HOT SEASON FOR YOUNG PEOPLE
TEACHER GUIDEBOOK

2013-2014

Y2D Productions, Inc.

SEASON SPONSOR

HOT
HUMANITIES OUTREACH IN TENNESSEE
REGIONS
For over 125 years Regions has been proud to be a part of the Middle Tennessee community, growing and thriving as our area has. From the opening of our doors on September 1, 1883, we have committed to this community and our customers.

One area that we are strongly committed to is the education of our students. We are proud to support TPAC’s Humanities Outreach in Tennessee Program. What an important sponsorship this is – reaching over 25,000 students and teachers – some students would never see a performing arts production without this program. Regions continues to reinforce its commitment to the communities it serves and in addition to supporting programs such as HOT, we have close to 200 associates teaching financial literacy in classrooms this year.

Thank you, teachers, for giving your students this wonderful opportunity. They will certainly enjoy the experience. You are creating memories of a lifetime, and Regions is proud to be able to help make this opportunity possible.

Jim Schmitz
Executive Vice President
Area Executive
Middle Tennessee Area
Dear Teachers,

Creating this guidebook posed a balancing challenge! We wanted to give you plenty of information about the show to use in preparing students. At the same time, we endeavored to keep several aspects unexplored so as to preserve some surprises for the performance.

If you can, please leave your students guessing about the exact details of the show, even while working on its themes and elements!

*LEO* combines so many valuable inroads to examine the different ways we can perceive our environment and interact with it. Looking at what would happen and how we might behave if the laws of gravity were suspended provides an intriguing frame within which to examine the true nature of those laws. It also allows us to appreciate and study the ways in which we use technology to imagine and understand the world.

Despite its fascinating use of that technology, *LEO* never loses the importance of the personal, human experience. This character’s curiosity and inventiveness inspire audiences to develop those same qualities in ourselves.

We know you and your students will enjoy the performance!

**TPAC Education**
Performance Description:

*LEO* is an awe-inspiring, comical, touching and mind-bending journey of a man trapped in a room in which gravity seems not to be working as expected. In addition to admirable physicality and expressive body language, this production utilizes music, drawing, animation and lighting effects to enhance the mood, and wordlessly tell the story, as *LEO* progresses from boredom to surprise, and through playfulness, loneliness, frustration, fear and triumph.

This performance features a single performer on a small set of an empty room that appears to be tipped on its side. Next to the set is a life-sized live feed video projection, rotated 90 degrees to make the room appear to be of normal, upright orientation. The dual orientations challenge audiences’ perception of which way is up and offer delightful explorations of gravity-defying movement as *LEO* explores his world and eventually tries to escape from it.

Performance runtime is 65 minutes with no intermission.

About the Company

Y2D Productions Inc. is a Montréal-based production company whose principal focus is the creation and touring of original, innovative, entertaining shows. Led by Gregg Parks, the company specializes in working with a broad spectrum of creative talent to develop sophisticated show concepts that combine various artistic forms into a single artistic work. Blending music, acrobatics, dance and theatre into a unique form of art and entertainment, these shows draw on the creative talents of renowned directors, choreographers, lighting, set and costume designers, composers and performers, and are often created in collaboration with other internationally known production companies.
What is Physical Theatre?

Physical theatre is an umbrella term used to describe various modes of theatrical performance that pursue storytelling through primarily physical means. There are several distinct traditions that fall under the category of physical theatre including:

- Theatrical Acrobatics
- Clowning
- Contemporary Dance
- Mime
- Puppetry

What sets these forms of expression apart is their focus on narrative, character and storytelling through movement. Take for instance, an acrobatic performance. The show can be eye-catching and awe-inspiring, but if the acrobats perform physical feats without weaving them together with a narrative thread, the performance would not be considered physical theatre. What makes physical theatre is the story the performers tell us with their faces, bodies and gestures. A back-handspring is a series of impressive physical movements, but that alone is not physical theatre. A performer doing a back-handspring toward his fellow performer and then presenting her with a flower – that would be considered a moment of physical theatre. Without words, he has told you something about his character and how he relates to another character. You begin to see a story emerge. And that is where theatre resides.

