



Overture Center
FOR THE ARTS

RESOURCE GUIDE

2010/11 Season

OVERTURE ONSTAGE

A Performing Arts Series for Students



Momix | WED, MAR 30, 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

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MOMIX: BOTANICA



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Dear Teachers

This Spotlight on Learning: Educator's Resource Guide for Momix: *Botanica* 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, custom, 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



Momix practices a unique kind of modern dance, with highly acrobatic, fearless dancers; theatrical costumes and props; improvised movement; a great sense of play and most of all, collaboration. Known internationally for presenting work of exceptional inventiveness and physical beauty, Momix has been celebrated for its ability to conjure up a world of surrealistic images using props, light, shadow, humor and the human body.

Momix's latest creation, *Botanica*, is an exploration of nature's forms using large scale puppets, projected imagery and larger-than-life props. Set to an eclectic score that ranges from birdsong to Vivaldi, *Botanica* is visual theater, a moving picture show. Its wondrous world of nature comes to life as ten marvelously nimble dancers physically transform themselves into various plants, flowers, birds, and abstract patterns. The exotic visual landscape emerges from artistic director Moses Pendleton's whimsical, fertile and mythological imagination.

"We don't really paint how the world is," Pendleton explains, "but how it might be. If you walk out of the theater with a little less gravity in your step, perhaps we've been successful. Through years of hard work, we have tried to describe and show a view of humor, beauty and lightness of spirit that the world today is so much in need of."

[Visit Momix](#) online. This site is a good introduction to the dance troupe and performance.

- Learn more about Momix's founder and artistic director, [Moses Pendleton](#)
- [Watch video](#) of a *Botanica* performance.

ABOUT 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. The art form of dance combines an artist's creative, physical, intellectual, emotional and spiritual interpretations of those physical and emotional impulses. Dancers use movement to express themes, ideas, and even tell whole stories. Pretty much any activity that a person participates in requires them to move in different ways, interact with different objects, and even wear specific clothing items.

Dance in Your Life

As a class, discuss the ways in which dance and music reflects our society. 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?

Elements of Dance

The unique form of modern dance in *Botanica* has been described as acrobatic and theatrical, with elements of ballet and gymnastics. The Momix performers use their bodies as instruments to communicate feelings and messages to the audience.

Those major elements of movement include 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 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 *Botanica* is a chance for you 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

- Did you feel the music in your body?
- What themes and images did you see in the dances?
- 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?

PRE-PERFORMANCE ACTIVITIES

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 (or the set of guidelines). Based on feedback, you may end up changing, eliminating or adding guidelines, or just acknowledge 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 the more you move and dance the easier it becomes. And finally, it's ok to feel silly and to 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. We will use appropriate behaviors during our 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 chooses 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.

PRE-PERFORMANCE 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, communicate the emotion to their partner. Then, communicate the emotion again, but this time adding body movement.

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

As a class, pick 5-8 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 their physical appearance look like? 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?

Create a short creative writing profile of this character that focuses on physical body actions and builds the character's story through movement.



Foto di MAX PUCCIARIELLO MOMIX - Botanica

Your Turn to Move

In small groups, have students use only body movement and actions to create a pantomime or short skit to communicate one of the following activities. Share with the class and have other students try to guess the activity.

- Using bricks to build a wall with a window
- Entertaining children at a playground
- Visiting animals at a zoo or their natural habitat
- Tossing imaginary balloons and trying 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)

PRE-PERFORMANCE 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 such as pencils.
- Allow groups to experiment with the sounds and patterning of their rhythm.
- Share group 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.

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. Other group members join in and connect to the previous person. When all members have incorporated their patterns into the group, try changing the tempo and the order of rhythms. Share each group's final rhythm compositions with the class. Use the following questions in 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)

PRE-PERFORMANCE ACTIVITIES



Body Awareness

Mirroring: Face a partner and perform the same movement on opposite sides as if you are looking in a mirror.

