

NORTHROP ACROSS CAMPUS



20
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SEASON

Academic
Engagement
Through the Arts



WELCOME

Northrop Across Campus encourages University of Minnesota faculty and staff to have their classes of students interact with performances in the Northrop Season, incorporating the work performed on stage or in online performances with the classroom curriculum. Northrop normally provides complimentary tickets for your students to attend a live performance. However, the 2020-21 Northrop Season has very limited capacity in the theater so Northrop Across Campus is offering access to the online performances and live stream options. 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 experiencing 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 2020-21 Northrop Season, which includes the Dance Series and the Pipe Organ Music Series, which will bring artists from all over the world to the Carlson Family Stage, as well as a special Film Series event.

If you would like your class to learn from and interact with 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!

ACADEMIC DIRECTORY

AFRICAN AMERICAN STUDIES

Ronald K. Brown/EVIDENCE 15

ART HISTORY (DANCE AND MUSIC)

Katelyn Emerson, Organ 5
Flamenco, Flamenco 7
Ronald K. Brown/EVIDENCE 15
The State Ballet of Georgia 17
American Ballet Theatre 19
Paul Jacobs, Organ 21
Ragamala Dance Company 23

BIOLOGY, THE ENVIRONMENT AND SUSTAINABILITY

Ragamala Dance Company 23

DANCE

BALLET

The State Ballet of Georgia 17
American Ballet Theatre 19

CONTEMPORARY/MULTI-GENRE

Flamenco, Flamenco 7
GALLIM 9
Kinetic Light 11
RUBBERBAND 13
Ronald K. Brown/EVIDENCE 15
Ragamala Dance Company 23

DESIGN

APPAREL DESIGN/ COSTUME DESIGN

Kinetic Light 11
The State Ballet of Georgia 17
American Ballet Theatre 19
Ragamala Dance Company 23

THEATER TECH DESIGN

GALLIM 9
Kinetic Light 11
The State Ballet of Georgia 17
American Ballet Theatre 19

ENGINEERING

Kinetic Light 11

ENGLISH/LITERATURE/ STORYTELLING

Flamenco, Flamenco 7
GALLIM 9
Ronald K. Brown/EVIDENCE 15
The State Ballet of Georgia 17
American Ballet Theatre 19
Ragamala Dance Company 23

GENDER, WOMEN, AND SEXUALITY STUDIES

Katelyn Emerson, Organ 5
GALLIM 9
Kinetic Light 11
RUBBERBAND 13
Ronald K. Brown/EVIDENCE 15
The State Ballet of Georgia 17
American Ballet Theatre 19
Ragamala Dance Company 23

GLOBAL STUDIES/ CULTURAL STUDIES

Flamenco, Flamenco 7
Ronald K. Brown/EVIDENCE 15
The State Ballet of Georgia 17
Ragamala Dance Company 23

HISTORY

AMERICAN HISTORY

RUBBERBAND 13
Ronald K. Brown/EVIDENCE 15
Ragamala Dance Company 23

EUROPEAN HISTORY

Katelyn Emerson, Organ 5
Flamenco, Flamenco 7
The State Ballet of Georgia 17
American Ballet Theatre 19
Paul Jacobs, Organ 21

IMMIGRATION

GALLIM 9
RUBBERBAND 13

KINESIOLOGY

Flamenco, Flamenco 7
GALLIM 9
Kinetic Light 11
RUBBERBAND 13
Ronald K. Brown/EVIDENCE 15
American Ballet Theatre 19
The State Ballet of Georgia 17
Ragamala Dance Company 23

MUSIC

ETHNOMUSICOLOGY

Flamenco, Flamenco 7
Ronald K. Brown/EVIDENCE 15
Ragamala Dance Company 23

CLASSICAL

Katelyn Emerson, Organ 5
The State Ballet of Georgia 17
American Ballet Theatre 19
Paul Jacobs, Organ 21

CONTEMPORARY

GALLIM 9
Kinetic Light 11
RUBBERBAND 13

MUSIC THERAPY/HEALING ART

Ronald K. Brown/EVIDENCE 15
The State Ballet of Georgia 17
American Ballet Theatre 19
Ragamala Dance Company 23

RELIGIOUS STUDIES

Katelyn Emerson, Organ 5
Paul Jacobs, Organ 21

SOCIOLOGY/ POLITICAL SCIENCE

Flamenco, Flamenco 7
GALLIM 9
RUBBERBAND 13
Ronald K. Brown/EVIDENCE 15
Ragamala Dance Company 23

SPIRITUALITY AND HEALING

Ragamala Dance Company 23

AVAILABLE ACCESSIBILITY SERVICES

These events will be captioned, with other accessibility services available upon request.

STRENGTHENING STUDENT OUTCOMES

Northrop's Mission: Rooted in the belief that the arts are essential to the human experience, we are committed to cultivating intersections between performing arts and education for the benefit of all participants now and for generations to come.