Modern physical theatre has grown from a variety of origins. Mime and theatrical clowning schools such as L'Ecole Jaques Lecoq in Paris have had significant influence on many modern expressions of physical theatre. Famous performers like Steven Berkoff, Jos Houben and John Wright received training at such institutions. Eastern European performers have also had a strong influence on modern physical theatre. Vsevolod Meyerhold and Jerzy Grotowski are regarded by many as the fathers of modern physical theatre. Contemporary dance also has played an important role in what we regard as physical theatre, due in part to the fact that most physical theatre requires a level of muscular control and flexibility rarely found in those who do not have a background in dance. Modern physical theatre also has strong roots in more ancient traditions such as Commedia dell'arte, and some suggest links to the ancient Greek theatre, particularly the theatre of Aristophanes.

From LEO Educator Research and Study Guide.
Partial Source: [http://www.blackfishacademy.com/physical.htm](http://www.blackfishacademy.com/physical.htm)
Q & A with Tobias Wegner, the man with the original idea for *LEO*, who is also the original performer of the piece

**Q:** Could you briefly describe the evolution of this show, starting from coming up with your original idea to the completion of this as a full-length production?

**A:** Since my early days watching Fred Astaire dancing on the ceiling in the *Royal Wedding* film from 1951, I have been fascinated by gravity-defying optical trickery. Then during my studies at Contemporary Circus Arts, I did a lot of trampolining and fell in love with the "point mort" - the highest point of each jump - where gravity seems to be non-existent even if only for a split second. Since I never managed to stay up there, I started wanting to translate at least that feeling into a different kind of approach. That's where I created first drafts of what was later to become *LEO*.

It all started with one scene in a variety show, which had many different new circus acts in it. The set-up of the scene, with the inverted stage and the live projection, went over so well that ideas came up to expand the visual concept and develop a story around it. As a consequence, the Chamäleon Theatre's associated production company from Berlin put a creative team together including the following departments: Video Design, Set and Light Design, a Creative Producer and last but not least a Director - Daniel Brière - who took great care to transmit a storyline even though there isn't any real text. It's a very clear and yet subtle path that *LEO* wanders along.

**Q:** How much did play and improvisation occupy a role in developing the movement and storyline?

**A:** The development of *LEO* is indeed very much based on play and improvisation. We had the set and at least a TV screen available at all times throughout the creation phase, with the director observing the screen (with the seemingly upright box and character) and myself trying out the weirdest stuff in the tipped-over-stage-set. Despite being in a lateral position I was always trying to maintain a "reality" at first, to then go beyond what is possible with gravity as we know it. Only later when we started to accumulate a lot of possibilities, situations, gags and other material (and after we had thrown the garbage out) we started to focus more on what the character would actually go through, what kind of guy he might be, and what effect this new gravity might have on him.
Q: As the original performer as well as creator of the concept, what was it like to have a choreographer, director and creative producer come into the process of developing this show?

A: I was really happy to have that kind of support and to be able to work with such talented people. It was easy for me to be open and share the development with them. I don't think anybody would seriously try and get a piece like LEO ready to go just by themselves - it’s very important and much more fun to have other creative minds on the team. Also, I was used to multi-disciplinary projects with people from different genres working together. That is part of the "new circus" as well - it wants to create performing art pieces that are more than just showing off skills by uniting different art forms to make a satisfying result.

Q: What surprised you in the development of this show?

A: The amount of possibilities we found regarding the subject of "inverted gravity" surprised me. Not everything made it into the final show of course ;) In the beginning it was hard to loosen the handbrake and get beyond the first very funny level that jumps at you when you first see and understand the effect. But once we started digging deeper we found surprisingly many things in that little box. That's always very satisfying when you actually surprise yourself by what and how much you can find - no matter how small your box may be.

Q: How much and how did you use technology in the development process?

