

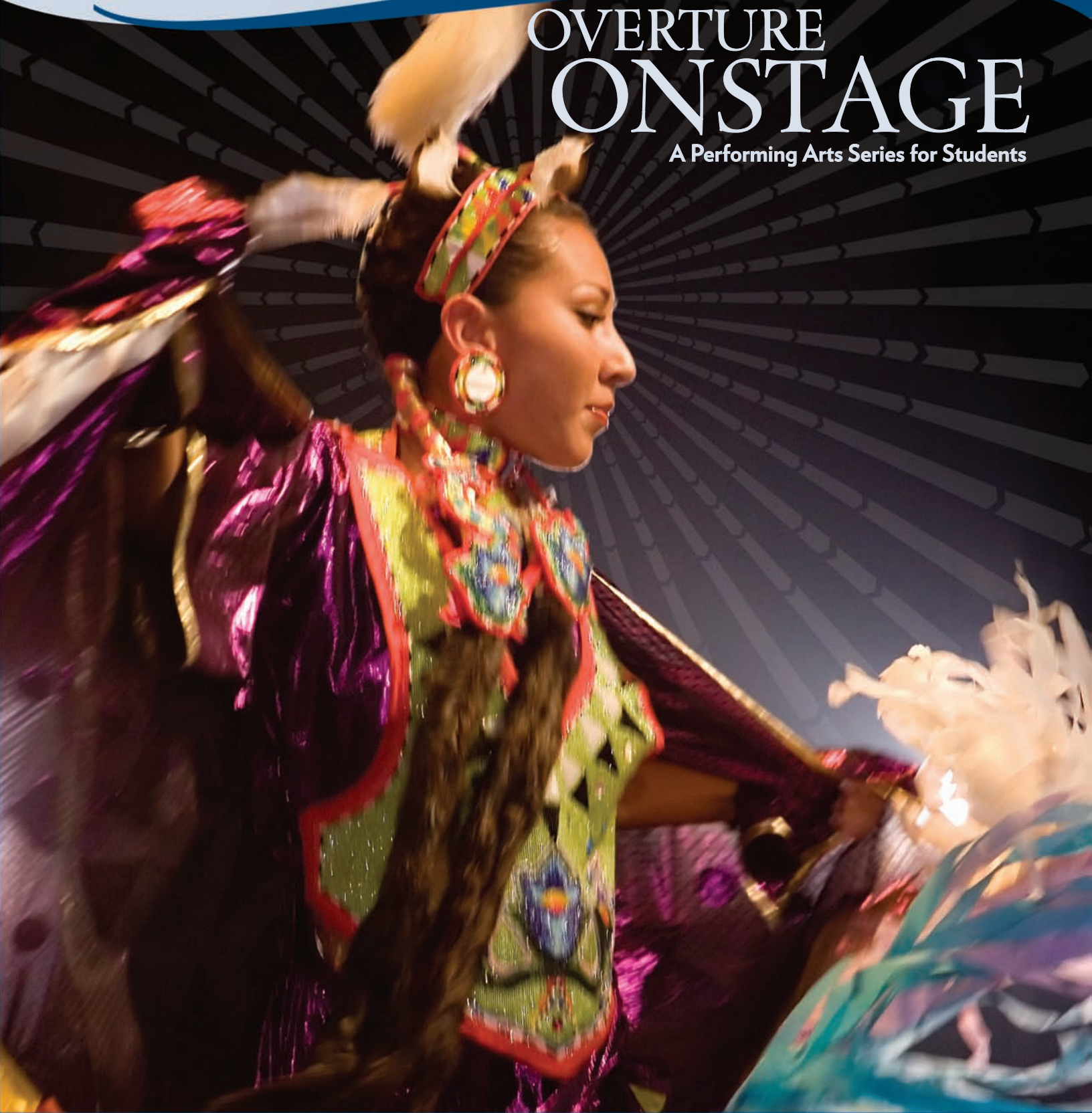
Overture Center
FOR THE ARTS

RESOURCE GUIDE

2010/11 Season

OVERTURE ONSTAGE

A Performing Arts Series for Students



Lakota Sioux Dance Theatre | THU, APR 14-FRI, APR 15, 2011



Overture Center FOR THE ARTS

ABOUT OVERTURE CENTER FOR THE ARTS

Overture Center for the Arts fills a city block in downtown Madison with world-class venues for the performing and visual arts. Made possible by an extraordinary gift from Madison businessman W. Jerome Frautschi, the center presents the highest-quality arts and entertainment programming in a wide variety of disciplines for diverse audiences. Offerings include performances by acclaimed classical, jazz, pop, and folk performers; touring Broadway musicals; quality children's entertainment; and world-class ballet, modern and jazz dance. Overture Center's extensive outreach and educational programs serve thousands of Madison-area residents annually, including youth, older adults, people with limited financial resources and people with disabilities. The center is also home to ten independent resident organizations.

RESIDENT ORGANIZATIONS

Bach Dancing and Dynamite Society
Children's Theater of Madison
Kanopy Dance Company
Li Chiao-Ping Dance Company
Madison Ballet
Madison Museum of Contemporary Art
Madison Opera
Madison Symphony Orchestra
Wisconsin Academy's
James Watrous Gallery
Wisconsin Chamber Orchestra

Internationally renowned architect Cesar Pelli designed the center to provide the best possible environment for artists and audiences, as well as to complement Madison's urban environment. Performance spaces range from the spectacular 2,250-seat Overture Hall to the casual and intimate Rotunda Stage. The renovated Capitol Theater seats approximately 1,110, and The Playhouse seats 350. In addition, three multi-purpose spaces provide flexible performance, meeting and rehearsal facilities. Overture Center also features several art exhibit spaces. Overture Galleries I, II and III display works by Dane County artists. The Playhouse Gallery features regional artists with an emphasis on collaborations with local organizations. The Wisconsin Academy of Sciences, Arts and Letters' Watrous Gallery displays works by Wisconsin artists, and the Madison Museum of Contemporary Art offers works by national and international artists.

