NORTHROP ACROSS CAMPUS

2018-19 SEASON

Academic Engagement through the Arts
Northrop Across Campus encourages University of Minnesota faculty and staff to bring entire classes of students to performances in the Northrop Season, incorporating the work performed on stage with the classroom curriculum. 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 2018-19 Northrop Dance Season, as well as select performances of the 2018-19 Northrop Music Series, which will bring artists from all over the world to the Carlson Family Stage.

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

We invite you to 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!
Art History:
Ballet Preljocaj, pg. 18

Computer Sciences / Programming:
Compagnie Käfig—CCN, pg. 6

Dance (any/all)
Dance History:
Ballet Hispánico, pg. 4
David Roussève/REALITY, pg. 22

Ballet:
Pittsburgh Ballet Theatre with the St. Paul Chamber Orchestra, pg. 8
American Ballet Theatre, pg. 20

Contemporary/Modern:
Ate9, pg. 12
Alvin Ailey American Dance Theater, pg. 16
Ballet Preljocaj, pg. 18

Design
Graphic Design:
Compagnie Käfig—CCN, pg. 6

Apparel Design/Costume Design:
Ate9, pg. 12
American Ballet Theatre, pg. 20

Theatre Tech Design:
Compagnie Käfig, pg. 6

English / Literature / Storytelling / Comparative Literature:
Compagnie Käfig—CCN, pg. 6
Lest We Forget, pg. 10
The Joffrey Ballet, pg. 14
Ballet Preljocaj, pg. 18
David Roussève/REALITY, pg. 22

Gender Studies / Gender Identity / Women’s Studies:
Ballet Hispánico, pg. 4
The Joffrey Ballet, pg. 14
Alvin Ailey American Dance Theater, pg. 16
Ballet Preljocaj, pg. 18
David Roussève/REALITY, pg. 22

Global Studies/Cultural Studies:
Ballet Hispánico, pg. 4
Compagnie Käfig—CCN, pg. 6
Lest We Forget, pg. 10

History
Latin American History:
Ballet Hispánico, pg. 4
20th Century:
Lest We Forget, pg. 10
American Ballet Theatre, pg. 20

American History:
Alvin Ailey American Dance Theater, pg. 16
David Roussève/REALITY, pg. 22

Kinesiology:
Pittsburgh Ballet Theatre with the St. Paul Chamber Orchestra, pg. 8
Ate9, pg. 12
Ballet Preljocaj, pg. 18

Languages
Spanish:
Ballet Hispánico, pg. 4

French:
Compagnie Käfig—CCN, pg. 6
Ballet Preljocaj, pg. 18

Russian:
The Joffrey Ballet, pg. 14
American Ballet Theatre, pg. 20

Chinese (folktale):
Ballet Preljocaj, pg. 18

Music
World Music:
Ballet Hispánico, pg. 4
Compagnie Käfig, pg. 6

Classical:
Pittsburgh Ballet Theatre with the St. Paul Chamber Orchestra, pg. 8
Lest We Forget, pg. 10
American Ballet Theatre, pg. 20

Contemporary:
Ate9, pg. 12
The Joffrey Ballet, pg. 14

Jazz:
David Roussève/REALITY, pg. 22

Neurophysiology:
Pittsburgh Ballet Theatre with the St. Paul Chamber Orchestra, pg. 8

*The Academic Directory serves as a starting point for curricular connections, however, it is not all-encompassing.
STRENGTHENING STUDENT OUTCOMES

The student experience is all about discovery. The University of Minnesota creates research opportunities and campus 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.

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:

UNDERSTAND THE ROLE OF CREATIVITY, INNOVATION, DISCOVERY, AND EXPRESSION ACROSS DISCIPLINES

» Critical thinking skills are developed while watching and thinking about a performance. Dance and music are collaborative forms of creative expression, which helps viewers understand new and different interpretations of certain topics and themes.

» The presentation of ideas through sensory mediums, like music and dance, demonstrates the capacity of creative expression to illuminate the perspectives of others and open doors to innovative ways of thinking.

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 elicit an emotional response that leads to self-reflection.

