

Overture Center  
FOR THE ARTS

RESOURCE GUIDE

2011/12 Season

# OVERTURE ONSTAGE

A Performing Arts Series for Students



Ballet Maribor: Radio and Juliet | TUE, OCT 25, 2011



## **ABOUT OVERTURE CENTER FOR THE ARTS**

### **RESIDENT ORGANIZATIONS**

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

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 nine independent resident organizations.

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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## STUDY GUIDE

Ballet Maribor

# Radio and Juliet



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Dear Teachers,

This Spotlight on Learning: Educator's Resource Guide for Ballet Maribor's *Radio and Juliet* 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 on 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

# Radio and Juliet

## Ballet Maribor

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William Shakespeare's *Romeo and Juliet* explores eternal themes that appear repeatedly throughout the history of mankind: love, hatred, death, intolerance, hope and violence. Because it is a timeless story, it has undergone numerous transformations over the centuries and has been revived through several artistic genres. Many directors have transferred the story to the screen, Sergey Prokofiev remade it into a ballet, Charles Gounod, Vincenzo Bellini and Frederick Delius turned it into an opera, Tchaikovsky into a concert overture and Leonard Bernstein based his popular Broadway musical *West Side Story* on Shakespeare's classic story.



In 2005, choreographer Edward Clug added his name to the list of artists who have devised their own interpretations of *Romeo and Juliet* with his original contemporary ballet, *Radio and Juliet*. Developed at Maribor's Opera and Ballet House in Slovenia, *Radio and Juliet* translates the world's greatest love story against the epic work of one of the most successful bands of the English alternative rock scene, Radiohead.

Using contemporary ballet styles that are strongly influenced by break-dancing with sharp, angular moves and exuberant physicality, *Radio and Juliet* interprets the delicacy of love with the cold hand of mechanization in the modern world. Radiohead's music, coupled with the expressive mix of Ballet Maribor's signature minimalist forms, intensifies feelings of desperation, alienation and loneliness, creating an atmosphere of aggression, and the accelerating passage of time.

Because dance uses no words, people around the world understand and respond to it. In *Radio and Juliet*, Ballet Maribor uses the universal language of dance and universal themes found in *Romeo and Juliet* to tell a story that is relevant across cultures.. This ballet has toured around the world to countries such as Belgium, Greece, Croatia, Portugal, Italy, Serbia, France, Netherlands, Israel, Singapore, and the USA.

Find out more about Maribor's Opera and Ballet House at:

<http://www.sng-mb.si/en/>

Before the performance, check out clips of *Radio and Juliet* at:

[http://www.youtube.com/watch?v=mE\\_EtgF6WGI](http://www.youtube.com/watch?v=mE_EtgF6WGI)

<http://www.youtube.com/watch?v=lvMANGrvJl0>

# Engage and Respond

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Use these tools to enhance your experience of the performance.

## OBSERVE

- How the dancers use their bodies
- The choices of color, shape, and space on stage, in costuming or props and lighting
- How qualities of movement convey story and emotion
- Your own emotional response

## LISTEN

- How does the music add to or work with the visual and bodily elements of the dance?

## THINK

- How do the dancer's movements tell a story?
- How do the theatrical props, costumes, music and lighting add to the meaning and experience?
- What messages about the human experience and relations do you think the artists are trying to convey?

## FEEL

- Your own responses. What gives you excitement? Do any elements make you uncomfortable?

# Discussion

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While it is important to discuss one's perception of the performance, we encourage you to notice the basic elements of the performance before interpreting it. By taking time to notice the basics of what you see and hear, you will be open to the fullest possibilities of interpretation. Use the questions to the left and below for class discussion and individual contemplation.

- How would you describe this performance to someone who hasn't seen it?
  - What did the music sound like?
  - What did the set look like?
  - What did the costumes look like?
  - What did the lighting look like?
  - What kind(s) of movement did the dancers use?
- How was the performance similar to or different from what you expected?
- Which forms of communication seemed to have the biggest impact on you – body movement, colors, use of space, lighting, music?
- What were your feelings during the performance?
- How did the Radiohead music impact the story?