A: We went through different states. We had blue screens put across the box's walls; we had competition trampolines and four meter walls but in the end we also had a healthy tendency to come back to basics because that simply works best for our story. Now, there still is quite some powered-up processing in LEO’s tech booth, even though the little bit of animation we kept looks really simple and handcrafted. But that was a conscious decision made by the creative team, as the show itself is held in that artisan spirit as well. For the rest, all I can say is that there is a small camera and a video projector that unfortunately has to hang in an awkward position throughout the show to make the magic happen.

Q: As a performer, did you often look at still images to help you visualize what it looks like in both the live and the video feed orientation, or did you primarily rely on other members of the creative team for this perspective?

A: I was able to leave that part of the work to the Director - he was observing his screen a lot and used to comment or shout over if I was off-track. I wasn't keen to review a day’s work with myself basically crawling through a box most of the time.
Q & A with Tobias Wegner (continued)

A: Over time I think I also developed an ok feeling for the specific movements and how I have to hold my body to make it look "real" on the screen. The more reality you can establish for the audience in the beginning the bigger the wow-effect when the character starts to "take off".

Q: How much improvisation, if any, is involved in the movement, the graphics and the video effects when performed?

A: The piece follows a pretty clear storyline so there is not much room for improvisation in the classical sense. But I do listen to the audience (as there is no music throughout half of the piece, that's not a big challenge) and I do adjust my comedy timings slightly to what I hear. Even though LEO establishes a fourth wall, the audience and the performer are nevertheless connected, and I think it's very important in general to be aware of that connection when performing.

Q: This performance requires a unique set of performance skills. If you were casting it, what would you look for in a performer?

A: Good question! As I think about it I believe musical talent and skill would definitely help if you wanted to audition for LEO. There are a couple of dance numbers where you have to be on the beat, there's a musical section where you need to play an instrument and also that whole comedy phenomenon I described above - it's all about being able to listen to your environment and get the rhythm of the audience. Unfortunately, I wouldn't recommend pure violinists or tap dancers to come since the physical challenge of performing a theatre piece "laterally" is another very important piece of the puzzle you need to master. Then there is the live drawing scene. And hand balancing. So I need acro-dance-clown-music-graphic hybrids. Hybrids come forward!

What if......

In a group discussion, ask students to imagine that the laws of gravity have taken a subtle shift and objects are not behaving as they usually do.

Suppose students came to class one day, and the desks in the classroom were floating two feet off the ground...

How would students react? What would they do to explore how to use these desks for schoolwork? How do they adapt to this "new reality"? What very small details might be interesting? Once they accept the new conditions, how could they play and improvise with desks that float? What kind of story might these floating desks inspire?

Note: Students are accustomed to suspending belief about different laws of gravity when watching movies, but generally within a superhero or heightened fantasy context. This discussion should focus on the anti-gravity impact on everyday habits and actions.
Reflection Questions Prior to the Performance:

* What is the relationship between boredom and creativity? How might this relationship be impacted by time and a very barren environment? Another way to ask this: You are alone in a bare room, with no electronics, no books, not even a chair. What do you do?

* What is the process of creative problem solving and how might that be incorporated into a physical theater and dance performance?

* How can you "think outside the box" while remaining inside it?

* What is the purpose of play? During the show, observe what LEO discovers through play.

* How does a change in spatial orientation affect us physically and emotionally?

Post Performance Reflection Questions:

* What did you notice about the pacing, or timing of the action, in this performance and how did that affect how you viewed it?

* Which area – the live set or the video screen – did you most often focus on and why? What part did color play?

* What thoughts did this performance evoke about the difference between our real selves and the selves we present in the digital world?

* What do you think would be the most challenging aspect of creating a show like this and why?

* What were some of the boundaries that the performer in LEO faced? In what ways were those boundaries freeing for his creativity and exploration? In what ways were they stifling?

* How did the various elements; physical theater, dance, music, visual art, animation and lighting, aid in telling the story of LEO? Which ones were most clear and powerful to you and why?

Research Ideas:

* What do the terms yaw, pitch and roll mean in aviation? How might those terms be applied to a human body or a set on a stage?

