



cincinnati
BALLET

Romeo and Juliet
“The Star-Crossed Lovers”

October 26 through 29, 2017

“

Choreography: Victoria Morgan

Music: Sergei Prokofiev

Featuring: Cincinnati Symphony Orchestra

Conductor: Carmon DeLeone

Study Guide

Lesson at a Glance:

Grade Band: 7-12

Note: These plans are designed for middle school through high school students. The subject area does not seem suitable for younger students.

Integrated Subjects:

Dance, Music, Drama, Language Arts, Social Studies

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I. Lesson Overview

The lesson provides a synopsis of both *Romeo and Juliet* and *West Side Story*, The Leonard Bernstein Musical set in New York City in the 1950s. Students will be asked to compare and contrast the two stories. They are also given the opportunity to explore their own abilities in creating dance from these and other stories. Transferring the language of Shakespeare into today's speech is another suggestion. Information on Shakespeare's major source for the story, Arthur Brooke, is also introduced. Listening to the music and exercising both imagination and creativity are encouraged. Developing a timeline will help give students historical perspective for the Ballet. A Timeline based on the major periods is at the end to be added to by students.

II. Synopsis: *Romeo and Juliet*

Romeo and Juliet

Music: Sergei Prokofiev

Based on the play by William Shakespeare
(compiled, November 28, 2000)

Synopsis

Prologue

*“Two households both alike in dignity
(In fair Verona, where we set 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...”*
- William Shakespeare

ACT I

Scene 1 – The Market Square

Our story begins at dawn in the streets of fair Verona. Romeo, the son of Lord and Lady Montague, is following the aloof beauty Rosalind hoping she will cast a favorable eye on his continuous pledges of adoration. She rejects him and he leaves mourning his unrequited love. The market begins to come to life. Vendors fill the square and those faithful to the House of Capulet begin to tease and taunt those faithful to the House of Montague. What begins as good-natured one up-manship turns into an all out brawl. Lord Capulet and Lord Montague lead their respective houses in combat. The Prince of Verona is summoned and Lord Capulet and Lord Montague are held responsible for the fight. The Prince decrees that the next one of either house to be found fighting will be punished by death.

Scene 2 - The street in front of the House of Capulet

Romeo is still desperate for a kind word from Rosalind who again rejects him. Mercutio and Benvolio find him there dejected and take him off to cheer him up.

Scene 3 – Juliet’s Bedroom

Juliet, the teenage daughter of Lord and Lady Capulet, is playing with her Nurse. There is a ball in Juliet’s honor this evening and the Nurse must make the precocious child dress. In the midst of Juliet’s game, Lord and Lady Capulet come to introduce her to her first suitor, the County Paris. He offers her a rose, which she is too shy to accept. Once the parent’s and Paris leave the Nurse reminds Juliet that she is not a little girl anymore.

Scene 4 – The street in front of the House of Capulet

As guests are arriving to the Capulet Ball, Mercutio and Benvolio try to distract the love-lorn Romeo from thoughts of Rosalind by coaxing him into crashing the Capulet party inognito. They don masks and capes and enter the house with the others.

Scene 5 – The Capulet Ball

The elegant lords and ladies of Verona are enjoying the ball as Romeo and his friends enter the ballroom, their disguise successful. At the end of the Knight’s Dance, Juliet comes down to greet her parents and is put on the arm of Paris. Romeo sees her and is immediately smitten. He recklessly tries to get her attention. Juliet responds and in the passion of the moment Romeo removes his mask. Juliet is overwhelmed by the beauty of his face. Tybalt recognizes Romeo without his mask as a Montague. He is about to intercept him when Mercutio creates a distraction that buys Romeo a bit more time with Juliet. Eventually Tybalt cannot stand the intrusion and attempts to force Romeo out. Lord Capulet intervenes and calls Tybalt off. The party disperses.

ACT I (cont’d)

Scene 6 – The Balcony Scene

Romeo separates from Mercutio and Benvolio exhillirated by his encounter with Juliet and finds himself in an orchard beneath Juliet’s room. Juliet has come out to her balcony to languor in the moonlight and reminisce about Romeo. Romeo gets her attention and invites her down to dance. Juliet is fearful at first of the consequences of a Montague being found in the Capulet orchard. Romeo reassures her that the night will protect him and she agrees to join him. The pas de deux they dance proclaims their eternal love for one another. The Nurse calls from within and Juliet reluctantly bids Romeo goodnight.

