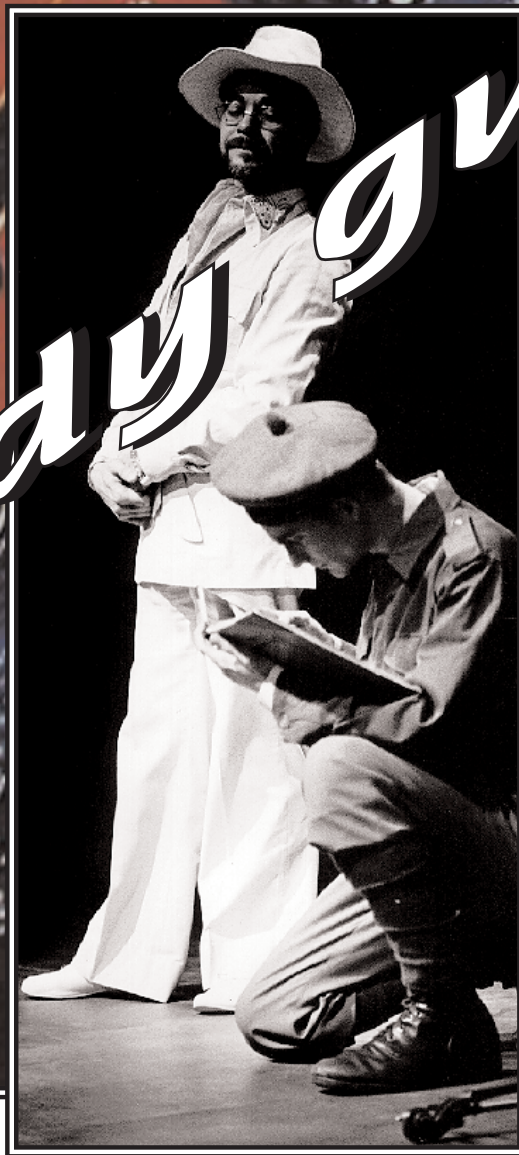


SUN ERGOS

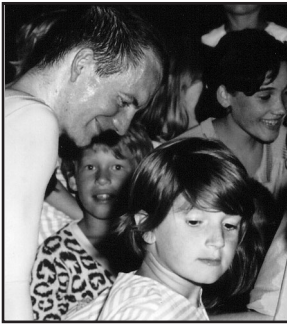
A COMPANY OF THEATRE AND DANCE



Study Guide



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THE WALTER MOKE ARTS AGENCY
would like to introduce you to

SUN.ERGOS, A COMPANY OF THEATRE AND DANCE



Mandate: to celebrate the differences among cultures and to recognize their similarities, and to present them with the highest quality of theatre and dance skills, combined with story-telling, musical, visual, sculptural and textural arts.

*"Working Together" - Moving the Human Spirit!
with cultures from around our world*



Description of the Artists' Work: Sun.Ergos, a registered, non-profit, Actors' Equity Cooperative, is Alberta's foremost international touring company of theatre and dance. Its two artists provide "unique, irreplaceable, completing imaginations" and multi-cultural programming for festivals, television, communities, performing arts series, college-university series and schools. Having toured 17 different countries since 1977, actor, Robert Greenwood and Dana Luebke, dancer, have created over 40 productions of classical, folkloric and original stories, dances and legends, helping to raise awareness of the performing arts with humour and professional skills. Combining theatre and dance, their work sparkles with energetic characterizations, simple and beautiful production elements, compelling movement and an infectious delight in life.

This is a company of which *THE SCOTSMAN* of Edinburgh has said, "they perform with an intense conviction, a quiet but total authority and conjure up...the things that matter most in people's lives." And of which the *SALZBURGER NACHRICHTEN* in Austria has written, "...They don't want to be known as preservers of ancient traditions. They interpret the material according to their own imagination...they achieve their own audacious and witty interpretation."

Residency Activities: Usually, Bob and Dana offer a 5-day residency in any given area, college, school or community. Both working simultaneously, they can teach 47-hours of professional classes in Acting, Directing, Voice-Speech, Design, Visual Arts, Choreography, Modern, Folk, Ballet and Contemporary Dance in the 5-day period.

