



# Pilobolus

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\*Try these first if you're short on time.

This guide was compiled by the UW World Series in collaboration with Pilobolus. Portions of this document were taken from the Pilobolus Dance Theater Study Guide prepared by the Hopkins Center of Dartmouth College, Hanover, NH. [www.hop.dartmouth.edu](http://www.hop.dartmouth.edu).

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# Dear Educators,

Thanks for your reservation to attend the UW World Series free matinee presentation of Pilobolus. It is our belief that arts education is crucial in the development of students as creative problem-solvers and culturally-aware community members.

We've created this teacher guide to help you integrate the field trip to the University of Washington's Meany Theater into classroom curriculum.

The activities found in this guide can be used as starting points for full lesson plans, or as preparation and debrief activities. A short activity or discussion can go a long way toward helping students truly benefit from the experience.

By now you will have received your voucher for entrance via email **Please bring the voucher with you to Meany Theater.** We hope you enjoy the performance!

Sincerely,

*Elizabeth Cole Duffell*

Director of Education  
UW World Series

## Arts and Communication EALRs in this guide

Arts 1.1 Understand arts concepts and vocabulary

Arts 1.2 Develop arts skills and techniques

Arts 1.4 Apply audience skills in a variety of arts settings and performances

Arts 2.1 Apply a creative responding process in the arts

Arts 2.2 Apply a performance process in the arts

Arts 2.3 Apply a responding process to an arts presentation.

Arts 3.1 Use the arts to express and present ideas and feelings

Arts 3.2 Use the arts to communicate for a specific purpose

Arts 4.2 Demonstrate and analyze the connections between the arts and other content areas

Comm 1.1 Uses listening and observation skills and strategies to focus attention and interpret information

Comm 1.2 Understands, analyzes, synthesizes, or evaluates information from a variety of sources

Comm 2.1 Uses language to interact effectively and responsibly in a multicultural context

Comm 2.2 Uses interpersonal skills and strategies in a multicultural context to work collaboratively, solve problems, and perform tasks

Comm 2.3 Uses skills and strategies to communicate interculturally

Comm 4.1 Assesses effectiveness of one's own and others' communication

Look for EALRs connections in boxes like this along the margins of this guide:

ARTS 1.2, 2.3

# Modern Dance & Pilobolus



The term "modern dance" describes many different dance styles and techniques. Modern dance began in the early 1900s as a reaction to the very formal techniques of classical ballet which had changed little over the centuries. It developed alongside movements in music and art. Instead of the tutus and toe shoes of classical ballet, early modern dancers like Ted Shawn, Isadora Duncan, and Ruth St. Denis focused on the natural beauty and movement of the human body.

Viewing modern dance is a personal experience. Some dances may tell a story, others may make the viewer feel a certain way, and some may simply show beautiful movement and form. The same dance can mean something different to each individual viewer. For example a dance could make one person feel sad, another angry.

Both interpretations are valid.

Pilobolus has stretched the limits of modern dance by stretching the limits of the human body and has spent two decades developing its own unique vocabulary of movement.

**Individuality, naturalism** and **gravity** are the three characteristics found in modern dance in general.

**Individuality** is a way we can distinguish one person from another. In a group of people, distinguishing physical traits such as height, weight, color (eyes, hair, skin), age and gender are used to identify one person from another. Other distinguishing traits are cultural background and education.

**Naturalism** refers to an action, thought or inclination based on nature and instincts. Isadora Duncan introduced 1) movements that were in harmony with nature - such as the swaying of trees and undulations of a wave, 2) changes in costume from corseted, stiff dresses and toe shoes to bare feet, loose-fitting clothing, loose hair and 3) movement with the entire body. Although common today, naturalism was not a readily accepted notion for women in the 1900s.

**Gravity** implies a downward action into the earth. Concert dance prior to the 1900s was concerned with lightness, grace, and an ethereal quality. Modern dance with its bare feet (much like tribal and some ethnic dances) used the weight of the body for expression.

