

2015//16 SEASON

# NORTHROP ACROSS CAMPUS

Academic Engagement  
through the Arts



UNIVERSITY OF MINNESOTA  
Driven to Discover<sup>SM</sup>

# WELCOME

Northrop seeks to enrich the student experience, promote engagement beyond the classroom, develop and foster vitality in arts and culture, and create opportunities for cross-disciplinary dialogue.

**Northrop Across Campus** is a program that encourages University of Minnesota faculty and staff to incorporate Northrop events into classroom discussion and exploration by providing **complimentary tickets for entire U of M classes to attend performances** (based on availability). Attending a performance can deepen curriculum in unique and exciting ways by offering an experience unlike any other on campus.

This guide provides information about each 2015//16 Northrop season event, accompanied by key topics and themes that **link our world-class performances to the many areas of academic inquiry on campus**. Northrop's season has a rich tapestry of ideas, with a wide variety of curricular connections. We are happy to discuss these connections with you further in order to provide opportunities for your students to engage with Northrop performances, and for Northrop performances to enrich your course themes.

If you would like to be a part of Northrop Across Campus, contact Student Engagement Coordinator Allyson Taubenheim. Allyson is available to consult with interested faculty/staff to craft meaningful experiences for courses that incorporate one or more Northrop performances into their instructional strategy. She can be reached at [taube020@umn.edu](mailto:taube020@umn.edu) or 612-626-4048.

We invite you to take advantage of all Northrop has to offer, and we look forward to seeing you at a performance soon!



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

# ARTS ADVANCE EDUCATION

Attending live performance is a communal experience. It forces students to get up from their computers, look up from their smart phones, and engage with the world around them. Live performance can move and challenge students in a way that no classroom experience can, reaching something very deep inside that fosters creativity, interconnection, and renewal.

Research suggests that cultivating an aesthetic sensibility can help students become wiser and more responsible decision-makers, developing a way of seeing and valuing excellence for its own sake.

- At a University that celebrates discovery, it is important to recognize that artists address global themes and challenges through a creative lens, stimulating new solutions and critical thinking about the world in which we live.



# STRENGTHENING STUDENT OUTCOMES

The student experience is all about **discovery**. The University of Minnesota creates classrooms, research opportunities, and **community engagement experiences** that prepare students to be leaders, innovators, and global citizens. The Office for Student Affairs (OSA) **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/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 expressly strengthens the following Outcomes:**

## SELF AWARENESS

- » Attending a performance offers students an enriched understanding of their own sense of self by witnessing or experiencing artistic expression and viewing the world through a new lens.
- » Performances can stimulate self-reflection and encourage dialogue about what was seen and experienced.

## APPRECIATION OF DIFFERENCES

- » With a wide array of international artists, Northrop performances expose 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

- » Because dance can be an abstract art form, it pushes students to experience something new and communicate in a non-verbal way.
- » In the work presented on stage, artists ask questions that may not inherently have answers.



# BALLET WEST

Sat, Oct 3, 8:00 pm

*Fancy Free*  
*Who Cares?*

with live orchestra

Ballet West is a classical ballet company from Salt Lake City. They will present *Fancy Free*, a dance created in 1944 by the acclaimed Jerome Robbins, with music composed by the celebrated American conductor, author, composer, and pianist, Leonard Bernstein. They were each only 25 years old at the time, and wanted to bring a modern American sensibility to ballet. As a subject, they chose three sailors on shore leave in New York City—a common sight in that period during World War II.

Also on the program is *Who Cares?*, a work by the great ballet choreographer George Balanchine and performed to a suite of dances set to 16 of George Gershwin's best-loved melodies. These performances feature a 50-piece live orchestra.





# BALLET WEST

## CONNECT

This performance engages with topics and themes such as:

- » Creative and interdisciplinary collaboration
- » War time in American history
- » American exceptionalism
- » Music history
- » Theatricality through movement
- » Americana
- » Comedy
- » Human relationships
- » Gender roles/stereotypes

## DISCOVER

History and summary of *Fancy Free*

History and summary of *Who Cares?*

## REFLECT

The creators (Jerome Robbins, Leonard Bernstein, George Balanchine, and George Gershwin) were very young when they made these pieces, and were attempting to create something completely different from the popular art forms of their day. Who might they be compared to today?