Bob was trained at Dartmouth College and the Yale University School of Drama and chaired two Acting and Acting-Directing Programs at the University of Oklahoma and the University of Calgary. Dana danced with The Minnesota Dance Theatre, Sara Sugihara and the Family, and the Royal Winnipeg Ballet and was trained in Minneapolis, New York City, Paris, Spoleto, London and Banff.

Fee Schedule:

Call Toll-Free 1-800-743-3351

All fees are negotiable. (GST applicable in Canada only)

BLOCK-BOOKING RATES AVAILABLE

Available Dates:

The Company performs year round. All dates are negotiable.

Usual months for international touring: December-January, June-August

Usual months for local and national touring: September-November, February-May

Walter Moke, Artists' Representative
Priddis Greens, 130 Sunset Way, Priddis, Alberta, Canada T0L 1W0
Tel: (403) 931-1527 Fax: (403) 931-1534 Toll Free in Canada and USA 1-800-743-3351
e-mail: waltermoke@sunergos.com web-site: <http://www.sunergos.com>

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SUN ERGOS

A COMPANY OF THEATRE AND DANCE



Moving the Human Spirit!

BOOKING CONTACT: THE WALTER MOKE ARTS AGENCY, PRIDDIS GREENS, 130 Sunset Way, Priddis, Alberta, Canada TOL 1W0, TEL 403-931-1527 or FAX 403-931-1534 TOLL FREE 1-800-743-3351, e-mail: waltermoke@sunergos.com, web-site: <http://www.sunergos.com>

CATEGORY: Modern/Experimental/Theatre and Dance

ORGANIZATION/ARTIST AND TOURING ACTIVITIES: Sun.Ergos, A Company of Theatre and Dance, is a professional theatre **and** dance company, combining the individual talents of Robert Greenwood and Dana Luebke in a wide variety and repertoire of colourful and controversial performance pieces for adults and young people. Created with the idea that theatre and dance benefit from collaboration with all other art forms and traditions, Sun.Ergos employs mime, singing, poetry, music, crafts, sculpture, folk arts and the visual arts in their performances. Greenwood, a graduate of the Yale School of Drama, with over forty years experience in theatre and dance, has received the Marcus Heiman Award for Theatre Arts, was named Actor of the Year by THE ALBERTAN, was selected as a semi-finalist in the duMaurier Search for Stars, and has been recognized by the World Cultural Council for his contributions in the arts to mankind. Dana Luebke danced with the Royal Winnipeg Ballet, the Minnesota Dance Theatre; studied in France, Italy and New York; worked with Gisela Reber, Loyce Houlton, Nina Wiener, Murray Louis and Glen Tetley, and is a recipient of two Gulbenkian Fellowships for choreography and dance. The company has met with critical acclaim on tours in Scotland, England, Wales, Belgium, Canada, Israel and the United States, and at international festivals in Edinburgh, Swansea, Edmonton, Montreal, Vancouver, Winnipeg, Bratislava, Pila, Nitra, Sibenik, Hong Kong and Singapore. Robert Greenwood and Dana Luebke also provide workshops and master classes in acting, choreography, dance and related theatre skills.

TECHNICAL INFORMATION: Sprung, wooden floor 10m x 8m/Lighting-sound equipment can be provided upon request/for further information, contact direct.

UNION AFFILIATIONS: CAEA/ACTRA

THE WALTER MOKE ARTS AGENCY
PRIDDIS GREENS, 130 Sunset Way
Priddis, Alberta, Canada TOL 1W0
TEL 403-931-1527 FAX 403-931-1534 TOLL FREE 1-800-743-3351

e-mail: waltermoke@sunergos.com web-site: <http://www.sunergos.com>

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SUN ERGOS

A COMPANY OF THEATRE AND DANCE



Captiver et émouvoir!

