



SEASON 43:
PERSPECTIVE

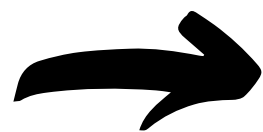
HUBBARD STREET
DANCE CHICAGO

→ **IN ANY EVENT** ↙

Penny Saunders, Choreography and Sound Design
Penny Saunders and Bruno Roque, Film Direction
Michael Wall, Music
Jessica Tong, Costume Design

As part of our virtual presentation of Season 43, Hubbard Street Dance Chicago has created a series of multi-media study guides exploring dance choreography and performance in practice. These guides are designed for middle and high school students and contain videos, discussion questions, activity prompts, and pre-recorded lessons. These Dance Discussions are designed to stand alone or accompany the dance films in our virtual season as we invite you to CONNECT, EXPLORE, CREATE, AND RESPOND.

LET'S DIVE IN!



- 1 MEET THE ARTISTS

- 2 NOTE FROM THE ARTIST

- 3 VOCABULARY REVIEW

- 4 EXPLORE THE PROCESS: ANALYZE, INFER, REFLECT

MEET THE ARTISTS



PENNY SAUNDERS

Penny Saunders, originally from West Palm Beach, Florida, graduated from the Harid Conservatory in 1995, and began her professional career with The American Repertory Ballet under the direction of Septime Webre. She went on to dance with Ballet Arizona, MOMIX Dance Theater, Cedar Lake Ensemble and in 2004 she joined Hubbard Street Dance Chicago. In 2011, Saunders won the International Commissioning Project which launched her choreographic career, creating pieces for Hubbard Streets' main and second company, Cincinnati Ballet, Whim W'Him, Oklahoma City Ballet, BalletX, Sacramento Ballet, The Royal New Zealand Ballet, Tulsa Ballet, Diablo Ballet, Dayton Ballet, among others. Saunders is honored to be the Resident Choreographer at The Grand Rapids Ballet where she has created many new works including her first full length work, The Happy Prince and Other Wilde Tales. Saunders has received support from The New York City Ballet Choreographic Commissions Initiative, participated in The National Choreographers Initiative, The Guggenheim Works & Process, and was the recipient of the 2016 Princess Grace Choreographic Fellowship. This year she is excited to be creating a range of new dance films with Whim W'Him, BalletX, Ballet Idaho, Seattle Dance Collective, Grand Rapids Ballet, California Ballet, Hubbard Street Dance Chicago, and Pacific Northwest Ballet.

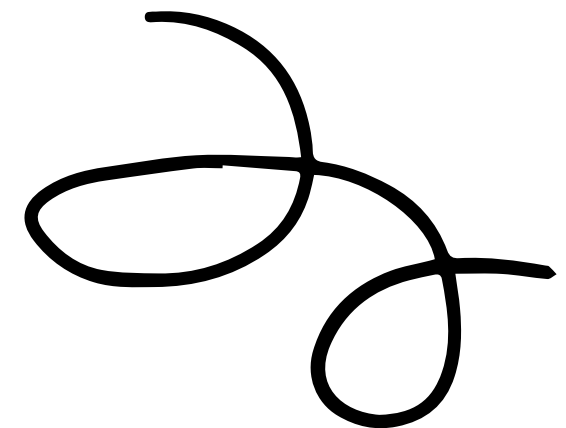
BRUNO ROQUE

Bruno Roque was born in Lisbon, Portugal. At the age of thirteen he was accepted into the National Conservatory in Portugal. After graduating in 1995, he received a scholarship to attend the Vaganova Ballet Academy in Saint Petersburg, Russia. In 1996, Bruno began dancing with the National Ballet of Portugal, and in 2001 joined the Royal Ballet of Flanders. From 2004 to 2016, he was a first soloist with Les Ballets de Monte Carlo. During his dancing career, he performed works of celebrated choreographers and worked directly with many of them. In 2007, Bruno created his first piece for the young choreographers initiative at Ballets de Monte Carlo and has done close to 20 creations since. In parallel to his choreographic work, he has also staged some of Jean-Christophe Maillot's productions for major companies around the world. Since 2015 Bruno has directed and choreographed a project co-produced by Les Ballets de Monte Carlo and the Monaco Ministry of Education that brings dance, music, and theatre to hundreds of children in need, as well as teachers and child therapists.