Echoing: Find a partner. You perform a movement, and after a brief pause your partner repeats the same movement. Take turns initiating the movement.

Body Parts: Walk around the room, noticing how you walk and how others walk. Now walk emphasizing your head. How does it feel? What kind of character could you be? Continue this activity by 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.

Stand about two feet away from, and facing, a partner. Each of you can 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.

How does it feel to support and be supported by another person?



Now, turn around and stand back to back with your partner with arms resting at your sides. Lean against each other and slowly inch your feet away from each other 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

To choreograph the Momix performances, director, Moses Pendleton uses a process in which he creates certain challenges and invites the dancers to react to them, rather than telling the dancers what dance movements to make. This type of improvisation also provides an opportunity to tap into the feelings, emotions, experiences and creativity of all the dancers to develop the dance as a whole. Try the following drama movement games to gain a better understanding of these elements of dance. 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 change the energy of the 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, very slowly and very gradually turn up the speed so that eventually you are performing the movement very, very, very quickly.

Chain of Shapes

Momix's performance of *Botanica* celebrates 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 form a line and create a chain of shapes. To do this, the first person makes an interesting shape with his or her body, and 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. 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)

DANCE ACTIVITIES

There are many ways to be inspired to create a dance. Have students look at this image from a Momix performance of *Botanica*. In small groups, brainstorm ideas, words or phrases that fall into these 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 *Botanica*](#), and ask students to start moving their bodies, in whatever way feels comfortable to them.

Pair Collaboration

After a little while, ask them 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 how they feel about the image. They should repeat this movement continuously until it feels fluid and focused.
- Once each student has their movement, they should teach it to the rest of the group.
- The 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 during each performance? What emotions were present in the different dance phrases? What were the themes and ideas communicated 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, choose any object and think about how it could be used to symbolically represent a dance theme. 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

Another important design element in dancing is the costuming. Costume 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.



EXTENDED ACTIVITY

Have students who chose the same, or similar, themes work together to create a short (2-3 minute) piece incorporating their costume collages and props. Brainstorm different ways to demonstrate their theme to the class. Will they be creating a scene? A dance? A short story? A poem?

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); Language Arts – Writing (B); Visual Art - Visual Communication and Expression (E)

POST-PERFORMANCE 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

The physical skills, including strength, endurance, and flexibility of Momix performers are impressive. Learn more about the career of a professional dancer or gymnast by researching that profession.

- At what age do dancers or gymnasts 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 Momix requires a whole team of people to make the performance possible. Find out more about the careers of others involved in Momix and similar productions. Conduct library or internet research to learn more about these artistic, production and administrative professions.

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">• Directors• 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 *Botanica* 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

[Dance Vocabulary](#)

[Modern Dance – Spotlight: Biography](#)

This site includes a brief history on modern dance and links to related dance websites

[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

[How to Dance Freestyle: Rock Step](#)

Want to explore the freestyle? Learn basic step following the instructions of two music lovers

FOCII (1975)

An illusionist dance/mask/mime film centering on ideas about "performance"

BOOKS

Bany-Winters, L. On Stage. Theatre Games and Activities for Kids. 1997. Chicago: Chicago Review Press.

Finch, KM. The K.E.Y. Group. An experiential person-growth group manual. Boulder, CO: Association for Experiential Education. 1996.

Gilbert, Anne Green. Creative Dance for All Ages. Reston, VA: American Alliance for Health, Physical Education, Recreation and Dance. 1992.

Landalf, Helen. Moving is Relating. Lyme, NH. Smith and Kraus, Inc. 1998.

Purcell, Theresa M. Teaching Children Dance. Becoming a Master Teacher. Champaign, IL: Human kinetics. 1994.

Willis, Cheryl M. Dance Education Tips from the Trenches. Champaign, IL.: Human Kinetics. 2004.

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

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

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

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

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

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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FOR THE ARTS

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