Ilii

*“Juliet. ...O gentle Romeo, if thou dost love,
pronounce it faithfully...”*

Romeo. ...Lady by yonder blessed moon I vow, ...

*Juliet. O swear not by the moon, th’inconstant moon,
That monthly changes in her circled orb,
Lest thy love prove likewise variable.*

Romeo. What shall I swear by?

*Juliet. Do not swear at all.
Or if thou wilt, swear by thy gracious self,
Which is the god of my idolatry,
And I’ll believe thee...*

Iiv

*Friar. So smile the heavens upon this holy act
That after-hours with sorrow chide us not.*

ACT II

Scene 1 – The Market Square

The day after the Capulet Ball the square is alive with the revelry of summer. Troubadors entertain the crowd and the violence of the day before seems forgotten. Romeo enters blissful from his encounter with Juliet and is greeted by Mercutio and Benvolio. Mercutio teases him for being so dreamy and all three lead the crowd in a joyful dance. In the midst of the merrymaking Juliet's Nurse arrives with a message for Romeo asking him to meet Juliet at the cell of Friar Laurence. Not recognizing the Nurse at first, Romeo joins the others in making fun of the nervous old woman. Once her purpose is clear he sends the others away and reads the note. He is overjoyed by the news she has brought him.

Scene 2 – Friar Laurence's Cell

Romeo arrives first at the Friar's cell. He is anxious and the Friar tries to calm him just as Juliet enters with the Nurse. The Friar unites Romeo and Juliet in a secret marriage. After the ceremony, the Nurse pulls Juliet away promising to help the young lovers find a way to consummate their vows.

Scene 3 – The Market Square

The merriment is still in full swing in the square when Tybalt enters looking for Romeo. He wants to make Romeo pay for disrupting the Capulet Ball. Mercutio provocatively offers to take up the challenge in Romeo's place but Tybalt refuses. Romeo returns from his secret wedding. Tybalt immediately challenges him. Romeo refuses to fight, unable to tell Tybalt that they are now in fact cousins by marriage. Tybalt insults Romeo's cowardice and Mercutio steps in to defend his friend's honor. They fight and as Romeo tries to stop them Tybalt wounds Mercutio. The on-lookers think it isn't serious as Mercutio tries to make light of it but as Mercutio begins to collapse it becomes apparent that it is fatal. He dies in the arms of Benvolio. Romeo, ravaged by the guilt of causing his best friend's death, decides to avenge it. He challenges Tybalt and a vicious fight for honor ensues. It ends when Romeo runs Tybalt through. Benvolio urges Romeo to flee as the crowd gathers around Tybalt's body. Lady Capulet bursts through in anguish over her slain kinsman. Romeo is pulled away.

IIIi

Romeo. Courage man, the hurt coannot be much.

*Mercutio. No, 'tis not so deep as a well, nor so wide
As a church door, but 'tis enough, twill serve.
Ask for me tomorrow and you shall find
Me a grave man.*

IIIv

Juliet. Wilt thou be gone? It is not yet near day.

*It was the nightingale and not the lark
That pierc'd the fearful hollow of thine ear.*

*Romeo. It was the lark, the herald of the morn,
No nightingale. Look, love, what envious streaks
Do lace the severing clouds in yonder east...
I must be gone and live, or stay and die.*

ACT III

Scene 1 – Juliet's Bedroom

The first light of dawn of the day following the tragedy in the Market Square washes over the sleeping bodies of Romeo and Juliet. Romeo stirs and prepares to leave to escape the Prince's sentence on his life. Juliet wakes and begs him not to go. The pas de deux they dance belies both the depth of their love and the fear that they will never see each other again. As the morning brightens Romeo takes his leave of his beloved and escapes. The Nurse enters to warn Juliet that her parents are coming. They enter with Paris and present him to Juliet as her fiance. The wedding is to be the next day. She begs her father not to rush her into this match. He is infuriated by her impudence and threatens to disown her. All leave Juliet alone in her room to reconsider. In a state of desperation she decides to seek guidance from Friar Laurence.