» Seeing performances can encourage dialogue with other students, as there will be varying opinions 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 and music performances are a true demonstration of collaborative work in support of a singular vision.
Acclaimed for exploring, preserving and celebrating Latino cultures through dance, Ballet Hispánico makes its Northrop debut in a thrilling program of works by Latina choreographers. Michelle Manzaneles recalls her childhood as a Mexican-American growing up in Texas, suspended between her heritage as a Mexican, and her desire for acceptance as an American. She tackles this dichotomy in the heartfelt and humorous Con Brazos Abiertos. Belgian-Columbian choreographer Annabelle Lopez Ochoa gives the company’s male dancers a chance to unleash their technical prowess and charismatic theatricality in the sexy and animated Sombrerisimo, taking inspiration from the Belgian surrealist artist René Magritte, and using a bowler hat instead of a sombrero. One of the leading voices of Mexican contemporary dance, Tania Pérez-Salas draws inspiration from the number $\pi$ to reflect on the circularity of our movement through life. With intense theatricality and breathtaking imagery set to music by Vivaldi and other Baroque composers, 3. Catorce Dieciséis is a joyful feast for the senses.
CONNECT
This performance engages with topics and themes such as

» World Music
» Global Studies/Cultural Exchange
» Latin American History and Culture/Spanish Language
» Dance History/Social Dance
» Immigration Studies
» International Relations
» Gender Identity/Women’s Studies

DISCOVER
About the Company
PBS Program on Ballet Hispánico
Video of Sombrerísimo
Havana Times: “New York’s Ballet Hispánico in Havana”
Medium: “Latin American Macho vs. American Male Chauvinist”

ENGAGE
At the heart of this production are interpretations of Latin dance traditions.

» What power do dances carry as part of a cultural tradition?
» How do these dances become reinterpreted and/or preserved across generations?

Ballet Hispánico’s Artistic Director, Eduardo Vilaro, has said he wants the dances to “go back and touch upon the authenticity” of Hispanic cultures.

» How does “authenticity” read on stage?
» What cultural elements did you see that might be interpreted as stereotypes, and how did the choreographer infuse those elements with meaning, beyond the stereotype?

In Sombrerísimo, the choreographer plays with the idea of Latin “machismo.”

» How do you see the concept portrayed?
» Does a female choreographer of an all-male dance impact the choices made in the dance? If so, how?

BALLET HISPÁNICO

Discuss how Michelle Manzanales revealed the conflict inherent in living between two worlds.

» How did dance become biography in Con Brazos Abiertos?
» What feelings did you emerge with?
» Did you come to understand her better through this work?
French-Algerian choreographer Mourad Merzouki has been a figurehead of the international hip-hop movement for more than 20 years.

He created Compagnie Käfig in 1996, choosing a name that means “cage” in both Arabic and German. He works at the crossroads of many disciplines, combining hip-hop movement with circus, martial arts, video, and live music. In *Pixel*, Merzouki uses cutting-edge digital projections from Adrien M and Claire B, and a Middle East-influenced cinematic musical score by Armand Amar. The technical elements create a kind of 3-D digital landscape, allowing for new movement possibilities, as the ground seems to shift beneath the dancers’ feet. As they interact with computer-generated graphics, it feels as if the dancers are actually inside a video game. *Pixel*’s suspended reality offers a glimpse into the exciting possibilities at the border of the virtual world, and is a great dance experience for graphic designers, computer gamers, film and video artists, and those interested in virtual reality.
COMPAGNIE KÄFIG—CCN

**CONNECT**
This performance engages with topics and themes such as
- Theatre Design and Technology
- Computer Sciences/Programming
- Graphic Design/Light Projections
- Cultural Studies
- Comparative Literature
- Social Justice/Global Studies
- World Music

**DISCOVER**
- About the Company
- Other Choreography performed by Company Käfig
- Adrien M. & Claire B. work on Pixel
- Dance Consortium: “Mourad Merzouki Uncaged”

**ENGAGE**
Technology and light projections are used in this production to shape an environment for the dancers.
- How does technology work to shape our own environments?
- How often is it helpful and how often is it restrictive?

Aside from the theatrical effect, how did you see the lighting and projections as being a part of the dance?
- How did they impact the movement and the message?

Compagnie Käfig says of their work that they create dances that express “the confrontations with other ‘worlds,’ which allow the artistic language to be built ...and [connect] generations and very diverse cultures.”
- What did you see in the performance that highlights those concepts?

Social justice is prevalent in Compagnie Käfig’s work.
- How does technology impact that messaging?