RESOURCE GUIDE CREDITS

Executive Editor: Beth Racette

Writer/Designer: Lauri Brenning

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LAKOTA SIOUX DANCE THEATRE

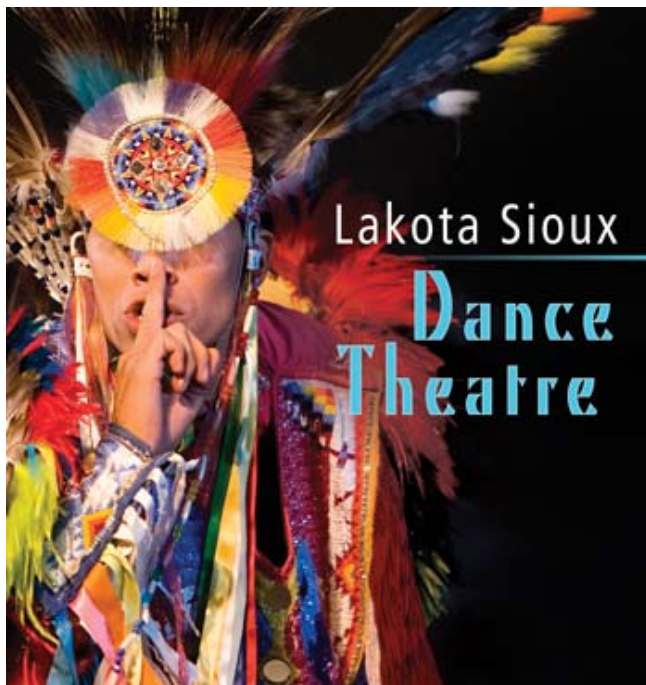


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Dear Teachers

This Spotlight on Learning: Educator's Resource Guide for Lakota Sioux Dance Theatre OnStage performance is designed to:

- Maximize students' enjoyment and appreciation of the performance;
- Extend the impact of the performance by providing discussion ideas, activities, and further reading that promote learning across the curriculum;
- Promote arts literacy by expanding students' knowledge of music, storytelling and theater;
- Illustrate that the arts are a legacy reflecting the values, customs, beliefs, expressions, and reflections of a culture;
- Use the arts to teach about the cultures of other people and to celebrate students' own heritage through self-reflection.

In this Resource Guide, you will find valuable information and suggestions for activities that can help prepare students to see this performance, ideas for follow-up activities, and resources you can access on the web. We've also included Wisconsin Academic Standards for each activity in order to align the experience with your curriculum requirements.

We Want Your Feedback!

OnStage performances can be evaluated online! Evaluations are vital to the future and funding of this program. Your feedback educates us about the ways the program is utilized and we often implement your suggestions. [CLICK HERE](#) to fill out an evaluation. We look forward to hearing from you.

Enjoy the show!
Overture Education Team

ABOUT THE ARTISTS



The Lakota Sioux Dance Theatre was founded on the Rosebud Reservation in South Dakota in 1978. Henry Smith, the artistic director, worked closely with Sioux leaders, who helped him decide what dances to perform and how to present them for both Indian and non-tribal audiences. Mr. Smith is not an American Indian, but he has been so devoted to learning about and sharing the culture through the dance of the Lakota Sioux that he has been adopted by some tribal families. He became interested in Lakota Sioux dance traditions when he was teaching dance in a school on a South Dakota reservation.

The Lakota Sioux Dance Theatre tours with approximately 12 to 15 American Indians who perform dances, songs, and ceremonies that have been part of their culture for centuries. The narration is always provided by a respected elder and storyteller. The members of the company are eager for everyone to see the beauty of their culture.

Cokata Upo! celebrates the culture of the Lakota people; and features narratives, creation stories, original video imagery and more than twenty traditional and sacred songs and dances.

[Visit Lakota Sioux Dance Theatre](#) online.

- Learn more about the artists
- Watch video of a performance

This site is a good introduction to the dance troupe and their performance.

ABOUT THE PERFORMANCE

Dance reflects an artist's creative, physical, intellectual, emotional and spiritual interpretation of art through movement. Using just their bodies, dancers can express themes, ideas, and even tell whole stories.

Dance is a central part of the life for the Lakota Sioux people. They dance to express their belief in spirits, nature, and the relationship of all things to one another. They dance to share traditions and honor people. They dance in powwows to celebrate their culture. They dance to enjoy themselves.



Native American dancers also dance in honor of *Wakan Tanka*, the Great Spirit. When they dance to express their beliefs, and to share Native traditions, all the members of the tribe are part of the dance.

Even the people standing around the circle in which the dances are performed are part of the celebration. Mothers hold babies, people chat and gossip, but everyone helps the dancers by praying, shouting approval and applauding. In that way, all the members of the tribe participate.

When dances are performed for other Lakota Sioux, everyone understands their meaning because they have grown up participating in them. But, when the dancers perform in front of audiences in theaters, things are different. The dancers are sharing their traditions by telling stories of their history to non-tribal audiences. Since they perform on a stage rather than in the sacred circle on their reservations, a narrator often explains the dances so that the audience can understand them.

At this performance of the Lakota Sioux Dance Theatre, the narrator will explain the meaning of each dance. He will also discuss important ideas about the history and beliefs of the Lakota Sioux. The dancers will sometimes sing while they dance. Some members will also play the flute and drums.



ABOUT LAKOTA SIOUX HISTORY

When Columbus arrived in the Americas, an estimated 18 million Native Americans from some 300 tribes lived throughout what is now the United States. Five hundred years ago, the Lakota Sioux were thriving along the Mississippi River and Midwest states as farmers and hunters.

However, over the centuries, as white settlers began to expand into the western territory, many Native American tribes were driven from their land.



Forced from their farms and hunting grounds, the Sioux wandered west, eventually reaching the Great Plains. Leading nomadic lives, moving from place to place in search of food, the Sioux learned to survive in this “ocean of grass,” becoming fierce warriors and buffalo hunters. During the mid-1800s, the Sioux were the most powerful of the 30 tribes living on the Great Plains

Unfortunately, contact with white settlers continued to bring great hardship. The United States government made treaties with Native Americans guaranteeing their ownership of land. But, those treaties were eventually broken. Many Sioux died in battles with army troops sent to control them. The final devastating massacre of their people occurred in 1890 at the Battle of Wounded Knee, when nearly 250 men, women, and children were killed by United States soldiers. The Lakota Sioux believe that the sacred circle of life was broken for them at that battle, and it is only in recent times that the circle is becoming whole again.



*Alice Four Horns, Oglala Sioux Lakota elder
Pine Ridge Reservation, South Dakota (2007)*

SOURCE: <http://www.truth-out.org>

Today, the Lakota Sioux continue to live on reservations in North and South Dakota, Nebraska, Minnesota, Montana and Canada. However, many also live, as other Americans do, in urban communities throughout the country.