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

- Interacting online with 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.
- Engaging with 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 can be a true demonstration of collaborative work in support of a singular vision.



Northrop Presents

ORGANIST KATELYN EMERSON

Tue, Sep 29, 7:30 pm

SINE NOMINE

CARLSON FAMILY STAGE
LIVE STREAM OPTION AVAILABLE



University of Minnesota. Photo © Patrick O'Leary.



Katelyn Emerson. Photo © Rosen-Jones Photography.

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ABOUT THE PERFORMANCE

German-based organist Katelyn Emerson makes her Northrop debut on the historic Aeolian-Skinner pipe organ with a program of German, English, and French organ music. Known for her technical facility and musicianship, Emerson garners acclaim from new listeners of classical music to audiences of colleagues and organ aficionados alike. She is a prizewinner of competitions on three continents and has performed more than 70 solo and collaborative concerts throughout the U.S. and Europe since her first prize win at the 2016 American Guild of Organists' (AGO) National Young Artists' competition.

FREE RELATED EVENTS

90-MINUTE ORGAN MASTERCLASS

Mon, Sep 28, 7:00-8:30 pm

Carlson Family Stage

Live stream option available

Registration required with limited capacity

During this musical masterclass, Katelyn will be teaching organ students different techniques and playing some delightful organ music.

Northrop Presents

ORGANIST KATELYN EMERSON

[VIEW EVENT PAGE](#)

University of Minnesota
Photo © Patrick O'Leary

RESOURCES

CONNECT

- Department of French and Italian
- Department of German, Nordic, Slavic & Dutch
- European History
- Religion Courses
- School of Music (Organ majors)

DISCOVER

- [Katelyn Emerson Website](#)
- [Katelyn Emerson's Blog](#)
- [Katelyn Emerson "On the Bench with Dr. Carol"](#)

ENGAGE

Emerson has won multiple awards at numerous organ competitions all over the world—from Russia to New York to Tokyo.

What does it take to excel within a musical craft?

What differentiates novice musicians from award winning professionals?

Emerson also has performed in concert venues all over the world. She has won awards in three continents and has traveled to many countries to perform for those who know her skill is rare to come across.

Consider the universality of music.

Regardless of the location, how does music connect us?

Northrop Presents

FLAMENCO, FLAMENCO

Wed, Oct 14, 6:30 pm

Special Event - Film Series



**CARLSON FAMILY STAGE
LIVE STREAM OPTION AVAILABLE**

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FLAMENCO, FLAMENCO. Courtesy of Music Box Films

ABOUT THE FILM

Director [Carlos Saura](#) leads viewers through the history and traditions of [flamenco](#), the unique Spanish form of folk music and dance that dates to the 18th century. See performances by a variety of dancers.

Not rated by the MPAA | 1 hour, 37 minutes
In Spanish with English subtitles

FLAMENCO, FLAMENCO

[VIEW EVENT PAGE](#)

RESOURCES

CONNECT

- Cultural Studies and Comparative Literature
- Dance
- Global Studies
- Film Studies
- History
- Immigration
- Spanish

DISCOVER

- [Flamenco, Flamenco](#)
- [IMDB: Flamenco, Flamenco](#)
- [Carlos Saura Photographer: Journey of a Book](#)
- [Encyclopedia Britannica: Carlos Montoya](#)
- [Encyclopedia Britannica: Flamenco](#)
- [Flamenco History](#)
- [Flamenco: Last of the castanet makers? BBC News](#)
- [The Hollywood Reporter: Flamenco, Flamenco: Film Review](#)
- [The LA Times: Review: Flamenco, Flamenco: another dazzling Carlos Saura tribute to dance](#)
- [The New York Times: Smoldering Dance, Unadorned](#)

ENGAGE

In 2010, Flamenco dance was added to UNESCO's intangible cultural heritages of humanity list. Cultural heritage, according to UNESCO, is "the wealth of knowledge and skills that is transmitted through it from one generation to the next."

How do various cultural traditions, like dance, create transmittable knowledge and skills within culture? How can these "intangible cultural heritages" be used to improve our world and build bridges to other cultures and communities?

Carlos Saura, director of *Flamenco, Flamenco*, pays creative attention to detail to create striking visuals.

How did the documentary bring to life the passion and color of Flamenco dancing, and how did Saura's artistic direction inspire this?

In the video "Flamenco: Last of the castanet makers?," it is demonstrated that castanets, the handheld percussive instrument, are played by the dancer, matching their sounds to their movement.

Why is it important for music and dance to be connected?

What is the significance of having the dancer play their own music?

The New York Times describes the film as a "museum of dance."

Why is it important to document dance and archive movement in a visual format?

How do dance films benefit populations where live performance is not easily accessible?

