2017/18 SEASON
NORTHROP ACROSS CAMPUS
Academic Engagement through the Arts
WELCOME

Northrop Across Campus encourages University of Minnesota faculty and staff to bring entire classes of students to performances in the Northrop Dance Season, incorporating the work shown on stage with the curriculum in the classroom. We provide complimentary tickets for your students based on availability. This program exemplifies Northrop’s commitment to enriching the student experience, promoting engagement beyond the classroom, and creating opportunities for cross-disciplinary dialogue. We believe that attending live performances and cultural events can deepen curriculum in unique and exciting ways, and can offer an experience unlike any other on campus.

This guide provides information about the curricular connections for each of the performances in the 2017/18 Northrop Dance Season, which will bring artists from all over the world to the Carlson Family Stage. Descriptions of the performances are accompanied by key topics and themes that link to areas of academic inquiry.

If you would like your class to attend a performance as part of Northrop Across Campus, please contact our Student Engagement Team at nacampus@umn.edu. We are happy to walk you through the process, discuss the academic connections, and help you craft meaningful experiences for your students.

We invite you to take a look at the possibilities available this academic year, and to engage with all that Northrop has to offer. We look forward to working with you!

Experience a season of innovative, exuberant, and often fearless performances
**ACADEMIC DIRECTORY**

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*The Academic Directory serves as a starting point for curricular connections, however, it is not all-encompassing.*
Attending live performances is a communal experience that can move and challenge students in a way that no classroom experience can. Experiencing dance can develop critical thinking and questioning, while fostering creativity and connection.

This critical and creative thinking is an enormously valuable life skill that can aid students in problem solving during their University of Minnesota experience and well beyond graduation. Creativity and the skills that come with it offer students a unique perspective to help them strengthen and contribute to the world around them.

At a University that celebrates discovery, it is important to expose students to artists who address global themes and challenges through a creative lens, stimulating new solutions and critical thinking about the world in which we live. Northrop Across Campus allows students to expand their learning beyond the classroom walls, experiencing new forms, with the goal of stimulating further conversations and lines of questioning.
STRENGTHENING STUDENT OUTCOMES

The student experience is all about discovery. The University of Minnesota creates research opportunities and community engagement experiences that prepare students to be leaders, innovators, and global citizens. The Office for Student Affairs expects students at the University of Minnesota to participate in experiences both inside and outside of the classroom, which allow them to develop and demonstrate skills and characteristics for success during their college years and beyond. Students who engage in opportunities outside the classroom not only develop these skills, but also perform better and feel a stronger sense of campus community.

The University of Minnesota’s Student Learning and Development Outcomes are meant to encapsulate what students should learn in and out of the classroom. These outcomes provide a framework for students and help guide faculty and staff as they develop courses and degree programs.

Northrop programs allow students to achieve Student Learning and Development Outcomes in many ways. Attending a Northrop performance directly strengthens the following outcomes:

SELF AWARENESS
» Attending a performance offers students an enriched understanding of his or her own sense of self by witnessing or experiencing artistic expression, examining their responses to it, and viewing the world through a new lens.
» Performances can stimulate an emotional response that leads to self-reflection.

» Seeing performances can encourage dialogue with other students, as there will be varying opinions about about what was seen and experienced.

APPRECIATION OF DIFFERENCES
» By presenting a wide array of international artists, Northrop exposes students to different cultures.
» Each artist presented has a unique voice, offering students a chance to see many different forms of expression.
» Dance performances are a true demonstration of collaborative work in support of a singular vision.