## Dance in your Life

- ⇒ Do you dance?
- ⇒ Does your family dance?
- ⇒ Why do you dance? For exercise? Special occasions?
- ⇒ What kind of music do you dance to?
- ⇒ What clothing and footwear is appropriate for your favorite kind of dancing?

**“Movement never lies. It is a barometer telling the state of the soul’s weather to all who can read it.”**

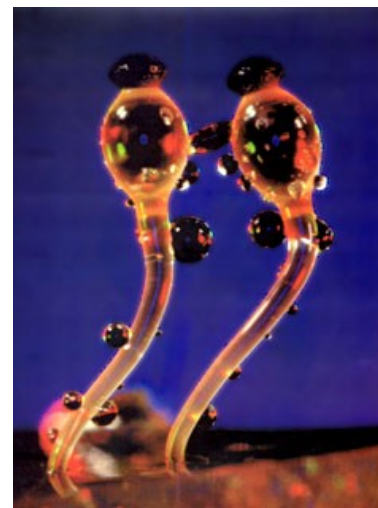
–Martha Graham

ARTS 1.1

ARTS 4.2

## About Pilobolus

**Pilobolus** is a sun-loving fungus (pictured right) that grows in barnyards and pastures. It's a feisty little thing—only 1/4 inch tall— that can throw its spores nearly eight feet. It's also a highly unusual and inventive dance company. Pilobolus Dance Theatre germinated in the fertile soil of a Dartmouth College dance composition class in 1971. Four brazen, athletic classmates with no formal dance training defied convention and turned the modern dance world on its ear. Co-founder Jonathan Wolken calls Pilobolus "a mix of circus-type entertainment, a sculpture garden and a **kinetic** (see vocabulary, page 11) atomic interaction combining each individual's talent, inventiveness, eccentricities, and humor." The group was immediately acclaimed for its mix of humor and athleticism and soon became a completely self-sufficient organization, its members **choreographing**, managing, and publicizing their own programs.



Pilobolus lives and works in Washington Depot, Connecticut, a small town in the state's rural northwest, and performs for stage and television audiences all over the world. It has toured extensively in the United States as well as in Central and South America, the Middle East, Far East, Russia and Europe.

Today Pilobolus remains a major American dance company of international influence. It has not, however, abandoned its original driving force. The company remains a deeply committed collaborative effort with four artistic directors and six dancers contributing to the dances through **improvisation** and creative play.

The result is one of the most popular and varied **repertoires** in the field. Pilobolus stands by its intention that a group can work together simultaneously to structure their ideas into real forms, benefiting from the power of group thinking without losing the power of each individual's idea. Three decades of making dances now stand as a testament to the

ARTS 1.1

ARTS 4.2

Adapted from Hopkins Center Study Guide

### Pilobolus on Your Screen

You've probably seen Pilobolus on television or the internet in their Hyundai advertisement, performing at the Oscars, or on Oprah. (If not, take a look via YouTube) This kind of fame is pretty unusual for a dance company! Here are some discussion starters on this topic:

- ⇒ What might be some of the pros and cons of commercial fame for a dance company?
- ⇒ Is there a difference between the art that you see on stages and in museums and the art used to sell cars and other products? Explain.
- ⇒ What are some historical or recent examples of artists who were commercially successful?





## Careers in Dance and Theatre

It takes a great deal of hard work and many people to create modern dance.

Some people work with the creative aspects of dance.

- ◆ **Artistic Directors** choose the dances to be performed, select the music which will accompany each dance, select costumes for the dancers to wear and choose a designer to invent lighting for the performance. And they select the dancers who will perform the dance.
- ◆ **Choreographers** are those who make up the dance movements. (In Pilobolus, the Artistic Directors — there are 3 of them— choose the dances to be choreographed and are also the choreographers collaborating with the 6-member dance troupe to make up the dance movements.) In Pilobolus, dancers also participate in the creation of choreography.
- ◆ **Composers** create the music for the performance—an environment of sound for the dance.
- ◆ **Costume designers** design costumes which will enhance the idea and mood of the dance.
- ◆ **Lighting designers** create an environment of light in which the dancers dance.