* What are the principals of physical theatre? What does it have in common with contemporary dance and how is it different? Consider asking students to create a Venn Diagram that notes the characteristics of each and how they intersect.
Defying Gravity with Video

*LEO* uses rotation of video and set design to make the performer, as well as a few props, look as if they are defying gravity. This short exploration utilizes prop and body manipulation paired with video to play with illusions of breaking the laws of gravity.

**Materials:** Smartphones or video cameras (one for each two or three students) with the ability to keep the video from reorienting itself during playback. Props such as pencils, sheets of notebook paper, empty water bottles, books.

**Space:** Classroom with desks pushed to one side and an area of wall that is cleared.

**Activity Instructions:**

1. Divide class into pairs or trios, making sure each small group has a device capable of taking video. The ideal environment for this would be one that is as barren as possible, such as against a blank wall, screen or large sheet of butcher paper to use as a backdrop. Students are standing.

2. One student in each pair or trio drops a pencil to the floor while others in the group watch. Then ask the other students in the group to figure out how they could video this pencil dropping to make it look like the pencil was defying gravity. Encourage exploration of body positioning when dropping the pencil, as well as different camera angles.

3. Taking turns being the videographers and the “performer”, students are to find many different ways of manipulating and filming some of the props suggested above as if they are defying gravity. If you are comfortable with this instruction, allow students to lie or sit on the floor as well. If time allows, instruct the students to then experiment with bodies defying gravity rather than props.

4. If you have time and ability to project the video via an Elmo or other device, choose one or two videos to share for the class.

**Closing Reflection Questions:**

What camera angles were most interesting to you and why? Which props were the best to work with and why? What kind of set or backdrop could enhance the sense of defying gravity? In what ways do commercial films use video tricks to tell a story that makes the impossible seem possible?

A good follow-up to this lesson may be to watch a clip of Fred Astaire dancing on the walls and ceiling in the film *Royal Wedding*. See the Resources page for the link.
Music and Embodying Mood

There is a segment in LEO in which the performer responds to excerpts of various genres of music (a list of all the music in the show is provided on the next page.) This short activity will introduce mood and music and give students an opportunity to embody that mood.

Materials: music of various genres and a device with which to play it - choose or have students provide three or four segments of music from varied genres that each have a different mood. Try to include some styles that are used in the performance: jazz standards (Frank Sinatra), Indian music (Ravi Shankar), African drumming, and classical ballet music.

Opening Brainstorming:
Play a segment of each song and have students brainstorm to identify the mood of the music. Different answers should be expected. Create a list of moods for each song.

Activity Instructions:
* Instruct students to stand, and on the count of three create a full-body pose for song number one which expresses one mood of the song. Repeat for each song.
* To highlight the contrasts in poses, split the class in half (or into the same amount of groups as the number of music tracks you are using) and assign each group to embody the mood of a different selection of music.
* Ask students to notice the differences in the groups.

For the following options, explain that orientation and the appearance of defying gravity is an integral part of LEO.

Option One:
Students are seated in chairs pushed away from desks, or if it is a desk/chair combo, have students seated sideways in the desk/chair, with the desk area on their right and enough space to extend their legs. Ask students to imagine the chair could be taken away through the magic of green screen and video. Seated, students repeat the process of embodying music and moods from the lesson above. Ask students to create poses that would defy gravity if the chair disappeared.

Option Two:
Create enough space for students to lay on the floor. Have students lay on the floor on their backs or sides, imagining that the floor is actually a wall they are leaning against. Repeat the process of embodying music/moods, including poses that would defy gravity if the floor was actually a wall. Note: Sharing the photo on page two may help students visualize.
Opening Music

“Last Chance to Dance Trance“  
by Medeski, Martin and Wood  
Album: Friday Afternoon in the Universe  
Suitcase Music

“African Sky“  
by African Drums  
Album: African Drums

“Raga Bairagi Todi: Jod, Jhala“  
by Ravi Shankar  
Album: Spirit of India

“Soukous“  
by African Drums  
Album: African Drums

“War Ensemble“  
by Slayer  
Album: Soundtrack to the Apocalypse

“Francescamaria!“  
by Panzeri, Rastelli & Schisa  
performed by Aldo Masseglia  
Album: The Music of Italy: Popular Music History  
1920-1960 Storia Dell-Canzone Italiana Vol.3

“Funky Soul Brother“  
by The Grits  
Album: The Grits

“My Favourite Ballet Class“  
musical preparation given for this track  
Ballet Class Company  
Album: Ballet! Ballet Ballet! La Primera Ballerina.