MICHAEL WALL

Michael Wall is a multi-instrumentalist, composer, performer and educator who collaborates with musicians, choreographers and filmmakers around the world. He composes original music, teaches sound design and performance with Ableton Live and offers a comprehensive online library of music. Michael serves on the faculty at the University of Utah as Program Head of Modern Dance.



There are an array of events that one experiences in their lifetime—from birthdays to new year's parties, weddings to funeral receptions. These often monumental ceremonies merge casts of characters with individual narratives, some more private, some more evident. With intermingling storylines and layered shared histories, these gatherings can often be intense and complex collisions of viewpoint and not the easy celebrations they appear to be.

Using the stunningly beautiful Walden Event space as our setting, HMS Media will expertly shift our point of view within those walls to reveal a series of hidden perspectives and agendas. Schubert's Trio in E flat Opus 100, along with authentic stories and songs shared from the artists of Hubbard Street, provide the soundtrack of our film which compassionately peels back the complicated dynamics present at any given event where friends and family gather.

- Penny Saunders

*A NOTE FROM
THE ARTIST*



IN ANY EVENT



This film melds many stories. Let's examine the creative process behind one of them.

REVIEW VOCABULARY:

* Inference

- An inference is an idea or conclusion
- that's drawn from evidence and
- reasoning. An inference is an educated guess.

* Character Development

- The process of building a unique, three-dimensional character with depth, personality, and clear motivations.

* Choreographic process

- Gathering together the movement material, developing movements into dance phrases, and creating the final structure of the work.

* Setting

- The environment, time period or place in which a story exists.

* Staging

- Staging is the process of selecting, designing, adapting to, or modifying the performance space for a play or film.

* Character Traits

- Character traits are all the aspects of a person's behavior and attitudes that make up that person's personality. Character traits are often adverbs and adjectives that tell us who the character is - their actions, their feelings, their relationship to others.

EXPLORE THE PROCESS

“READING”
BETWEEN THE
LINES



In the next few slides we will be using our inference skills to explore and understand the process in which the storyline and characters were developed. We will analyze audio, staging, and movement while we reflect on the clues and evidence from each element to help shape our own inference and perspective of the storyline.

QUESTION
→

Who are the characters in the audio? What is their relationship to each other?

