

Overture Center
FOR THE ARTS

RESOURCE GUIDE

2010/11 Season

OVERTURE ONSTAGE

A Performing Arts Series for Students



Perô, or the Mysteries of the Night | MON, MAY 2, 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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PERO, OR THE MYSTERIES OF THE NIGHT



Dear Teachers

This Spotlight on Learning: Educator's Resource Guide for the *Pero, or the Mysteries of the Night* 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 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.

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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 online evaluation. We look forward to hearing from you.

Enjoy the show!
Overture Education Team

ABOUT THE ARTISTS



Founded in 1976, [Speeltheater Holland](#) is a non-profit touring theater company based in the Netherlands. Their productions include the use of puppets combined with acting and other theatrical disciplines. Different puppet techniques and other theatrical means are used for each production, but the visual element plays a prominent part in all performances. In addition to developing and presenting performances, Speeltheater Holland also seeks to be a breeding ground for young puppet theater makers and a place to experiment with new theatrical forms.

Pero or the Mysteries of the Night is an adaptation of the children's book '*Pierrot ou les secrets de la nuit*' by the French writer Michel Tournier. Pero, a baker in the tiny Italian village Fanghetto, closes his shop and stops making bread. Why? Because he has a broken heart. His beloved neighbor Colombina, who he's in loved since childhood, ran off with the housepainter Palentino. Will she return to the shy Pero or stay with the flashy painter? This production uses puppets, live actors, singers and musicians to tell this charming story.

Visit [Speeltheater Holland](#) online.

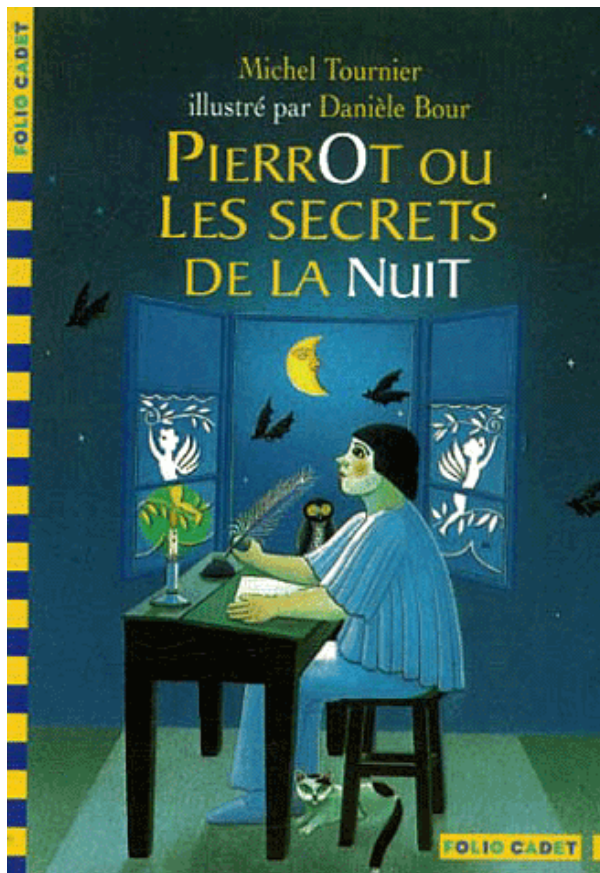
- [Watch video](#) of a performance of Pero
- [Read more](#) about the artists and theater troupe

ABOUT THE AUTHOR

Michel Tournier (b. 1924)

French author of mythical, multi-layered narratives for adults and children, Michel Tournier was born in 1924. His family was deeply affected by World War II.

During Germany's occupation of France, Tournier's home was appropriated for a Nazi headquarters. He also witnessed the round-up of fellow villagers, who were sent to concentration camps. He would later record these reactions and interview prisoners of war in *Le Roi des Aulnes* (translated as both *The Erl King* and *The Ogre*, 1970).