The Los Angeles Times states that "Masterfully keying the compact performances into a striking lighting scheme that often bathes the musicians and dancers in warm golden or somber indigo hues representing the cycle of life, Saura's spare, elegant staging and the fluid, intimate cinematography by the great Vittorio Storaro ('Apocalypse Now') create an intoxicating effect."

How do external factors, such as lighting and staging, enhance the tone of the movement, both in film and on stage?

Northrop Presents

GALLIM

Thu, Nov 19, 7:30 pm

A New Dance Film

By Andrea Miller and Helix Films

Based on *BOAT*

ONLINE PERFORMANCE
Including Artist Conversation

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ABOUT THE PERFORMANCE

In-demand choreographer Andrea Miller's dances emphasize the contrasts of being human—the grotesque and the sublime, the chaos and the elegance, with movement both primal and poetic. Through an innovative creative collaboration with Northrop, Miller's company, GALLIM, debuts an evocative new dance film adapted from Miller's 2016 piece *BOAT* that explores what it looks like, feels like, and means to be searching for home. Featuring the music of Northrop's pipe organ and the Twin Cities-based PopUp Choir in the score, the film takes viewers on a journey of people becoming undone, floating adrift, holding each other, building bonds, and allowing hope and dignity to grow anew.

FREE RELATED EVENTS

FILM SERIES

That Pärt Feeling: The Universe of Arvo Pärt

Not rated by the MPAA | 1 hour, 15 minutes

Wed, Nov 11, 6:30 pm | Streaming Online

VIRTUAL HAPPY HOUR

Featured Guest Limor Tomer,

General Manager, MetLiveArts, Metropolitan Museum of Art

Wed, Aug 19, 5:00 pm | Streaming Online

Featured Guest Kyle Abraham,

Artistic Director, A.I.M

Wed, Sep 23, 5:00 pm | Streaming Online

Featured Guest Michelle Dorrance,

Artistic Director, Dorrance Dance

Wed, Oct 21, 5:00 pm | Streaming Online

Featured Guest Camille A. Brown

Wed, Nov 18, 5:00 pm | Streaming Online

Join choreographer Andrea Miller and a featured guest for a live-streamed happy hour conversation about our evolving field: what can change, how we can grow, and what we can create through collaboration.

POP-UP LIBRARY IN NOV

Dance and Music on the Map!



RESOURCES

CONNECT

- Art History
- Athletics
- Choral
- Dance
- Design
- Fashion
- Kinesiology
- Organ
- Psychology
- Social Justice/Human Rights
- Sociology
- Theatre Arts

DISCOVER

- [GALLIM Website](#)
- [Meet the Dance Company: GALLIM Video](#)
- [GALLIM Dance Visits Northrop in 2013](#)
- [City Pages: GALLIM Dance makes Minnesota Debut with "Blush" at the O'Shaughnessy](#)
- [Dance Magazine: In the Studio: GALLIM Dance Prepares for the Met](#)
- [Dance Magazine: Why I Choreograph: Andrea Miller](#)
- [Julliard: Julliard Dance Presents New Dances: Edition 2019, Dec. 11-19](#)
- [The Boston Globe: At Jacob's Pillow, GALLIM offers dances of hope and humanity](#)
- [The Dance Enthusiast: Impressions from Philadelphia: GALLIM Dance Collaborates in "Attack Point"](#)
- [The Met: Choreographer and Artist in Residence Andrea Miller of GALLIM Premieres Stone Skipping at The Met's Temple of Dendur](#)
- [The New York Times: In 'Whale' GALLIM Dance Takes on Love](#)
- [Vice: How a 78-Year-Old Estonian Composer Became the Hottest Thing in Music](#)

ENGAGE

The Boston Globe describes the choreographic piece *BOAT* as "both somber and poetic... composed of a series of snapshots of struggle...and the vignettes evoke the larger story of desperate people fleeing danger."

How are hope and humanity portrayed within this piece?

How do choreographers craft commentary on larger concepts? What tools do they use to convey that message to the audience?

Although this piece represents danger and reflects fear, in what ways can it also be seen as hopeful?

GALLIM works largely on site-specific work and the company performs many of its pieces in art museums, specifically at The Metropolitan Museum of Art in New York City. Andrea Miller was the first choreographer to become an artist in residence at The Met.

Why is it important to see dance performed outside of a traditional theater setting?

How can art forms of different mediums connect to each other when viewed together (i.e. paintings and dance)?

In what ways are the different creative processes similar (i.e. painting on a canvas and choreographing a dance piece)?

GALLIM is primarily considered to be a contemporary/modern dance company. Miller was a member of the Batsheva Dance Company and today often integrates Ohad Naharin's Gaga Movement Technique to influence her work.

