, William Forsythe, Jiri Kylian, Mathew Borne, Jorma Elo, Aszure Barton, Christopher Bruce, Cho San Goh, Rudi van Danzig, Donald McKayle, Michael Pink, Christopher Wheeldon and many others. Mr. Kozadayev has toured nationally and internationally and has performed in the US, Canada, Austria, Germany, France, Spain and Japan. As a dancer Mr. Kozadayev was the winner of the New York International Ballet Competition in 2000.



Mr. Kozadayev's choreographic credits include works for Boston Ballet's Raw Dance project, Houston Ballet, Houston Ballet II, Kansas City Ballet, Oklahoma Festival Ballet, Festival Ballet Providence, and the Salt Creek Ballet. In the Fall of 2015 Mr. Kozadayev created a work for Milwaukee Ballet II and won the Ballet Arkansas Visions Choreography Competition. Mr. Kozadayev created *Hansel and Gretel* as well as creating a new work for Tulsa Ballet II. Mr. Kozadayev serves as an Assistant Professor of Ballet at the University of Oklahoma School of Dance where he teaches courses in ballet technique, Character, Partnering, Pointe, Choreography and Understanding Dance. Mr. Kozadayev holds a Master of Fine Arts degree in choreography from Jacksonville University in Florida.

TONY ESTRELLA, Dramaturgy

Tony Estrella has been artistic director of The Sandra Feinstein-Gamm Theatre since 2002. He began working with The Gamm as an actor in 1996 as Octavius Caesar in *Antony & Cleopatra* and since then has appeared in more than 30 productions including Hamlet in *Hamlet*, Leontes in *The Winter's Tale*, Macbeth in *Macbeth*, Benedict in *Much Ado About Nothing* and most recently as Teach in American Buffalo and Bernard Nightingale in *Arcadia*. He has directed over 20 shows for the company, including *Romeo & Juliet*, *Twelfth Night*, *A Streetcar Named Desire*, *Hedda Gabler*, *Festen*, Sarah Kane's *4:48 Psychosis* and the U.S. premiere of Howard Brenton's *Paul*. He also teaches Acting Shakespeare at the University of Rhode Island, where he has been on the theater faculty since 1997. His film credits include Martin Scorsese's *The Departed* and, most recently, Kenneth Lonergan's *Manchester by the Sea*. In 2013, Tony received a Pell Award for Excellence in the Arts.



CLASSROOM RESOURCES

On the following pages are a few pre- or post-performance assignments for your students to enrich their theater experience and to build personal and cognitive connections with the dancing. Feel free to use any or all of the assignments. If you or your students would like to send them to our studios at 825 Hope St. Providence, RI 02906 or discover@festivalballetprovidence.org, we would love to share them on our blog!