In 1924, the U.S. government recognized Native Americans as American citizens. Since then, their lives have gradually improved. On reservations, new homes and roads are being built. There are new and better schools. Over 30 tribal colleges and universities throughout the country offer programs that include the study of Native American heritage. But, their struggle goes on.

Many American Indians are organizing to claim their civil rights. The [American Indian Movement](#) and other reservation-based organizations have helped to bring about change.

NATIVE AMERICAN CULTURAL ACTIVITIES

Columbus believed that by sailing west from Europe, he would arrive somewhere in Asia. Like other Europeans, he did not know that the Americas existed. Because he thought he was sailing in the Indian Ocean, when he landed at San Salvador Island in the Bahamas, he called the people he met “los Indios.” Use the following questions and activities to stimulate class research and discussion on Native American history and culture.

Map It! Then and Now

How many Native American nations existed before the arrival of Europeans? Create a map showing the locations of the original nations. How many Native American tribes exist in the United States today? Create a map showing the locations of reservations in the United States today.

Research Tribal History

Ask pairs of students to pick one tribe and find out where the tribe originated. Imagine how the natural surroundings influenced the Native Americans living there. Why were American Indian people relocated from their homelands? Students can also learn about the tribe’s history and present situation. Have students share their findings with the class.

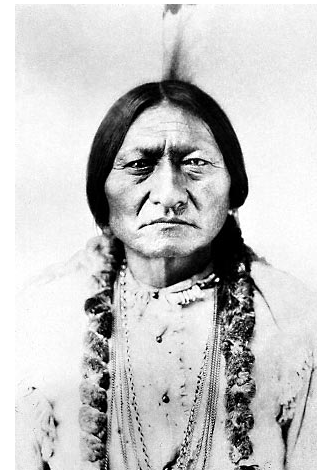
Famous Lakota Sioux Leaders

Some famous Lakota Sioux leaders were Chief Sitting Bull, Chief Red Cloud, Chief Black Elk, Chief Crazy Horse, and Chief Spotted Tail. Find out why they are remembered.

Alone or with others, have students make a booklet that includes their biographies and pictures. Donate your booklet to the school library or media center.

Battle of Wounded Knee

There are many fascinating details concerning the Battle of Wounded Knee. Research and explain what role the Ghost Dance played in the battle, why the battle happened, and what were its results.



Chief Sitting Bull

Native American Language Influence

The names by which we know Native American tribes were given to them by white explorers and settlers. The Chippewa called the Sioux “Nadewisue” (nayday-wee-soo), the word for “little snake,” meaning “enemy”. French explorers had difficulty saying the name and shortened it to “Sioux.” The Sioux are composed of three principal language groups living in different parts of the Great Plains: Lakota, Dakota, and Nakota. They all mean “the people.”

The names of many places in the United States have American Indian names. Some of them are: Potomac (River), Manhattan, Chicago, Appalachia, and Mississippi. Identify places in Wisconsin that have Indian names. Find out what the names mean. Make a small dictionary of them.

Wisconsin Academic Standards: Social Studies – Geography (A), History (B), Behavioral Science (E); Language Arts – Writing (B), Language (D), Research and Inquiry (F)

NATIVE AMERICAN CULTURAL ACTIVITIES

Circle of Life

To traditional Native Americans, the seasons were part of the great circle of life. The Sioux did not tell time by the sun, as we do, but by the moon. They named the changing moons to describe seasonal activities.

- **Spring** began in our month of April and was known as “Moon of the Birth of Buffalo Calves.” In the spring, families left their winter camps and began gathering food and hunting, though they allowed the buffalo to fatten until fall.
- **Summer** began in our month of June, which was known as “Moon When Strawberries Are Ripe.” At the beginning of summer, men went on vision quests to seek personal guardian spirits. For four days, they purified themselves. For the next four days, they celebrated the sacred Sun Dance Ceremony.
- **Fall** began in our month of August, which was known as “The Harvest Moon.” It was the most important hunting season of the year. The men killed enough buffalo for the meat to last through the long, frozen winter. The women prepared and the meat.
- **Winter** began in our month of November, which was known as “The Winter Moon.” As the snow began to fall, families settled into winter campsites. Men and boys repaired tools while women and girls sewed, decorated clothing, and made dolls. At night, stories were told around the tepee fire.

Create a wall calendar using the Lakota Sioux names of the moons of the year. Have students illustrate their interpretation of the season names, or how Native American cultural activities reflect this “circle of life.”

Family Traditions

In traditional Lakota Sioux tribes, the work of both men and women was necessary to their survival. This interdependence was taught to Sioux children as the Four Great Virtues of Life--bravery, fortitude, generosity and wisdom.

Read aloud the “Lakota Instructions for Living” passed down by a Lakota elder. As a class, discuss how these virtues reflect the Lakota’s belief in the circle of life. How are these virtues reflected in our society today?

What are Your Great Virtues?

Draw a shield divided into four sections. Write one quality or virtue that you have or would like to develop in each section. Then draw a picture for each quality that explains what it means to you.

Wisconsin Academic Standards: Social Studies – History (B), Behavioral Science (E); Language Arts – Writing (B), Language (D), Research and Inquiry (F)

Lakota Instructions for Living

*Friend do it this way - that is,
whatever you do in life,
do the very best you can
with both your heart and mind.*

*And if you do it that way,
the Power Of The Universe
will come to your assistance,
if your heart and mind are in Unity.*

*When one sits in the Hoop Of The People,
one must be responsible because
All of Creation is related.
And the hurt of one is the hurt of all.
And the honor of one is the honor of all.
And whatever we do affects
everything in the universe.*

*If you do it that way - that is,
if you truly join your heart and mind
as One - whatever you ask for,
that's the Way It's Going To Be.*

Passed down from White Buffalo Calf Woman

NATIVE AMERICAN CULTURAL ACTIVITIES

Native American Spirits

The Sioux pray to the Great Spirit, *Wakan Tanka*, who created the sacred circle of life on earth, and gave power to all things. Native Americans believe that special powers were given to different animal spirits, and they regard the eagle as the most powerful of birds. Because it can fly high enough to disappear behind the clouds, the Sioux believe the eagle communicates prayers to *Wakan Tanka*. The most sacred feathers come from the eagle. Eagle feathers are used in war bonnets, and as part of dance costumes.



- Research the importance of feathers to the Lakota Sioux. What is a “coup”? Why was counting coups important to warriors? Make a set of drawings showing how feathers were worn by the Sioux to show their bravery and accomplishments in battle.
- Write a poem that is inspired by the respect Lakota Sioux feel for the eagle.