How did the creators use their various mediums to create an experience that felt distinctly American? What kind of emotions and values did the performance evoke?

How does *Fancy Free* portray social standards and expectations of the time it was created (1944)? With new social advancements like the repeal of "Don't Ask, Don't Tell," women being allowed in the military, etc., how would this work change in present context?

# SEÁN CURRAN COMPANY

Sat, Oct 24, 8:00 pm

*Dream'd in a Dream*  
with live music on stage

*Dream'd in a Dream* is an evening-length collaboration between a U.S. contemporary dance ensemble and a traditional Kyrgyz music ensemble. Seán Curran Company was chosen to perform and teach throughout Central Asia as cultural ambassadors of the U.S. State Department. At an evening performance by the Ustatshakirt Plus musicians in Bishkek, Curran was inspired to make a different kind of dance. He has crafted a cross-cultural hybrid of modern and ancient forms.

Also influenced by the mystical, rustic feel of Walt Whitman's "I Dream'd in a Dream" poem, this dance work reflects the enduring human aspiration for a peaceful, loving community.





# SEÁN CURRAN COMPANY

## CONNECT

This performance engages with topics and themes such as:

- » World music
- » Cultural diplomacy
- » Soviet period influence on traditional cultures
- » Walt Whitman/poetry
- » Creative and interdisciplinary collaboration
- » Ambassadorship
- » Folk art
- » South Central Asian art and culture
- » Philosophical influence
- » Intersections between cultures
- » Spirituality

## DISCOVER

[New York Times Article](#)

[Seán Curran's Travel Blog](#)

## REFLECT

Where did you see the theme of cultural interaction through the movement? Did the piece feel as though it portrayed cultures colliding?

How can art be used as a form of ambassadorship to create meaningful ties and communication between countries and cultures? Do you think communicating without words through music or dance can be meaningful across cultures?

How does the interaction between dance and poetry translate? What tones, descriptions, etc. were similar? Where did they differ?

# DORRANCE DANCE with Toshi Reagon and BIGLovely

Thu, Nov 19, 7:30 pm

*The Blues Project*  
with live music on stage

Dorrance Dance is a tap company based in New York City, led by one of the most celebrated tap artists of this generation, Michelle Dorrance. Dorrance herself performs in The Blues Project alongside eight other extraordinary dancers with the deep knowledge of tap's traditions and connections to the blues. On acoustic guitar and vocals is Toshi Reagon, the composer of the moving score—a series of songs that include country blues, city blues, and the bluesy edges of funk and indie rock. Her band, BIGLovely, joins Toshi in this performance on stage.





# DORRANCE DANCE with Toshi Reagon and BIGLovely

## CONNECT

This performance engages with topics and themes such as:

- » Creative and interdisciplinary collaborations
- » Black history
- » Music history
- » Americana
- » Women in the arts
- » Percussion

## DISCOVER

[New York Times Article](#)

[About Toshi Reagon](#)

[History of Tap Dance](#)

## REFLECT

Early forms of tap dance are traced to Irish servants and enslaved West Africans. In addition, Blues music is associated with oral traditions of slaves imported from West Africa. How do you see a history of oppression in the art form?

In the mid to late 1800s, dance competitions were a common form of entertainment, later called “cutting contests.” How can you see this history of competition in *The Blues Project*?

Unlike ballet, with its codification of formal technique, tap developed from listening to and watching people dance. Steps were shared, stolen, and reinvented. What moments of creative invention and spontaneous interplay occurred in the performance? How does the live music add to this?

# HUBBARD STREET DANCE CHICAGO

Sat, Jan 30, 8:00 pm

*Solo/Echo*

*NNNN*

*Falling Angels*

*Gnawa*

Hubbard Street Dance Chicago is a contemporary dance company, performing an exciting repertory of work by today's major international choreographers. Northrop's program includes work by this generation's greatest dance makers and offers a stunning variety of musical styles. Since each piece deals with different themes and ideas, this is a perfect evening to explore how dance illuminates concepts beyond the stage.

The evening's performance can be viewed as an experience similar to visiting the most contemporary wing of an art museum, or listening to a contemporary playlist of today's most celebrated composers.