Représentant: THE WALTER MOKE ARTS AGENCY, PRIDDIS GREENS, 130 Sunset Way, Priddis, Alberta, Canada T0L 1W0, TEL 403-931-1527 or FAX 403-931-1534 TOLL FREE 1-800-743-3351, e-mail: waltermoke@sunergos.com, web-site: <http://www.sunergos.com>

Catégorie: Théâtre et danse moderne/expérimental

L'organization/Artiste et activités en tournée: Sun.Ergos, A Company of Theatre and Dance, est un troupe de théâtre et danse qui associe les talents de Robert Greenwood et Dana Luebke dans un grand nombre de numéros divers, hauts en couleurs et sujets à controverse, pour adultes et jeunes. Issue de la croyance que le théâtre et la danse peuvent bénéficier tous d'autres formes et traditions artistiques, la compagnie Sun.Ergos recourt au mime, au chant, à la poésie, à la musique, à l'artisanat, à la sculpture, aux arts folkloriques et aux arts visuels. Diplômé du Yale School of Drama, M. Greenwood compte plus de quarante années d'expérience dans le domaine de la danse et du théâtre. Lauréat du Marcus Heiman Award for Theatre Arts, choisi acteur de l'année par THE ALBERTAN, il était un des semi-finalistes du DuMaurier Search For Stars, et il était reconnu par le Conseil Culturel Mondial pour ses contributions artistiques à l'humanité. M. Luebke a dansé avec le Royal Winnipeg Ballet et le Minnesota Dance Theatre. Il a étudié en France, en Italie et à New York, travaillé avec Gisela Reber, Loyce Houlton, Nina Wiener, Murray Louis et Glen Tetley, et obtenu deux Gulbenkian Fellowship pour chorégraphie et danse. La compagnie a fait l'objet des critiques élogieuses dans ses tournées en Écosse, Angleterre, Pays de Galles et Belgique, au Canada, au Israël et aux ÉTATS-UNIS, ainsi qu'aux festivals internationaux d'Édimbourg, de Swansea, d'Edmonton, de Montréal, de Vancouver, de Winnipeg, de Bratislava, de Pila, de Nitra, de Sibenik, d'Hong Kong et de Singapour. Robert Greenwood et Dana Luebke animent aussi des ateliers et des classes d'interprétation en théâtre, chorégraphie, danse et autres techniques théâtrales.

Informations techniques: Plancher de bois suspendu de 10m x 8m/matériel d'éclairage et équipement sonore fournis sur demande/pour plus de renseignements, veuillez communiquer directement.