## WRITE IT DOWN

- Write a review of the *Radio and Juliet* performance. Like a critic who writes for a newspaper, your job is to review the performance for the public. Identify important elements of reviews, such as the name of the theater and performance, your opinions about the choreography and dancing and opinions about other artistic elements such as music, costumes, lighting and scenery.
- Write a philosophical evaluation of the performance. What messages about the human condition were the artists trying to convey? Were the messages specific or universal? Were the artists successful? Bring your own personal experience to bear on your perception of the dances.

## CREATE A VISUAL INTERPRETATION

- Use markers, pen and ink, pencils, paint, pastels, collage or found and recycled materials to create a visual interpretation of the performance.

## RESEARCH

- Research the origins of different types of dance such as tap, folk, ballet, modern and jazz and present your findings to the class.

# Romeo and Juliet

While many people are familiar with *Romeo and Juliet* in some form or another, it may be beneficial to review this story with your students prior to attending the performance. We've included some resources in the next few pages that may assist your students in their review.

## THE CHARACTERS

### The Capulets

CAPULET  
LADY CAPULET, wife to Capulet  
JULIET, daughter to Capulet  
TYBALT, nephew to Lady Capulet  
NURSE, "governess" to Juliet  
PETER, servant to Capulet  
SAMPSON, Capulet's bodyguard

### The Montagues

MONTAGUE  
ROMEO, son to Montague  
MERCUTIO, cousin to Romeo  
BENVOLIO, nephew to  
Montague, and friend to Romeo

### Citizens of Verona and Mantua

PRINCE of Verona  
PARIS, a nobleman  
FRIAR LAURENCE, a holy man  
FRIAR JOHN, a holy man  
AN APOTHECARY  
Musicians, Maskers, Guards, Servants

## SYNOPSIS

The long-standing feud between the Capulets and the Montagues is evident as the hot-headed Tybalt (a Capulet) picks a fight with Mercutio and Benvolio (of the Montagues); the Prince arrives and orders an end to the fighting.

Romeo (the young son of Montague) laments to his friend that he is suffering from unrequited love of Rosaline.

Paris, a nobleman, asks Capulet about his young daughter Juliet, whom he wishes to marry. Capulet agrees to support his case, if she is willing. He sends his servant Peter out to invite guests to his masquerade, handing him a list of invitees. Because Peter cannot read, he prevails upon two "learned" men to help him - Benvolio and Romeo. To thank them for their trouble, Peter invites them to the gathering (as long as they're not Montagues). Since Rosaline will be in attendance with some other young girls, Romeo and his friend decide to crash the party.

Lady Capulet speaks to her daughter Juliet on the subject of marriage, assisted by the Nurse (who acts as Juliet's chaperone). She introduces the prospect of Paris as a husband (he's handsome, rich, etc.), and Juliet agrees to meet him at that evening's party.

On their way to the Capulets' mansion, Romeo has a premonition of bad luck. At the party, Romeo sees Juliet and falls in love with her from afar (forgetting all about his infatuation with Rosaline). Tybalt, Juliet's cousin, recognizes Romeo's voice, and warns Capulet that a Montague is present; Capulet urges Tybalt not to cause trouble.

Meanwhile, Romeo and Juliet meet, flirt with each other, and even kiss. As Romeo leaves, he is shocked to learn that Juliet is a Capulet, and Juliet learns from the Nurse the disturbing news that Romeo is a Montague.

Later that night Romeo returns to speak to Juliet. Despite the fact that they are from opposing families, they confess their love to each other.

Romeo seeks out Friar Laurence for advice. The Friar vows to help the two lovers, and hopes to use their love to reconcile the Montagues and Capulets. Mercutio and Benvolio discuss the plight of Romeo, who has been challenged by Tybalt because they invaded the Capulets' territory.

Just as Romeo arrives, the Nurse shows up to speak to him on Juliet's behalf, to find out his intentions; he tells her to have Juliet meet him at Friar Laurence's church, where they will be married.

Juliet follows Romeo's instructions and Friar Laurence secretly marries Romeo and Juliet.