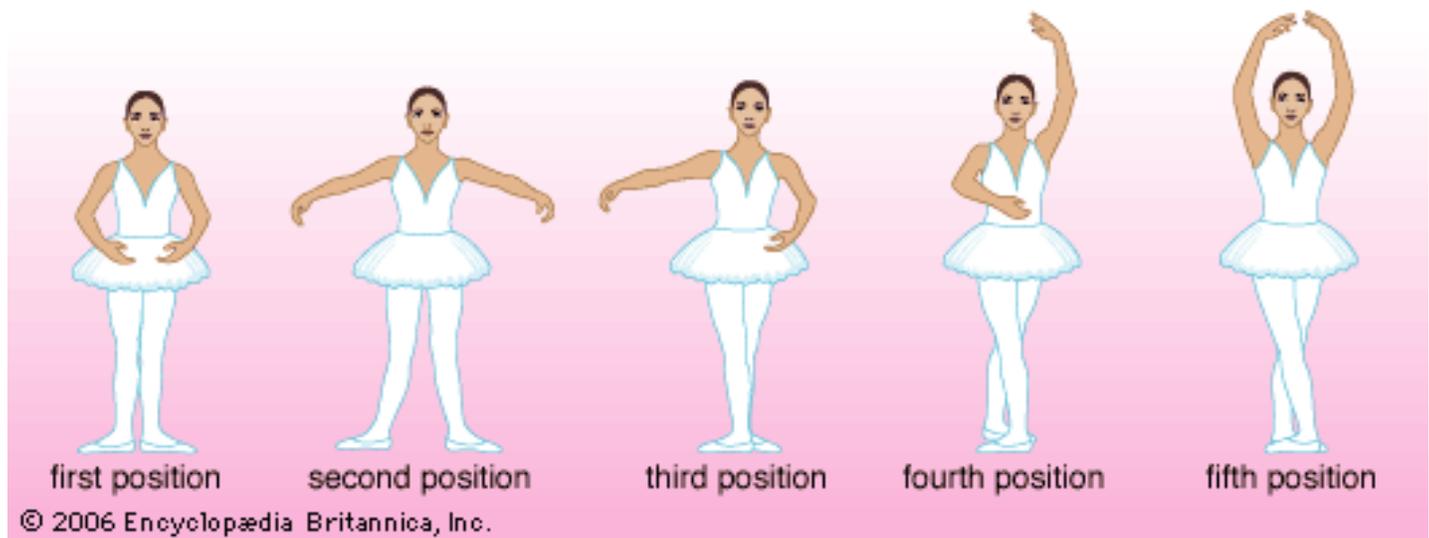
BALLET BASICS

These five basic positions are the foundation for all ballet moves. They will help you understand the positions that a dancers moves through. Each position has a shape for the feet and the arms. Every ballet dancer starts with these five positions and masters them early on to be able to perform complex movements. If you master these moves you will be on your way to becoming a ballet dancer!

For each of these movements you must maintain good dancing posture: Stand up tall and straight, don't let your stomach hang out or your bottom stick out. Think of having a long neck and lift the chin slightly, as if you have glitter on your cheekbones.

ACTIVITY - Teach your students the first five positions of ballet:

Teach the students as many or as few of these positions as they can learn. Play a game by yelling out the number of a position and having them achieve it as quickly as possible.



FIRST POSITION

Feet: Touch your heels together and turn out your legs so that feet make a very wide V-shape.

Arms: Make an oval in front of your chest, like you are hugging a beach ball.

SECOND POSITION

Feet: Keep your legs turned out but slide your feet shoulder-width apart.

Arms: Open the oval so that your elbows are in line with your shoulders.

THIRD POSITION

Feet: Keep your legs turned out and touch one heel in front of the arch of the other foot.

Arms: Keep one arm opened to the side and cross the other one in front of your chest, like first position.

FOURTH POSITION

Feet: From 3rd position, slide the front foot forward so they are still crossed with six inches of space between them.

Arms: Keep one arm in front of your chest and lift the other one in a half oval above your head.

FIFTH POSITION

Feet: Put one foot turned out, directly in front of the other foot. The front toe touches the back heel, and the back heel touches the front toe.

Arms: Make an oval above your head with both arms.

THE BEGINNING OF DANCE

Beginning **records** of dance are rare as the very nature of dance leaves nothing physical behind once the dance has ended. There are no canvases, scripts or scores of dance to leave for the next generation. Dances have been passed down through the ages with direct interaction from human to human. But from early **manuscripts**, sculptures and paintings we do have an understanding that dance has been an integral part of human celebration, **ceremony** and entertainment for centuries.

In Western cultures people reached out to join hands and move with the **melodic** phrases of the voice. One of the earliest western dances was the Ring Dance. It often had a central focus such as a **sacred** object or a tree to which the dance moved around. This chain-dance can be traced back to the Greek poet Homer, as it is one of the items on the Shield of Achilles in the Iliad. Greek **philosopher** Aristotle describes dance in Poetics as a rhythmic movement that expresses man's character and struggle.

As dance rose up through the courts of Europe during the Renaissance one's ability to dance properly was an important **status** symbol. The ability to dance without showing much effort was a valued trait. It was fashionable to walk with toes turned out and the center of gravity further forward on the toes. Court dancing masters worked with the **aristocracy** to develop the skill required to perform dance with ease and make the dancing look effortless.