Myths: Oral Storytelling

Myths are traditional stories passed along through oral tradition. Some myths explain how things came to exist. Some myths tell about gods and heroes. Some myths tell why people and animals behave the way they do. Lakota Sioux myths teach that humans are a tiny part of a large and mysterious universe. They also help explain the sacred circle of life. Prayer, expressed through ritual and ceremony, is the way to make sure that life on earth is good. Among the responsibilities of the elders of the tribe was to be keepers of tribal memories and myths. When artists adapt a myth into an oral performance, they must answer many questions, including:

- Who are the most essential characters?
- What are the most important events? What is the conflict? Where is the climax? How is the story resolved?
- How can I interpret the action of the story in movement and space?

In small groups, have students use the above literary elements to analyze one Sioux myth, and create a visual interpretation using storyboard format.

Ask groups to share the story of their myth with the class.

Sioux Legends and Myths

- [Little Brave and the Medicine Woman](#)
- [The Man and the Oak](#)
- [The Pact of the Fire](#)
- [Story of the Peace Pipe](#)
- [Legend of Standing Rock](#)

Wisconsin Academic Standards: Social Studies – History (B), Behavioral Science (E); Language Arts – Writing (B), Language (D), Research and Inquiry (F)

ABOUT NATIVE AMERICAN DANCE

Hoop Dance

The Hoop Dance celebrates the way of life of all Native Americans. When people do this dance, they are acknowledging the sacred circle and all the things that are connected within it. The circle appears over and over in the culture of the Lakota Sioux. They believe that life is a sacred circle in which all things are connected—nature, animals, and humans. Sometimes Lakota Sioux refer to the circle as the Sacred Hoop. When the Lakota Sioux perform the hoop dance they are doing the dance of life, seeking harmony and balance in all things.

Round Dance

The Round Dance is one of the most significant dances in Native American culture, as it involves men and women dancing together. Related to the hoop of the nation and the sacred circle, it is a friendship dance for all people to join in, complete the sacred circle of life, and keep the earth in balance.



Eagle Dance

The Eagle Dance is a prayer to the Great Spirit. The dancer asks for a blessing on the people as he imitates the soaring of the eagle, a symbol of the Great Spirit. The whistle imitates the eagle's cry.

Buffalo Dance

The Buffalo Dance honors the animal that gave the Lakota Sioux food, shelter, and other means of survival. This dance was originally performed by members of the Buffalo Society, all of whom dreamed of the buffalo in their vision quests.

Women's Traditional Dance

This dance honors women, who represent Mother Earth. In Lakota Sioux tradition, women are admired as the bringers of peace and harmony.

Sneak Up Dance

The Sneak Up Dance reenacts a battle. The dancers depict warriors stalking their enemies.

Dance in Your Life

As a class, discuss the ways in which dance and music reflects our society and their culture. What attitudes about the world are conveyed through different types of dance? Ask students to think about the importance of dance in their life. What are their favorite dances and why?

ABOUT DANCE

Elements of Dance

Everybody uses body language to communicate—sometimes subconsciously or unintentionally. Body language includes facial expressions, posture, how close we are to others, type of eye contact, hand movements, gestures and other body movements.

As a class, discuss the major elements of those movements, including body awareness, transforming space, and exploring relationships.



- **Body Awareness**

How does the body move in isolation and in combination with other bodies and objects? How do speed, rhythm, flow and focus affect a body's movement? What shapes can be formed through this awareness of movement and consciousness of different parts of the body as a whole?

- **Transforming Space**

How can dancers use their physical body to transform space? What designs can be created through abstract movements in unique directions and pathways, varied levels of perception, and a relationship to closeness?

- **Exploring Relationships**

How can the body relate in movement to other body parts? How do dancers relate to partners or groups, and other elements of the environment?

Other Dance Vocabulary

Abstraction.....	An idea conveyed through movement and removed from its original context.
Balance.....	A state of equilibrium. The balance of weight or the spatial arrangement of bodies.
Choreography...	Composition of dances by arranging or inventing a pattern of steps and movements.
Gesture.....	Movement of a body part or combination of parts, with emphasis on its expressive characteristics, including movements of the body not supporting weight.
Improvisation....	Movement created spontaneously, which ranges from freeform to highly structured environments, always including an element of chance.
Kinesthetic.....	Physics principles that govern motion, flow, and weight in time and space, including, for example, the law of gravity, balance, and centrifugal force.
Locomotion.....	Physical movement progressing from one place to another including walking, running, galloping, jumping, hopping, skipping, sliding, leaping.
Time.....	An element of dance involving rhythm, phrasing, tempo, accent, and duration that is metered, as in music, or body rhythms, such as breath, emotions, and heartbeat.

PRE-PERFORMANCE ACTIVITIES

Attending this performance of Lakota Sioux Dance Theatre gives you a chance to look, listen, think and feel.



LOOK

- What movements did you see the dancers do that created a playful atmosphere?
- Did the costumes remind you of something? Did you think the costumes helped the dance?
- How did the dances include sets, props, costumes, lighting and the movement itself?
- What did you see develop in the dance?
- Who were the characters, what role did they play?

LISTEN

- How does the music add to or work with the visual and body elements of the dance?
- Did the music help change the mood?
- Did you hear any culturally specific music or themes in any of the pieces?

THINK AND FEEL

- What themes and images did you see in the dances?
- Did you feel the music in your body?
- What kinds of stories did the dances depict? What do you think happened in this story? Were there any clues that led you through the story?



Cultural Traditions

Dance, as in other art forms, is a way for people to share their culture. Every culture has traditions of food, music, dance, clothing and other arts. People in different cultures also have traditions for family or community celebrations.

- What are some of the cultural traditions you celebrate that feature dance?
- What other cultural celebrations or traditions are you familiar with that include dance?

Artistic Expression

Participation in the arts is a way for people to tell their stories, share their thoughts and express their feelings. Think of artistic forms, such as art, music, theater, dance and movies that you are familiar with.

- What can you learn about people by experiencing the art that they create?
- How do these different art forms help people to express their emotions? Tell their stories?

GROUP MOVEMENT GUIDELINES

Getting Started

It is important to create an emotionally and physically safe and respectful environment for students, especially during dance or movement activities. Development of group agreements is a helpful way to establish a safe environment for student participation. Present the following ideas to students for their agreement. After discussion clarifying the meaning of each guideline, ask students to indicate with a thumb up (agree), thumb to the side (I can live with it), or a thumb down (do not agree) whether they accept each guideline. Based on feedback, you may end up changing, eliminating or adding guidelines, or just acknowledging that some people will not honor a particular guideline.