Meanwhile, Mercutio and Benvolio are confronted by Tybalt (who is still looking for a fight). When Romeo arrives, he is immediately challenged by Tybalt, but refuses to fight (out of loyalty to Juliet). Mercutio fights Tybalt instead, and when Romeo tries to break up the scuffle, Mercutio is killed. Romeo feels guilty, and he avenges his friend's death by killing Tybalt. Romeo flees the scene, and when the Prince arrives and learns of the killings, he demands that Romeo be exiled.

Juliet learns of the tragic events through the Nurse, and mourns both Tybalt's death and Romeo's banishment. She asks the Nurse to deliver a message to Romeo that he should return to her before he leaves Verona.

Romeo hides out at Friar Laurence's church, who tells him of the Prince's judgment of his crime: not death, but banishment. Romeo laments that banishment is just as bad, since he is forced to leave Juliet. The Nurse arrives with news of Juliet's despair and her message.

Paris learns from Capulet that he has been unable to talk to Juliet about marriage because of the family's grief over Tybalt's death. Capulet assures Paris that there will be no problem, for he is sure that his daughter will "be ruled" by him, and tells Lady Capulet to inform Juliet of her betrothal to Paris hoping it will help to relieve Juliet's grief over Tybalt's death.

The morning after their wedding night, Romeo and Juliet say goodbye before his forced exile to Mantua. The Nurse warns them of Lady Capulet's approach, and the two separate, wondering if they will ever see each other again. Lady Capulet tries to comfort Juliet with the news that she is to be Paris' wife, only to learn that Juliet refused to marry him. Capulet (Juliet's father) arrives and tells her that she has no choice: if she refuses to marry Paris, he will disown her. When even the Nurse turns against her, Juliet pretends to give in, then goes to the Friar for advice.

Friar Laurence devises a plan to help Juliet. He gives her an herb potion that will enable her to fake her own death. He assures her that he will get a message to Romeo in Mantua, telling him to come back for her, so

that they can then escape together.

Juliet returns home and tells her parents and the Nurse that she has been to confession with the Friar, and apologizes for her disobedience. They plan the wedding for the next

morning. Juliet tells the Nurse to assist Lady Capulet with the provisions, so that she will be left alone. Juliet swallows the potion.

The next morning, as the wedding festivities are being planned, the Nurse goes to wake Juliet. When she is unable to wake her up, she and the Capulets are fooled by the potion's effects, and believe that Juliet has died. When the Friar arrives, the Capulets tell him of this tragic turn of events, and bid him to prepare her funeral arrangements.

In Mantua, Benvolio arrives to tell Romeo of Juliet's death. Romeo is so distraught that he convinces a shady character he meets on the street to sell him an



illegal, and fatal, poison. Romeo declares that he will go to Juliet's grave and take the poison.

Friar John, who was supposed to carry a message to Romeo, returns to Friar Laurence's cell and reveals that the letter was never delivered to Romeo. Fearing the worst, Friar Laurence hurries to the Capulet's burial vault (where Juliet's body has been placed), hoping to get there before Romeo.

Romeo is the first to arrive at Juliet's resting place, and finds her "dead." Unwilling to live without her, he takes the poison, kisses her, and dies. Just as Friar Laurence arrives (too late) and discovers Romeo, Juliet awakens. The Friar breaks the news to her, but quickly leaves when he hears the approach of the Prince's guards. Left alone, Juliet despairs over Romeo, and taking a dagger, stabs herself, and dies.

After the Prince's guards discover Romeo and Juliet ("newly dead"), the Prince and the others return, demanding to know what happened. In his own defense, and his desire to let the truth be known, the Friar tells the whole story of Romeo and Juliet's secret marriage and the events that led to their deaths. The Prince blames the rancor of the Capulets and the Montagues for the tragic turn of events. As we see the spirits of the two lovers awaken, the two families vow to make peace for the sake of Romeo and Juliet.

## On Violence:

\* Derived from The 7<sup>th</sup> Dream Study Guide of the Flint Youth Theatre

Following are a few activities about violence for your classroom.

### Topics for discussion or writing:

Why do kids fight? Why do adults fight? Why do countries fight? How do people avoid fighting? How does peer pressure affect behavior?