Scene 2 – Friar Laurence's Cell

Juliet rushes into the Friar's sanctuary and begs him to help her kill herself. He calms her by offering her a way to be reunited with Romeo. The friar gives Juliet a potion that will make her sleep seem like death for forty two hours. He explains that on the morning of the wedding, when they come to wake her, they will believe she is dead. She will be laid in the family's crypt. The Friar then promises to send a message to Romeo explaining the plan. Romeo will come there after the mourners have left and take her away with him. Juliet gratefully takes the vial of potion from the Friar and returns home.

Scene 3 – Juliet's Bedroom

Just as Juliet arrives Lord and Lady Capulet return with Paris to give her one last chance to obey. She asks her father's forgiveness and accepts the marriage to Paris. She bids her family goodnight and is once again alone in her room. As she is about to take the potion, she is overcome by the fear that she will never wake from the elixir's narcotic sleep. Finally, it is her memory of Romeo's love that gives her courage. She toasts him and drinks it down. The potion acts quickly and as night descends, she lays down on her bed and goes to sleep.

Scene 4 – Morning Serenade

The night turns to morning and the Nurse enters with several young girls sent by Paris to serenade Juliet on her wedding day. They dance and scatter her bed with rose petals. The serenaders try to wake her but Juliet doesn't respond. The Nurse comes to the bedside and pulls the covers back only to find Juliet cold and lifeless. She cries out and Lord and Lady Capulet come in to see what is wrong. Lord Capulet helplessly gathers his dead child in his arms.

Scene 5 – Juliet's Funeral

Juliet's body is laid out for burial. The Friar leads the funeral cortege to the family crypt. Just as they arrive, the monk that the Friar sent with the note for Romeo returns having failed to deliver the message. The family gathers around the body to pay their last respects and depart. Paris lingers to lay a flower on the body of Juliet when Romeo appears having hidden himself among the mourners. There is a struggle and Romeo slays Paris with his own dagger. Having not received the Friar's message, he rushes to Juliet believing her to be truly dead. After a delicate pas de deux recalling their lost love, he drinks a vial of lethal poison wanting to die by her side. Juliet starts to waken just as Romeo draws his last breath and is frightened to find her self alone in the crypt. She sees Romeo lying on the ground beside her and believes him to be sleeping. She tries to wake him and discovers the vial of poison. The truth comes crashing down on her and she searches frantically for a means to join her lover in death. The vial is empty but she finds Romeo's dagger and with her dead lover in her arms, takes her own life.

Viii

*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 Juliet and her Romeo.*

- William Shakespeare

III. Synopsis: West Side Story

West Side Story

Music: Leonard Bernstein

Lyrics: Stephen Sondheim

Book: Arthur Laurents

Synopsis

[\[edit\]](#) Act 1

Two teenage gang, the "American" Jets and the Puerto Rican Sharks (newcomers), struggle for control of the [neighborhood](#), amidst [police](#) whistles and taunts (dance Prologue). The Jets chase the Sharks off, then plan how they can assure their continued dominance of the street ("Jet Song"). The Jets' leader, Riff, convinces his friend and former member of the Jets, Tony, to meet the Jets at the neighborhood dance. Loyal to Riff, Tony agrees, but he wants no further part of gang life and imagines a better future ("Something's Coming"). Maria works in a bridal shop with Anita, the girlfriend of her brother, Bernardo, who is the Sharks' leader. Maria's family has selected Chino to be her future husband. Maria has newly arrived from Puerto Rico, and, like Tony, is full of hope. Anita makes Maria a dress to wear to the neighborhood dance.

At the dance, after introductions, the young people begin to dance; soon a challenge dance is called ("Mambo"). Tony and Maria see each other across the room and are drawn to each other. They dance together, forgetting the tension in the room, falling in love. An enraged Bernardo pulls his sister from Tony's arms and sends her home. Riff and Bernardo agree to meet for a War Council at Doc's Candy Store, which is considered neutral ground. An infatuated and happy Tony finds Maria's building and serenades her outside her bedroom ("Maria"). She appears on her fire escape, and the two profess their love for one another ("Tonight"). Meanwhile, Anita and the other Shark girls discuss the differences between Puerto Rico and America ("America"). At Doc's, the Jets get antsy while waiting for the Sharks ("Cool"). The Sharks arrive, and after an interruption by the ineffective Lt. Schrank, they discuss weapons to use in the rumble. Tony suggests "a fair fight" (fists only), which the leaders agree to, despite the other members' protests. Bernardo believes that he will fight Tony, but must settle for fighting Diesel instead. Despite Doc's warnings, Tony is convinced that nothing can go wrong; he is in love.