“Sous les ponts de Paris“  
played by Kurt Larsen  
Album: La musette à la Kurt Larsen

“I've Got the World On a String“  
music by Harold Arlen  
lyrics by Ted Koehler (1932)  
performed by Frank Sinatra  
Album: The Rat Pack - The Ultimate Collection

Drawing Scene

Symphony No.7 IN A OP.92  
“II Allegretto“ (extract) by Beethoven  
performed by Philharmonia Orchestra  
conducted by Kurt Sanderling (1981)  
Album: 100 Best Classics Animation/Ocean

“Swan Lake“ (Act II, No. 10) by  
Tchaikovsky  
performed by London Symphony Orchestra  
conducted by André Previn 1976/1988  
Album: 100 Best Classics

Finale

“Giftshop“  
by Larvae  
Album: Loss Leader
Physical Orientation and Spatial Intelligence
For grade levels 5-12

Exploration of unusual spatial orientation of the body is an essential component of the performance of LEO. This lesson will take students outside the box of their normal physical orientation and challenge their spatial intelligence while embodying emotions. Part two will invite students to explore spatial orientation in 2D.

Space: open area or classroom with desks pushed to the perimeter
Time: Approximately 35 minutes for explorations, and 20 minutes for homework
Optional Equipment: cameras; one for each pair of students (cell phone cameras are fine), ability to digitally transfer photos to students, Microsoft Word or design program
Clothing: girls should be encouraged to wear pants on the day you do this, or bike shorts under skirts.

Opening Discussion Questions:

* What does it mean to talk about your orientation in space? What is orientation for a shape, such as in geometry? List some standard, everyday ways your body can be oriented. (i.e., standing, sitting, laying down.)

* What are some ways we can change our orientation in space, and possibly our relationship with gravity? (i.e. outer space, underwater, swinging high on a swing, hanging upside down from a jungle gym.)

* What emotions might we associate with having our spatial orientation changed, especially if that alteration also changed the laws of gravity?

* Make a list of those emotions for reference in the following activity.

Lumosity.com offers this insight:

“Spatial Orientation is about having a sense of direction while moving around an environment. It’s a nice skill to have when exploring a new city, following directions to a friend’s place or navigating towards the bathroom in the dead of night.”

This activity will challenge student perception of spatial orientation.
Exploration One

Activity Instructions:

1. Group class into partners. Ask students to determine who is Partner A and who is Partner B.

2. Partners will make identical poses. Ask partners to stand side by side. Partner A makes a full-body pose that shows surprise (or another emotion their teacher chooses from the list generated during the discussion) and Partner B matches it as precisely as possible. Switch roles so that each student gets a turn creating a pose. Repeat this process quickly several times, to get students to try lots of poses and emotions. Encourage students to take risks and make the poses more challenging. Suggestions can include reaching with arms, balancing on one leg, making wide shapes, using a hand on the floor, etc. to generate larger, more daring movement. These more varied poses still need to portray an emotion.

3. Tell the class to imagine that the room is split in half, and half of the room is rotated 90 degrees. In this new orientation for half the room, the floor becomes a wall, the walls become the ceiling and floor. The real room and the imaginary half are perpendicular to each other.

4. Ask students to simply "stand in their rooms." Partner A is going to be in the normal room orientation, and Partner B in the imagined room tipped on its side. (Partner B should be lying on the floor to accomplish this.)

5. Students are going to do identical poses as they did before. Instead of both being upright, this time one will be upright (Partner A) and the other (Partner B) will be in a perpendicular orientation. Ask them to choose three emotions and create poses. Begin with Partner A for the first emotion. Partner B will match the pose, but on the floor (in the imagined new orientation of the room.) Challenge students to portray the emotion clearly and to match it as closely as possible with their partner, like twins. It makes an interesting and arresting picture.