### Discuss violence in music and the media.

Ask students to bring musical or media examples into class. How does violence within media impact on student's attitudes and actions? Have students count the number of violent acts they are exposed to within a certain amount of time. Do students believe this exposure to violence affects the way they live and think? Do students think violence is inherent human nature or a learned response?

### Ask students to write a journal about their own feelings and observations on violence and anger.

In the journal also have students write about their hopes and desires for their lives, family, friends and community

## A Note on Suicide:

Suicide is the third highest cause of death for teens in our society. Anytime suicide is brought up within the classroom or brought to the attention of teens, it is important that their attitudes are carefully observed and that resources are made available to any students who are depressed or who have family or friends who've attempted or committed suicide. Teachers can help students understand that to experience painful emotions is a normal part of life and that all people need supportive family, friends and/or professional counselors to help through difficult times. Most importantly, make sure students have supportive and caring people in their lives. Ask your school counselor for assistance.

Ask students to role play what they would say to a friend who's contemplating suicide. Or have them write a letter to a potential suicide telling them why life is worth living.

Following are a few websites about teen suicide:

<http://www.extension.umn.edu/distribution/youthdevelopment/components/6113-03-01.html>

[http://www.cdc.gov/healthyouth/shpps/2006/factsheets/pdf/FS\\_SuicidePrevention\\_SHPPS2006.pdf](http://www.cdc.gov/healthyouth/shpps/2006/factsheets/pdf/FS_SuicidePrevention_SHPPS2006.pdf)

<http://www.focusas.com/Suicide.html>

<http://www.save.org/>

# Romeo & Juliet Resources & Adaptations:

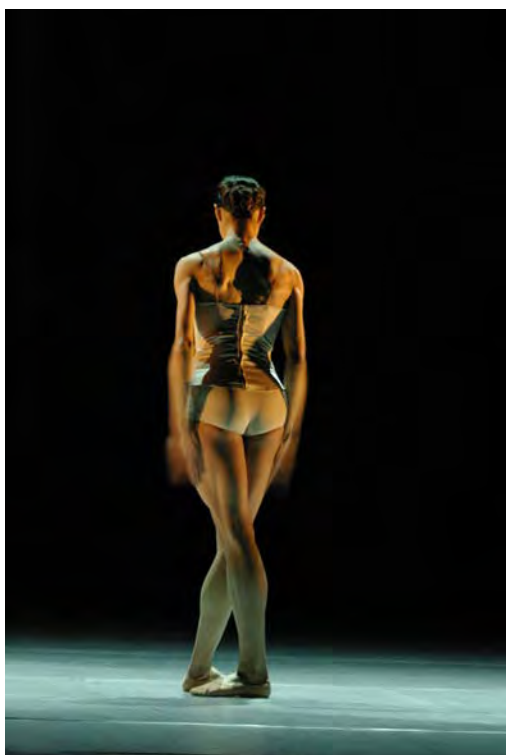
## Online Texts:

- Full online version: [http://shakespeare.mit.edu/romeo\\_juliet](http://shakespeare.mit.edu/romeo_juliet)
- Sparknotes's Online version with modern day text side-by side with original text: <http://nfs.sparknotes.com/romeojuliet/>
- Study Guide resources and short summary : [http://absoluteshakespeare.com/guides/romeo\\_and\\_juliet/romeo\\_and\\_juliet.htm](http://absoluteshakespeare.com/guides/romeo_and_juliet/romeo_and_juliet.htm)

## Dance:

*Romeo and Juliet* has a long history of being adapted into dance forms, especially ballet. Some filmed performances include:

- *Romeo & Juliet*  
2009, Ross MacGibbon
- *Romeo and Juliet*  
2006, Compagnia Aterballetto
- *Romeo and Juliet*  
2005, Royal Ballet at Convent Garden



## Film:

- *Romeo and Juliet*  
1968, Franco Zeffirelli
- *Romeo + Juliet*  
1996, Baz Luhrmann

## Film Adaptations:

- *West Side Story*  
1961, Jerome Robbins, Robert Wise
- *Romeo Must Die*  
2000, Andrzej Bartkowiak
- *Gnomeo and Juliet*  
2011, Kelly Asbury
  - *Romeo and Juliet* has been put on film more than 40 times since 1900. A more comprehensive list can be found at: [http://en.wikipedia.org/wiki/Romeo\\_and\\_Juliet\\_\(films\)](http://en.wikipedia.org/wiki/Romeo_and_Juliet_(films))

## Activities:

- *Romeo and Juliet* has also been adapted into operas, symphonies, and various works of visual art. Perform some research to see how many adaptations you can find of this play in various art forms.
- View or listen to different adaptations of *Romeo and Juliet* and compare them. Several video and music clips can be found on youtube.