Affiliations syndicales: CAEA/ACTR

THE WALTER MOKE ARTS AGENCY
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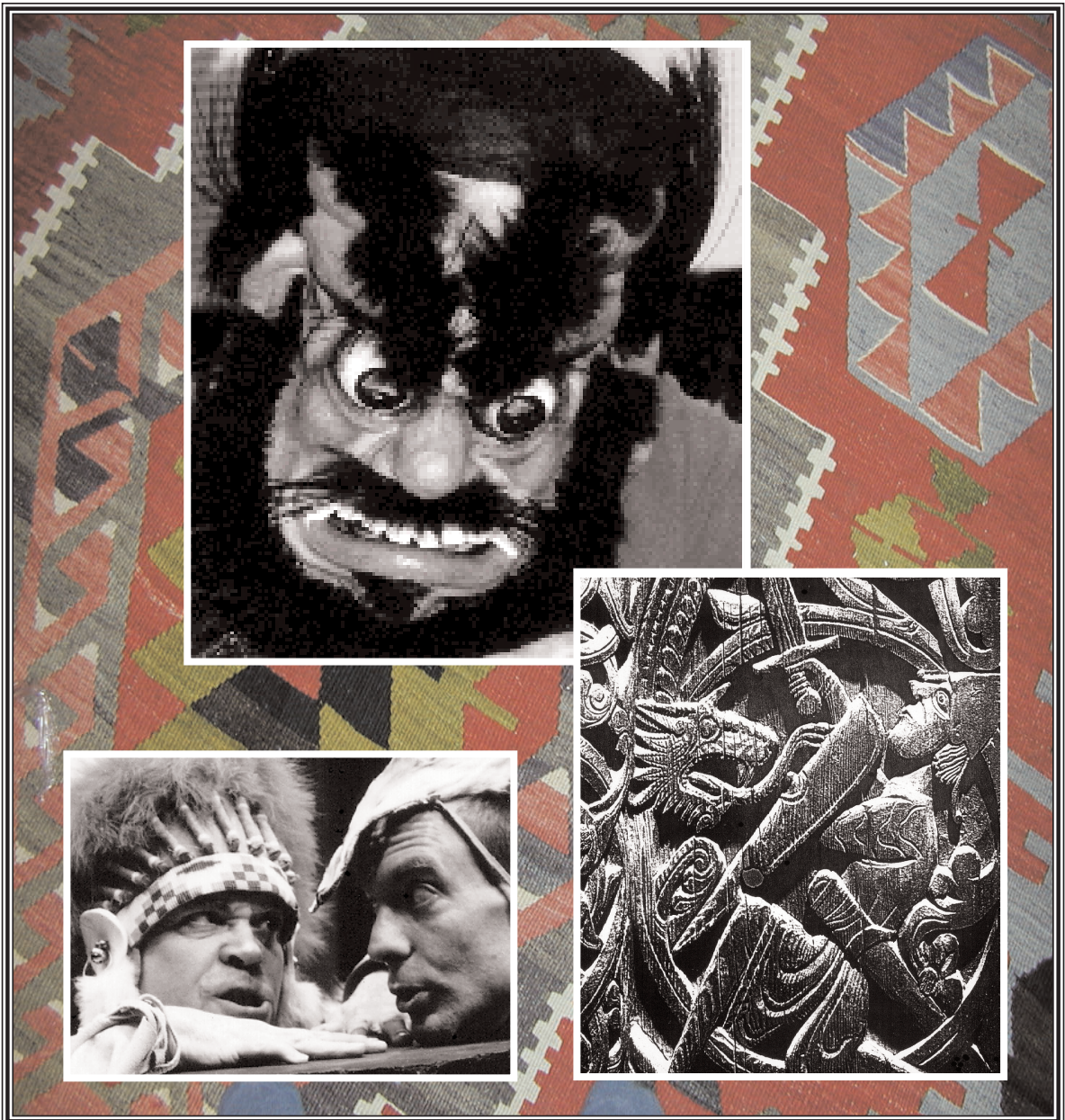
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MANDATE

SUN.ERGOS, A COMPANY OF THEATRE AND DANCE



*“TO CELEBRATE THE DIFFERENCES AMONG CULTURES
AND TO RECOGNIZE PEOPLES’ SIMILARITIES”*



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genre: (zhan'ra) n. [Fr. <L. genus, a kind] **1.** a kind or type **2.** type, class, variety **3.** a category of art distinguished by a definite style, form or content **4.** a genus, sort or style; specif. a style of painting or other art, illustrative of common life, as distinguished from the historial, the romantic, or the idealizing style; frequently used attributively, as genre pictures **5.** painting in which subjects from everyday life are treated realistically; pictures of 'real life'

genre:

Theatre and dance, as performed and created by Sun.Ergos, has always been a celebration of the differences in cultures and the recognition of their similarities and always a witnessing of their humanity; each production has its own appropriate style, colours, textures, sounds, visual patterns, emotions, rhythms and meanings, based on the specific traditions, culture and period of the legends, myths, stories, dances, ideas or original pieces presented.

The 'real life' of theatre and dance, as presented by Sun.Ergos, depends upon years of research and life experience, months of creative effort, weeks of rehearsal and years of performing skills; each production has its own environment and atmosphere to celebrate the particular culture or point of view and relate it to our own world by providing lessons and values that enhance and shine a light on our own society.

Sometimes, by providing extraordinary images from other cultures, we see our own everyday life more clearly; sometimes a talking animal character or the liquid form of a dancer provides more of an insight into our own life by giving us the aesthetic distance to see without judgement, to hear without prejudice, to feel without fear, to smile with recognition at our own mistakes and foibles, to realize a truth about ourselves.

And, so, sun.ergos is theatre and dance which is distinguished by its own unique, definite style, form and content which reflects, refracts our mutual experience of being human and alive.