# HUBBARD STREET DANCE CHICAGO

## CONNECT

This performance engages with topics and themes such as:

- » Creative and interdisciplinary collaborations
- » World music
- » Celebration of elements: earth, water, and fire
- » Communal experience
- » Peak physicality and ability
- » Gender roles and sexuality
- » Self-reflection

## DISCOVER

[An Interview with Choreographer, Crystal Pite](#)

[More on NNNN Choreographer and William Forsythe](#)

[A summary of Nacho Duato and his work](#)

[More on \*Falling Angels\*](#)

## REFLECT

*Solo/Echo* presents an Everyman character reconnecting with himself at the end of his life. What did you see in the movement to suggest a man coming to terms with himself?

Some believe *Falling Angels* is about the dance profession's unrelenting and single-minded drive for perfection, others think it portrays the role of women in the 20th century in Western culture, and the cultural/social influences that still affect/shape women's experience. What did you see?

When you compare *Falling Angels*, an all-female work, with *NNNN*, danced by men, what signature movements did you notice that pertained specifically to one sex or the other? Did the works illuminate or explore issues of gender stereotyping?

# JESSICA LANG DANCE

Sat, Feb 13, 8:00 pm

*Lines Cubed*  
*The Calling*  
*i.n.k.*

Jessica Lang Dance is a contemporary ballet company based in New York City, known for its use of visual and design elements in dance. Hailed as "a master of visual composition" by *Dance Magazine*, Jessica Lang seamlessly incorporates striking set and costume pieces and transforms the language of classical ballet. The program includes *Lines Cubed*, inspired by a Mondrian painting, *i.n.k.*, where dancers interact with moving projections of Japanese ink, and *The Calling*, featuring a soloist performing lyrical movement.





# JESSICA LANG DANCE

## CONNECT

This performance engages with topics and themes such as:

- » Art, Architecture and Design
- » Interaction with visual art
- » Women in the arts
- » Collaborations and cross disciplinary work
- » Art History
- » Fashion design/costuming
- » Film/Media
- » Japanese calligraphy

## DISCOVER

[About Jessica Lang](#)

[LA Times Article](#)

[Fact Sheet: Mondrian](#)

[Shinichi Maruyama, artist for \*i.n.k.\*](#)

## REFLECT

How do the multi-media elements of this work enhance the overall performance experience? What value is there to producing work across multiple artistic disciplines?

Reviewers have said that choreographer Jessica Lang has “a gift for conveying emotion with exquisite simplicity.” Did you find yourself having an emotional response to anything you saw on stage? What do you think triggered this?

Certain sections of *Lines Cubed* focus on the mood of primary colors: red (passion), yellow (happiness) and blue (melancholy). Were you able to notice the change in moods? How does color affect movement and moods in everyday life?