# Radiohead

Radiohead is an English alternative rock band from Abingdon, Oxfordshire. Radiohead members formed the band in 1984, and rose to popularity in 1993 when their song, “Creep” became an international hit. The band’s first six albums, sold more than twenty-five million copies by 2007 and in 2005, Radiohead was ranked number 73 in *Rolling Stone*’s list of “The Greatest Artists of All Time.” While the band’s earlier albums were influential on British rock and pop music, musicians in a wide variety of genres have been influenced by their later work. Radiohead has sold more than 30 million albums.



At first glance, it may seem strange to pair Radiohead with Shakespeare, but Ballet Maribor’s company members are not the first artists to do so. In 1996, Baz Luhrmann asked Radiohead to compose the final song for his film adaption of *Romeo and Juliet*. The Radiohead song, “Exit Music (For a Film)” was written specifically for Luhrmann’s film and they also contributed the song “Talk Show Host” to the movie. Both songs can be found on Radiohead’s third album *Ok, Computer*.

## Rock

Since its early development, rock music has been widely associated with youth and with rebellion against social and political norms. In the 1950’s, rock and roll widely rejected an adult-dominated culture, the psychedelic rock music produced by the counter-culture of the 60’s and 70’s rejected consumerism and conformity, and punk music that rose to popularity in the 80’s rejected of all forms of social convention.

Like many of the rock genres before it, alternative rock has been largely defined by its rejection of commercialism and of mainstream culture. Alternative bands like Radiohead seem to be concerned with social issues and the lyrics to their songs tend to address topics of social concern, such as drug use, depression, and environmentalism.



**Photo credit:**  
<http://www.inradiobows.com/2008/04/03/radiohead-nude-remix/>

### Activity:

Listen to some Radiohead songs and consider these questions:

- Based on its history, do you think that rock music is appropriate for telling the story of *Romeo and Juliet*? Why?
- What do you expect the style of dance will be like based on the company’s use of rock music?

# Activity: Shout Outs

After reading or reviewing the play *Romeo and Juliet*, or after attending the *Radio and Juliet* performance, take some time to discuss how the characters feel about each other. What might the characters say to each other?

After students have an understanding of the relationships in *Romeo and Juliet*, ask them to imagine what would happen today if the characters were alive and communicated by sending "shout outs" or dedications on the radio.

Have students try to think of a song that best describes how one character feels about another character in the play. When they have chosen acceptable songs, have students write a "shout out" from one character to another, expressing exactly what the DJ is going to say on the radio along with the dedicated song.

"Shout outs" can be written on an index card along with the song title, artist's name, and student's initials to be displayed in the classroom or hallway.

- Can the students arrange these shout-outs to help tell the story of *Romeo and Juliet* from start to finish?
- How do relationships change throughout the play?
- Are these changes reflected in the song choices and shout-outs?

**Photo credit:** XLucas

[http://www.masternewmedia.org/news/2006/11/15/new\\_soundtrack\\_creator\\_service\\_helps.htm](http://www.masternewmedia.org/news/2006/11/15/new_soundtrack_creator_service_helps.htm)



## Romeo and Juliet Soundtrack

After reading or reviewing the play *Romeo and Juliet*, or after attending the *Radio and Juliet* performance, take some time to discuss the themes expressed in the story. After students have demonstrated an understanding of the major themes of the play, ask them to soundtrack that could accompany a dance or film adaption. Students can also design a CD cover that they feel visually represents the content of the story and the playlist.