Sun.Ergos was once described by a critic as telling two stories at once, one verbally and one physically; this comes from the Blackfoot tradition of telling two stories simultaneously, one verbally and one in sign-language to hone the listening and observational skills and retention of the audience.

social: (so' chal) *adj.* [<L. socius, companion] **1.** of or having to do with human beings in their living together **2.** living in an organized group or similar close aggregate **3.** of or for companionship

context: (kon'tekst) *n.* [<L. com- together + texere, a weave] **1.** the parts just before and after a word or passage that determine its meaning **2.** the circumstances in which a particular event occurs; a situation [Middle English, from Latin contextus, coherence, a sequence of words, for the past participle of contexere, to join together, weave : com- together + texere, to join, weave, plait

social context:

Sun.Ergos has always sought to be involved in the fabric of societal activities, needs and visions for a better, higher quality of life for everyone.

For that reason, the company has been inspired by the roots of theatre and dance in folk-loric materials, stories, ideas and dances; to observe carefully the details, differences and shared or common traits among all cultures in order to celebrate the solutions we all find to living, clothing ourselves, feeding ourselves, housing ourselves and finding meaning in our being alive.

As a result, the company works diligently to create productions that have a ring of authenticity about them, whether in theatre or dance or story-telling or visual presentation. Trying always to find the shared emotions, shared ideas, shared solutions, in order that the audience may see and celebrate their common humanity with all cultures, the company has created some 47 socially-aware productions.

Perhaps one of the best examples of this occurred during the Balkan Wars (1991-1995) in Croatia when Sun.Ergos did a world premiere of its production of ZARIWALLAS' THREADS. Taking stories from the Panchatantra (the Five Books of Wisdom) from India, Sun.Ergos found stories that were equivalent to tales and legends in Croatian culture. The Croatian audience could easily identify the stories - even when they did not always understand the language - and realize that their culture was not the only one to discover the particular wisdoms in the stories. That, indeed, they were not isolated, but were, in fact, part of the whole tapestry of human experience.

Sun.Ergos' social context is very simple: "celebrate the differences and recognize the similarities", the goal of which is to help rid the world of prejudice.

history: (his'te re, tre) *n.*, pl **-ries** [< Gr. histor>, learned] **1.** Abbr. **hist.** a narrative account of events; a story; chronicle **2.** a chronological record of events, as in the development of a people, country, or institution **3.** the branch of knowledge that records and analyzes past event **4.** the events forming the subject matter of history **5.** an interesting past [Latin historia, from Greek inquiry, observation, from histor, learned man

history:

Founded:	Winnipeg, Manitoba, Canada, August 24, 1977, at DICA
Registered:	Non-profit, Alberta Consumer and Corporate Affairs, Society Act, January, 1978, Calgary, Alberta, Canada
1977:	first classes taught in Acting and Dance
1978:	provincial debut at University of Calgary, University Theatre
1978:	national debut at Queen Elizabeth Theatre, Vancouver
1979:	formed group of six performers
1980:	world debut at the Edinburgh Festival Fringe, Edinburgh
1981:	became two-man company; tour to Belgium
1982:	tour to Sweden
1981-85:	performances at Fringes in Edinburgh, Swansea, Edmonton, Winnipeg, Vancouver
1986:	tour of Scotland, England and Wales
1987:	expanded office space, tours in North America
1988:	tours in Canada
1989:	tour to Singapore
1990:	tours to Singapore and Indonesia
1990:	tour to Holland
1990:	tour to Israel
1991:	tour to Poland
1991:	tour to Hong Kong
1991-95:	six tours to Croatia
1992:	tours to Austria and to Czechoslovakia
1993:	tour to Slovakia
1996-97:	tours in Canada and United States
1998:	tours to Austria and Croatia
1999:	tours in North America; moved offices from Calgary to Priddis
2000-2003:	tours in Canada, Hawaii and United States

On average, Sun.Ergos completes some 300-500 events per year; of which approximately 200 performances are held in schools.