In this work, the dancers seem to enter and inhabit an entirely different world.
- How does this relate to your experience in “fully entering” a work of art—such as being fully absorbed in a book, a film, or a piece of music?
- Is it possible to “lose oneself” in a work of art?

(Note: Similar concepts will be explored in Ballet Preljocaj’s La Fresque in spring semester.)
Thu, Nov 8, 7:30 pm
Carlson Family Stage

Mozart in Motion

Petite Mort by Jiří Kylián
Adagio from Concerto No. 23 in A for Piano and Orchestra, K. 488
and Andante from Concerto No. 21 in C for Piano and Orchestra, K. 467

Divertimento No. 15 by George Balanchine
Divertimento in B-flat, K.287 (271H)

Sechs Tänze by Jiří Kylián
Six German Dances, K. 571

A program of classical, contemporary, and comic ballets danced by one of America's most exciting regional ballet companies is paired with Mozart's delectable music, played live by the incomparable Saint Paul Chamber Orchestra. Mozart in Motion includes George Balanchine's Divertimento No. 15, hailed by The New York Times as "the most sublime choreography ever made to music by Mozart." Czech choreographer Jiří Kylián's Sechs Tänze, set to Mozart’s Six German Dances, is a comedic clash of the classical and contemporary, sophisticated and absurd, peppered with powdered wigs and dry wit. By contrast, Kylián's profound Petite Mort juxtaposes the slow movements of three Mozart piano concertos with powerful dancing that integrates baroque dresses, fencing foils and black silks to striking effect.
Connect
This performance engages with topics and themes such as
» Classical Music/Mozart
» Music Performance/Music History/Music Therapy
» Ballet Performance Technique
» Artistic Collaboration
» Kinesiology
» Neurophysiology

Discover
About Pittsburgh Ballet Theatre
About SPCO
Australian Ballet: Le Petite Mort: The Little Death
Video of Sechs Tänze, Kylián, music by Mozart
Clinical Neurophysiology: “The influence of Mozart’s music on brain activity...”

Engage
In the 1990s, a group of neuroscientists boosted classical CD sales when they published findings suggesting that exposure to Mozart’s music could enhance human spatial reasoning and memory—the so-called “Mozart effect.” Although this “effect” is debatable, Mozart’s music remains popular across hundreds of years.

» Why do you think it is still relevant today?

Choreographer Jiří Kylián says of Sechs Tänze that he wanted these six seemingly frivolous dances to mean more: “Its humor ought to serve as a vehicle to point towards our relative values.” He says the dances should represent humans’ ability to react to hardship with humor.

» Is this evident to the audiences?
» Does humorous work always need to have a deeper meaning?
» Can dance be purely entertaining?

Jiří Kylián’s Petite Mort includes 12 dancers, each given props that are stereotypically associated with their gender (men with swords, and women are concealed by elaborate ball-gown mannequins).

» What meaning can be found in the fact that, at the end of the dance, the props are the only things left on stage?

» What do you make of the image of the flowing black silk that reveals and then sweeps away stage action?
Sun, Nov 11, 4:00 pm
Carlson Family Stage

World War I Armistice Centenary Concert

featuring the Oratorio Society of Minnesota Chorus and the U of M Men’s and Women’s Choirs, as well as Northrop’s newly restored, historic Aeolian-Skinner Pipe Organ

With the signing of the Armistice, World War I ended on Nov 11, 1918, at the “eleventh hour on the 11th day of the 11th month.” To commemorate this milestone in world history, this Veterans Day concert will present the United States premiere of composer Patrick Hawes’ The Great War Symphony—a four-movement, hour-long work for soloists, chorus, orchestra and organ.* Additional selections will include arrangements of wartime tunes. Presented in collaboration with the U of M Office of the Executive Vice President and Provost.

*The world premiere of The Great War Symphony will be Oct 9 at London’s Royal Albert Hall, and the U.S. premieres will be Nov 11 at Northrop and Carnegie Hall simultaneously.
CONNECT
This performance engages with topics and themes such as
» History (War History, European History, 20th Century World History, Social History, Historiography)
» Music Performance/Music History/Music Therapy/Vocal Performance
» Global Studies
» Literature/Poetry
» Library Sciences/Archival Documentation
» Museum Curatorial Sciences/Heritage Management

DISCOVER
Oratorio Society of MN website
Video of As the Leaves Fall
The Telegraph: “Remembrance Sunday, poppies and why the act of remembrance matters”
Video Blog by Composer, Patrick Hawes

ENGAGE
The end of World War I on Nov 11, 1918, was marked by celebrations all over the world, yet it was also a day of reflection for all that had been lost.
» Did particular works in the program highlight celebrations? Sadness and reflection?
» Did the arrangements throughout the program adequately capture what people around the world may have been feeling at the end of the war?