Tony meets Maria at the bridal shop the next day, where they dream of their wedding ("One Hand, One Heart"). She asks Tony to stop the fight, which he agrees to do. Tony, Maria, Anita, Bernardo (and the Sharks), and Riff (and the Jets) all anticipate the events to come that night ("[Tonight Quintet](#)"). Tony arrives and tries to stop the rumble. Though Bernardo taunts Tony, ridiculing his attempt to make peace and provoking him in every way, Tony keeps his composure. During the rumble, Riff and Bernardo get in a knife fight. Tony warns Riff to back away, but Riff shakes him off and continues the fight. Bernardo stabs Riff. Tony then kills Bernardo in a fit of rage. The sound of approaching sirens is heard, and everyone scatters, except Tony, who stands in shock at what he has done. The tomboy, Anybody, who wishes that she could become a Jet, tells Tony to flee from the scene at the last moment. Only the bodies of Riff and Bernardo remain.

[\[edit\]](#) Act 2

Alone on the roof of her tenement, Maria has not heard the news and daydreams happily about seeing Tony with her friends ("I Feel Pretty"). Just then, Chino brings the news that Tony has killed Bernardo. Maria flees to her bedroom, praying that Chino is mistaken. Tony arrives to see Maria. He explains what happened and begs her forgiveness. Maria and Tony imagine a new world where they can love each other("Somewhere"). They embrace in Maria's bed.

A grieving Anita arrives at Maria's apartment. Tony leaves through the window, telling Maria to meet him at Doc's so they can run away to the country. Anita sees that Tony has been with Maria, and asks in horror how she can love the man who killed her brother ("A Boy Like That"). Maria responds passionately ("I Have a Love"), and Anita understands that Maria loves Tony as much as she had loved Bernardo. She admits that Chino has a gun and is looking for Tony. Lt. Schrank arrives to question Maria, and Anita reluctantly agrees to go to Doc's to tell Tony to wait.

At the store, the Jets taunt Anita with racist innuendo and insults. The taunts turn into physical abuse, and Anita is nearly [raped](#) before a horrified Doc arrives to stop the boys. In her anger, Anita tells the Jets that Bernardo was right about them, and she tells them that Chino has killed Maria. Doc relates the news to Tony, who has been pacing in Doc's [cellar](#) and dreaming of heading to the country to have children with Maria. Feeling there is no longer anything to live for, Tony leaves to find Chino, begging for Chino to kill him too. Just as Tony sees Maria alive, Chino arrives and shoots Tony. As Tony dies in Maria's arms, the Jets and Sharks flock around the lovers ("Somewhere" Reprise). Maria takes Chino's gun and tells everyone that hatred is what killed Tony and the others, and now she can kill, because now she hates, too. But she is unable to bring herself to fire the gun and collapses in her grief, ending the cycle of violence. Gradually, all the members of both gangs assemble on either side of Tony's body, suggesting that the feud is over. The Jets and Sharks form a procession, and together they carry Tony away. Krupke arrests Chino.

Most of the key characters in West Side Story have counterparts in Romeo and Juliet:
(excerpted from the wikipedia West Side Story site)

IV. GENERAL DISCUSSION

(Read both synopses before proceeding)

1. Both *Romeo and Juliet* and *West Side Story* are based on the play, *Romeo and Juliet* by William Shakespeare. What are the differences in these three Art Forms?

2. The ballet closely follows the Shakespeare version of the story. Compare and contrast *West Side Story*. In what ways are they alike? In what ways are they different?

*3. Shakespeare based his play on a poem by Arthur Brooke, *Romeus and Juliet*. A descriptive index can be found on the internet on the Arthur Brooke site. Compare and contrast this story to the ballet. (If time permits, do this exercise.)

4. Can you think of other stories that have similar tragic love stories or similar plots? Some stories are created to teach lessons. What lessons do you see in *Romeo and Juliet*? In *West Side Story*? In any other stories you identified? (The operas, *Aida*, and *Tosca* might be named. The Ballets, *Giselle* and *Swan Lake* are other examples)

V. DANCE ACTIVITIES (Teacher Led)

1. Play the music from the Act I, Scene 1 of *Romeo and Juliet* by Prokofiev. Close your eyes and see if you can follow what is happening in the Market Square through listening to the music.