pre-PERFORMANCE ACTIVITIES - 1

SOME IDEAS AND SUGGESTED QUESTIONS

1. Talk to your students about **theatre**. What does it mean to them? How many have seen live performances before? What are their expectations of live performances? of being an audience? How do we behave when we go to the theatre? What is acting? What is dance? How does live performance differ from television? from film?
2. Tell them **stories**. Have them tell each other stories. What legends and myths do they know? How many students come from other countries? How do the stories of their countries differ from those told in North America? How are they the same? Do they know any native stories? Have they ever acted out being an animal? a bird? another person?
3. Have they ever made a **mask**? Have they ever seen native masks? masks from other countries? How are they used? When do people use them?
4. How do people **dance** in other countries? in North America? When do they dance? Why do they dance? What kinds of dance are there in the World? What kinds of games do they play? What sports are important to other countries? to North America? Show them films from other countries, from the National Film Board.
5. What does the **music** of other countries sound like? What kinds of instruments do they use? What kinds of songs do they sing? What do they sing about? Listen to records, cassette tapes, CDs from other countries.
6. How do people **dress** in other countries? What kinds of fabrics do other countries use for clothing? What do their homes look like? How do they talk? What are their families like? Do they have pets? What kinds? Show them film strips, slides.
7. What **colours** are important to different peoples? What colours do parents wrap their children in when they are born? What colours do people get married in? What colours do people use when they die? How do people decorate themselves? What do the decorations mean? Show them pictures from National Geographic Magazine.
8. What kind of **landscapes** do other peoples live in around the World? How does it affect how they think? how they work? how they play? how they make music? how they dance? What is it like to live in a forest? in a desert? in mountains? on a prairie?
9. How do people **work** together to make life work for all the people in the place where they are? How can they get along with people they don't know well? What makes

pre-PERFORMANCE ACTIVITIES - 2

people laugh? cry? get angry? be afraid? What makes people happy? contented? feel good about themselves?

10. How would you **respect** a guest in your house from another country? How do you think you would show respect for your hosts if you were a guest in another country? If you couldn't learn all the language, what phrases would you learn to help you live in the country for a while?

11. What **foods** would you eat if you were in another country? What foods would you offer someone from another country?

12. What if you could **chose to draw and paint** like someone from another country? What if you had to make your clothing like someone from another country? What if you had to wear your hair in the style of someone from another country? Would you discover why people make the choices of style they make from studying these differences?



N.B.: Some of these questions and ideas may seem a bit outside everyday experiences at first glance. However, Sun.Ergos, A Company of Theatre and Dance, travels around the world. We put on stage those experiences, ideas, feelings, colours, textures, sounds, dances and stories that we have found on those tours and by empathizing with these kinds of questions and ideas has given us a very deep appreciation of the universal threads that run through all of our human cultures.

EXPECTATIONS FOR AUDIENCE BEHAVIOUR IN SCHOOLS

Courtesy of Sun.Ergos, A Company of Theatre and Dance

(AS PREPARED FROM SUGGESTIONS BY PRINCIPALS IN ALBERTA, B.C. AND SASKATCHEWAN)

-PLEASE POST-

The Artists request that courteous manners and appropriate audience behaviour be reviewed prior to any performance, and that they be practiced, promoted, developed and maintained during any performance, and that each performance be seen as an opportunity for appropriate reactions.

Appropriate Audience Behaviour:

- Go to the toilets prior to the performance.
- Remain seated throughout the entire performance, keeping one's hands to one self.
- Leave all objects, hats, toys, marbles, coins, pencils, papers, etc. in the classroom prior to the performance.
- Do not eat food or drink during the performance.
- Do not talk with neighbors during the performance.
- Watch and listen so that one does not miss the action or content of the performance, and so that one can make appropriate reactions to the material presented.

Please be advised that:

- Any student(s), group or class of students who disrupt the performance will be asked to leave immediately.
- No late entrances to the performance(s) are to be allowed.
- Teachers are asked not to bring drinks or papers for correcting to the performance.

Should you wish to discuss any of the above with the Artists prior to the performance, please contact our office at:

SUN.ERGOS, A COMPANY OF THEATRE AND DANCE
PRIDDIS GREENS
130 SUNSET WAY
PRIDDIS, ALBERTA, CANADA T0L 1W0

TEL 403-931-1527
FAX 403-931-1534

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INFORMATION SHEET - moccasin tracks

1

Celebrating the differences! Recognizing the similarities!

"Working Together" - Moving the Human Spirit!