What ideologically or aesthetically differentiates a modern dance performance from a classical dance performance? What are some iconic styles and movements that represent modern dance and not any other style?

Walker Art Center and Northrop Present

KINETIC LIGHT

Online Premiere Thu, Dec 3, 8:00 pm
Including Artist Conversation
Performance Available Through Sat, Dec 5

DESCENT

The Artist Conversation will include ASL interpretation and captioning

The production also includes access to Kinetic Light's app Audimance, which features multi-track audio description for extra layers of artistic experience

ONLINE PERFORMANCE



Kinetic Light in *Descent*. Laurel Lawson, a white woman, balances on the footplate of Alice Sheppard's wheelchair, with arms spread wide, wheels spinning. Alice Sheppard, a light-skinned Black woman, opens her arms wide to receive her in an embrace. They make eye contact and smile. A starry sky fills the background, and moonlight glints off their rims. Photo by BRITT Jay Newman.



ABOUT THE PERFORMANCE

Under the artistic leadership of “innovator in disability arts” (*The New York Times*), Alice Sheppard's Kinetic Light enables new understandings of the moving world. Dancers perch, swoop, and soar on a striking custom-built ramp of curves and peaks in *DESCENT*. This visually stunning imagining of a queer, interracial love-story of mythical figures Venus and Andromeda is a transformative ride testing the limits of what dance, beauty, and disability appear to be.

FREE RELATED EVENTS

FILM SERIES

Short films featuring *Revel in Your Body*
Not rated by the MPAA | Total running times TBD
Mon, Nov 30, 6:30 pm | Streaming Online

Walker Art Center and Northrop Present

KINETIC LIGHT

[VIEW EVENT PAGE](#)



Kinetic Light in Descent. Alice Sheppard, a light-skinned Black woman with a crown of short curly hair, is crawling on her hands with her knees in Laurel Lawson's footplate. Laurel, a white woman, is arching her back on the ground as she is dragged along the floor. A sunset appears behind them. Photo by MANCC / Chris Cameron.

RESOURCES

CONNECT

- African American Studies
- Architecture
- Cultural Studies and Comparative Literature
- Dance
- Engineering/Design
- Gender, Women, and Sexuality Studies
- Greek and Roman Mythology (Venus and Andromeda)
- Kinesiology
- Literature
- Modern Art
- Theatre Production
- Visual Art and Design

DISCOVER

- [Kinetic Light Website](#)
- [Kinetic Light Facebook](#)
- [The Dance Enthusiast: "Dance News: Disability Tours Arts Ensemble Kinetic Light Announces Fall 2019-20 Tour"](#)
- [The New York Times: "Do You Love to Dance?"](#)
- [The New York Times: "I Dance Because I Can"](#)
- [Sculpture that possibly inspired the story of Andromeda and Venus](#)
- [Vice: "The Women Building a New Art Form in the World of Dance"](#)

ENGAGE

Alice Sheppard, in [The New York Times article](#), discusses how dancing holds so much power and freedom despite the injurious work it entails.

In what ways did the dancers project a sense of power through their movements? What importance does this power hold, and how is the audience able to ascertain this idea?

Kinetic Light dancer, costume designer, and choreographer Laurel Lawson is also the chief technology officer for CyCore Systems, an engineering consulting agency.

Why is it important to have both a scientific background and an artistic background while creating art?

How does the combination of science and art enhance a performance?

A word from the company: You may know disability as the medical diagnosis, defining what is wrong with some people. Or you might know disabled people as 'inspirational' folks who work to overcome their problems and motivate others to do better in their lives. We do disability differently. Disability is not inspirational in our work. It is a source of artistry and creativity. We create movement and visual designs that are possible only because we use wheelchairs. Our work includes immersive visual worlds that reveal the beauty of disability. We create technology and products that are built from a disabled perspective.

How does technology support certain access needs? How does it complicate or create barriers to access?

What does artistic equity mean to you? Audience equity? Academic equity? Access equity?

How are theories and applications of inclusion and equity different or similar?

Northrop Presents

RUBBERBAND

Sat, Feb 6, 7:30 pm & Sun, Feb 7, 2:00 pm

VIC'S MIX

Mixed Repertory Program
Spanning RUBBERBAND'S 18 years



CARLSON FAMILY STAGE
LIVE STREAM OPTION AVAILABLE for Sunday Performance



RUBBERBAND in Vic's Mix. Photo © Bill Herbert.

ABOUT THE PERFORMANCE

"Three points of contact" defines choreographer and RUBBERBAND founder Victor Quijada's work and style as an unusually difficult yet expressive dance form. The three points describe his technique and also Quijada's trio of cultures: Mexican heritage, Los Angeles upbringing, and French-Canadian residency. *Vic's Mix* extracts notable works from Quijada's extensive repertory in a humorous yet thoughtful program defying notions of theatricality and audience expectations.