6. Partner B, remaining in the tipped room orientation, will start next, making a pose for the second emotion, and Partner A will try to match it in the normal room orientation. (Note: there is a possibility that this pose will not be physically possible to replicate for Partner A due to gravity. That’s okay. It’s part of the discovery process.)

7. Ask the students to switch “rooms” so that Partner A gets a chance to be in the “tipped” room, and instruct Partner A to create the third emotion pose for Partner B to match in the "normal" room. Ask students to repeat, but this time to synchronize posing with a quick "freeze" to see the effect.

8. If time allows, ask the pairs to choose their favorite of the three poses and either share with another pair, who will be asked to observe and comment on what they notice, or have a volunteer pair share for the full class. Discuss the level of difficulty and success in matching poses.

Tip: Place two chairs together with one on its side to represent the two halves of the room and to help students visualize the two different orientations.
Closing Reflection Questions:

* What challenges did you have in trying to match the pose when you changed the orientation? What kind of picture does it make to have those two same poses in their different orientations?
* What was possible on the floor that wasn’t possible standing?
* What are the benefits of gravity that we take for granted?
* What would be possible on earth if gravity "relaxed" a little?

Optional Homework or in-class work if laptops are available:

Note: To accomplish this optional homework, have students photograph each other in their poses from Step 7 on the previous page, making sure to include the whole body in the frame.

Students will email photos to themselves (and to their partner if they used one camera.) Photos are to be arranged in a one-page document. Students who have access to PhotoShop may be asked to remove the background from the photos, leaving only the student poses. Teacher may choose to instruct students to include all of their final poses or just their top one or two. Instruct students to experiment with different orientations of the photos in their document (photos can easily be inserted and rotated in Microsoft Word). You may also choose to have students create a PowerPoint presentation rather than a static, one-page document. Students are to include a title for their document or PowerPoint that expresses their thoughts on defying gravity. Documents can be printed or emailed to the teacher and shared via projection or in printed form.

To expand this lesson as a post-performance follow up:

Additional Equipment Needed: Video camera connected to a live-feed projection device. Elmo cameras may work if they can be directed to focus on a person on the floor as well as the camera being rotated to video the students at a 90 degree angle.

Time needed: Approximately 20 to 35 minutes, depending on how many students are invited to perform.

This activity will be done individually, with students working on the floor in the “tipped” room orientation. Use the live feed to explore reorientation as students share poses from the previous lesson. To create a short movement phrase, ask students to add transitional movement between their three poses, and to include emotions or even a simple storyline.

Suggestions for Closing Reflection Questions:

In what ways did your movement phrase change by creating it on the floor rather than standing? Consider times in your life when your orientation has changed: moving to a new town or neighborhood or going to a new school. What did you do to get adjusted to the new place or situation? What was the range of emotions you experienced? How does a change in orientation cause us to think in new ways?
Drawing and Animating a Set: Realism and Surrealism
For grade levels 5-12

In *LEO*, the character finds himself alone in a room and seemingly unable to get out. As he waits for this situation to change, he explores his environment and entertains himself. He discovers he can draw on the wall, and what he draws gives an insight into what he is feeling and thinking. Later, surreal video animation is layered over the set. This lesson will let students explore expressing a mood and story through images and animation. The two lesson extension options offer students opportunities to explore the challenge of working in an unusual spatial orientation.

**Materials and Equipment:**
- 8 ½ x 11 blank paper, pencil, sharpie and sheet of clear acetate for each student
- Elmo or other technology which will allow projection of documents

**Time needed:** Approximately 35 minutes

**Opening Discussion and Reflection Questions:**
- What is realism in visual art? What is surrealism?
- What are the purposes of each?

**Activity Instructions:**

**Part One:** Filling the page they are given, students are to draw a room setting in a simple but realistic line drawing style. It can be a flat room, so they may imagine just drawing furniture, photos or paintings, or other objects that are against one wall of the room. Since this is realism, the objects in the room should be furniture and objects one might normally find in a room. Ask students to consider what might happen in this room, and who might be in it. Students may or may not include a human figure in the room. Tell students they only have 5 minutes or less for this drawing, so not to worry about making it look perfect. It can be stick-figure like if needed.