TOLERANCE OF AMBIGUITY
» Each individual audience member takes away his or her own perception and understanding of what was seen and experienced in the theater. There is no “right” or “wrong” explanation of what happened on stage.
» Dance can be abstract, pushing students to read and comprehend non-verbal communication.
» In the work presented on stage, artists ask questions that may not inherently have answers.
MALPASO DANCE COMPANY

with special guest Zenon Dance Company

Tue, Oct 10 // 7:30 pm

Young Cuban choreographer Osnel Delgado first came to Minnesota in 2014, when he was awarded a McKnight International Fellowship to create a work for Minneapolis’s Zenon Dance Company, Zenon Dance then had the experience of travelling to Cuba to perform with Delgado’s own Havana-based company, Malpaso. Both companies will open the Northrop season in a program that celebrates this international collaboration. There are 4 works on the program: two pieces by Osnel Delgado include the baseball-inspired dance he created for Zenon, called Coming Home, and the duet Ocaso; Aszure Barton’s Indomitable Waltz, a work that explores the soul and its ability to persevere and recover in intense and dark situations. Ronald K. Brown’s Why You Follow, an Afro-Cuban fusion, rounds out the program.

Coming Home by Osnel Delgado, performed by Zenon Dance Company
Indomitable Waltz by Aszure Barton
Ocaso by Osnel Delgado
Why You Follow by Ronald K. Brown
This performance engages with topics and themes such as:

- Baseball and athletics
- Cuban history and culture
- Political science
- Immigration
- Cultural and artistic exchange
- Artistic collaboration
- World music
- Spirituality and healing
- Kinesiology

**DISCOVER**

**About the Company**

*Star Tribune*: “Zenon Dance Company’s *Coming Home* uses baseball moves”

History of the Company and dance in Cuba

Video about *Indomitable Waltz* and artistic collaboration


**REFLECT**

Watching the piece *Coming Home*, how were the characteristic movements of baseball represented? Can you comment on how the common language of sports and dance might bridge the cultural gap between countries?

*Indomitable Waltz* explores ideas of the human psyche or soul in intense and extreme circumstances. How did you see that portrayed through the choreography and the performance of the dancers? What were you feeling during this piece, and could you relate these feelings to anything in your own life?

*Why You Follow* is a work by African-American choreographer Ronald K. Brown. He has explored the African diaspora through movement in many of his works. How do you see that in relationship to Cuba, Cuban movement, and Cuban history?

Brown has said, “I wanted to create something in which people would recognize themselves and see the human condition, rather than dancers focused on their physicality.” Could you see yourself in the work, *Why You Follow*?

What place do you think the arts and humanities have in international relationships and cultural exchange? What could come from communicating and gathering together through and for the arts?
New York City Ballet is one of the greatest ballet companies in the world, let alone the United States. New York City Ballet MOVES is made up of 20 principals, soloists, corps dancers and musicians, from New York City Ballet. Their Northrop program features five different dances created by exceptional ballet choreographers, including the two founding choreographers of New York City Ballet: George Balanchine and Jerome Robbins. *In the Night* is set to solo piano works by Chopin, and shows three different couples at a party, each in a different phase of their relationship. A multilayered work, the avant garde *La Stravaganza* by French choreographer Angelin Preljocaj, juxtaposes 17th-century sensibility with modern culture while contrasting classical and electronic accompaniment. Balanchine’s *Sonatine* is a rarely-performed work of polished simplicity and emotional interplay, created in celebration of Ravel’s 100th birthday. Christopher Wheeldon’s *After the Rain* Pas de Deux is danced to Estonian composer Arvo Part’s spare and tender duet for piano and violin, *Spiegel im Spiegel*. Justin Peck’s first ballet for NYCB, *In Creases*, is danced to a Philip Glass score, and explores symmetry, magnetism, and geometry through the athleticism of 8 dancers.
NEW YORK CITY BALLET MOVES

CONNECT
This performance engages with topics and themes such as:
» Classical music/Music history
» Visual art
» Artistic collaboration
» Psychology of relationships
» Theatrical storytelling
» Americana
» Kinesiology

DISCOVER
About New York City Ballet
New York Times Article about Christopher Wheeldon’s After the Rain
A dancer talks about the two different worlds represented in La Stravaganza
Interview with Justin Peck, where he discusses combining athleticism with artistry (also has a good explanation of how he works as a choreographer)
Take a behind-the-scenes look at New York City Ballet resident choreographer Justin Peck as he sets his work In Creases on the Joffrey.