1. If space is available, create your own special movements to the first scene. (The Pantomime section should help you learn the different ways dancers express emotions in the ballet.) You may choose one of the characters to dance or switch from one to another if you prefer. Remember, it is not only the way you move the body, but your facial expressions as well that help tell the story. Notice how the dancers in *Romeo and Juliet* express their emotions. Remember to vary space, time and energy based on the ideas you are trying to convey. (this activity could involve the entire cast in creating the scene.)

2. Both *Romeo and Juliet* and *West Side Story* have a scene taking place at a dance. In both cases, this is where the lovers meet. In the case of *Romeo and Juliet*, it is a ball. In *West Side Story* it is a neighborhood dance and the number is called “Mambo.” Compare the music and style of dance. Try to imitate each of the styles.

3. Select a story to choreograph. The pantomime section included can help you tell the story you select without using words. Also, become familiar with “Who’s Who in the Ballet”

VI. Other Subject Areas

A. SCIENCE

1. In the ballet, Juliet drinks a potion to send her into a death-like sleep for 42 hours. Is there really such a potion or is this a bit of fantasy? Romeo takes poison when he believes Juliet is dead. What kinds of poisons would have been available in Shakespeare’s time?

B. ART

1. The visual richness of the play will stimulate active young artists. After seeing the performance, have your students draw a picture of their favorite character or their favorite scene in the Ballet. Have them write a short caption under their drawing describing what they have drawn.

C. LANGUAGE ARTS

1. There are several famous quotations from Shakespeare’s *Romeo and Juliet*. The Prologue, the Balcony scene (Act I, scene 6) and the closing words of the Prince are well known and are included in the Synopsis. Read all the quotations listed in the synopsis. If you were writing them in the language of today, what words would you use to convey the same meaning? Share samples of your work with the class.

D. SOCIAL STUDIES

1. Create a timeline of other significant events during the years Prokofiev lived. 1891-1953. http://www.artslynx.org/dance/romeo_and_juliet.htm will give you a good start. (for contrast, you could also develop a timeline for the life of Leonard Bernstein.)

VII. About the Composer – Sergei Prokofiev



Prokofiev was born on April 23, 1891 in Sontsovka, Ukraine of the former Russian Empire. He is considered one of the greatest composers of the twentieth century. He was also an accomplished pianist. He attended the St. Petersburg Conservatory from 1904-1914 and won the Anton Rubinstein prize for best student pianist when he graduated. He composed in a wide range of musical genres, including symphonies, concerti, film music, operas, ballets, and program pieces. (*Romeo and Juliet* was composed in 1935-36.) At the time, his works were considered both ultra-modern and innovative. He traveled wisely, spending many years in Paris and in Ettal in the Bavarian Alps. He toured the United States five times. His music was both praised and reviled by the music critics of his day. He returned to his homeland permanently in 1936. He died on March 5, 1953, the same day as Stalin.

(excerpted from The Prokofiev Page and Wikipedia on the internet. Much additional material is available there.)

VIII. Ohio Academic Standards (Based on the Common Core)

DANCE

Dance – Perceiving/Knowing/Creating

Kindergarten PE 4 Observe dances and dancers and share what they see, using words, pictures or movements

Grade 1 PE 2 Observe and explore dance forms from various cultures

Grade 2 PE 3 Observe and explore dance forms from various cultures

Dance - Grades 3-5 Progress Point D Communicate personal responses to artistic works giving reasons for their interpretations and preference

Dance – Reflecting

Grades 3-5

Grade 3 RE 1 – Reflect and share personal reactions to experiences of viewing, creating and performing dances

Grade 4 RE 1 – Discuss personal reactions to dances viewed or performed and explain how these reactions relate to personal artistic criteria

Grade 5 RE 1 – Discuss personal reactions to dances viewed or performed and consider how these are informed by personal cultural viewpoints.

Grades 6-8

Progress Point I Experience the relationship between dance, rhythm and musical accompaniment.

Perceiving/Knowing/Creating

Grade 6 PE 6 Recognize how thoughts and ideas influence dance.

Grade 7 PE 5 Recognize how thoughts and ideas influence dance.

Grade 8 PE 7 Investigate and explain how culture/ethnic groups contribute to the
Producing/Performing

Grade 8 PR 5 Demonstrate self-direction, independence and risk-taking when creating and performing dances.