"Pierrot ou les secrets de la nuit"
(*Pierrot or the Secrets of the Night*, 1978)

A multifaceted and prolific author, Tournier borrows his ideas from folklore, fairy tales, literary masterpieces, and the Bible, he rewrites these cultural mythologies in a process he terms *bricolage*. These sources are especially important when addressing young adult readers, and he uses mythology and familiar texts as a bridge to bring metaphysics to children's literature.

Tournier also recycles his short stories for a wider, dual readership of children and adults. His favorite tale, '*Pierrot ou les secrets de la nuit*' (*Pierrot or the Secrets of the Night*, 1978), has appeared in several of his anthologies and presents the *commedia dell' arte* characters Harlequin and Pierrot, the embodiments of diametrically opposed aesthetics and personalities, and their courtship of Columbine.

ABOUT THE STORY



Plot Summary

The sun and moon are constant companions yet ever at odds, much like the washerwoman, Colombina, and the sweet baker who loves her, Pero. One lives by day, the other by night. These two Italian neighbors grew up side-by-side, and everyone in their village thought they would end up together. But how can a baker “covered in powdery clouds of flour” be with a “fine...washerwoman”?

Pero, dreaming of his love, kept company only by the moon, bakes and bakes as the rest of the village sleeps. He pours all this feeling into the delicious breads, tarts, cakes, and sweet things he bakes to make life better. Colombina, though, toils away during the day. She scrubs and scrubs, bleaching away her hopes for excitement and adventure, as each day passes into night. What’s more, Colombina fears the night. So, she avoids dear Pero. Still, the baker pines for his childhood sweetheart, writing her letter after letter in hopes of turning her heart back toward him. Unfortunately, Pero’s skill lies in baking, not writing, and he never actually tells Colombina how he feels.

One day, while Pero sleeps, Paletino, the house-painter, comes to town. He is all life and color. Colombina is swept away at once, and has the vibrant Paletino paint her house. Next thing we know, she invites him inside. Pero notices the pair on their date, and his heart breaks. Pero becomes more dejected every day, and eventually closes the bakery due to a broken heart. If only he had let her know how he really felt.

Meanwhile, Colombina and Paletina decide to embark on a fun-filled holiday. However, although Colombina delights in the vividly colorful nature of her new life, she feels sorry for, and misses, the sweet Pero. Realizing that beautiful colors fade and you need more than the excitement of something new to make a satisfying life, Colombina remembers her true self, and her true love, and heads home, alone. In the end, Pero and Colombina, together, finally enjoy both night and day and live happily ever after.

ABOUT *COMMEDIA DELL'ARTE*

This performance of *Pero, or the Mysteries of the Night* uses characters taken from the Italian theater comedy style of *commedia dell'arte*. This approach to theater was used by Italian performers from about the 14th to the 18th centuries and influenced the theatrical styles of countries outside of Italy—the French pantomime and the English harlequinade—and elements of it can even be seen in today's theater.



Production Elements

Usually, *commedia dell'arte* troupes travelled the country putting on shows on temporary stages or in city streets. Much like this production, the sets for *commedia* were simple structures that merely represented settings.

Props were of greater importance (and easier to carry from town to town). These shows also employed music, dance, witty language, and physical comedy along with a set of established or stock characters.

Stock Characters

There were so many Italian dialects that it would have been impossible for the plays to be understood in every area in which the company performed, so *commedia dell'arte* troupes relied on their stock characters having established modes of dress (often including masks), as well as walking, standing, and gesturing to help get the broad strokes of their characters and the story across to the audience.

Arlecchino	Witty, childlike and romantic lead character
Brighella	Arlecchino's friend. Cowardly villain motivated by money
Il Capitano	The Captain. Professional soldier who is full of swagger, yet cowardly
Il Dottore	The Doctor. Educated, arrogant and usually a fraud
Pantalone	Merchant. Rich and miserly. Usually has young wife / spirited daughter
Pedrolino	The Dreamer. This character is the predecessor of today's clown
Pulcinella	Bachelor. Small, humpbacked and deformed. Chases the girls in town
Scaramuccia ..	Robin Hood-type character dressed in black
Inamorato	The Lover. Eloquent and handsome
Inamorata	The female version of Inamorato
Columbina	Servant to Inamorata. Witty, beautiful and beloved by Arlecchino
La Ruffiana	Old Woman who usually thwarts the young lovers

Commedia Dell'Arte: The Origin of "Slapstick Comedy"

The character Arlecchino usually carried two sticks that were tied together, which made a great noise when clapped together. This comedy gag prop gave birth to the word "slapstick."