REFLECT
All of the works on the program, except one, are performed with live musical accompaniment. What do you notice about the effect this has on the dancers? On the audience experience?

This program offered works created by Robbins and Balanchine (choreographers who worked in the middle of the 20th Century) and works by Wheeldon, Preljocaj and Peck—contemporary choreographers working today. What similarities, if any, did you see? What were the differences you noticed? Which pieces told stories more clearly? Which were more abstract?

The New York Times describes In the Night as a piece of “unspoken drama.” What qualities do you see in the movement, staging, lighting, and music that add to that dramatic storytelling? What did you feel you understood about each of the couples as you watched the piece?

La Stravaganza was Preljocaj’s first work for NYC, and he merged excerpts from Vivaldi with electronic music for the score. How did that element, as well as the visual elements you observed, merge fantasy and reality?

Wheeldon has said of After the Rain that he didn’t realize while he was creating it that it would have such a profound impact on audiences. Some see the work as being about love and longing, while others see it as a depiction of death or loss. What did you see?

FILM SCREENING
Jerome Robbins: Something to Dance About
Wed, Oct 18, 6:30 pm
Best Buy Theater
San Francisco’s groundbreaking ODC/Dance presents innovative, exuberant, and fearless contemporary choreography that fuses ballet with modern dance techniques. Widely recognized for athleticism, passion, and intellectual spark, ODC is also known for its trailblazing collaborations with composers, actors, visual artists, writers, and welders.

The company makes its Northrop debut with *boulders and bones*, a work inspired by visual artist Andy Goldsworthy and set to an original, live cello score composed by Zoë Keating. Dance, music, and cinematic scenic design come together in a dazzling multimedia orchestration portraying the chaos of creative process, and the glory of nature.
ODC/DANCE

CONNECT

This performance engages with topics and themes such as:
» Collaborative process—both in the arts and in engineering
» Music—cello performance and electronic scores
» Nature and the environment
» Sculpture making
» Landscape architecture
» Theater production
» Film, photography, and visual arts
» Kinesiology

DISCOVER

About ODC
Huffington Post Review
Article about the collaborative process behind boulders and bones
Work from Andy Goldsworthy, inspiration for the piece

REFLECT

What did you notice about where the cello was placed throughout the piece? How was this integration apparent in both the placement and movement of the cello and the movement of the dancers around it?

This piece was inspired by the work of Andy Goldsworthy, who creates elegant sculptures, usually from materials from nature. They are grand and organic, but often times impermanent, because of the materials they are made from. In what ways did you see these concepts reflected in this piece? Comment on the use of patterns and natural occurrences in the movement? How did the dancers convey the idea of impermanence?

How did the use of film projection influence the work? Did it transport? Did it distract?

FILM SCREENING
Rivers and Tides: Andy Goldsworthy
Working with Time
Wed, Oct 25, 6:30 pm
Best Buy Theater
HUBBARD STREET DANCE CHICAGO

Sat, Jan 27 // 7:30 pm

One Flat Thing, reproduced
by William Forsythe

Violoncello
(a duet from Multiplicity. Forms of Silence and Emptiness)
by Nacho Duato

Jardí Tancat
by Nacho Duato

The Golden Section
by Twyla Tharp

Georgia
by Lou Conte

The 40s
by Lou Conte

Celebrating 40 years as a major force in American contemporary dance, Hubbard Street’s athletic and engaging dancers will return to Northrop with a selection of works from the company’s impressive history. Highlights will include the piece One Flat Thing, reproduced choreographed by William Forsythe, which involves intense dancing with and around 20 metal tables, as well as Twyla Tharp’s The Golden Section, “a rush of pirotettes, spins, twirls, and gymnastic epiphanies” (Chicago Tribune) created in the 1980s. The evening also contains works by Nacho Duato and Hubbard Street founder Lou Conte.
CONNECT
This performance engages with topics and themes such as:
» Dance and dance history
» American history
» Philosophy
» Folktales, music, and storytelling
» Teamwork and collaboration
» Kinesiology and athletics
» Theatrical lighting and design

DISCOVER
About the Company
Article about One Flat Thing, reproduced and learning the work of Forsythe
Video clips of Jardí Tancat
Chicago Tribune on The Golden Section
Biography of Lou Conte

REFLECT
This program featured works by American choreographers (Twyla Tharp and Lou Conte), an American choreographer who did most of his professional work in Europe (William Forsythe), and a Spanish choreographer (Nacho Duato). Did you see cultural differences reflected in the work? What did you find distinct about each?