01

LISTEN CAREFULLY

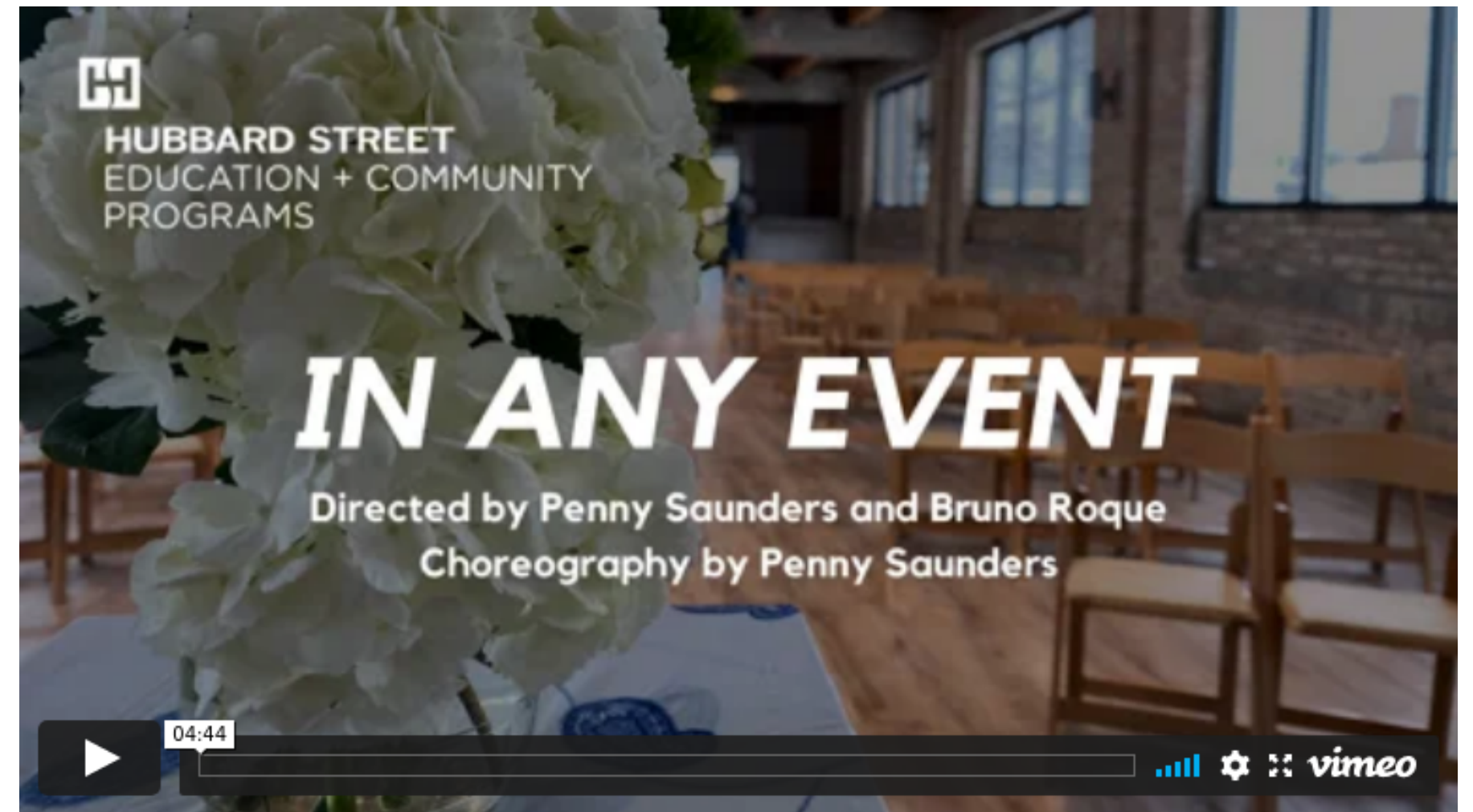


AUDIO

QUESTION
→

What feeling does the music give you?

02



QUESTION
→

What does your mind see? If you close your eyes and listen to the audio, where do you imagine the characters being? what are they doing?

03

SETTING



QUESTION



Make a list of things you see in these photos.

01

QUESTION



What do you infer these objects and their placement tell you about the story?

02

QUESTION



Listening to the audio above along with these photos what do you imagine is happening? Has your inference changed? If so why?

03

MOVEMENT

QUESTION
→

How would you describe this movement? What is their tempo, their energy quality?