Some people work with the technical aspects of the performance.

- ◆ The **Director of Production** oversees all aspects of putting on all Pilobolus shows and gives direction to the Stage Manager and Lighting and Sound Supervisor.

And some people work with the performance aspects.

- ◆ The **Production Stage Manager** organizes all aspects of each show to make sure that everything that is supposed to happen happens and happens on time! He or she also makes sure that costumes are in good condition so that no one appears in tatters.
- ◆ The **Lighting and Sound Supervisors** make sure that all lights for each performance are set correctly and that the sound system is in good working order.
- ◆ The **dancers** execute the movements and interpret the choreographers' ideas.
- ◆ And the **audience** plays a very special part: viewing, interpreting, and giving feedback to the company.



Photo by John Kane

### Research Project:

Who is involved in creating an MTV music video? An episode of your favorite TV show? What about a Boeing jet? How can you find out?

Choose one of these “products” and use your detective skills to find out who is involved. Represent your findings with a diagram, chart, or timeline.

ARTS 1.1

ARTS 4.2

ARTS 4.3

# Choreography and Pilobolus

Pilobolus answers questions about their process in their own words.

## **What is collaborative choreography? How can a group of people all choreograph and dance together?**

Collaboration is an exercise in our everyday life. Stephen Nachmanovitch, in his book *Free Play: Improvisation in Life and Art* (1990) has written about collaboration among musicians, "The beauty of playing together is meeting the One ... I play with my partner; we listen to each other; we mirror each other; we connect with what we hear. He doesn't know where I'm going, I don't know where he's going, yet we anticipate, sense, lead, and follow .... we open each other's minds like an infinite series of Chinese boxes ..."

Collaboration is much the same in Pilobolus' creation of modern dance. Pilobolus' artistic directors—Robby Barnett, Michael Tracy, and Jonathan Wolken—collaborate with each other and with the dancers in developing a dance. Ideas for a piece grow and evolve as the original concept is passed from one to another of the collaborators, taking on individual interpretations, adding and/or subtracting elements through experimentation and compromise. This process isn't always easy—in fact, it is often a struggle—but the end result is a blending of many perspectives from many talented minds into one cohesive work. The hope is that a dance produced in this way will be better than if it had been created by only one person. Often this is exactly what happens. But honestly, sometimes it doesn't.

## **Is this dance or gymnastics?**

The training of dancers has traditionally focused upon one centering of a single body moving alone through space. Our approach—and it was one arrived at through nothing more than sheer necessity—was to construct ourselves into a group shape and then try to make it move. We subsequently discovered that when people dance together it's called partnering and that it's customarily done in pairs. The dance world seemed not to possess the terminology to deal with a clump of four men twisted together like proteins, and we attracted a lot of curious attention.

## **What inspires Pilobolus dances?**

The group moves forward with the energy produced by all its members. And anything goes. A painting or sculpture, the words of a poem, a feeling, or a melody might evoke a response that results in an idea for a dance; or the mind can be given the push to create by an experimental movement in an embryonic work in progress, leaves blowing in a storm, mushrooms growing on a rotting log, patterns of light on snow in a forest. Any process of nature or human behavior or interaction can be fuel for a Pilobolus choreographer.



## Observing Dance Purposefully

When you watch dance, the movement, lights, sounds, costumes, timing, props, and everything else you see on stage has been purposefully designed to create a feeling, give a message, or sometimes tell a story. Part of being an audience member is watching actively and processing all of these signals. One way to appreciate dance is to follow a response process like this one.

### At the performance...

**Engage** by looking for elements of dance.

- ◆ A few elements are easy to spot with Pilobolus: **shapes, relationships, balance, level, size, humor** (see the vocabulary section for more about these concepts). Notice the production elements as well: lighting, costumes, props, music, etc.
- ◆ Choose two or three elements (shape and relationships, or level and lighting, or size and humor) and watch how they interact. How does a change in one element affect the other?