The courts of Italy and France helped storytelling in dance flourish through their grand **spectacles**. Often these stories placed the king in a lead role depicting an **omnipotent** character, such as a Greek god. King Louis XIV of France is referred to as the Sun King for his most notable dancing role as Apollo in the Ballet de la Nuit. King Louis XIV allowed the dancing masters to begin training court performers in the nobles dance technique to fill the supporting roles in his grand performances. Through this work the dance masters **codify** the positions of the feet and arms which are the foundation for ballet positions still used today. King Louis XIV founded the first dance training school in France, L'Academy Royale de Danse.

Today ballet schools around the world continue to use the positions and **terminology** developed at L'Academy Royale de Danse. Ballet steps continue to be taught and explained with their French terms. For example, a ballet plie is a movement in which the dancer bends at the knees to lower the body. The French term for fold or bend is plie. Dancers continue to bow and curtsy as though they are performing for royalty.

THE BEGINNING OF DANCE

- ACTIVITY -

VOCABULARY

Record(s)

1. to write (something) down so that it can be used or seen again in the future to produce a record of (something)
2. to show a measurement of (something)
3. to indicate (something)
4. to store (something, such as sounds, music, images, etc.) on tape or on a disk so that it can be heard or seen later, to produce a recording of (something)

Manuscript(s) written by hand or typed <manuscript letters>

Ceremony

1. a formal act or event that is a part of a social or religious occasion
2. very polite or formal behavior

Melodic

1. a pleasing series of musical notes that form the main part of a song or piece of music
2. a song or tune

Sacred

1. worthy of religious worship
2. very holy
3. relating to religion
4. highly valued and important, deserving great respect

Philosopher

1. a person who studies ideas about knowledge, truth, the nature and meaning of life
2. a person who studies philosophy

Status

1. the position or rank of someone or something when compared to others in a society, organization, group, etc.
2. high position or rank in society
3. the official position of a person or thing according to the law

5. Dancing without showing much effort was an indication of what social class?

6. When Western cultures joined hands to dance, what would their music be?

7. Who described dance as a rhythmic movement that expresses mans' character and struggle?

8. What ruler was responsible for putting a system of rules together for dancing?

9. What type of role was typical for a king to dance as in the courts of France and Italy?

10. How do we know that people have danced for centuries?

11. If you wanted to improve your ranks in society, how would a court dancing master help?

ANSWER KEY

1. The center of a Ring Dance often had a **sacred** object as a central focus.
2. Early humans were known to dance as part of a **ceremony**.
3. French is the language used to create dance **terminology**.
4. Dance flourished in the courts of Italy and France with grand **spectacles**.
5. Dancing without showing much effort was an indication that one was part of the **aristocracy**.
6. Western cultures joined hands and danced to **melodic** voices.
7. The Greek **philosopher** Aristotle described dance as a rhythmic movement that expresses mans' character and struggle.
8. King Louis XIV was responsible for **codifying** dance.
9. It was typical for a king to dance an **omnipotent** role.
10. We know that humans have danced for centuries through **manuscripts**, event though specific **records** are rare.
11. A court dancing master would help you improve your **status** by training you to dance without showing much effort.

TEXT/FILM TO TEXT/BALLET COMPARISON

Romeo & Juliet by William Shakespeare, 1595

Titanic directed by James Cameron, 1997

Romeo & Juliet ballet adaptation by Ilya Kozadayev, 2017

These stories carry many similar themes and archetypes. On a separate piece of paper write a comparative essay highlighting the similarities and differences between them. Consider some of the following topics to use in your essay.

- Compare and contrast the characters of Romeo and Juliet with Jack and Rose.
- How does forbidden love play a role in each of the stories?
- How do the stories depict struggles between social institutions and honor?
- Compare and contrast the role of the father and the portrayal of masculine honor.
- What do these stories portray about the role of young women regarding love, marriage, and self-destiny.
- How does costuming, lighting, music, dancing, and scenery support the plot, characterization, motifs, and setting for each of these works of art?

INFORMATIVE (EXPLANATORY) WRITING

Write an informative report about your field trip to see *Romeo & Juliet*. Remember to use good descriptive words and concrete details. You might want to include:

- How did your day begin?
- How did you travel to the theater?
- Who was with you?
- What did you do at the theater?
- What did you see?
- What did you hear?
- What happened at the end of the performance?
- How did your field trip end?