PRE-PERFORMANCE ACTIVITIES

Attending this Speeltheater Holland performance gives you a chance to look, listen, think and feel.



LOOK

- What movements did you see the actors and/or puppets do that created a playful atmosphere?
- Did the costumes remind you of something? Did you think the costumes helped the story?
- How did the production include sets, props, costumes, lighting and movement?
- What did you see develop in the story?
- Who were the characters, what roles did they play?

LISTEN

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



THINK AND FEEL

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

Cultural Traditions

Theater, 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 art or performance?
- What other cultural celebrations or traditions are you familiar with that include performance?

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

Where in the World is Italy?

The story of *Pero, or the Mysteries of the Night* takes place in the countryside of Italy. What do you know about Italy?

Do you know anyone who lived or traveled to Italy?

Locate Italy on a world map

- How does the size of Italy compare to the United States?
- What countries share Italy's borders?
- What is the capital of Italy?
- What bodies of water surround Italy?
- What are the names of the large cities in Italy?
- The U.S. is divided into 50 states. Italy is divided into how many provinces or regions?



Italian Culture: Food

Biscotti (bee-SKAWT-tee) means "twice cooked," and is the generic term for cookies in Italian. Italy is also home to the *focaccia*. This northern Italian bread is said to be a precursor to the modern pizza.

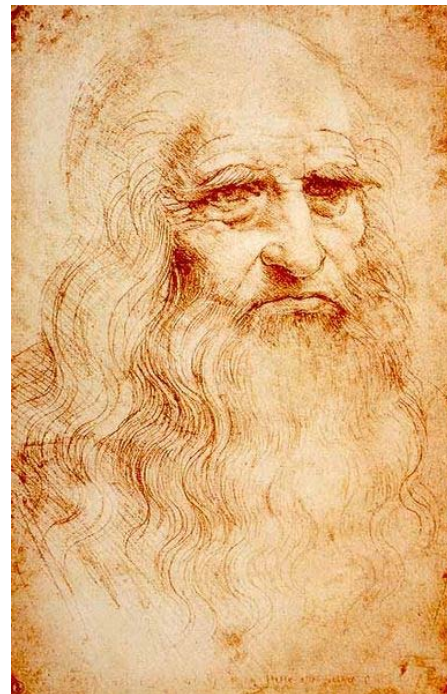
Research the history and culture of *biscotti*, *focaccia*, or another Italian food. Present your research to the class.

Italian Culture: Art

Italian artists and painters, from the Middle Ages to the Renaissance, and up to contemporary times, have made substantial contributions to the world's artistic culture. During the 15th and 16th centuries, many of the most famous painters in world were living and working in Italy.

- Sandro Botticelli (1445-1510)
- Leonardo da Vinci (1452-1519)
- Michelangelo (1475-1564)
- Raphael (1483-1520)

Write a biography for a famous Italian artist, and/or compile a history and visual presentation of his artwork. Present your research to the class.



(Leonardo da Vinci Self-Portrait)

Wisconsin Academic Standards: Social Studies – Language Arts – Art and Design

THEATER ACTIVITIES

Theaters like to produce adaptations because typically the plays are based on well-known books that will bring in audiences. But most books are not intended to be turned into plays, and so translating them into scripts can seem “unnatural” or awkward. The playwright must find what is “theatrical” about the book and concentrate on those elements in order to create a successful adaptation.



These elements might include conversations between characters, imaginary characters, actors playing more than one role, multiple events taking place at the same time in different areas of the stage, stylized movement, and/or use of masks or puppets.