### Back in the classroom...

**Describe** what you experienced.

- ◆ Draw a picture of one of the shapes formed by the dancers. Draw a costume, a lighting effect, or a diagram of a pattern you observed.
- ◆ Describe one of the sections of dance to a partner, using at least three dance concept words.
- ◆ Brainstorm a list of verbs to describe the movement you saw. Then write a paragraph about one of the dances using some of these verbs.

**Analyze** how the elements are arranged and organized.

- ◆ Were the shapes you saw symmetrical or asymmetrical? Did the dancers use all three levels? What kinds of relationships did you see (between body parts, groups and individuals, people and objects)? Did you notice anything about sizes? What was funny and why?

**Interpret** based on descriptive properties.

- ◆ What is the theme of each dance? What were the elements that helped you guess?
- ◆ Does the dance tell a story? Does it give you a particular feeling?

**Evaluate** using supportive evidence and criteria.

- ◆ What do you think the choreographer's goal was?
- ◆ Was the performance successful in reaching that goal? Why or why not?
- ◆ What are your criteria for a good performance? A great performance? Do we all have the same criteria? What would you have done differently if you were directing?

ARTS 1.1

ARTS 1.4

ARTS 2.3

# Activity:

## Communicating Without Words

### Objective

To gain an understanding of how dance is a universal language by exploring the use of gestures, sign language and “silent” ways to communicate with movement.



### Activity

- Discuss why people have the need to communicate with each other and name various ways this is accomplished, such as speaking, gesturing, singing, writing, drawing, dancing, etc.
- Discuss how people from different countries express themselves with a specific language. Listen to examples of words spoken in different languages. If any students in the class speak a language other than English, ask them to share some words or phrases with the class.
- Discuss the importance of being able to communicate clearly. Imagine what the very first language was like.

There is one language that almost everyone in the world can understand. It is the language of movement. There are certain gestures (physical expressions) common to nearly all people.

### Movement Exploration

- Begin by asking students to communicate without using their voices. Experiment by exploring silent vocabulary words. How can the following ideas be expressed with movement and gestures? HELLO...YES...NO...GO...STOP, etc.
- Ask the students to create gestures that express states of being: HAPPY...SAD...HUNGRY...WORRIED...AFRAID...EXCITED...ANGRY.
- Have the students create gestures or movement symbols for things they see every day: TREE...SUN...MOUNTAIN...FLOWERS...HOUSE...BOOK, etc.
- Create some new silent vocabulary words, gestures which could be useful to communicate concepts or instructions in the classroom, such as gestures which mean QUIET, THANK YOU, SIT DOWN, LISTEN, CONCENTRATE, READ, STUDY.
- Explore the silent universal gesture for HELLO and GOOD-BYE (a wave of the hand). Explore the word in terms of TIME, SPACE, and ENERGY. Ask:
  - How fast can you wave? How slowly?
  - How small or how big can you wave?
  - Can you wave good-bye using a different part of your body? (a foot, an elbow, the head, the torso).
  - Can you travel in space “saying good-bye” with the wave? (hopping, skipping, turning, jumping).
  - How would you perform that gesture if you were angry?
  - How would you wave good-bye if you were very shy or sad? without words?

COMM 1.1, 1.2

ARTS 1.1, 1.2, 3.1

# Activities: Teamwork

COMM 1.1,

COMM 2.1,

COMM 4.1

## Physical Education Challenges

Two important elements in Pilobolus dance pieces are balance and teamwork. The following physical activities will demonstrate the importance of those elements and test students' critical thinking and problem-solving skills. Before beginning these activities, talk with the students about safety and brainstorm some ways they can stay safe while working in close contact with other people.