Jazz/Film classic special event

# TRIPLETS OF BELLEVILLE CINE-CONCERT

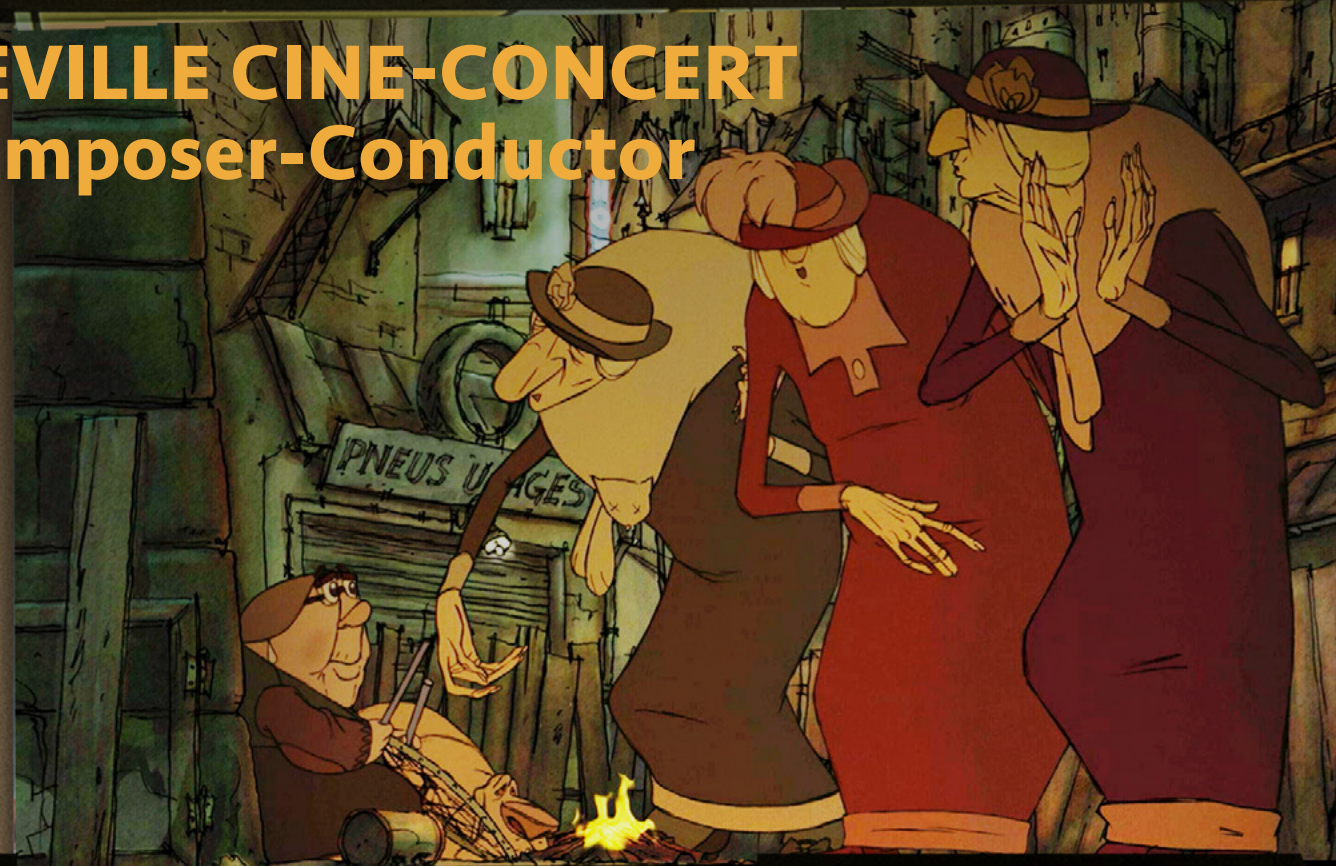
## Benoît Charest, Composer-Conductor

Wed, Feb 17, 7:30 pm

with live music on stage

A decade after it was first brought to the screen, Benoît Charest revives the music of the Oscar-nominated film *The Triplets of Belleville* with a remarkable cast of musicians in this silent movie/live concert event. Kidnapped by mysterious, square-shouldered henchmen, a Tour de France cyclist named Champion is spirited across the ocean to the teeming metropolis of Belleville. His near-sighted grandmother and faithful dog follow his trail and are taken in by a trio of eccentric jazz-era divas.

But the true star of the animated film is the hot jazz score written by Canadian composer Benoît Charest. This screening of the beloved French film transports audiences to the exciting streets of 1920s Paris and





# TRIPLETS OF BELLEVILLE CINE-CONCERT

## CONNECT

This performance engages with topics and themes such as:

- » Filmmaking/animation
- » The effects of modernity
- » Selfishness, greed, and corruption
- » Harm of profit driven motives
- » Symbolism in film
- » Storytelling
- » Satire
- » French culture
- » Film scoring

## DISCOVER

[Synopsis/Q&A with writer/director](#)

[Review of the film](#)

[Original Soundtrack](#)

## REFLECT

Although considered a “silent film,” sound is a critical element in *The Triplets of Belleville*. Though there is minimal dialogue, onomatopoeia, sound effects, and other noises allow characters to communicate. International versions of the film are not dubbed. What does this say about universal communication?

*The Triplets of Belleville* is filled with American and French clichés. What clichés did you notice? What do you think it says about perceptions of culture?

The film was praised for its unique style of animation. What were the particularly unusual visual elements that you noticed?

# ALVIN AILEY AMERICAN DANCE THEATER

Tue, Mar 1, 7:30 pm

Mixed Repertory including *Revelations*  
Full program to be announced

Alvin Ailey American Dance Theater is a legendary modern dance company based in New York City. Praised for their extreme athletic abilities and artistic talents, the company is also known for their celebration of African-American culture through dance. Designated as “a vital American cultural ambassador to the world” in 2008 by the U.S. Congressional resolution, Alvin Ailey American Dance Theater celebrates the uniqueness of the African-American cultural experience and the preservation and enrichment of the American modern dance heritage. Amongst other works, they will showcase their signature masterpiece, *Revelations*, which tells the story of African-American faith and tenacity from slavery to freedom.