Adapting Books for Stage

When a playwright takes a book and adapts it into a play, he or she must answer many questions, including:

- Who are the most essential characters?
- What are the most essential events?
- How can I confine the action to the space of the stage?
- Do I need to suggest ways to stage certain actions, changes of location, etc.?
- Is there anything not in the book that should be in the play?

As a class, discuss the following questions about book adaptations and this production.

- If you were a playwright, would you rather write an adaptation of an existing book or write an original play? Why?
- Do you like seeing plays based on books you’ve read? Why or why not?
- How are plays different from TV shows or movies? What are the limitations of a play (things that can’t be done on stage)?
- What other books do you know of that have been turned into a play?

Your Turn: Book Adaptation - Art and Performance

Draw a picture of a scene from your favorite book as it would appear on the stage. Create a tableau image (frozen picture) of the scene, or dramatize the scene using minimal set and costumes or puppets.

Older Students: Plan a scene breakdown for your entire book. How many scenes need to be included? Do any need to be added? Where is the climax of the book/play? How can you use the elements of the stage to tell the story of the book? You can do this using a storyboard format.

Wisconsin Academic Standards: Theater – Language Arts – Art and Design

THEATER ACTIVITIES (Younger Students)

Puppetry

Puppets are an effective means of expressing the themes and characters of a story to an audience. The earliest puppets were used in religious and cultural performances. The classical writers Aristotle and Plato mention the use of puppetry in their histories. Native Americans used puppets as part of their ceremonial rites. Today, puppetry is still used in celebrations (*Mardi Gras* and Rio Carnival), for educating children (*Sesame Street*, *The Muppets*), as entertainment (Broadway's *Avenue Q*), and in support of social change (The Bread and Puppet Theatre).

Puppets offer a magical and imaginative way to interact with an audience. They provide an opportunity to take the action from reality and put it into a more fantasy realm, which can make dealing with difficult or serious issues easier for a young audience. Puppets also expand the theatrical possibilities of objects.



Make Your Own Puppet

Write down a purpose for your puppet (entertainment, education, celebration, etc). Using a paper bag and various art materials, make a hand puppet representing a character.



Anything can be used for your puppet. It only requires you—as the puppeteer—to make the object believable. If you believe in the character, your audience will believe it, too. Characters and performance are all about taking the audience on a journey to the fantastical places that you have imagined.

- What is your character's name?
- Where do they live?
- Think about their likes and dislikes?
- Who are they? Personality traits?

EXTENDED ACTIVITY: Puppet Performance

As a class, rehearse and perform the circus puppet play, [The Magic Cat](#). The setting includes a tent and circus background scenery. Divide students into three groups. Each group can perform one scene. Characters include: Cat, Bunny, Elephant and Monkey, but you can substitute other characters and replace characters within the scene to include all students in the class.

- **Scene I: Circus**
Props: banjo and peanuts
- **Scene II: Outside Circus Tent**
Props: bowl of milk and peanuts
- **Scene III: Same place Outside Circus Tent**
Props: peanuts

THEATER ACTIVITIES (Older Students)

The design elements of a performance play a vital role in the story's artistic vision. In addition to the actors, the props, sets, costumes and lighting work in concert to inform the performance. These aesthetics are then layered alongside the actors, dialogue, and choreography to create the final product seen by the audience.

The Clothes Make the Character

An important design element in theater is the costuming. Costume designers dress their performers according to the physical attributes, personal traits, and symbolic details of their characters and the story they are trying to tell.

Research the physical and social characteristics of one of the stock characters in the *commedia dell'arte* theater.

Using images from magazines, print ads, and/or the internet, create collages of clothes that you think will help emphasize your character's personality. Share the completed collages with the class



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 and setting. Then, choose any object and think about how it could be used to represent a theme for your *commedia dell'arte* character. Move with and explore the physical nature of the object.

- How does it move? How do you move with it?
- How does it reflect your character's physical characteristics and/or personality?
- Does the object have any symbolic meaning?
- Does it make a sound, or do you associate a sound with the object?

Using the object, create a performance that emphasizes your character. After the performance, reflect on the following questions as a class.