ARCHETYPAL CHARACTERS

An archetype is a common character, setting, or pattern that represents universal components of human nature. Archetypes are found throughout literature. Some common archetypes include:

THE HERO

The hero is a character that goes on some type of transformative quest or journey. Example: Luke Skywalker (*Star Wars*) or Frodo (*Lord of the Rings*)

THE MOTHER

The mother is a protector, nurturer and spiritual support. Examples: The Fairy Godmother (*Cinderella*) or Mrs. Weasley (*Harry Potter*)

THE FATHER

The father is also a protector as well as a leader.

THE INNOCENT

The innocent is an inexperienced and trusting character who faces the evils of the world. Examples: Little Red Riding Hood or Dorothy (*Wizard of Oz*)

THE VILLAIN

The villain is the character whose main function is to go against the hero. Examples: Captain Hook (*Peter Pan*) or Lord Voldemort (*Harry Potter*)

THE DAMSEL IN DISTRESS

The Damsel in Distress is the woman who needs to be rescued. Examples: Rapunzel or Snow White

THE MAGICIAN

The Magician uses science to transform situations and influence people. Example: the wizards of Middle Earth (*Lord of the Rings*)

THE STAR-CROSSED LOVERS

The star-crossed lovers are two people who care deeply for each other, however their love is doomed by fate. Example: Jack Dawson and Rose DeWitt Bukater (*Titanic*)

Identify archetypal characters in *Romeo & Juliet*

Archetypal character	Character Name	How does this character fit the archetype?

ARCHETYPAL JOURNEY

Archetypal journey takes the characters in a specific direction towards some transformation that brings them to the end.

Some archetypal journeys include:

THE QUEST FOR UNDERSTANDING

The main character takes a journey either physical or mental that brings them to better understand themselves and the world.

THE INITIATION

The character takes a journey that leads him/her toward maturity.

GOOD VERSUS EVIL

The character encounters clashing forces that represent goodness and evil.

THE TRAGIC FALL

The character's own action causes him/her to spiral downward.

THE QUEST FOR LOVE

The character journeys in search of the emotional realm of romantic love.

THE QUEST FOR REVENGE

The main character takes a journey seeking revenge on another person

What archetypal journey is depicted in *Romeo & Juliet*? Give examples.

DISCUSSION AND WRITING PROMPTS

Choreographer Ilya Kozadayev mentioned that if he had to pick two favorite scenes from the ballet *Romeo & Juliet*, it would be the “Balcony” scene and Mercutio’s death, because they portray the essence of the story. In what way do these scenes portray the essence of the story? What are your two favorite scenes and why?

The ballet *Romeo & Juliet* is a more condensed version of the story than Shakespeare’s play. What parts of the story have been shortened? Why do you think the choreographer chose to do this? How else does the ballet differ from Shakespeare’s play?

In this production of *Romeo & Juliet*, actors speak some of Shakespeare’s text. How does the use of actors in the ballet contribute to the production? In which scenes are the actors present? Who do you feel the actors are representing while they are on stage?

In Shakespeare’s prologue to *Romeo & Juliet*, it states, “From ancient grudge break to new mutny, / where civil blood makes civil hands unclean.” Explain what this statement means in modern language. Which current event does this statement best relate to? Support your answer through comparison and contrast: (1) Black Lives Matter, (2) Battle of Aleppo, (3) “Brexit”

The Mark Morris Dance Group performed *Romeo & Juliet* to the uncensored original Prokofiev score, with the reinvented happy ending. Ilya Kozadayev choreographed the traditional “sad” ending for Festival Ballet Providence’s production. If you were to tell the story of *Romeo & Juliet* in a ballet, how would you do it? What time period would you set the ballet in? What would the scenery look like? Would there be spoken or sung words? How would the characters battle? Where would Romeo and Juliet meet? How would it end?

Read the article “In composing ‘*Romeo & Juliet*’ Prokofiev witnessed betrayal, exile, execution” by Linda Glaser (<http://www.news.cornell.edu/stories/2011/03/dark-story-behind-romeo-and-juliet-ballet-revealed>) What impact did the Soviet government have on the creation of the score? How was the storyline, dances, and overall characterization changed? Vocabulary words: sleuthing, commissioned, scenarist, ideological, superfluous, censors, banality, traditionalists, regime.