FREE RELATED EVENTS

FILM SERIES

Countdowns: Reflections on a Life in Dance
Not rated by the MPAA | 1 hour, 24 minutes

Gravity of Center - The Movie
Not rated by the MPAA | 15 minutes

Wed, Jan 20, 6:30 pm | Best Buy Theater

PERFORMANCE PREVIEW

Fri, Feb 5, 6:30 pm | Online Event

Northrop Presents

RUBBERBAND

[VIEW EVENT PAGE](#)



RUBBERBAND in Vic's Mix.
Photo © Bill Herbert.

RESOURCES

CONNECT

- Ballet
- Dance
- Department of French and Italian
- Film Studies
- Hip Hop
- Kinesiology
- Modern Dance
- Psychology
- Spanish and Portuguese Studies
- Theatre Production

DISCOVER

- [Rubberband - Contemporary Dance Company Website](#)
- [Rubberband - Historique \(En Francais\)](#)
- [Teaser Vic's Mix Video](#)
- [Los Angeles Times: "Rubberband Man"](#)
- [The Guardian: Rubberbandance Review](#)

ENGAGE

The name of the company, RUBBERBAND, is attributed, in part, to a nickname of the company's founder, Victor Quijada. He earned this from his early years spent in Los Angeles performing breaker moves.

Although the company now performs several styles of dance (a fusion of hip-hop, ballet, and contemporary moves), in what way is the "rubberband-like" style represented?

In what ways does it subvert the breaker/break dance culture to put it on a stage in front of an audience, as opposed to watching it in a less formal setting? Does it change the way we view the form, especially in a historical context?

Quijada was raised in California, the son of Mexican immigrants, and now lives and works in French Canada. He is often described as representing three different cultures and works that influence into his choreography.

How are these cultural traditions reflected in the choreography?

In what ways can dance pass on cultural traditions? Generationally, how do the dances change? Is it important for the dances to evolve or stay the same with time?

Pour <<Rubberband Dance>>, les danseurs viennent d'autres pays pour être membres de la compagnie. Les danseurs ne parlent pas (au début) la même langue, mais ils communiquent par la danse!

Quelles autres méthodes pouvons-nous communiquer de manière non-verbale et à travers les différences culturelles?

¿Cuáles son otros métodos que podemos comunicar sin palabras y ir más allá de la diferencia cultural?

¿Por qué es importante apoyar a artistas con orígenes que son diferentes que nuestros?

Northrop Presents

RONALD K. BROWN / EVIDENCE

35TH ANNIVERSARY SEASON

Thu, Feb 18, 5:00 pm & 8:00 pm

Mixed Repertory to Include

GRACE
MERCY

CARLSON FAMILY STAGE

LIVE STREAM OPTION AVAILABLE Thu at 8:00 pm

Ronald K. Brown in *Grace*. Photo © Julietta Verivantes.

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ABOUT THE PERFORMANCE

Celebrating its 35th anniversary, Ronald K. Brown/*EVIDENCE*'s body of work encapsulates a distinctive contemporary African dance method and style that the company willingly shares and teaches. *Grace*, which is Brown's breakout piece performed first by the Alvin Ailey American Dance Theater 20 years ago, is an ode to God's love and Alvin Ailey's legacy. A newly commissioned companion piece, *Mercy*, is an ethereal movement meditation set to music by Meshell Ndegeocello, originally composed for the company.

FREE RELATED EVENTS

FILM SERIES / PERFORMANCE PREVIEW

Screening of *Grace*

Not rated by the MPAA | 22 minutes

Followed by Q&A with Ronald K. Brown

Q&A estimated 30 minutes

Wed, Feb 17, 6:30 pm | Best Buy Theater

POP-UP LIBRARY IN FEB

Dance and Music on the Map!

Northrop Presents

RONALD K. BROWN / EVIDENCE

[VIEW EVENT PAGE](#)



RESOURCES

CONNECT

- African American Studies
- Athletics
- Cultural Studies and Comparative Literature
- Dance
- Diversity and Social Justice Liberation Education Requirement Classes
- History
- Kinesiology
- Political Science
- Psychology
- Sociology
- Theatrical Storytelling

DISCOVER

- [Ronald K. Brown: EVIDENCE Website](#)
- [Ronald K. Brown Facebook Page](#)
- [Alvin Ailey American Dance Theater: Ronald K. Brown](#)
- [JoyceStream: Artist Talkback with Ronald K. Brown and Collaborators](#)
- [LA Times: "Ronald K. Brown's Evidence dance company proves the power of faith"](#)
- [Music of Meshell Ndegeocello](#)
- [The New York Times: "Making Rich Tales of Diaspora Take Flight"](#)
- [The New York Times: Ronald K. Brown to Receive the Jacob's Pillow Award](#)
- [The Washington Post: "Storytelling is the key ingredient in the year's best dance works"](#)

ENGAGE

In a 2016 *The New York Times* interview, Brown elaborated upon his desire to "create something in which people would recognize themselves and see the human condition, rather than dancers focused on their physicality." This is made apparent through his strength in storytelling.