01



QUESTION
→

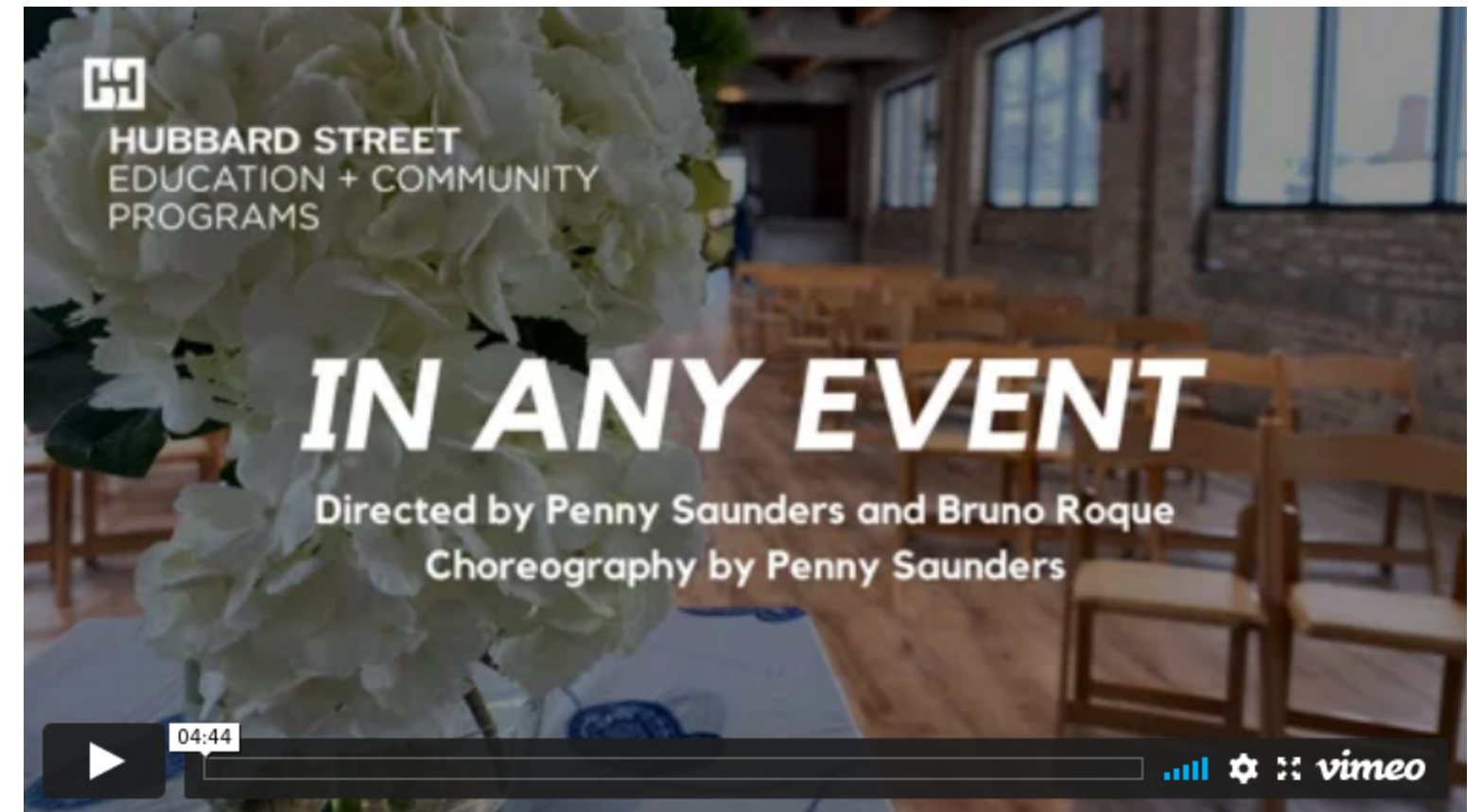
What does the movement tell you about the relationship between the two characters?