Mention that many people feel self-conscious when they move their bodies in new ways or begin to dance, but encourage students. The more you move and dance, the easier it becomes. Ultimately, it's ok to feel silly and have fun!

Group Movement Guidelines

Be Good to Yourself

Think about personal safety. Our bodies can get hurt by moving them with too much speed, smashing them into other objects, or putting them in positions they have never been in before.

Respect Others

Remember there are appropriate and inappropriate behaviors. Use appropriate behaviors during movement time together. Keep a safe distance between self and others. Respect personal space. Only touch each other when the activity requires and when people agree to be touched.

Oops and Ouch

This guideline allows us to point out when something hurtful has been done or said. Use "ouch" when you hear/see something hurtful and "oops" when you do/say something that is hurtful or insensitive. When an "oops" or "ouch" is used, the group may need to stop and discuss the situation.



Right to Pass

Everyone has the option of choosing his or her level of participation. Some students may be particularly challenged by movement activities or physical contact with others.

Encourage students to push themselves to the edge of their comfort zone, while still permitting them the right to pass. Reflection and learning can take place even when a student is observing.

MOVEMENT ACTIVITIES

Communication Without Words

Discuss how movement can reflect a person's internal thoughts and emotions. How can you tell if someone is really nervous, excited, or angry? Can you notice if someone is frightened by observing his or her body language? What kinds of movements are welcoming gestures? Have you ever noticed when a verbal message does not match the body language?

Ask students to find a partner and think of an emotion. Using only facial expressions, have students communicate that emotion to their partner. Then, communicate the emotion again, but this time adding body movement.

- Could you identify the emotion when only facial expressions were used?
- Did adding body movements make it easier to interpret the emotions?

As a class, pick 4-6 movements and explore what emotions and meanings are attached to those gestures. Put the gestures together sequentially and create a wave or "movement phrase." Try to change the order of the gestures and change their meaning.

A World of Movement

Ask students to spend 5-10 minutes observing someone performing a specific task.

- Where is this person? What does the physical environment look, feel, and smell like?
- What do they look like? What is their physical appearance? What clothes are they wearing?
- What specific actions and unique movements are they performing?
- How are they interacting with space, other people, items, and their environment?



Focus on physical body actions and building story through movement to create a short creative writing piece that profiles this character.

Your Turn to Move

In small groups, have students use only body movements to create a pantomime or short skit that communicates one of the following activities. After each group has explored various movements, ask them to share their interpretation with the class. Have other students try to guess the activity.

- Build a wall with windows using bricks
- Entertain children at a playground
- Visit animals at a zoo or in their natural habitat
- Toss imaginary balloons and try to keep them in the air
- Climb up a mountain through deep snow
- Walk against a strong wind while wearing a hat
- Pretend to be a piece of underwater seaweed anchored to a rock

Wisconsin Academic Standards: Theater – Performance (B), Analysis of Process (D); Dance – Critical Thinking (E), Communication and Expression (F), Making Connections (H); Language Arts – Writing (B)

MOVEMENT ACTIVITIES



Body Awareness

Mirroring: Face a partner. As if you were looking in a mirror, perform the same movements as your partner.

Echoing: Perform a movement. After a brief pause, have your partner repeat the same movement. Take turns initiating a new movement.

Body Parts: Walk around the room. Notice how you walk and how others walk. Walk emphasizing your head. How does it feel? What kind of character could you be? Continue this activity while emphasizing other parts of your body, such as your shoulders, chest, stomach, hips or feet.

Interdependence

Interdependence is evident in nature, and is also characteristic of people living in families and communities. As individuals, we simultaneously support others and are supported by others. Try this activity to demonstrate and think about interdependence.

Face your partner. Standing about two feet away, hold both arms straight out in front of you. Press your palms together with your partner's palms, and lean into each other. When sharing weight, you should be perfectly balanced against each other.

Now, turn around and stand back to back to your partner with arms resting at your sides. Lean against each other and slowly inch your feet away, while continuing to support each other. Stop when it begins to feel uncomfortable.



- How does it feel to support and be supported by another person?
- What are the situations in your life in which you feel you are interdependent—that is, you give and receive support equally with someone?
- What would it be like if that person were no longer there? What if you stopped providing support?
- What are situations in which you would prefer to be completely independent?
- What are some situations in which you prefer to be interdependent and share support with others?

Wisconsin Academic Standards: Theater – Performance (B), Analysis of Process (D); Dance – Motor Learning (A), Improvisation (C), Choreography (D), Critical Thinking (E), Communication and Expression (F), Appreciation (G), Making Connections (H)

DRAMA ACTIVITIES

Drama also provides an opportunity to tap into the feelings, emotions, experiences and creativity that artists use to develop dance. Try the following movement activities to gain a better understanding of these dance elements. Improvisation exercises can increase the creativity in all aspects of your life.

Glued in Space

Pretend your feet are glued to the floor. Move in your self-space. Become unglued, and slide through general space to another space. Pretend to glue your feet and a hand to the floor in this space and move other body parts. Become unglued, and find a partner to which you become glued. Discover the space that you can fill collectively.

Action!

Action words or verbs can change the energy of movement. Take turns calling out verbs, and move to show the verb. "Shake the space," "Poke the space," "Jump the space," "Caress the space." What other verbs can you move to?

Think Speed

Start with a movement involving both your arms (i.e. folding large sheets). Begin performing this movement very, very slowly. Gradually turn up the speed so that eventually you are performing the movement very, very quickly.

Chain of Shapes

The dances performed by the Lakota Sioux Dance Theatre celebrate the beautiful balance of nature. In nature, a small change in the environment can have a significant impact on the ecosystem. Similarly, a change in the flora or fauna can result in changes to the environment. This next activity demonstrates a similar principle and shows how our actions can have an impact on others.

For this activity, students will form a line and create a chain of shapes. To do this, the first person makes an interesting shape with his or her body. The next person makes a new shape that connects to the first one. After the chain is completed, have the first person in line change shape — perhaps becoming bigger or smaller, higher or lower, changing the position of their entire body or just one body part. The second person in line lets the movement impact his or her shape and causes a change. Notice how each change affects the subsequent person.

Reflection

Once the change has moved through the line, discuss what you noticed and experienced.

- How many people did the original change affect?
- If you initiated a change, how did that feel?
- Was it possible not to feel the impact of the changes around you? What did you notice when the initial change was very small?
- When have you taken an action that changed lives of people around you? How did it feel? How has your life been changed as a result of actions taken by someone else?