How were the ideas of faith and hope choreographed within this work?

How did the audio/visuals enhance the ideas Brown developed throughout the performance?

How does a choreographer effectively create feelings of suffering/triumph within the choreography and how do dancers put these feelings into their work? Did the performance achieve this?

What can be said about choreography as an act of social justice? How can these works of art be used as a force for change?

The musical score in a performance is sometimes the first point of inspiration for the choreographer in creating a piece. It can shape the choreographic choices with timing and rhythm. Brown has had deep engagement with jazz music and has collaborated in the past with music-maker Meshell Ndegeocello to create the score and soundscape to his dances.

What types of musical styles seem to match with what types of dance styles?

How would the characteristics of jazz music and the improvisational nature of the music influence the dance styles and choreography of a piece?

Does the music feel like it is a key part of the choreography or that it supports the choreography and movement only?

Brown draws inspiration for his performances from the stories and struggles of African peoples through the African diaspora, faith, hope and struggle.

Can trauma, as well as a shared sense of hope, be passed through the generations? How does dance convey these messages of sustained faith and intense struggle?

Northrop Presents

THE STATE BALLET OF GEORGIA

Sat, Mar 20, 7:30 pm &
Sun, Mar 21, 6:00 pm

Artistic Director
NINA ANANIASHVILI

GISELLE with Live Orchestra

CARLSON FAMILY STAGE
LIVE STREAM OPTION AVAILABLE for Sunday performance

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ABOUT THE PERFORMANCE

Experience the joy of community harvest dances, and be haunted by a corps de ballet of ghostly maidens seeking revenge in this production by this esteemed company making a return to Northrop's stage after its canceled April 2020 performance. *Giselle* is a timeless ballet centered on a young woman who loves dance more than life itself, and her courtly suitor, Albrecht, who only learns the depth of his love for her after she is gone. Danced exquisitely by a company of dancers trained by the great Nina Ananiashvili, this production features scenery that is by turns delightful and evocative, and accompaniment by Northrop's orchestra.

FREE RELATED EVENTS

FILM SERIES

The Dazzling Light of Sunset

Not rated by the MPAA | 1 hour, 14 minutes

Wed, Mar 10, 6:30 pm | Best Buy Theater

PERFORMANCE PREVIEW

Fri, Mar 19, 6:30 pm | Online Event

The State Ballet of Georgia in *Giselle*. Photo courtesy of artist.

Northrop Presents

THE STATE BALLET OF GEORGIA

[VIEW EVENT PAGE](#)



RESOURCES

CONNECT

- Ballet
- Classical Music
- Dance
- European History
- French
- History
- Music Performance/Music Composition
- Russian Culture

DISCOVER

- [The Washington Post: The Ballerina Who Needed a Bigger Stage](#)
- [Information about Georgia](#)
- [Nina Ananiashvili's Double Return to the U.S.](#)

ENGAGE

Consider the set design, lighting and costumes of a production like *Giselle*.

What tropes are displayed through this ballet and how has the company modernized these ideas to make them more acceptable for today's audience?

How did the costumes and set bring the audience back into the time period when *Giselle* takes place?

This ballet is often regarded as the first choreography that makes it appear that the dancers are "floating." Moving across the stage in short steps on pointe shoes achieves this illusion.

How do choreographers use specific props, tools, or costuming to generate an image/feeling that is far out of reach?

The story of this ballet is set in what literary scholarship refers to as the "Romantic Era." The Romantic Era is described as "replacing reason with emotion and individualism. Nature and the common man were glorified, accompanied by a fascination with the supernatural. Tragic heroes searched for an ideal they could never find. There were no more happy endings."

Does *Giselle* reflect this era of storytelling? How do we see the elements of the Romantic Era represented in the story and/or the movement?

Through such a tragic story, how does the beauty of the dance and dancers shape our experience of the tragedy? Does it intensify the sadness? Does it relieve or mitigate the anguish in any way?

Northrop Presents

AMERICAN BALLET THEATRE

Wed, Apr 7, 7:30 pm

DON QUIXOTE with Live Orchestra

CARLSON FAMILY STAGE
LIVE STREAM OPTION AVAILABLE



American Ballet Theatre's Christine Cheviako and James Whiteside in *Don Quixote*. Photo courtesy of artist.

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SEASON

ABOUT THE PERFORMANCE

One of the most important touring American ballet companies, ABT, returns with this popular story ballet never seen in full by Northrop audiences. Based on Miguel de Cervantes' remarkable and humorous tale of romance and chivalry, follow the misadventures of Don Quixote and his squire, Sancho Panza as they aid the spirited maiden Kitri and her charming amour Basil. From the bravura dancing of the fiery toreador Espada to the colorful caravan of gypsies, the stage explodes with one show-stopping performance after another in this feast of choreographic fireworks.