- How successful was each person incorporating their props into their character?
- Did the class see how the original theme was translated into the object?
- Did you examine all possibilities for how the object could be used to represent your character on stage?

EXTENDED ACTIVITY

In small groups, create a short (2-3 minute) *commedia dell'arte* skit that incorporates your costume collages and props. Brainstorm different ways to demonstrate your characters and theme to the class. Will you create a scene? A dance? A short story? A poem?

Wisconsin Academic Standards: Theater and Art / Design

POST-PERFORMANCE ACTIVITIES

Work for a Living

In the performance of *Pero, or the Mysteries of the Night*, you saw the main characters working at their jobs. Pero is a baker. Colombina is a washerwoman. Paletino is a house painter. All the characters appear to love the work they do, and the work seems to say something about who they are.



Write a reflective journal entry that features the job you want to have in the future. Use the following prompts to assist you in this writing activity.

- Why do you want this job? How is your passion reflected through this work?
- What do you think will be the best things about this job? What is something about the job you might not like?
- What things about this job do you think will make you happy and/or successful?

Night and Day: Character Profiles

In small groups, brainstorm various characters that might regularly live during the day and characters who might live mainly during the night. These can be animals, people and different professions, or inanimate objects. Examples of daytime ideas could be: the sun, flowers, birds, teachers, and the mailman. Examples of nighttime ideas might include: the moon, stars, owls, bakers, and various service jobs. Write down your group's ideas as lists under similar category headings. Share your ideas with the class.

Then individually, choose two different characters, one who represents night and another who represents day, and create a written character biography for both characters. This background profile and analysis should include:

- **Basic Facts:** What is your name? Who are the members of your family? What is your profession and position in the community?
- **Environment:** Where do you live? What settings do you call your individual space?
- **Appearance:** What do you look like? How do you dress, walk, and interact with others?
- **Personality:** What do you like and dislike? List the possible food, entertainment, religious/spiritual activities, travel and adventure, as well as political, cultural, and social ideas that fill your character's daily life. Why do you feel this way? Briefly explain your character's motivation for each trait.

Artistic Expression: Visual or Performance Art

Create a visual artistic interpretation or a dramatic performance that includes both the night and day characters, and features a specific theme or conflict based upon a similar or contrasting personality trait, motivation or background history that exists between the characters.

Wisconsin Academic Standards: Social Studies –Theater –Art and Design

POST-PERFORMANCE ACTIVITIES



Performance Review

Ask students to describe with as much detail as possible what they remember about 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 and captivated their attention? What did they like most about those aspects of the show? How did the performance make them feel?

- How was the play different than the story discussed in class? How was it the same?
- Which characters and events did the playwright focus on? Were these good choices?
- Was there anything not included in the play that you thought should have been? Why do you think the playwright chose to include and exclude certain parts?
- How did the playwright and director deal with the parts you thought would be difficult to stage? Would you have made the same choices? Why or why not?

Draw or Paint your Impression of the Performance

Draw or paint a picture that expresses how the performance made you feel. Or draw or paint your impression using shapes, lines, colors, patterns and other elements from your imagination that convey qualities of the show.

Performance Feedback

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

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

Wisconsin Academic Standards: Language Arts – Art and Design – Theater

ADDITIONAL RESOURCES

Italian Culture: Art and Cuisine

[Italian Art Overview](#)

Brief descriptions of Italian art and historical periods

[Italian Renaissance Art](#)

This site explores all the major masterpieces of Italian Renaissance Art featuring artists such as Giotto, Botticelli, Donatello, Masaccio, Fra Angelico, Piero Della Francesca and Mantegna

[Italian Regions and Regional Cooking](#)

Learn about the different foods and distinct cuisines in the three separate cooking regions of Italy: Northern, Central and Southern

Commedia Dell' Arte

Various internet resources that explore the historical evolution and contemporary influences of this unique dramatic art form

[Theatre Database](#): Detailed history of this Italian theater art

[Bibliography of Subject](#): Weblinks to information about the specific theater disciplines of this art form

[Improvisational Theater](#): "Comedy of Skills" student study guide to *Commedia Dell' Arte*

Puppetry and Performance

Other puppetry resources and activities for young students

[Crayola Creativity Online](#): Over 40 different activities featuring puppets

[Activity TV](#): Former Jim Henson puppeteer John Kennedy teaches students how to make puppets using videos and lesson plans. Also watch fun skits with the same characters students have created.