In the first half of the program, As the Leaves Fall (full poem) uses the text of a soldier-poet Joseph Courtney. I Know the Music (full poem) is also a poem written by Wilfred Owen, set to music by Patrick Hawes. Because poetry has a lyrical cadence, and rhythm, poems are often used as the text set to music for choral arrangements.

» Are there other inherent similarities between what poems and music can communicate?
» How do we continue to memorialize, honor, and commemorate World War I?
» How do you think we should mark the occasion of Armistice and Veterans Day?
Choreographer Danielle Agami was born in Israel and spent several years with Batsheva Dance Company, emerging with a totally unique choreographic voice that combines visceral honesty and offbeat humor. Her company Ate9, now based in Los Angeles, has become one of the most sought-after dance companies on the West Coast. This is her first collaboration with well-known Wilco percussionist Glenn Kotche, who performs his original score in this full-length work of physical and rhythmic precision.
CONNECT
This performance engages with topics and themes such as
» Music Performance/Contemporary Composition
» Contemporary Dance Performance
» Artistic Collaboration
» Communications (non-verbal, interpersonal)
» Kinesiology

DISCOVER
About the Company
Interview with Danielle Agami
Video excerpts of calling glenn
KCET: “A Cosmic Collaboration in Dance and Music”

ENGAGE
Musician Glenn Kotche uses a combination of instrumental devices—some traditional, some electronic, some unordinary—to create the music for this production.

» How is this variety of sound or sound-making techniques reflected in the dancers?

Agami’s choreography explores ideas of communication and intimacy.

» At what points did you see the dancers effectively communicating with each other on stage or with the audience?

» Were communication problems or frustrations that one might experience in a professional or social setting ever portrayed or visible on stage?

Rhythm is an integral part of Agami’s work as a dancer/choreographer and Kotche’s work as a percussion artist.

» Were there moments in which the rhythm pulled you into the production or had an emotional effect on you?

Agami has said that “I think struggle creates beauty and that nothing is created without a struggle.”

» What examples of struggle, and of beauty, did you see in this work?
THE JOFFREY BALLET

Sat, Mar 2, 7:30 pm
Sun, Mar 3, 2:00 pm
Carlson Family Stage

Anna Karenina
with live orchestra

Choreographer: Yuri Possokhov
Music: Ilya Demutsky

Direct from its world-premiere in Chicago, the Joffrey brings us this two-act ballet created by visionary choreographer Yuri Possokhov (Bolshoi Ballet, San Francisco Ballet) and an all-star creative team including composer Ilya Demutsky (2016 Golden Mask Award recipient, Russia's most prestigious theatre honor). Anna Karenina, a married noblewoman and socialite, becomes embroiled in a scandalous affair with the dashing cavalry officer, Count Vronsky, in Tolstoy's tragic drama of passion and revenge set against a backdrop of 19th century Imperial Russia. Choreographer Possokhov has received critical acclaim for transforming iconic literature into inventive, emotionally driven story ballets—a perfect choice for “the greatest book ever written” (Time Magazine readers’ poll).
CONNECT
This performance engages with topics and themes such as
» Literature, English Literature/Textual Analysis
» Russian Literature/Russian Studies/Russian Language Studies
» Cultural Studies and Comparative Literature
» Gender and Women’s Studies
» Music Performance/Music History/Composition
» Storytelling

ENGAGE
Anna Karenina was originally published as a novel in 1877. In the time since, film, theater, and dance adaptations have been created, and continue to be created.
» What aspects of the story or themes make this work so timeless?

George Balanchine once famously said, “There are no mothers-in-law in ballet,” alluding to the fact that complexity of plot is difficult to capture through dance.
» How did production elements—such as the music, lighting, or set design—support the storytelling?

The title character in Anna Karenina is a woman. In this production, the composer, set designer, and choreographer are all men.
» Does this fact influence the portrayal of the female lead?
» What might have been changed had this production had women in those roles?