Reflecting

Grade 7 RE 2 Analyse and describe the movement patterns, expressive and stylistic characteristics of selected dances.

Grade 8 RE 2 Compare the creative process in dance to the creative process in other arts disciplines (e.g. generating ideas, problem-solving, and communicating).

Grades 9-12

Progress Points

A. Understand the ways in which dance is a meaningful expression of culture in past and present societies.

D. Express orally and in writing their interpretations and evaluations of dances they observe and perform.

THEATRE

(Grades 3,4,5,) Progress Points

C –Generate multiple endings to dramatic/theatrical works through differing interpretive lenses.

E- Transfer drama/theatre knowledge and disposition to other arts and curricular topics.

MUSIC Progress Points

(K, 1, 2)

B- Recognize the use of music for various purposes by performers and listeners in multiple cultures through learning about, listening to and performing music.

(3, 4, 5)

C- Listen to and perform a wide variety of music, from various cultures, focusing on the historical and cultural significance of the works.

(6, 7, 8)

E- Compare and contrast ways that musical subject matter relates to other disciplines.

VISUAL ARTS Progress Points

(Grades 3, 4, 5)

D – Express personal responses to artistic works giving reasons for their interpretations and preferences.

(Grades 6, 7, 8).

E- Connect the content of visual artworks to interdisciplinary concepts, issues and themes

(Grades 9, 10, 12)

A – Understand and articulate the intrinsic worth and value of arts and cultural participation

SOCIAL STUDIES

History Strand Historical Thinking and Skills (K-8)

Historical Thinking begins with a clear sense of time-past, present, and future- and becomes more precise as students progress. Historical thinking includes skills such as locating, researching, analyzing and interpreting primary and secondary sources.....

There are also some standards in other areas that are met through this performance.

IX. Assessment A.

**Romeo and Juliet
Cincinnati Ballet Education Program**

October 2017

TEACHER ASSESSMENT OF STUDENT

(Scoring – 4 = Very Well: 3 = With little help: 2 = With extensive help: 1 = Not at all)

- | | | | | | |
|----|---|---|---|---|---|
| 1. | The student is able to compare and contrast the stories in at least two ways. | 4 | 3 | 2 | 1 |
| 2. | The student is able to identify his/her favorite selections | 4 | 3 | 2 | 1 |
| 3. | The student can discuss why he/she enjoys or does not enjoy a particular selection. | 4 | 3 | 2 | 1 |
| 4. | The student is able to explain music as a means of expression and/or storytelling. | 4 | 3 | 2 | 1 |
| 5. | The student is able to connect significant events in the same period. | 4 | 3 | 2 | 1 |

scoring: 16-14 = Excellent
13-12 = Good
11- 9 = Fair
8-4 = Needs Remediation

Student's Name _____

Date _____

Total Score _____

Comments:

IX. Assessment B

**Romeo and Juliet
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ASSESSMENT

STUDENT - SELF

1. I liked the dancers Very Much It was OK Not at all
2. I liked the music Very Much She was OK Not at all
3. I would like to attend programs like this again. YES NO MAYBE

Comments. (Tell us what you liked best, anything you did not understand, what you will remember most, etc.)

X. TIMELINE

BAROQUE PERIOD – 1600-1750

Baroque: Expressing grandeur; exuberance; exaggeration; triumph; power; religious themes featured; elaborate; with many details .

(1581- *Ballet Comique de la Reine* Often called first Ballet by J. Salmon)

1620 – Mayflower lands at Plymouth Rock

1639 – Taj Mahal completed

1640 – First book printed in America

1664 – New Amsterdam becomes New York

1675 – LaSalle explores Great Lakes

1678 – Birth of Vivaldi

1685 – Birth of J.S. Bach, Handel and Scarlatti

1692 – Salem Witch Trials

1709 – First piano built

1717 – *Water Music* (HANDEL)

1721 – *Brandenburg Concerto* (BACH)

1725 – *Four Seasons* (VIVALDI)

1725 – Catherine the Great crowned Empress of Russia

1732 – Birth of Haydn

CLASSICAL PERIOD – 1750-1830

Classical: Lighter; cleaner texture than Baroque; less complex; Variety and contrast more pronounced; melodies shorter;- piano replaced harpsichord;- Instrumental music more important; sonata, trio, string quartet, symphony concerto were major forms.