**Questions you may want to post as students are working:**
- “Who lives in this room?” “What happens in this room?” “What might we be able to tell about the person who lives in this room by the state of or style of the furniture and objects inside it?”

**Part Two:** Hand each student a sheet of clear acetate and a sharpie. Ask students to think about surrealism now; something that is dreamlike or strange. What kind of surreal image could you layer over this room to create a new story for it or just to change the mood? What kind of creature, or perhaps an element like wind, water, or fire could you add that normally would not belong in a room? Give students a few moments to draw a surreal image on the acetate, then layer it over their room setting. When finished, ask them to animate their surreal layer by exploring ways it can move over or across or around the setting below. If time allows, encourage students to share their acetate layers with others nearby, creating more than one layer of surrealism for their room setting and considering how this changes the story.
Sharing and Reflection:
Invite volunteers, or call on students to share their artwork with the class using a projector, such as an Elmo or a similar device. Before layering the acetate page on the drawing, ask students what they notice about the room and the objects in it, and what they can infer from what they see. Allow students to then add the acetate layer, encouraging exploration of positioning (close to or far away from the room drawing) and ways of moving it (sliding across, in a spiral motion, in a jiggling manner, etc.) How does this alter the environment and, perhaps, change the mood or the story? What are some other ways that this drawing might be "animated"?

Closing Reflection:
Imagine your room is a life size set, and your animation is projected via video onto the set. What else could you add to this scene to help set the mood and tell the story? What kind of music would you use? What would the lighting look like? How might a performer move through this set?

Post-Performance Lesson Extensions
Option A:
This extension adds more movement and a "performer" to the work from the lesson above. Position a drawing on a projection device oriented 90 degrees counterclockwise, so that the ceiling and floor are aligned with the real walls of your classroom, and the walls of the projected image are at the top and bottom of the paper. Lower the projection as close as possible to the floor of the classroom.

Invite students, one at a time, to put themselves in this picture by positioning themselves within the projection near the screen or wall. Ask them to create a pose that defies gravity in this room (this could be done simply by standing, as the projected room image will be on its side). Then ask them if they can create a pose that looks like it fits in the drawing. Is there a chair in the scene they could pretend to sit upon? You may also invite students to embody different emotions associated with the scene. With additional time, you can also invite students to use the acetate drawings to animate the scene.

Option B: Invite students to recreate part or all of their room drawing, but with the paper rotated 90 degrees counterclockwise, so they are drawing it sideways as the performer did in the show.
Web Resources:

While this video is helpful for teachers understanding the performance and how to prepare students for it, showing this promo to students prior to the show may take some of the magic and surprise out of their viewing experience.

Video interview with original performer Tobias Wegner:  [https://vimeo.com/34829567](https://vimeo.com/34829567)

This link shows the famous Fred Astaire scene where he is dancing on the floor, ceiling and walls. Copy and paste the URL to get to the right place. The real action starts at 1:40!

This link describes and shows how the effects of the Ceiling Dance were achieved, including an interview with the director, Stanley Donen:  [http://www.bigfott.com/Astaire_Unwound.html](http://www.bigfott.com/Astaire_Unwound.html)


Planning Algorithms: Yaw, Pitch and Roll:  [http://planning.cs.uiuc.edu/node102.html](http://planning.cs.uiuc.edu/node102.html)

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**LEO Creative Team**

Daniel Brière – Director  
Tobias Wegner – Original Idea/Role Originator  
Gregg Parks – Creative Producer  
Julian Schulz – Performer  
Flavia Hevia – Set and Lighting Designer  
Heather MacCrimmon – Costume Designer  
Heiko Kalmbach – Video Designer  
Ingo Panke – Animation  
Juan Kruz Diaz de Garaio Esnaola – Choreographer
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* A fund of the Community Foundation of Middle Tennessee

We thank Ryman Hospitality Properties Foundation for their generous sponsorship of ArtSmart.

We thank the Dollar General Literacy Foundation for their generous sponsorship of HOT.

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