Wisconsin Academic Standards: Theater – Performance (B), Analysis of Process (D); Dance – Improvisation (C), Choreography (D), Communication and Expression (F), Making Connections (H)

RHYTHM ACTIVITIES

Rhythm

Rhythm is something that repeats itself, aurally, visually, or physically. Rhythms can be found everywhere. We hear rhythms all around us, like rain hitting the ground, telephones ringing, or water dripping. Even when we walk, our footsteps create a rhythm.

Tempo

Tempo is how fast or slow the pattern repeats itself. For example, the sound of rain falling will usually have a faster tempo, or speed, than the sound of water dripping.

Feel the Rhythm

Rhythms are an essential part of a dancer's communication.

- Divide students into small groups and have them create a rhythmic pattern.
- Students can use their bodies by clapping, stomping, or snapping their fingers, or they might use found objects.
- Allow groups to experiment with the sounds and patterning of their rhythm.
- Have groups share their rhythm patterns with the class.



Rhythm Performance

Ask students to join a new group that includes 3-4 other people, who performed different rhythmic patterns in the last activity.

Working together as a new group, have students integrate their individual rhythms to create a new pattern that communicates a story with a beginning, middle, and end.

Start by having one person make their rhythm, and other group members join in, connecting to the previous person.

When all members have incorporated their patterns into the group, try changing the tempo and the order of rhythms. Have each group share their final rhythm compositions with the class.

Reflection

Use the following questions to initiate a class discussion.

- How did the tempo of the rhythm affect what you felt as a performer or as an observer?
- How did the dynamics (loudness or softness) of the sound affect you?
- What feeling did the rhythm convey?
- What story did the performance tell?

Wisconsin Academic Standards: Dance – Motor Learning (A), Improvisation (C), Choreography (D), Critical Thinking (E), Communication and Expression (F), Appreciation (G), Making Connections (H)

DANCE ACTIVITIES

There are many ways to be inspired to create a dance. Have students look at this image from a Lakota Sioux Dance Theater performance. In small groups, brainstorm ideas, words or phrases that fall into the following three categories. As a class, discuss the groups' interpretations, and write their main ideas and themes on the board.

Images

What shapes, colors or objects do you see?

Feelings

How does this image make you feel?

Movements

What action words (verbs) do you see?

Now that your students have been thinking about themes and ideas, ask them to find their own space in the room and find a beginning position.

[Play music](#) from a Lakota Sioux Dance Theatre performance. First, have students listen to the narrator's story. When the music begins, ask students to start moving their bodies, in whatever way feels comfortable to them.



Pair Collaboration

After a few minutes, ask students to begin to interact with a fellow student, always moving to the music and allowing it, and the previous brainstorm about the image, to inform how they move their bodies.

Group Dance

Once each pair has been interacting for a short time, ask them to join with another pair and continue to interact as a group.

- Now, ask each student to settle on one movement that they feel represents their interpretation of the image. They should repeat this movement continuously until it feels fluid and focused.
- Once each student has decided on their movement, they should teach it to the rest of the group.
- Each group's final task is to present all four movements as a dance phrase to the rest of the class, using the following guidelines:
 - Each group member must be involved.
 - All four movements should be represented.
 - There should be three parts of the dance: beginning, middle and end.

Reflection

As a class, discuss each group's performance. What shapes and images were seen? What emotions were present the different dance phrases? What were the themes and ideas communicated in each group's performance?

Wisconsin Academic Standards: Dance – Motor Learning (A), Improvisation (C), Choreography (D), Critical Thinking (E), Communication and Expression (F), Appreciation (G), Making Connections (H); Music – History and Culture (I)

DANCE DESIGN AND AESTHETICS

The design elements in dance play a vital role in the choreographer's artistic vision. As dancers are generally silent performers, props, sets, costumes and lighting are relied upon to help inform their performance. These aesthetics work with the choreography to create the final product seen by the audience.

Prop It Up

Can a prop have a life of its own? As a class, discuss how different props can take on different meanings depending on the context. Then, have students choose an object, and think about how it could be used to symbolically represent a dance theme. Ask them to move with and explore the physical nature of the object. How does it move?



- What does the object mean to them? Does it have any symbolic meaning?
- Does the object make a sound, or do they associate a sound with the object?
- Using the object, create a performance that emphasizes a theme

After the performance, reflect on the following questions as a class.

- How successful was each person incorporating their props into their theme?
- Does the class see how the original theme is translated into the object?
- Did the students examine all possibilities for how their objects could be used on stage?

The Clothes Make the Character

Often, Native American traditional clothing is incorrectly referred to as "costumes." A costume is worn to hide one's identity or to create a false identity, whereas the regalia worn by Native American dancers is an expression of their true identity. Dance regalia, like everyday fashion, evolves over time. Some essentials of the regalia remain constant but dancers work hard and creatively to make their outfits beautiful and special. Often a dancer's regalia is designed to honor someone who is important to them. For instance, a woman might use beadwork on her dress reminiscent of her grandmother.

Designers dress their performers according to the symbolic details of their characters or the story they are trying to tell. What types of clothing would be necessary to emphasize a dance theme?

- Distribute old magazines, newspapers, print ads, etc.
- Have them create collages of clothes that they think will help them achieve the mission of your theme.
- Share the completed collages with the class

Wisconsin Academic Standards: Theater – Performance (B), Analysis of Process (D); Dance - Improvisation (C), Choreography (D), Critical Thinking (E), Communication and Expression (F), Making Connections (H); Visual Art - Visual Communication and Expression (E)



DANCE RESEARCH ACTIVITIES

Your Family Dance History

People have been dancing for thousands of years. What dances reflect your history? What dances are important to you and your friends? Think about dancing associated with people of different ages, and dances associated with the history of your family's ethnic or cultural heritage.

Ask the adults you live with to describe types of dance that were popular when they were growing up. What did their parents think about the dances that were popular in their youth? Write a reflective journal or creative short story about the history of dance in your family.

Research Dance as a Profession

Learn more about the career of a professional dancer.

- At what age do dancers begin?
- What formal education do they need?
- Where and how do they train?
- How much do they rehearse?
- What is life like when touring?
- What sacrifices do these individuals make for their careers? What are the rewards?



A dance company such as Lakota Sioux Dance Theatre requires a whole team of people to make the performance possible. Conduct library or internet research to learn more about these artistic, production and administrative professions in dance.

Which of these positions are of particular interest to you? Can you see yourself in one of these positions in 10 or 15 years?