Forsythe is very interested in philosophy and studying actions in time. He never told the dancers he was working with what the piece, One Flat Thing, reproduced was about. What might the benefits of this approach (allowing dancers to explore the movement without knowing the intention of the choreographer) be?

In One Flat Thing, reproduced, the dancers do not have specific musical cues, yet the piece has very distinct patterns and timing. How did the dancers stay together without music? Could you notice what method they used?

Jardí Tancat (Catalan for “Closed Garden”) is based on Catalan folk tales collected and sung by Maria del Mar Bonet, and choreographed by Spanish choreographer Nacho Duato. What influences from the choreographer’s heritage or region did you see in the work?

This evening’s program was created to honor Hubbard Street Dance Chicago’s 40th anniversary. The program order goes backward in time, starting with work that was more recently set, and finishing with some of the company’s earliest pieces. What did you notice about these different works? How did the styles change over time? What differences did you notice between the styles and general feeling of The 40s compared with the first piece, One Flat Thing, reproduced? Or even between Georgia and The Golden Section? How did each work reflect the time period in which it was created?
LES BALLETS DE MONTE-CARLO

Tue-Wed, Feb 27-28 // 7:30 pm

Romeo and Juliet

By Jean-Christophe Maillot

Shakespeare’s Romeo and Juliet has inspired the world’s greatest composers, dance-makers and film-makers. The tale of young love and centuries-old hate is interpreted by French choreographer Jean-Christophe Maillot through the lens of Friar Laurence. Re-creating this timeless masterpiece, Maillot chooses sleek and contemporary production elements, focusing on his exquisite company of dancers to bring to life the characters and draw all of the drama and emotion from the story through movement. This ballet is set to a score composed by Sergei Prokofiev—one of the best-known and well-loved of all ballet scores.
LES BALLET DE MONTE-CARLO

CONNECT
This performance engages with topics and themes such as:
» Shakespeare studies, English and literature
» Classical music and composition
» Storytelling
» Theater production
» Kinesiology

DISCOVER
About the Company
About the choreographer’s approach
Watch a synopsis of Shakespeare’s Romeo and Juliet
Learn more about various adaptations of Romeo and Juliet

REFLECT
What are the differences between this ballet and other versions of Romeo and Juliet you’ve experienced, whether they be movies, literature, or drama?

What elements of the movement expressed wordless emotion within the dramatic story? How did that resonate with you? Were there moments you specifically connected to? Were there moments you were confused by?

What did you notice about the staging and production values of this performance? How did the more modern style work with the older, classic plotline?

Discuss the choreographer’s approach to seeing the story from Friar Laurence’s point of view.

FILM SCREENING
Miniatures
Wed, Feb 14, 6:30 pm
Best Buy Theater
COMPANY WANG RAMIREZ

Sat, Mar 3 // 7:30 pm

Borderline

Honji Wang, raised in Germany by Korean parents, was trained in ballet, but fascinated by hip-hop and martial arts. Sebastien Ramirez was born in the South of France and catapulted from gifted b-boy to internationally known performer and choreographer. Together, they’ve created Company Wang Ramirez and they make their Northrop debut with *Borderline*, a dreamlike work that combines hip-hop, contemporary dance, acrobatics, and the illusion of weightlessness. Inspired by their diverse backgrounds, this piece explores the idea of borders—culturally, geographically and otherwise. Bungee ropes and aerial rigging allow the dancers new powers of movement, letting them defy gravity and struggle against the forces of restraint. To original music by lacrymoboy, these stunning technicians burst out flurries of looping, spiraling shapes with fluid control, using each other’s bodies as counterweights, balanced at impossible angles.
This performance engages with topics and themes such as:

» International relations
» Immigration law and reform
» Theater production
» Meaning of democracy
» Contemporary music and composition
» Artistic collaboration
» Circus, gymnastics, and acrobatics
» Kinesiology

**FILM SCREENING**

*Madonna: Rebel Heart Tour*

Wed, Feb 21, 6:30 pm
Best Buy Theater

**CONNECT**

About the Company

*Article discussing the merging of dance forms in Borderline*

*Contemporary Social Issues Translated into Dance*

*Interview with Wang and Ramirez about Borderline*

**DISCOVER**

Honji Wang comes from German and Korean heritage and classical dance training while Sébastien Ramirez comes from a hip-hop background with Spanish and French heritage. The piece Borderline provides a jumping-off point for conversation about borders between countries and cultures: How boundaries are imposed and how people are torn apart. Did you see this mixing and merging of styles and cultures in the choreography? What place do you feel arts and culture have in international dialogue?

The piece uses elements like tableaux and lighting to tell stories and convey certain feelings and emotions. How do you see these elements changing as the work goes on? What impact did that have on you as the viewer?

Aside from the theatrical effect, how did you see the use of fly lines being a part of the piece? What imagery did they allow for? How did they impact the movement and the message?

The meaning of democracy is questioned heavily in this piece—who has a right to demonstrate and who gets the privilege to govern (control). What imagery or evidence of this did you see in the performance?

**REFLECT**
HOUSTON BALLET

Sat, Apr 7 // 7:30 pm
Sun, Apr 8 // 1:30 pm

Swan Lake
with live orchestra

Houston Ballet, one of America’s most highly-regarded ballet companies, has long been a Northrop audience favorite. The dancers return with Artistic Director Stanton Welch’s production of Swan Lake, performed with a live orchestra playing Tchaikovsky’s emotionally-charged score. One of the greatest love stories in all of classical ballet, Swan Lake tells the story of Odette, a beautiful maiden transformed into a swan by an evil knight, and the Prince who swears his eternal love to her. Created especially for the company, Welch’s choreography imbues his characters with psychological complexity and gives the work a 21st-century pace.
CONNECT
This performance engages with topics and themes such as:
» Music
» Music history
» Theater production
» Storytelling
» Artistic collaboration
» Gender studies
» Kinesiology

DISCOVER
About the Company
The Story of Swan Lake
History of Swan Lake’s first performance

REFLECT
How are the dancers able to tell the story of Swan Lake without using words? Were there parts that were more difficult to understand? Why?

In what ways did production elements like lighting, costumes, and set help your understanding of the story?

The story of Swan Lake has been reinvented and reimagined countless times through the years. It has been adapted and referenced in film, music, and other forms of storytelling. The movie Black Swan is one example, and the music for Swan Lake is referenced in Beyoncé’s music video, Lemonade. How do you think our understanding of the story has changed as the culture and context that it is performed in changes? Specifically, how is gender understood and performed in the story of Swan Lake?
Northrop celebrates Leonard Bernstein's 100th birthday in a program that features our own University of Minnesota Symphony Orchestra and the dancers of KEIGWIN + COMPANY.

The University Symphony Orchestra takes center stage under the direction of Mark Russell Smith to treat the audience to Bernstein's quintessential melodies from "On the Town," "On the Waterfront," and more. The evening showcases choreographer Larry Keigwin's refreshing vision of dance—a blend of Broadway and club styles with contemporary wit, heart, and theatrical flair. With movement and music on stage together, this delightful program pays tribute to Bernstein's impact on American dance and culture.

KEIGWIN + COMPANY CELEBRATES BERNSTEIN featuring the University Symphony Orchestra

Sat, Apr 14 // 7:30 pm
CONNECT
This performance engages with topics and themes such as:
» Music
» Theater and musical theater dance
» Music history
» Artistic collaboration
» Americana
» Kinesiology

DISCOVER
About the Company
About Larry Keigwin
About composer Leonard Bernstein

REFLECT
Leonard Bernstein has been called “America’s Musical Ambassador to the World.” Can you comment on what it is that is so “American” about Bernstein’s music? And what kind of cultural diplomacy might such music offer?