# ALVIN AILEY AMERICAN DANCE THEATER

## CONNECT

This performance engages with topics and themes such as:

- » Spirituality/religion
- » Gospel/blues music
- » African American cultural heritage
- » Pushing physical ability
- » Americana

## DISCOVER

[Revelations – What to look for](#)

[More on Revelations](#)

## REFLECT

Alvin Ailey's 1960 modern dance masterpiece *Revelations* has been performed in 71 countries, and it reliably brings audiences to their feet, even dancing in the aisles. What is it about the work that creates such an infectious and universal sense of uplift?

*Revelations* is based on Alvin Ailey's childhood memories of worshipping at his Baptist church in Texas and the music is a compilation of African American spirituals. Explain the number of different ways you see prayer in *Revelations*.

The opening part of *Revelations* is about trying to get up off the ground; the second part is meant to be baptismal. What about the setting, costumes, and colors portray this?

# MARK MORRIS DANCE GROUP

Wed, Mar 30, 7:30 pm

*Dido and Aeneas*  
with live orchestra, chorus, and  
soloists conducted by Mark Morris

Mark Morris is an American dancer, choreographer, and director whose work is acclaimed for its craftsmanship, ingenuity, humor, and eclectic musical accompaniments. His company, Mark Morris Dance Group, will perform a dance adaptation of Henry Purcell's 1689 Baroque opera, *Dido and Aeneas*. The story is based on Book IV of Virgil's Aeneid. It recounts the love of Dido, Queen of Carthage, for the Trojan hero Aeneas, and her despair when he abandons her.

Known for his ability to brilliantly interpret music through dance, Mark Morris (who originally danced the roles of Dido and The Sorceress when he created the work), will conduct a live orchestra and chorus.





# MARK MORRIS DANCE GROUP

## CONNECT

This performance engages with topics and themes such as:

- » Greek and Roman mythology
- » Ancient History
- » Male and female roles
- » Translation of music to movement
- » Interpretation of classic opera
- » Collaboration with live music
- » Theatricality
- » Choral singing and opera
- » Fate and destiny

## DISCOVER

[More on the piece](#)

[About Mark Morris](#)

[A Video Interview with Mark Morris  
on \*Dido and Aeneas\*](#)

## REFLECT

In the original work, Morris cast himself in the dual roles of Dido and the evil Sorceress that plots the Queen's demise. He wanted to expand the expressiveness of male dancers. What does the flexibility of a dancer's gender allow for when performing? What does this create for the audience?

Dido claims to be manipulated by the gods to fall in love with Aeneas. Likewise, Aeneas claims that it was the gods who demand he leave. How might "blaming fate or the gods" be like other contemporary parallels?