## Balance

**Equipment:** (1) eight-foot long 2"x 4" board and masking tape.

**Procedure:** Use tape to mark off lines 12" from each end of the board. Position one student on each end of the board (the 4" side goes flat on the floor). Using each other for balance, the students must pass one another and continue to the opposite end of the board without falling off. If someone touches the floor, the challenge starts over.

**Variation:** Start with three students at each end of the board...

## Teamwork: Mat Movers

**Equipment:** (1) gym mat per group of five students.

**Procedure:** In groups of five, students work together to manipulate a gym mat across the floor. Students may not touch the floor and must stay on top of the unfolded mat. Encourage students to watch other teams and improve upon their ideas.

### Variation:

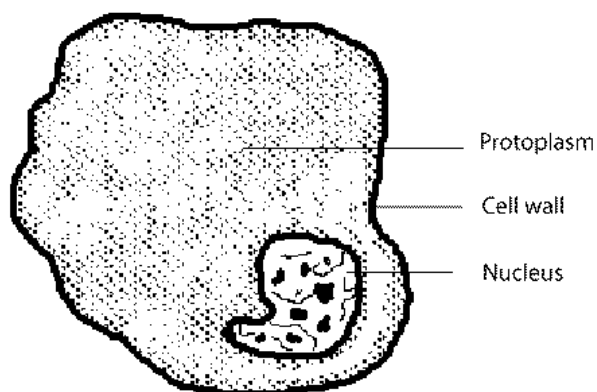
Begin with the mat folded and all students on the mat. The group must unfold the mat without touching the floor. If they succeed in unfolding the mat, have students refold the mat without touching the floor.

## Teamwork: Amoeba Race

**Equipment:** None

**Procedure:** Explain how to create an amoeba, based on the biology of a cell (a visual may be helpful here). There are 3 parts:

- a lot of protoplasm (people who don't mind being close, gather together)
- a cell wall (people who surround the protoplasm, facing outward, linking elbows)
- a nucleus (someone with good eyesight and the ability to keep on top of things should be the nucleus, seated on the shoulders of some of the protoplasm)



Once the amoeba is formed, try taking a walk through a field or around the block. A rhythmic chant might be helpful for coordinating movements. (What sort of sound does a one-celled creature make?)

Finally, try a little cell division. Split into two, create a second nucleus and have an Amoeba Race.

## Cool Down Questions

- ⇒ What did you notice people doing that worked well?
- ⇒ How are these activities like dance? How are they not like dance? What changes would you make to turn one of these activities into a dance for performance?

# Activities: Relationships

Try these three movement exercises for exploring dance **relationships**.

From Anne Green Gilbert's *Creative Dance for All Ages* (Chapter 22)

"A RELATIONSHIP is a connection between two or more people or things. In dance, we can explore the relationship that our body parts have to one another; the relationship that we have to another dancer or to a group of dancers; the relationship that we have to another object or prop. Certain words can help us explore different ways of relating or connecting. As we say each word, form a relationship with your body parts (or prop) that describes the meaning of the word: OVER (stretch your hand over your head, foot over your hand, etc.) ... UNDER (place your hand under your foot, head under your hand, etc.) ... AROUND (hands around your ankle) ... THROUGH (arm through a circle created by your other arm) ... ON (hands on your knees) ... OFF (hands off your knees) ... ABOVE ... BELOW ... NEAR ... FAR ... BESIDE ... BETWEEN ... IN ... OUT. When we work with partners and in groups, we will be using these words and other words such as MIRROR, SHADOW, MEET, PART, ALONE, TOGETHER, CONNECT, UNISON, and CONTRAST to create different relationships with other dancers."

## Space Between

"Make a shape with your body parts as far from each other as possible (a big shape). Try moving through space keeping the space between your body parts always the same. Make a shape with your body parts close together (a small shape). Move this shape through space, trying to keep the space between body parts the same. Make a medium-sized shape with your body parts not too far or too near and move that shape through space. Which shape was easiest to move? (Probably the last shape.) Now try constantly changing the space between your body parts as you move through space. How does that make you feel?"