1750 – Death of Bach

1756 – French-Indian Wars

1756 – Mozart Born

1759 – Handel dies

1770 – Beethoven Born

1776 – Declaration of Independence

1789 -99 French Revolution

1792 – Kentucky Statehood

1797 – Schubert Born

1803 – Louisiana Purchase – Ohio Statehood

1810 – Birth of Chopin

1810 – Birth of Schumann

1812 – Beethoven Symphony #8

1813 – Birth of Charles Alkan

1816 – Indiana Statehood

1819 – Birth of Offenbach

ROMANTIC PERIOD – 1830-1900

Romantic: Emotion stressed; folk art recognized; aesthetic experience important; Nature emphasized; liberalism flourished; move from complex to simplicity; cleaner division between parts.

1833 – Birth of Brahms

1836 – Birth of Leo Delibes

1836 – Battle of Alamo

1839 – Birth of Mussorgsky

1840 – Birth of Tchaikovsky

1841 – *Giselle* Ballet (A.Adams)

1840 - Birth of Tchaikovsky

1849 - California Gold Rush

1848 – Birth of Sousa

1854 - Moritz Moszkowski born

1861-65 – Civil War

1870 – *Coppelia* Ballet (Les Delibes)

1871 – *Don Quixote* Ballet (Minkus)

1876 – *Swan Lake* Ballet (Tchaikovsky)

1876 – Bell invents telephone

1886 – Statue of Liberty unveiled

1890 – *Sleeping Beauty* Ballet (Tchaikovsky)

**1891 – *Nutcracker* (Tchaikovsky)
Birth of Prokofiev**

1895 – Wireless Telegraphy – Radio

1896 – *Stars and Stripes Forever* (Sousa)

Modern Period 20th Century (1900-2000)
20th Century ushered in the automobile, flight, television, movies and different styles of Music, Literature, Art, and Dance. The computer age began in the late years of the 1900s.

1900 – Aaron Copland born
1903 – Wright Brothers Flight
1914-1918 – World War I
1910 – Samuel Barber born
1913 – B. Britten born
1920 – Women’s Suffrage
1925 – Television Invented
1929 – Stock Market Crash
1939-45 – World War II
1937 – Kapushtin born
1937 – Stibits invents digital computer
1940 – *Romeo & Juliet* Ballet(Prokofiev)
1945 - *Cinderella* BalletCProkofiev)
1957 – First Satellite launched
1973 – Vietnam War Ends
1973 – Motorola produces 1st hand held mobile phone
1982 – Compact Discs introduced

Other Arts produced during Each of the Periods.

BAROQUE PERIOD 1600-1750

he aristocracy saw the dramatic style of Baroque architecture and art as a means of impressing visitors and expressing triumph, power and control. Baroque palaces are built around an entrance of courts, grand staircases and reception rooms of sequentially increasing opulence. Reubens, Caravaggio, Bernini and Rembrandt were some of the most famous artists and/or sculptors
In theatre and literature, de Cervantes, Monteverdi, Shakespeare and Christopher Marlow were active in this period.
Dance flourished mainly in France, where seeds were sown for Classical Ballet.

CLASSICAL PERIOD 1750-1827

These artists looked to ancient Greece and Rome for inspiration. Intellectually, this era has also been labeled the Age of Enlightenment. Philosophers such as Rousseau, Voltaire, and Montesquieu wrote of the value of the common person and the power of human reasoning in overcoming the problems of the world. This revolution in thinking inevitably led to conflict between the old order and new ideas. The French and American revolutions in the

last quarter of the eighteenth century were stimulated by this new attitude. Jane Austin became the most famous woman author, which was quite unusual. Samuel Johnson was the main figure in Literature during this period.

ROMANTIC PERIOD 1827-1900

Charles Dickens, author of *Christmas Carol*, Gaston Leroux, who wrote *Phantom of the Opera* and Bram Stoker, who wrote *Dracula* are certainly alive in today’s literature as is Victor Hugo who wrote *Les Misérables*, 1862, and *The Hunchback of Notre-Dame*. [Francisco Goya](#) is today generally regarded as the greatest painter of the Romantic period, Other artists were Turner, Friedrich and Constable. Romanic Period Ballet was seen in *Giselle*, with music by Adolphe Adam and *Coppelia* with music by Leo Delibes