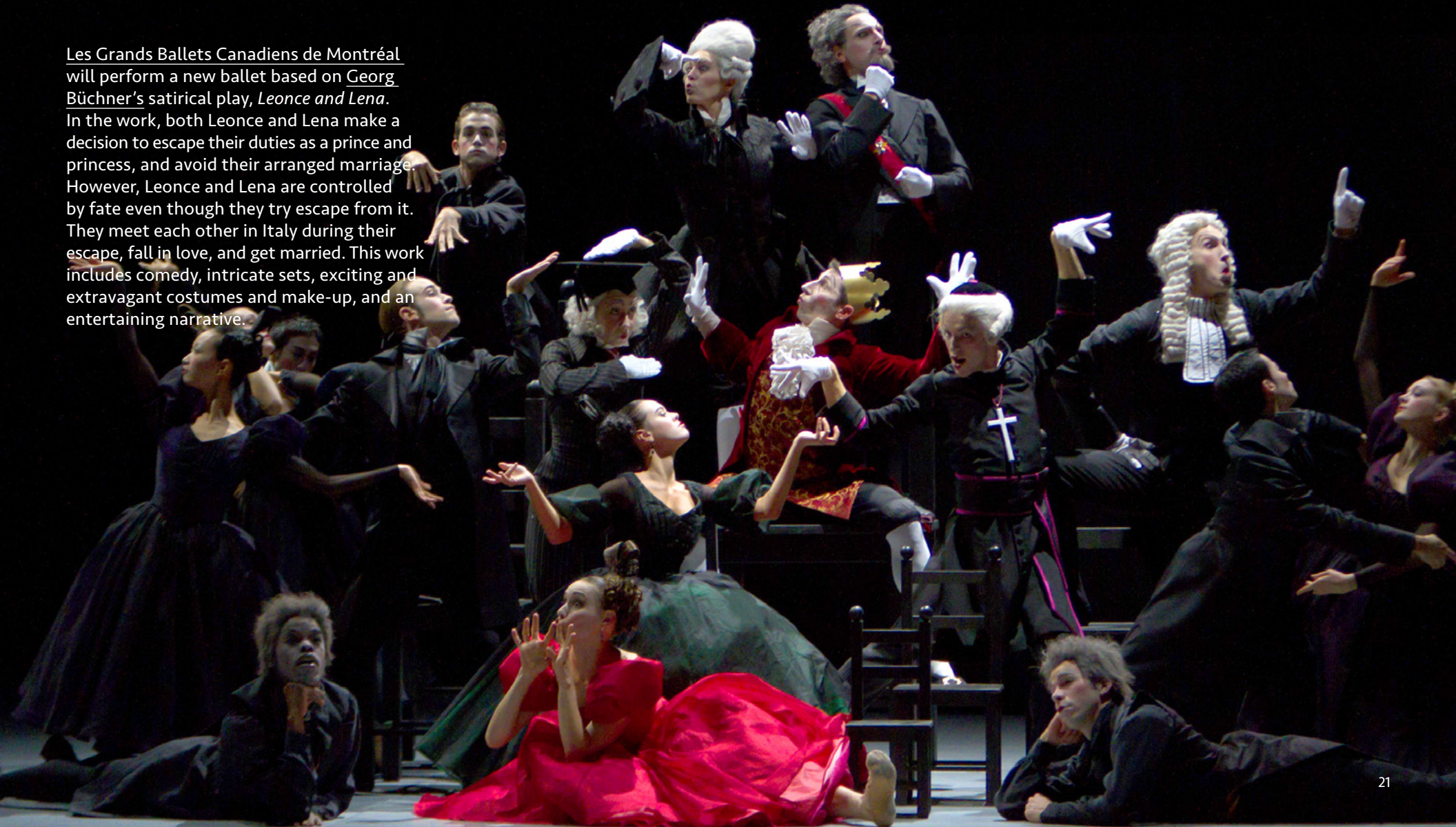
This work was originally an opera and was adapted and set on dancers. How would viewing *Dido and Aeneas* as an opera differ for the audience? How do you feel dance adds context?

# LES GRANDS BALLETS CANADIENS DE MONTRÉAL

Wed, Apr 6, 7:30 pm

## *Leonce and Lena*

Les Grands Ballets Canadiens de Montréal will perform a new ballet based on Georg Büchner's satirical play, *Leonce and Lena*. In the work, both Leonce and Lena make a decision to escape their duties as a prince and princess, and avoid their arranged marriage. However, Leonce and Lena are controlled by fate even though they try escape from it. They meet each other in Italy during their escape, fall in love, and get married. This work includes comedy, intricate sets, exciting and extravagant costumes and make-up, and an entertaining narrative.





# LES GRANDS BALLETS CANADIENS DE MONTRÉAL

## CONNECT

This performance engages with topics and themes such as:

- » Theatricality
- » Costume design
- » Adaptation of play to dance
- » Storytelling
- » Comedy and satire

## DISCOVER

[About Les Grands Ballets Canadiens de Montréal](#)

[Review of \*Leonce and Lena\*](#)

## REFLECT

How does story ballet work? How does it use dance to tell the story, illuminate the characters, and advance the plot? What scenic elements did you find to be particularly compelling?

The play that this ballet is based on was a political satire. Did you find that the satire came through in the dance? How was that achieved?

Are there contemporary connections you can make with these historical characters? What about the environment they are living in?

It may be presumed that Leonce and Lena represent the symbol of the rebellion against their parents, but regardless they have done what their parents wanted. What statement does this make about the idea of fate?

# MIAMI CITY BALLET

Wed, Apr 27, 7:30 pm

*Serenade*

*Symphony in Three Movements*

*Heatscape*

with live orchestra

Miami City Ballet will present three different ballets with live orchestral accompaniment. Two works are choreographed by the beloved dance maker, George Balanchine: *Serenade*—the first work he choreographed in America with music by Peter Ilyitch Tschaikovsky, and *Symphony in Three Movements*—one of his famous black and white ballets to the music of Igor Stravinsky. It features the signature propulsive rhythm that Stravinsky is known for, mirrored by angular, athletic, jet-propelled choreography for soloists and a large ensemble.