## Human Obstacle Course

"I would like half the class to create interesting shapes and forms such as tunnels, bridges, lumps, a forest of statues, geometric shapes, etc. The other half will move through the obstacle course. As you move through, think of many different ways of relating to the obstacles, always being gentle and careful." Be sure to change roles. You may need to be more directed with young children, asking simply for "logs and lumps" for dancers to go over and under. Older students can work together to create wonderful "playgrounds."

## Find the Leader

"I will call out a name. Find that dancer and move the way the leader is moving. When the music pauses, I will call out the name of a new leader. Find that dancer and copy his/her movement." This is an excellent activity because your students will be expanding their movement vocabulary by trying other dancers' movements. Leaders may move in self or general space. Change leaders fairly quickly.

# Activity: Collaborative Choreography

What are choreographers? Choreographers create dances like composers write music and writers write novels. Some choreographers work alone, and some work collaboratively, like Pilobolus. Use these activities to practice collaborative choreography.

## Choreographing relationships

Part 1: Students break into groups of 4 or 5. Decide together on three relationship shapes for your dance; one in self-space between each dancer's own body parts, and two with the other dancers.

Example:

1. Each dancer touches one knee to one ear.
2. Two dancers are UNDER two other dancers.
3. Three dancers hands touch one dancer's shoulders.

Once you have your three relationship shapes, practice them together. Are you being clear? Can your audience see which parts are connected? What would be the most interesting order in which to perform these shapes? How will you transition between the shapes in your performance? Decide on an order and practice with your group.

Part 2: Divide the class in half and have the groups in each half perform their shapes dance for the other. Talk to each audience group about their job: to watch quietly and look for relationships. After each performance, ask the audience to comment on what the performers did to make their relationships especially clear.

Part 3: Revise your dance using ideas from your group and other groups.

Add three things:

1. A beginning and ending
2. Repetition. Pick one of the three shapes and use it several times.
3. Make one of the relationship shapes move through space.

Repeat the performance and reflection.

## Cool Down Questions:

- ⇒ What did you notice about relationships?
- ⇒ What were some successful ways your group collaborated?
- ⇒ Did you notice any other vocabulary words or concepts in action? Were groups using different levels? What about size and balance?

**“An artist’s job is not to be perfect. An artist’s job is to be clear.”** Eric Johnson, Arts Impact Artist Mentor

**Choreography** – the art of planning and arranging dance movements into a meaningful whole

ARTS 1.2, 2.1, 2.2, 2.3

ARTS 3.1, 3.2, 3.3

## Vocabulary and Concepts

**Asymmetry** (asymmetrical): An uneven proportion in time, space, or energy, opposed to conventional balance. Not symmetrical.

**Balance:** Describes both holding your body in a stable position and also the inner feeling that your body is working as a controlled whole as you move.

**Ballet:** Type of classical theatrical dancing based on the *danse d'ecole*, the rules and vocabulary that were codified around 1700 in France.

**Canon:** The same movement performed by different dancers beginning at different times.

**Choreograph:** To design movements for dancers; to create a dance or section of dance.

**Collaborate:** To share ideas and work together toward a goal.

**Gravity:** Having weight. In modern dance, dancers use and play with the downward pull of the earth.

**Humor:** What makes us laugh. In dance, the funny moments are often created visually.

**Improvisation:** The skill or creative process of creating and performing without any preparation or set plan to follow.

**Kinetic:** Relating to, caused by, or producing motion.

**Level:** In dance, space is broken into three levels: low, middle, and high. The low level is close to the ground; middle is the space we occupy most in daily life, sitting in chairs and walking around; the high level is above the shoulders—dancers enter that level when they leap, jump, stand on their toes, or do high lifts.

**Relationship:** A connection between two or more people or objects.

**Repertoire:** A collection of dances that a company knows and is prepared to perform.

**Shapes:** Dancers are skilled at forming their bodies into different shapes. Curved, straight, angular, twisted, symmetrical and asymmetrical are just a few.