FREE RELATED EVENTS

FILM SERIES

The Man Who Killed Don Quixote
Not rated by the MPAA | 2 hours, 12 minutes
Wed, Mar 31, 7:00 pm | Trylon Cinema

PERFORMANCE PREVIEW

Tue, Apr 6, 6:30 pm | Online Event

Northrop Presents

AMERICAN BALLET THEATRE

[VIEW EVENT PAGE](#)



American Ballet Theatre's Isabella Boylstone in *Don Quixote*. Photo courtesy of artist.

RESOURCES

CONNECT

- Art History
- Creative Writing
- Cultural Studies and Comparative Literature
- Dance
- English
- Fashion Design
- History
- Kinesiology
- Spanish and Portuguese Studies
- University Honors Program, Nexus Experience

DISCOVER

- [ABT Website](#)
- [ABT Facebook](#)
- [ABT Women's Movement Video](#)
- [Don Quixote ABT Archive](#)
- [The New York Times: "Ballet Theater Announces Female Choreographer Initiative"](#)
- [The New York Times: "Misty Copeland: A Ballerina with Real Acting Chops"](#)
- [The Observer: Hurrah for ABT's Don Quixote](#)
- [Your Ultimate Guide to Don Quixote](#)

ENGAGE

American Ballet Theatre was designated as "America's National Ballet Company" by an Act of Congress in 2006. The company was founded in 1939, and has a long history of presenting world-class ballet.

As this company is viewed as a premier dance company for the United States, in what ways does the company or dance style seem inherently American? In what ways does it seem representative of other cultures' traditions?

Consider the set design, lighting, and costumes of a production like *Don Quixote*.

What tropes appear through this ballet and how has the company modernized these ideas to make them more acceptable for today's audience?

How did the costumes and set bring the audience back into the time period when *Don Quixote* takes place?

If we were to watch this same performance without the distinctive costumes, or without set pieces (in typical workout attire and with a bare set), would we experience the story differently?

***Don Quixote* was inspired by *The Ingenious Gentleman Don Quixote of La Mancha*, by Miguel de Cervantes. The novel has themes of deception, loyalty, and love, as well as tapping into the human condition.**

How are these ideas replicated on stage and through movement?

What does deception look like now? How is it different from the 1600s definition that Cervantes wrote about? Would these characters react in similar or different ways to *Don Quixote* if the story were set in 2021?

Northrop Presents

ORGANIST PAUL JACOBS

Tue, Apr 13, 7:30 pm

Organ Recital to Include
SYMPHONIC BACH

CARLSON FAMILY STAGE
LIVE STREAM OPTION AVAILABLE



Paul Jacobs. Photo © Roger Mastroianni.

Paul Jacobs. Photo © Ficarrri Zelek.

2021
SEASON

ABOUT THE PERFORMANCE

Grammy-winning organist Paul Jacobs returns to Northrop in a solo recital showcasing the symphonic possibilities of works by Bach and the historic Aeolian-Skinner Opus 892 pipe organ. Jacobs thrilled Northrop audiences with the debut of a co-commissioned piece in 2018 when he appeared with the Minnesota Orchestra for an inaugural performance celebrating the restoration of the organ.

Northrop Presents

ORGANIST PAUL JACOBS

[VIEW EVENT PAGE](#)



Paul Jacobs, Photo © Ficarrì Zelek.

RESOURCES

CONNECT

- Department of German, Nordic, Slavic & Dutch
- Religion Courses
- School of Music (Organ majors)

DISCOVER

- [Paul Jacobs Website](#)
- [Paul Jacobs Facebook](#)
- [The Diapason: An Interview with Paul Jacobs](#)
- [The Grammy Awards: Paul Jacobs Wins Best Instrumental Soloist Performance \(Without Orchestra\)](#)
- [Organist Paul Jacobs on Bach and the Pipe Organ](#)
- [Yale School of Music Interviews Paul Jacobs](#)

ENGAGE

Paul Jacobs is a Grammy-award winning musician, and is the first organist ever to achieve this accomplishment.

Why is it important to recognize and celebrate classical music in our modern day?

Do you think it is important to keep organ music alive in the 21st century?

In an interview with the Yale School of Music, Jacobs says that “Audiences simply want to be moved ... the main objective should always be to capture the essence of a piece of music, which, I believe, is fixed, unchanging, and immutable. ... It is something that speaks directly to the heart in a pure and real way. The essence of any work of art, I believe, attests to an immaterial reality which connects itself directly with the human soul. It’s positively thrilling to experience.”