Artists	Production	Administration
<ul style="list-style-type: none">• Dancer• Choreographer• Musician• Designers<ul style="list-style-type: none">○ Lighting○ Costume○ Sound○ Special Effects	<ul style="list-style-type: none">• Production manager• Stage manager• Master Electrician• Master Carpenter• Prop Manager	<ul style="list-style-type: none">• Director<ul style="list-style-type: none">• Executive• Artistic• Development• Marketing• General Manager

Wisconsin Academic Standards: Dance – Critical Thinking (E), Communication and Expression (F), Appreciation (G), Making Connections (H); Language Arts – Writing (B), Research and Inquiry (F)

POST-PERFORMANCE ACTIVITIES

Your Artistic Impression

Create your own artistic impression of the performance. Using shapes, lines, colors, patterns and other artistic elements from your imagination, draw or paint a picture that expresses how the dancers made you feel. Use art to interpret your impression of the performance and qualities of the dance.



Review the Performance

Write a review of the performance. Start by writing down everything you remember from the show.

- What the kinds of dances did they perform? Who were your favorite dancers? Why? What did you think of the music in the performance?
- What was your favorite part of the performance?
- Did you have a least favorite part of the performance? Why?
- Were there any additional aspects of the show that stood out to you (e.g. sets, lighting, costumes and/or a specific dance sequence)? What did you like most about those aspects of the show?
- How did the performance make you feel?

Give the performance a rating—out of five stars. For each positive star, discuss one thing you liked about the performance. (Example, for a five-star rating, describe five things you liked and why you liked them.) For each star under five, discuss one thing you did not enjoy about the performance. (Example, for a three-star rating, list three things you liked and two things you did not enjoy.)

Performance Feedback

We love to hear from you. Send your performance reviews and/or drawings to:

**Education Department
Overture Center for the Arts
201 State Street
Madison, WI 53703**

Wisconsin Academic Standards: Dance –Critical Thinking (E), Communication and Expression (F), Appreciation (G), Making Connections (H); Music – History and Culture (I); Language Arts – Writing (B), Research and Inquiry (F); Visual Art - Visual Communication and Expression (E)

ADDITIONAL RESOURCES

NATIVE AMERICAN RESOURCES

[Lakhota Sioux Indian Heritage](#)

Listen to audio of the Lakhota language. Read Lakhota stories. Print out coloring pages. Browse the Lakhota children's books.

[Lakhota Sioux History and Leaders](#)

Good place to begin researching Native American topics.

[Sioux Myths and Legends](#)

Read stories, proverbs, legends, and myths about Sioux culture and history.

[Wisconsin Historical Society Archives](#)

Browse an extensive collection of Wisconsin Native American materials.

[PBS: Battle at Little Big Horn](#)

Resources about the program and historical events surrounding "Custer's Last Stand" and the surprise attack on Lakota chief Sitting Bull's encampment.

[Native American Dance](#)

History of Native American dance, music and musical instruments.

DANCE RESOURCES

[Dance Vocabulary](#)

[Basic Dance Steps for Beginners](#)

Mastering the basic dance steps will prepare you to try more complicated dancing. Once you learn these dance steps, you can apply them to many different dances. You'll also hear these terms used commonly by dance instructors

WISCONSIN ACADEMIC STANDARDS

SOCIAL STUDIES

Geography

- A.1 Use a variety of geographic representations, such as political, physical, and topographic maps, a globe, aerial photographs, and satellite images, to gather and compare information about a place
- A.7 Describe the movement of people, ideas, diseases, and products throughout the world

History

- B.1 Interpret the past using a variety of sources, such as biographies, diaries, journals, artifacts, eyewitness interviews, and other primary source materials, and evaluate the credibility of sources used
- B.2 Employ cause-and-effect arguments to demonstrate how significant events have influenced the past and the present in United States and world history
- B.3 Describe the relationships between and among significant events, such as the causes and consequences of wars in United States and world history
- B.4 Explain how and why events may be interpreted differently depending upon the perspectives of participants, witnesses, reporters, and historians
- B.5 Use historical evidence to determine and support a position about important political values, such as freedom, democracy, equality, or justice, and express the position coherently
- B.7 Identify significant events and people in the major eras of United States and world history
- B.10 Analyze examples of conflict, cooperation, and interdependence among groups, societies, or nations
- B.11 Summarize major issues associated with the history, culture, tribal sovereignty, and current status of the American Indian tribes and bands in Wisconsin

Behavioral Science

- E.3 Describe the ways in which local, regional, and ethnic cultures may influence the everyday lives of people
- E.4 Describe and explain the means by which individuals, groups, and institutions may contribute to social continuity and change within a community
- E.5 Describe and explain the means by which groups and institutions meet the needs of individuals and societies
- E.6 Describe and explain the influence of status, ethnic origin, race, gender, and age on the interactions of individuals
- E.9 Give examples of the cultural contributions of racial and ethnic groups in Wisconsin, the United States, and the world
- E.10 Explain how language, art, music, beliefs, and other components of culture can further global understanding or cause misunderstanding
- E.13 Select examples of artistic expressions from several different cultures for the purpose of comparing and contrasting the beliefs expressed

MUSIC

History and Culture

- I.3 Compare, in several cultures of the world including their own, functions music serves, roles of musicians, and conditions under which music is typically created and performed
- I.4 Describe distinguishing characteristics of representative music genres and styles from a variety of cultures

VISUAL ARTS

Visual Communication and Expression

- E.3 Communicate complex ideas by producing popular images and objects, such as folk art, traditional arts and crafts, popular arts, mass media, and consumer products
- E.5 Use the visual arts to express ideas that can't be expressed by words alone

WISCONSIN ACADEMIC STANDARDS

DANCE

Motor Learning

- A.1 Explore and integrate the three elements of dance (space, time, and force) and focus on the relationships of body parts to each other, dancers to each other, and dancers to objects
- A.2 Begin using the following movement skills and explain their underlying principles: alignment, balance, initiation of movement, isolation of body parts, weight shift, elevation and landing, and fall and recovery
- A.3 Discover increasingly complex combinations of locomotor and nonlocomotor movements emphasizing the elements of space, time, and force
- A.4 Respond to rhythmic patterns with accuracy
- A.5 Identify, demonstrate, and combine the basic effort actions
- A.6 Demonstrate increasing kinesthetic awareness, concentration, and focus in performing movement skills
- A.7 Continue to observe and describe movement elements in creative dance studies using appropriate movement/dance vocabulary