# Introduction to Dance

The art form of dance combines creative, physical, intellectual, emotional and spiritual impulses. Dancers use movement to express emotions, themes, ideas and stories. Major elements of movement include body awareness, space, quality or effort, and relationships.

- Body awareness is about how body parts can be moved in isolation and in combination, the actions of the whole body and the shapes that can be formed by the body.
- The element of space refers to personal space, or the space a body takes up, as well as to the area through which a dancer travels as he or she moves. Space also includes the size of movements, levels or closeness to the ground, and directions, pathways and designs created as bodies move.
- Quality or effort refers to how a movement is performed, including speed, rhythm, flow and focus.
- In dance, the term relationships refers to how body parts relate in movement to other body parts, how dancers relate to partners or groups, and how dancers relate to other elements of the environment.

## NON-VERBAL COMMUNICATION

Dancers understand the power of communicating with body and movement. Discuss the concept of dance being the language of the body and why it is a universal language. Give examples of how people interpret each other's intentions and messages through body movements rather than speech. For example, how can you tell if someone's really nervous, excited or angry? What kinds of gestures are welcoming? What are some defensive gestures? All people use 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.

What examples of body language have you noticed people using to communicate in everyday life? How does body language transcend verbal or written language? What messages did you receive from Ballet Maribor's performance?



## ACTIVITY

Find a partner. Think of an emotion and without talking try to communicate the emotion using only facial expressions. Communicate the emotion again but this time, add body movement. Take turns and try to communicate different emotions non-verbally. Can you correctly identify the emotions when you only use facial expressions? Does adding body movement make it easier to interpret the emotions? Does body language or verbal language seem more powerful?

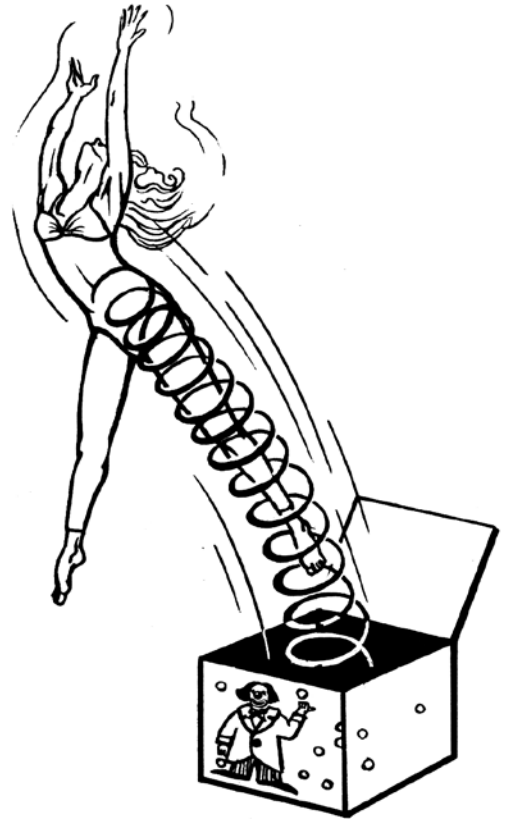
# Let's Get Moving!

## Group Movement Guidelines

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It is important to create an emotionally and physically safe and respectful environment for students. Developing group agreements is a helpful way to establish a safe environment or student participation. Present the following ideas to the group for their agreement.

After some discussion to clarify 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 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 the more you move and dance, the easier it becomes. And finally, it's okay to feel silly and to have fun!



### GROUP MOVEMENT AGREEMENTS

**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 or feel something hurtful and “oops” when you do or 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.

# INTERDEPENDENCE ACTIVITY

Interdependence is 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?