DISCOVER
About the Company
About the Choreographer, Yuri Possokhov
The New Yorker: “Is Anna Karenina a Love Story?”
The New York Times: “For Ballet, Plots Thicken, or Just Stick?”
Washington Post: “This is Our Brain on Art”

Story ballets are often romantic yet tragic. Swan Lake and Giselle are both examples of this.
» What others can you think of in literature, film, theatre, and dance?
» How do these genres—romance and tragedy—interact with each other and with the beauty of ballet?
Tue, Mar 12, 7:30 pm
Carlson Family Stage
Mixed repertory including *Revelations*

Discover dance’s power to bring people together and connect all when Alvin Ailey American Dance Theater returns to Northrop. A vital American cultural ambassador to the world, this beloved company celebrates the uniqueness of the African-American cultural experience, pushing dance into fascinating new territory, yet honoring tradition with the signature classic, Alvin Ailey’s inspiring *Revelations*, a masterpiece of hope and redemption.
ALVIN AILEY AMERICAN DANCE THEATER

CONNECT
This performance engages with topics and themes such as
» Dance Performance/Contemporary Dance
» American History/American Studies
» African American Studies
» Political Sciences
» Gender and Women’s Studies (representation)
» Religious Studies/History of Religion

ENGAGE
Alvin Ailey brings together multiple aspects of African-American heritage on stage, and the repertory spans many years.
» How do cultural representations and themes evolve throughout time?
» Can you see different methods or strategies of choreographing within the various repertory that reflect this?
» Throughout the performance, did you feel your emotions shifting?
» What different moods or worlds were brought to the stage, and which were most relatable to you?

The company is officially known as Alvin Ailey American Dance Theater.
» Were there specific moments or topics explored throughout the performance that stood out as being quintessentially “American?”
» How does the multi-racial aspect of the company support or differ from other types of American-branded dance companies or artists you have seen?

DISCOVER
About the Company
Video of Revelations
LA Times: “What Makes Alvin Ailey’s Revelations an American Classic?”
Library of Congress: “African American Spirituals”
Sat, Mar 30, 7:30 pm
Carlson Family Stage

La Fresque (The Painting on the Wall)

Artistic Director: Angelin Preljocaj

Like Compagnie Kafig’s Pixel (presented at Northrop in the fall), Ballet Preljocaj is another international company exploring the compelling nature of a work of art, and how an audience member might actually “enter in” to the world that the artwork creates. La Fresque poses the question, “Is there a secret passageway that allows us to enter a painting?” Choreographer Angelin Preljocaj, one of the leading stars of contemporary dance in France and abroad, answers YES with this fascinating exploration of the supernatural power of art. Based on a traditional Chinese folk tale called The Painting on the Wall, this production depicts the story of two travelers mesmerized by a magnificent fresco. It is a story rich in symbolism and metaphor. Originally conceived for young audiences, Preljocaj creates different choreographies for each different “chapter” or episode in the tale, making the work accessible, yet fascinating for audiences of any age.
This performance engages with topics and themes such as
- Dance Performance
- Art History
- Chinese History/Chinese Literature
- Kinesiology
- English Literature/Folktales/Folklore
- Storytelling
- Cultural Studies and Comparative Literature

La Fresque is inspired by a Chinese folktale that tells the story of a journey into another dimension where a physical being can engage in a relationship with an idea. Ballet often seeks to explore this question: what is representation and what is reality?
- What is a fixed image and what is movement?
- What other parallels can we draw between ballet and paintings?
- Between ballet and other art forms?
- Can you relate this to the same ideas as explored in Pixel?
- How do the dancers’ costumes and even their hair represent the dichotomy between freedom and restriction?
- What is the secret that is revealed at the end of the performance?
- Does it mean that the work of art itself was changed by the traveler’s “participation” or entry into the work?
- Does that resonate for you in your experience of engaging with art (such as live performance?)
- Do you feel your commitment to engaging fully in the work can actually “change” it?