What makes attending live music performances so gripping? What about Jacobs’ expressive playing moved you?

Do you agree that music should “connect to your soul” or do you believe more in the entertainment value of art?

What type of music captures your attention, and why do you think that is?

Jacobs is currently the chair of the Organ Department at the Juilliard School.

Why is it important to pass the organ on to the next generation and continue the legacy of this traditional art form?

The organ is often an instrument tied to a religious background, but resurfaced itself as a secular recital instrument within the traditions of classical music.

Why do you believe the organ became so important in the Catholic and Lutheran church traditions?

How do you think the organ developed into mainstream culture, especially when it was used in theaters to accompany and emphasize the narrative of a silent movie?

Northrop Presents

RAGAMALA DANCE COMPANY

Sat, May 1, 2:00 pm & 7:30 pm

Ranee Ramaswamy and Aparna Ramaswamy's
FIRES OF VARANASI

CARLSON FAMILY STAGE
LIVE STREAM OPTION AVAILABLE for 7:30 pm performance



Ragamala Dance Company. Photo © Arun Kumar.

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SEASON

ABOUT THE PERFORMANCE

Co-artistic directors Ranee and Aparna Ramaswamy explore societal issues of pilgrimage, migration, life, and death in their new work, *Fires of Varanasi*. The culmination of an academic-year partnership with Northrop, *Fires of Varanasi* is an immersive ritual for the stage where time is suspended and humans merge with the divine. Ragamala's exquisite classical Indian dance technique of Bharatanatyam tells the story of how the transformation of the soul after cremation becomes a powerful symbol for human resilience and the tenacity of people and cultures across time.

FREE RELATED EVENTS

FILM SERIES

Mukti Bhawan (Hotel Salvation)

Not rated by the MPAA | 1 hour, 42 minutes

Wed, Apr 21, 6:30 pm | Best Buy Theater

PERFORMANCE PREVIEW

Fri, Apr 30, 6:30 pm | Online Event

PICO IYER IN CONVERSATION WITH RANEE AND APARNA RAMASWAMY

*A Talk About Ancient Indian Traditions in
a Modern, Diasporic World*

Tue, Oct 13, 7:00 pm | Online Event

Registration required

FOODS FOR THE SOULS:

Food Rituals in the Diaspora

Thu, Nov 5, 5:30 pm | Online Event

Registration required

TALKING TO THE DEAD: An Interfaith
Panel Discussion on Life and Death in the Diaspora
Spring 2021

POP-UP LIBRARY IN MAY

Dance and Music on the Map!

Northrop Presents

RAGAMALA DANCE COMPANY

[VIEW EVENT PAGE](#)



Ragamala Dance Company.
Photo © Arun Kumar.

RESOURCES

CONNECT

- Asian American Studies
- Asian and Middle Eastern Studies
- Asian Language and Literature
- Cultural Studies
- Dance
- Global Studies
- Learning Abroad Center
- Mortuary Science
- Religious Studies
- Spirituality and Healing

DISCOVER

- [Ragamala Dance Company Website](#)
- [Chicago Tribune: In Harris Theater debut, Ragamala Dance shows the metaphor and mythology in a board game — and is pure fun to watch](#)
- [Lineage Film](#)
- [The New York Times: Dances in India, Rich in Breadth and Addressing the Sublime](#)
- [The New York Times: Ragamala Dance Outdoors at Lincoln Center](#)
- [The Star Tribune: Ragamala Mela Offers a Taste of India](#)
- [The Star Tribune: Ramaswamy Sisters Bring Nuance Mood to Ragamala Dance Company](#)
- [Smithsonian Magazine: The Holy City of Varanasi](#)

ENGAGE

Art, in all forms, brings the viewer into another world through various facets of the story the artist aims to tell. Art can be transportive.

How did Ragamala's music, lighting, and dancers transport the viewer? What elements were completely surprising to you or unexpected?

The concept of mapping space is represented in this performance. How does memory have an effect on space? How does space have an effect on memory? What can be gained or lost in the process of being physically removed from the spaces where memories were created?

Consider the connection that cultural heritage and dance hold:

How does this connection seem to transcend time?

What power can dance carry as part of a cultural tradition?

How do these dances become reinterpreted and/or preserved across generations?

How do the traditions of Indian Classical dance and music compare to American Classical artistic traditions? What are some similarities and what are some differences?

Alastair Macaulay, in his 2015 [The New York Times](#) article, touches upon the crucial role dance plays within Indian culture. In fact, around the country, the "Hindu gods are seen as dancing; and Shiva's dance is cosmological."

Consider the similarities and differences between American dance tradition (anything that might connote "American dance" to you) and Indian dance tradition (as has been represented with Ragamala dance).

How do traditions, such as cultural dancing, help us overcome pain and bind us to our beliefs and culture? Is dance both a religious practice as well as a cultural tradition?