02

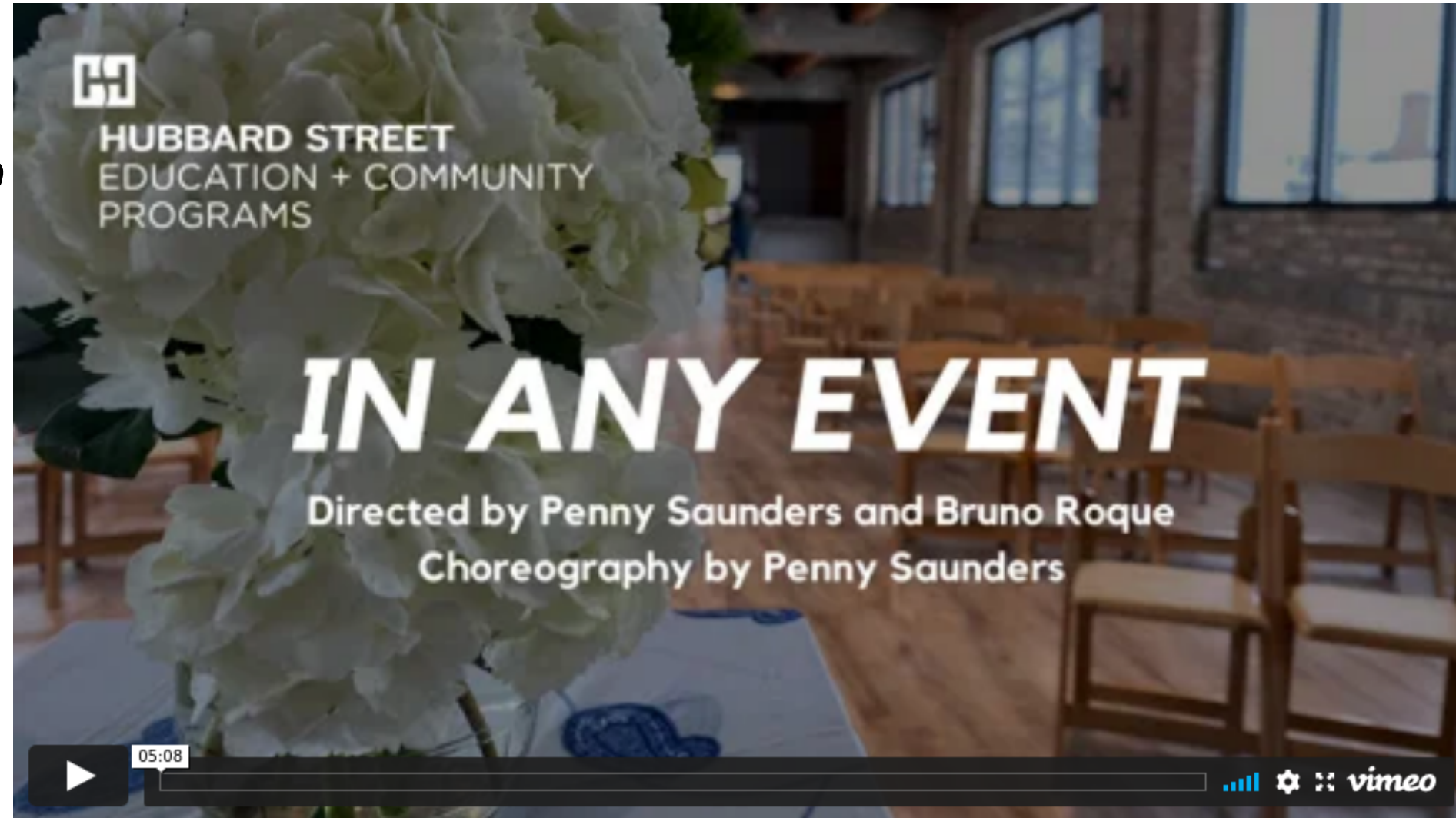
QUESTION
→

What moments or movements in this phrase support your inference about the story and the characters?

03



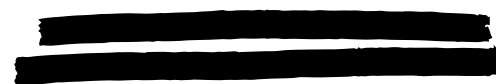
WATCH IT ALL
COME TOGETHER



REFLECTION



*How did each element play a role in
shaping your inference?*



Standards Addressed

National Core Arts Standards

DA:Cr2.1.3b Develop a dance phrase that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.

DA:Cr2.1.4b Develop a dance study that expresses and communicates a main idea. Discuss the reasons and effectiveness of the movement choices.

DA:Cr2.1.5b Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates nonverbally. TH:Cr1.1.3c Collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.

TH:Cr1.1.4c Imagine how a character might move to support the story and given circumstances in a drama/theatre work.

TH:Cr1.1.5c Imagine how a character's inner thoughts impact the story and given circumstances in a drama/ theatre work.

MU:Pr4.2.3 Demonstrate understanding of the structure in music selected for performance.

MU:Pr4.2.4 Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.

MU:Pr4.2.5 Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.

Common Core Standards

ELA-LITERACY.RL.3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

ELA-LITERACY.RL.3.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events
ELA-LITERACY.RL.3.5 Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

ELA-LITERACY.RL.4.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

ELA-LITERACY.RL.4.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text.

ELA-LITERACY.RL.4.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

ELA-LITERACY.RL.4.5 Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

ELA-LITERACY.RL.5.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

ELA-LITERACY.RL.5.2 Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

ELA-LITERACY.RL.5.3 Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

ELA-LITERACY.W.3.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.



HUBBARD STREET
EDUCATION + COMMUNITY
PROGRAMS

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For more information about all of available our education programs, please visit our website.



Hubbard Street Dance Chicago Education & Community Programs

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