Both Keigwin’s choreography and Bernstein’s music have an element of theatricality to them. How did you see this relationship take place on stage?

How did the orchestra being on stage impact the energy of the performance? Did you see the relationship between the musicians and the dancers in action? What did this look like?

FILM SCREENING
Leonard Bernstein: Larger than Life
Wed, Apr 11, 6:30 pm
Best Buy Theater
Called “riveting” by the San Francisco Chronicle, Alonzo King’s *Biophony* is a fascinating investigation of life on Earth. Created in collaboration with natural soundscape artist Bernie Krause and composer Richard Blackford, the score draws from the rainforests of Borneo, a waterhole in Kenya, the Alaskan tundra, and a meadow high in the Sierra Nevada mountains, echoing animal voices and imprints of habitats in peril. King’s visionary choreography, brought to life by the extraordinary LINES dancers, has an earthy and sensual feeling that imbues classical ballet with new, expressive potential. Dancers crawl, fly, elongate, flutter, and somersault to create composites of otherworldly creatures.

**ALONZO KING LINES BALLET**

Tue, May 1 // 7:30 pm

*Biophony*

With additional repertory
CONNECT
This performance engages with topics and themes such as:
» Music and sound design
» Environmental studies
» Composition
» Zoology and Animal studies
» Ecology
» Kinesiology

DISCOVER
About the Company
About Biophony
Review of Biophony
TedTalk exploring the act of listening to nature
The founder of LINES Ballet, Alonzo King, talks about the limited scope in which we define ourselves—and speaks of a bold vision of life that loses its barriers.

REFLECT
How did you see the sound of nature and animals represented in the dancers’ movements and choreography?

What did it feel like watching a piece with the sound primarily being noises from nature? Did it begin to sound like music? Did you feel transported to a different place?

What changed with the sounds from different types of environments? The sounds were collected and compiled from places all over the world and from many different types of creatures; was that shown in the movement?
EXPAND THE EVENING

NORTHROP STUDENT LOUNGE
The Northrop Student Lounge is a dedicated space for U of M students to gather at Northrop season events. Students can enjoy complimentary snacks and beverages before the performance and during intermission. The Northrop Student Lounge is meant to foster community and create conversation among students. The lounge opens 45 minutes before each show and admission is free with U of M Student I.D.

PERFORMANCE PREVIEWS
Gain insight into Northrop season performances at in-depth conversations with choreographers or artistic directors featured in that evening’s program. Performance Previews are free and open to the public, and take place in the 4th floor Best Buy Theater at 6:15 PM on performance nights (75 minutes before curtain time at matinees.) Performance Previews are a great starting point to introduce students to the dance works they will see. The format covers the artists’ background, provides context for the evening’s work, and allows time for audience questions.

POST-SHOW DISCUSSIONS
Post-show discussions are a new addition to the Northrop student experience this year. Join us after the show for light refreshments and conversations with University staff, faculty, and student group leaders about the performance. The conversation will be casual and welcoming whether you are new to dance or have been dancing your whole life, and provides a space to reflect on the performance. With the goal of increasing arts literacy and stimulating more questions and critical thinking, these discussions are a great way to end the night.

NORTHROP 2017//18 DANCE SEASON FILM SERIES
Northrop presents a film series on Wednesday evenings in the Best Buy Theater that corresponds directly with our dance season. The films are meant to expand audiences’ knowledge of the work they will see and the companies performing. These screenings are free and open to the public. For specific information on the films, visit our website.

AFTERTHOUGHTS BLOG
Students are invited to share their ideas on the Northrop Afterthoughts Blog following the performance. The Afterthoughts Blog is a public, online forum where audiences can share their thoughts and feelings about the works they have just seen, stimulating critical conversations about the work.