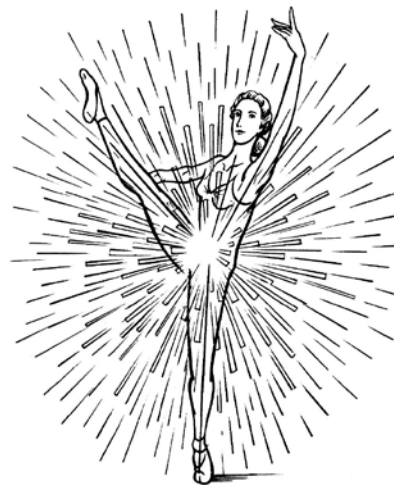
What are the situations in your life in which you feel you are interdependent—that is, you give and receive support equally with someone? What would it be like if that person were no longer there? What if you stopped providing support? What are situations in which you would prefer to be completely independent?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

## BALANCE

Balance is not just important in dance - it is important in life. Think about your own life. How do you create balance? Some people think they are in balance, or in an optimal state of wellbeing, when they are physically, emotionally, socially, intellectually and spiritually healthy. In what ways could you feel healthier or more in balance? Spend more time with your family? Have better relationships with close friends? Stand up for yourself? Practice better eating habits? Get more sleep? Develop additional interests or hobbies? Spend more time studying or developing better study habits? Be more considerate of others? How do you support others in your "ecosystem"? How is your environment supportive? How is it difficult? How can you adapt to stay healthy despite difficulties? Can you change your environment? What might you do so you not only survive but also thrive?

## IMPROVISATION

Improvisation is an important element in dancing. Some dancers use a process in which they pose certain challenges and invite other dancers to react to them. Try the activity on the next page to gain a better understanding of some of the elements of improvisational dance. Improvisation exercises can increase the creativity in all aspects of your life. Play and have fun...and remember, with improvisation, there's no such thing as a wrong answer!



# Improvisation Activity: Chain of Shapes

For this activity students form a line and create a chain of shapes. To do this, the first person in the line makes an interesting shape with his or her body, and the next person makes a new shape that connects to the first one. The second person can connect to the first shape using any body part. Each subsequent student will add a shape to the chain. After the chain is completed, the teacher says, "Go," and the first person in line changes his or her shape – perhaps becoming bigger or smaller, higher or lower, changing the position of the entire body or just one body part. The second person in line then lets the movement of the first person cause a change in his or her shape. One by one, each person in line changes his or her shape in response to the movement of the previous person. Notice how each change affects the subsequent person.

Once the change has moved through the line, discuss what you noticed and experienced: 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 the lives of people around you? How did it feel? How has your life been changed as a result of actions taken by someone else?

## CAREERS IN DANCE

The physical skills – including strength, endurance, and flexibility - of Ballet Maribor performers are impressive. Learn more about the career of a professional dancer by researching these topics:

- What education and training do they need to succeed?
- Where and how do they train?
- What nutritional guidelines do they follow?
- 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 Ballet Maribor requires a whole team of people to make the performance possible. Learn more about the careers of people involved in *Radio and Juliet* and similar productions. Which of these positions are of particular interest to you?

Dancer	Tour Manager
Master Carpenter	Choreographer
Lighting Supervisor	Flyman
Musician	Lighting Designer
Sound Engineer	Artistic Director
Executive Director	General Manager
Production Manager	Costume Designer
Development Director	Company Manager
Costume Supervisor	Marketing Director
Stage Manager	Master Electrician
Props Master	

...[F]ocus on what gives you personal satisfaction. That doesn't necessarily mean joy and fun all the way through, but it does give you a good feeling about who you are.

-Edward Clug,  
Choreographer

<http://www.dansing.org.sg/?p=429>

## **Social Studies**

E.12.5 Describe the ways cultural and social groups are defined and how they have changed over time

E.12.11 Illustrate and evaluate ways in which cultures resolve conflicting beliefs and practices

E.8.6 Describe and explain the influence of status, ethnic origin, race, gender, and age on the interactions of individuals

E.8.12 Describe conflict resolution and peer mediation strategies used in resolving differences and disputes

B.8.10 Analyze examples of conflict, cooperation, and interdependence among groups, societies, or nations

## **Literature:**

12.7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

8. 7. Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.