**Size:** In dance, this refers to how far apart or close together two things are. This can mean distances between dancers or objects, as well as how much space a dancer is taking up. A dancer with outstretched arms and legs is making a large shape. Size is not the same as level. You can make a big shape on a low level or a small shape on a high level.

**Symmetry** (also symmetrical): Parts which are divided in such a way that they are the same in size and shape and similar in position on either side of a dividing line or central point.

# Arts and Dance Resources

## Internet

[www.uwworldseries.org](http://www.uwworldseries.org) – upcoming events, video and audio clips, and links to series artist web pages.

<http://www.pilobolus.com/> - Pilobolus website

<http://www.k12.wa.us/curriculumInstruct/Arts/> Washington's Office of the Superintendent of Public Instruction.

From here you can access the Arts Essential Academic Learning Requirements.

<http://www.sdhs.org/resources/res-misc.html> - Lists online resources for dance from all over the world.

<http://artsedge.kennedy-center.org/teach/> - The Kennedy Center's wonderful collection of integrated arts education resources for K-12.

[http://en.wikipedia.org/wiki/Modern\\_dance](http://en.wikipedia.org/wiki/Modern_dance) - History of modern dance

<http://www.arts-impact.org/> - Arts Impact is a UWWS partner organization that trains classroom teachers in visual and performing arts teaching.

[http://www.ums.org/s\\_education\\_community/online\\_resources.asp](http://www.ums.org/s_education_community/online_resources.asp) - A directory of online education resources.

[www.deawa.com](http://www.deawa.com)—Dance Educators Association of Washington

## Books

*Creative Dance for All Ages: a Conceptual Approach* by Anne Green Gilbert (1992) . Excellent resource for teaching creative dance in the classroom. [www.creativedance.org](http://www.creativedance.org)

*Elementary Dance Curriculum Model*, Debbie Gilbert et al., Washington Alliance for Better Schools, contact: Dr. Jonelle Adams, [jadams@nsd.org](mailto:jadams@nsd.org)

*Brain-Compatible Dance Education* by Anne Green Gilbert (2006). [www.creativedance.org](http://www.creativedance.org)

*The Human Alphabet* by John Kane (2005). Features Pilobolus dancers forming all 26 letters. [www.amazon.com](http://www.amazon.com)

## Videos

*Teaching Creative Dance with Anne Green Gilbert*, [www.creativedance.org](http://www.creativedance.org)

*BrainDance*, Anne Green Gilbert, [www.creativedance.org](http://www.creativedance.org)

# Live Performance and the Audience



Watching a live performance is different from watching TV!

## Discussion Questions:

- ◆ Can you think of a time when you have performed? How did it make you feel? How did you want your audience to act?
- ◆ In what ways is an audience member a participant in a live show? What are some examples of inappropriate participation?
- ◆ Can you think of examples of live performances that people attend? (plays, music concerts, rock concerts, sports events)
- ◆ What are some ways live performances are different from recorded ones or ones you see on TV?
- ◆ Can a live performance ever be repeated exactly? Why or why not?
- ◆ What is the audience member's role? (show courtesy to fellow audience members, watch and listen attentively, applaud the performers to show appreciation.)

## Audience Guidelines:

- ◆ If you need to use the restroom, do so before the performance. Make sure you return to your seat before the performance begins.
- ◆ After you're seated, it is appropriate to talk quietly to the person next to you until the performance begins. Once the performance starts, give the performers your full attention.
- ◆ When there is a break in the dance, make sure the performance has ended before applauding. There are sometimes pauses or "freezes" of position that are part of the dance which can mislead the audience into thinking the performance is over. The performance is over when the dancers come forward and bow.
- ◆ Applaud at the end of the performance. The dancers have worked hard, and the applause lets them know how much you appreciate their effort.

ARTS 1.4

Share this page with chaperones and/or remind them what their duties are to be before, during, and after the performance.