Improvisation

- C.1 Use improvisation to explore, discover, and invent movement and to solve movement problems
- C.2 Improvise spontaneous dances that range from free-form to structured studies
- C.3 Respond to various motivational resources such as music, props, costumes, and scenic elements through improvisation

Choreography

- D.1 Create a sequence with a beginning, middle, and an end, with and without rhythmic accompaniment
- D.2 Create a dance phrase, repeat it, and vary it (making changes in the space, time, and/or force or energy)
- D.3 Demonstrate the following skills: leading, following, echoing, and mirroring
- D.4 Integrate the basic compositional elements of unity, contrast, repetition, and variety into dances
- D.5 Demonstrate the ability to work effectively alone, cooperatively with a partner, and in small groups

Critical Thinking

- E.2 Demonstrate appropriate audience behavior while watching dance performances, and discuss their opinions about the dances with their peers in a supportive and constructive way
- E.4 Identify possible criteria for evaluating dance (such as skill of performers, originality, visual and/or emotional impact, variety, and contrast)
- E.5 Create a dance project that reveals increased understanding of a concept or idea

Communication and Expression

- F.1 Differentiate between functional and expressive movement
- F.2 Use gesture as a tool to enhance the expressive nature of movement
- F.3 Present dances and discuss how movement choices can convey multiple meanings
- F.4 Use and explain how different accompaniments (such as sound, music, and spoken text) can affect the meaning of a dance
- F.5 Demonstrate and/or explain how lighting and costuming can contribute to the meaning of a dance

Appreciation

- G.1 Study the impact and role of dance throughout history
- G.2 Research influential dancers, choreographers, and styles

Making Connections

- H.1 Perform folk dances from various cultures within a historical and cultural context
- H.2 Learn and share a dance from their cultural heritage
- H.4 Study dance from a particular culture and/or time period
- H.6 Respond to a dance using another discipline (such as write a story about the dance)

WISCONSIN ACADEMIC STANDARDS

LANGUAGE ARTS

Writing

- B.1 Create or produce writing to communicate with different audiences for a variety of purposes--
- Write nonfiction and technical pieces (summaries, informational essays, simple reports) that convey essential details and facts and provide accurate representations of events and sequences
 - Write expressive pieces in response to reading, viewing, and life experiences (narratives, reflections, and letters) employing descriptive detail and a personal voice

Language

- D.1 Develop their vocabulary and ability to use words, phrases, idioms, and various grammatical structures as a means of improving communication
- D.2 Recognize and interpret various uses and adaptations of language in social, cultural, regional, and professional situations, and learn to be flexible and responsive in their use of English

Research and Inquiry

- F.1 Conduct research and inquiry on self-selected or assigned topics, issues, or problems and use an appropriate form to communicate their findings--
- Propose research by formulating initial questions, narrowing the focus of a topic, identifying prior knowledge, and developing a basic plan for gathering information
 - Conduct research by identifying, locating, exploring, and effectively using multiple sources of information appropriate to the inquiry, including print, nonprint, and electronic sources
 - Conduct interviews, field studies, and experiments and use specialized resources (such as almanacs, fact books, pamphlets, and technical manuals) when appropriate to an investigation
 - Recognize, record, organize, and acknowledge information pertinent to a project, accurately blending discoveries into answers

THEATER

Performance

- B.1 Create a character through physical movement, adapting movement and making physical choices to fit the requirements of the scene
- B.3 Create a believable and sustained character within a scripted or improvised context
- B.4 Create a character that is appropriate to the context of the scene, using facial expressions
- B.5 Select costume pieces or a hand prop (such as a basket) and create a character based upon that item
- B.6 Create a character (physically, verbally, and facially) from a scripted scene
- B.7 Create a character (physically, verbally, and facially) from an original idea

Analysis of Process

- D.1 Explain strengths and weakness of their own work and that of others
- D.2 Identify strengths (what worked) and weaknesses (what didn't work) in character work and scenes presented in class
- D.3 Identify what they need to do to make their character or scene more believable and/or understandable
- D.4 Share their comments constructively and supportively within the group

THEATER ETIQUETTE AND EXPERIENCES

We have a wonderful opportunity at this performance to help youth learn about attending live performances.

Please discuss the following with your students:

1. Sometimes young people do not realize how a live performance differs from watching a movie or television show. A live presentation has not been pre-recorded with the mistakes edited out. This makes it riskier for the performer and more exciting for the audience. It also means the audience has a real contribution to make to the overall event. Each audience member affects those around him/her as well as the performer. Concentrate to help the performers. The audience gives energy to the performer who uses that energy to give life to the performance.
2. An usher will show you where to sit. Walk slowly and talk quietly as you enter the theater.
3. For safety's sake, do not lean over or sit on the balcony railings or box ledges. Please be careful on the stairs. Avoid horseplay and running throughout the building.
4. If necessary, use the restroom before the performance begins. Adults need to accompany young students.
5. You may talk quietly to the people next to you until the performance begins.
6. When the lights in the theater begin to dim, it is the signal that the performance is about to begin. Stop talking and turn your attention to the stage.
7. Stay in your seat throughout the entire performance.
8. During the performance, listen quietly and watch closely. Talking during the performance will distract other audience members and performers. Try not to wiggle too much and don't kick the seat in front of you. These disruptions make it hard for others around you to concentrate on the show.
9. Sometimes during a performance you may respond by laughing, crying, or sighing. By all means feel free to do so! **LAUGHING IS APPROPRIATE.** (Teachers, please do not hush the students while they are laughing.) If something is funny, it's good to laugh. If you like something a lot, applaud. This will let the performers know that you are enjoying the show.
10. At the end of the show, applaud to say thank you to the performers. The performers will bow to acknowledge your appreciation and thank you for coming.
11. When the lights get brighter in the theater, the show is over. Stay in your seats until the OnStage Coordinator dismisses your school.
12. Please remember:
 - Taking photographs or using recording devices is strictly prohibited.
 - Beverages and food, including gum and candy are not allowed in the theater.
 - You are only one person among several hundred in the audience.
 - Please respect the performers and your fellow audience members.

Please inform your adult chaperones that ushers will be available throughout the performance if there are any difficulties.

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Tom Carto, President & CEO

Susan Crofton, Vice President of Programming

Tim Sauers, Director of Education and Community Engagement

Beth Racette, Education and Outreach Manager

Karra Beach, OnStage Coordinator

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201 State Street, Madison, WI 53703 | 608.258.4165
onstage@overturecenter.com | OVERTURECENTER.COM