*Heatscape* is a new work created especially for Miami City Ballet by the young dancer and choreographer Justin Peck, who took his inspiration from Miami's urban art scene and used the music of Bohuslav Martinů.



A photograph of a Miami City Ballet performance. Several dancers in white leotards and shorts are in various poses on a stage. The background is a large, ornate, golden-brown patterned wall. The text "MIAMI CITY BALLET" is overlaid in large, bold, yellow letters at the bottom left of the image.

# MIAMI CITY BALLET

## CONNECT

This performance engages with topics and themes such as:

- » Collaboration with live music and performance
- » Modern music
- » Historic American dance pieces
- » Artistic collaboration
- » Street art
- » Americana

## DISCOVER

[About \*Serenade\*](#)

[More on \*Symphony in Three Movements\*](#)

[Review of \*Heatscape\*](#)

[Collaboration in \*Heatscape\*](#)

## REFLECT

What differences did you see between the two Balanchine works on the program? How did the dance correspond to the very different musical selections in these two works?

*Serenade* was first performed in 1934. What movements allow you to see the age of the work? What is it about this piece that keeps it popular with audiences for more than 80 years? Was there anything about the newest work, *Heatscape* that told you it was made today? Did you see any influence that Justin Peck took from Balanchine in making this newer work?

George Balanchine is famous for saying, "See the music, hear the dance." Did you "see" the music in these three very different compositions? Did the dancers make you "hear" the dance?

# 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. Located on the first floor, 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 an in-depth, intellectual conversation about the company and the evening's program, often with the choreographers and artistic directors. We recommend Performance Previews as a starting point to introduce students to the dance works they will see. The format allows for further investigation into the work along with time for questions. Performance Previews are free and open to public, and held in the 4th floor Best Buy Theater. Each preview begins 75 minutes before curtain time.

## NORTHROP 2015//16 DANCE SEASON FILM SERIES

Northrop presents a film series in the Best Buy Theater that corresponds directly with our dance season. The films are meant to expand audience's 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.



**northrop.umn.edu**



**NORTHROP**  
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Minneapolis, MN 55455

**PHOTOS:** Miami City Ballet's Patricia Delgado and Renan Cerdeiro in *Heatscape*. Photo © Alberto Oviedo. Dorrance Dance with Toshi Reagon and BIGLovely in *The Blues Project*. Photo © Christopher Duggan. Carlson Family Stage. Photo © Tim Rummelhoff. Alvin Ailey American Dance Theater's Akua Noni Parker. Photo © Andrew Eccles. Ballet West in *Fancy Free*. Photo © Luke Isley. Ballet West in *Who Cares?* Photo © Luke Isley. Seán Curran Company in *Dream'd in a Dream*. Photo © David Samuel Stern. Seán Curran Company in *Dream'd in a Dream*. Photo © David Samuel Stern. Dorrance Dance with Toshi Reagon and BIGLovely in *The Blues Project*. Photos © Christopher Duggan. Hubbard Street Dance Chicago's Johnny McMillan and Emilie Leriche. Photo © Quinn B. Wharton. Hubbard Street Dance Chicago in *Gnawa*. Photo © Todd Rosenberg. Jessica Lang Dance in *Lines Cubed*. Photo © Sharen Bradford. Jessica Lang Dance in *i.n.k.* Photo © Sharen Bradford. The Triplets of Belleville Cine-Concert, Benoît Charest, Composer-Conductor. Photos courtesy of the artists. Alvin Ailey American Dance Theater's Yannick Lebrun and Akua Noni Parker. Photo © Andrew Eccles. Mark Morris Dance Group in *Dido and Aeneas*. Photo © Susana Millman. Mark Morris Dance Group in *Dido and Aeneas*. Photo © Susana Millman. Les Grands Ballets Canadiens de Montréal in *Leonce and Lena*. Photos © John Hall. Miami City Ballet in George Balanchine's *Serenade*. Photo © Daniel Azoulay. Miami City Ballet in *Heatscape*. Photo © Daniel Azoulay. Best Buy Theater. Photo by Northrop.