## **Writing:**

W.9-10.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content

W.9-10.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

SL.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

## **Music:**

F.12.4 Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive

G.12.3 Evaluate a given musical work in terms of its aesthetic qualities and explain the musical means used to evoke feelings and emotions

H.8.1 Compare how the characteristic media of two or more arts can be used to transform similar events, scenes, emotions, or ideas into works of art

H.8.2 Compare the terminology and contrasting definitions used for various artistic elements in each of two or more arts

H.8.3 Describe how the principles and subject matter of other school disciplines interrelate with those of music

H.12.3 Explain how the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another

## **Art and Design**

G.12.2 Know how to find the meanings in artwork

I.12.1 Use art to understand their own and others' emotions

I.12.5 Understand and recognize that art reflects the history and culture in which it was created

J.12.5 Understand their own ideas about the purposes and meanings of art

J.12.6 Know the value of art as a basic part of being human

K.12.1 Connect their knowledge and skills in art to other areas, such as the humanities, sciences, social studies, and technology

K.12.3 Apply what they know about the nature of life, nature, the physical world, and the human condition to their understanding and creation of art

L.12.7 Imagine complex situations from a variety of challenging points of view

**Family and Consumer Science:**

B.3. Apply practical reasoning to a current family-related issue or concern described in the media, such as what should be done to ensure food safety in the home or workplace, and what should be done to resolve conflict

B.1. Apply practical reasoning to investigate a family-related concern that is of personal interest

D.5. Discuss possible action strategies or solutions to everyday ethical dilemmas in light of citizenship values; such as honesty, respect, and responsibility.

**Dance:**

A.8.1 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

B.12.6 Maintain a positive body image

C.8.1 Use improvisation to explore, discover, and invent movement and to solve movement problems

E.12.2 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.8.4 Identify possible criteria for evaluating dance (such as skill of performers, originality, visual and/or emotional impact, variety, and contrast)

E.12.3 Analyze a dance in terms of the choreographer's intent and the possible context of this dance in relation to societal issues such as ethnicity, gender, social or economic class, age, and/or physical condition

F.8.2 Use gesture as a tool to enhance the expressive nature of movement

F.12.1 Formulate and answer questions about how movement choices communicate abstract ideas in dance

G.12.1 Examine the role of dance in particular social, historical, cultural, and political contexts

H.8.3 Respond to a dance using another discipline

I.8.1 Explain how dancing influences healthy living choices

J.8.3 View and discuss videos of dances from other cultures and/or professional dance performances

# ABOUT LIVE PERFORMANCE (Audience Tips)

Theater, unlike movies or television, is a LIVE performance. This means that the action unfolds right in front of an audience, and the performance is constantly evolving. The artists respond to the audience's laughter, clapping, gasps and general reactions. Therefore, the audience is a critical part of the theater experience. In fact, without you in the audience, the artists would still be in rehearsal!



Playhouse at The Overture Center

## Find Your Seat

When the performance is about to begin, the lights will dim. This is a signal for the artists and the audience to put aside conversations. Settle into your seat and get ready to enjoy the show!

*Be sure to use the restroom before the show begins.*

## Look and Listen

There is so much to hear (dialogue, music, sound effects) and so much to see (costumes, props, set design, lighting) in this performance. Pay close attention to the artists onstage. Unlike videos, you cannot rewind if you miss something.

*You are sharing this performance space with the artists and other audience members.*

*Your considerate behavior allows everyone to enjoy a positive theater experience.*

## Energy and Focus

Artists use concentration to focus their energy during a performance. The audience gives energy to the artist, who uses that energy to give life to the performance. Help the artists focus that energy. They can feel that you are with them!

Talking to neighbors (even whispering) can easily distract the artists onstage. They approach their audiences with respect, and expect the same from you in return. Help the artists concentrate with your attention.

## Laugh Out Loud

If something is funny, it's good to laugh. If you like something a lot, applaud. Artists are thrilled when the audience is engaged and responsive. They want you to laugh, cheer, clap and really enjoy your time at the theater.

## Discover New Worlds

Attending a live performance is a time to sit back and look inward, and question what is being presented to you. Be curious about new worlds, experience new ideas, and discover people and lives previously unknown to you. Your open mind, curiosity, and respect will allow a whole other world to unfold right before your eyes!

## Please, don't feed the audience.

*Food is not allowed in the theater. Soda and snacks are noisy and distracting to both the artists and audience.*

## Unplug.

*Please turn off all cell phones and other electronics before the performance.*

*Photographs and recording devices are strictly prohibited.*

## **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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