About the Company
- Video of La Fresque
- Interview with Angelin Preljocaj (en français)
- The Denver Post: “Art and the Active Audience...”
AMERICAN BALLET THEATRE

**Tue, Apr 2, 7:30 pm**
Carlson Family Stage

*Songs of Bukovina* by Alexei Ratmansky with live piano
*Other Dances* by Jerome Robbins with live piano
*In the Upper Room* by Twyla Tharp

Northrop favorites since their first appearance here in 1956, American Ballet Theatre celebrated our grand reopening in 2014 with their beautiful *Giselle*. Five years later, they are back in a richly varied repertory program that showcases the passion, innovation and athleticism that the company is renowned for. Alexei Ratmansky’s *Songs of Bukovina* is set to music by Leonid Desyatnikov, and is full of folk-inspired choreography with a jubilant feel. *Other Dances* by Jerome Robbins pays homage to Chopin’s romanticism and the purity of classical ballet technique, while Twyla Tharp’s *In the Upper Room*, set to one of Philip Glass’ propulsive scores, is 40 continuous minutes of sheer, exuberant motion.
AMERICAN BALLET THEATRE

CONNECT
This performance engages with topics and themes such as
» Dance/Dance History
» Kinesiology
» Music Performance (piano)/Music Composition
» Apparel Design
» Russian Language/Russian History
» History

DISCOVER
About the Company
Archive: In the Upper Room

ENGAGE
Both Songs of Bukovina and Other Dances make reference to Russian folk dance.
» How were the moods different in each piece?
» What similarities did you see in the use of classical dance vocabulary?
» If you had no idea when each was choreographed, would you put them in the same time period? Why or why not?
» How were the relationships different?
In the Upper Room is often interpreted as a religious reference with the use of 13 dancers (12 apostles and Jesus at the Last Supper).
» Do you feel there is anything spiritual and transcendent about the work? Or do you see it as ironic symbolism?

The choreography of In the Upper Room fuses a broad spectrum of movement into one vigorous vocabulary; boxing, tap dance, yoga, ballet and full-out sprinting are intertwined.
» Does the combination of all these movement styles convey a different message that any one style cannot?
Halfway to Dawn

Written, choreographed and directed by David Roussève and performed by his diverse nine-member company REALITY, Halfway to Dawn is a vibrant multi-media dance/theater work. The core is African-American composer Billy Strayhorn’s music, interpreted through a dynamic dance vocabulary that melds jazz, modern/postmodern and social dance. Through a lush soundtrack of famous Strayhorn recordings from the 1940s-50s, a complex portrait of this remarkably private artist emerges, touching on themes of fame, privacy, gay identity and the artist’s role as activist.
CONNECT
This performance engages with topics and themes such as
» Dance Performance/Dance History
» Gender and Women’s Studies
» Education/Curriculum and Instruction
» Music History/Jazz Music
» Communications/Journalism (pop culture)
» History (American History 1960’s to Today)
» African American Studies/History
» Social Justice/GLBTQ+
» Cultural Studies and Comparative Literature

ENGAGE
Much of David Roussève’s work explores issues of equality, often highlighting the lack of equality and struggles of the GLBTQ+ community.
» How does the medium of dance identify and address these issues?
» What other artistic mediums are suited to raising these issues?

Social constructs and experiences can shape an individual’s identity and the way they move through the world.
» In what ways did the circumstances of Billy Strayhorn’s life affect his identity, and in turn, how was that expressed through dance?
» How does this relate to the social construct of Anna Karenina’s life and the choices she was able to make about love and intimate partnerships?

DISCOVER
About the Company
NPR: “100 Years of Billy Strayhorn, Emotional Architect of Song”
Video excerpt of Halfway to Dawn

Although jazz music is at the center of this production, the dances are not the same style that we typically associate with that era (swing, lindy hop, etc).
» What new or different dimension does that add to the performance?
» Why do you think those artistic choices were made?
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 fosters community and creates 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 FOR STUDENTS
Students can 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!
PHOTO CREDITS

1. Ballet Hispánico in Bury Me Standing. Photo © Paula Lobo
2. Coldy Gopher. Photo © Melissa Bartz.
5. Ballet Hispánico in Linea Recta BH. Photo © Paula Lobo.
11. Library of Congress, Prints & Photographs Division, American National Red Cross Collection. [Reproduction number e.g., LC-DIG-ppmsca-123456].
12. Library of Congress, Prints & Photographs Division, American National Red Cross Collection. [Reproduction number e.g., LC-DIG-ppmsca-123456].
17. American Ballet Theatre in In the Upper Room. Photo © Gene Schiavone.
22. Northrop at Sunset. Photo © Nicole Holdorph.

Artists and programs subject to change.

The University of Minnesota is an equal opportunity educator and employer.