WISCONSIN ACADEMIC STANDARDS

ART AND DESIGN

Visual Communication and Expression

- E.1 Communicate basic ideas by producing studio art forms, such as drawings, paintings, prints, sculpture, jewelry, fibers, and ceramics
- E.5 Use the visual arts to express ideas that cannot be expressed by words alone

Art History

- B.1 Understand that artists and cultures throughout history have used art to communicate ideas and to develop functions, structures, and designs
- B.2 Recognize that form, function, meaning, and expressive qualities of art and design change from culture to culture and artist to artist
- B.3 Know that works of art and designed objects relate to specific cultures, times, and places
- B.4 Know that art is influenced by artists, designers, and cultures

Personal and Social Development

- I.1-3 Use art to understand how they feel. Talk or write about feelings in a work of art
- I.4 Recognize their own feelings when they look at work of art
- I.7 Work alone and with others to develop visual ideas and objects

Visual Imagination and Creativity

- L.1 Use their knowledge, intuition, and personal experiences to develop ideas for artwork
- L.7 Exhibit imagination by interpreting situations from more than one point of view

SOCIAL STUDIES

Geography

- A.1 Use various types of atlases and appropriate vocabulary to describe the physical attributes of a place or region, employing such concepts as climate, plate tectonics, volcanism, and landforms, and to describe the human attributes, employing such concepts as demographics, birth and death rates, doubling time, emigration, and immigration

The Behavioral Sciences

- E.2 Explain how such factors as physical endowment and capabilities, family, gender, ethnicity, religion, socioeconomic status, attitudes, beliefs, work, and motivation contribute to individual identity and development
- E.6 Analyze the means by which and extent to which groups and institutions can influence people, events, and cultures in both historical and contemporary settings
- E.7 Explain the reasons why individuals respond in different ways to a particular event and the ways in which interactions among individuals influence behavior
- E.11 Illustrate and evaluate ways in which cultures resolve conflicting beliefs and practices

LANGUAGE ARTS

Literature

- A..2 Read, interpret, and critically analyze literature.
 - Recognize and recall elements and details of story structure, such as sequence of events, character, plot, and setting, in order to reflect on meaning. Draw upon a reservoir of reading materials, including fairy tales, fables, and narratives from the United States and cultures worldwide, to understand plots, make predictions, and relate reading to prior knowledge and experience
 - Summarize ideas drawn from stories, identifying cause-and-effect relationships, interpreting events and ideas, and connecting different works to each other and to real-life experiences
 - Extend the literal meaning of a text by making inferences, and evaluate the significance and validity of texts in light of prior knowledge and experience

WISCONSIN ACADEMIC STANDARDS

LANGUAGE ARTS (continued)

Writing

- B.1 Write expressive pieces in response to reading, viewing, and life experiences (narratives, reflections, and letters) employing descriptive detail and a personal voice

Oral Language

- C.1 Orally communicate information, opinions, and ideas effectively to different audiences for a variety of purposes

THEATER

Play Reading and Analysis

- A.1 Attend a live theatre performance and discuss the experience, including: what happened in the play, identify and describe the characters, say what they liked and didn't like, describe the scenery, lighting and/or costumes

Performance

- B.1-2 Pretend to be someone else, creating a character through physical movement with sounds and/or speech, using facial expressions

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.

AMERICAN GIRL'S FUND FOR CHILDREN

Funding for this resource guide and the OnStage Performing Arts Series for Students is provided by a generous grant from American Girl's Fund for Children, a philanthropic foundation created to support programs and services for school-age children in Dane County. Since its founding in 1992, American Girl's Fund for Children has supported programs in the arts, culture, and environment.

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FOR THE ARTS

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