TITLE OF SHOW: MOCCASIN TRACKS
LENGTH OF SHOW: 50-minutes, plus 10-minute Question Period
TECHNICAL REQUIREMENTS: [see enclosed tech sheet]

THEME [describe in one sentence]: MOCCASIN TRACKS is an exploration of the wit, humour and wisdom of the North American Native Peoples.

CONTENT [brief description of pieces in show]: This show is a compilation of stories and legends from the Blackfoot, the Plains Indians, the Woodland Cree, the Pima, the Lakota and others which create vivid pictures of the humour and the wisdom of the indigenous peoples of North America. Most of the stories are about animal characters that take on human traits and expose them for what they are: funny, fickle, foolish and firm, wise, wonderful and wicked.

GOAL [what is the purpose of this show]: To witness the depth and richness of North American Native Peoples' culture and shows its similarity to all other cultures.

POINT OF VIEW OF ARTISTS [brief description]: Since one of the artists, Robert Greenwood, has Native ancestry, it is important to both artists that they show the wit and wisdom of the North American Native Peoples, that they show what these people have to offer all of us, that their knowledge of the earth and humour can help us all survive, but that they never make fun of them, and that when they take the stories on international tours, that they always have a homecoming for the stories. In fact, all the stories have been given with the permission of Elders or are part of the public domain and have been published with their permission.

CLASSIFICATION [i.e.: ADULT, FESTIVAL, FAMILY, YOUNG AUDIENCE]: Festival and Family, 6-years and up. These shows have been performed around the world for all kinds of people, and whether they spoke English or not, the stories' truths have always rung out clearly. 50-minute version for children's festivals and schools is also available.

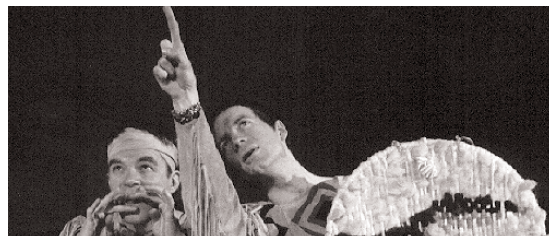
PRESENTATION [skills used to present show]: This show is done with a minimum of properties and very simple, but authentic costuming, beautiful headdresses, coup-sticks, drums, buffalo and coyote hides, simple dance forms and high-energy story-telling skills. The setting is made from Navajo, hanging rugs dating from 1900/1910 and Pendleton blankets from about the same period. If presented outdoors or in gymnasias, the show takes place in a large, pow-wow circle with the audience seated around the performance area.

TARGET AUDIENCE [i.e.: Seniors, multi-cultural groups, etc.]: Family audiences have always enjoyed this show, but seniors and Native People themselves have also often made up a large part of the audience. This show has been viewed by the Native People as respectful, considerate and meaningful, and the artists have often been invited to perform on reserves and in Native Residency Schools. It has met with great interest and demand overseas as well.

CAST [see Bios]: Robert Greenwood (actor) and [Mr.] Dana Luebke (dancer-actor)

LANGUAGE(S) IN WHICH SHOW IS PERFORMED: English

...more to follow



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INFORMATION SHEET - moccasin tracks

2

Celebrating the differences! Recognizing the similarities!

"Working Together" - Moving the Human Spirit!

TITLE OF SHOW(S): MOCCASIN TRACKS
LENGTH OF SHOW(S): 50-minutes, plus 10-minutes for Question Period
TECHNICAL REQUIREMENTS: [see enclosed tech sheet]

[continued from Information sheet, page 1]

PROMOTIONAL MATERIALS AVAILABLE:

Poster blanks
Coloured slides
Video-clips [NTSC-VHS and PAL formats]
Black and White photos
Coloured photos
Preview articles
Reviews
Letters from children
Magazine articles



WHERE SHOW HAS BEEN SUCCESSFULLY PERFORMED OR WORLD PREMIERE, ETC.: This show was premiered in Calgary during Sun.Ergos' subscription seasons. It has been seen in Great Britain, across Canada [in Ottawa, at the Astrolab Theatre as part of the Capitol Commission Project for Canadian Artists], in the United States, Israel, Singapore, Indonesia, Poland, Croatia and Austria.

REFERENCES FOR SHOW:

Ibu Gedong Oka, CANTI DASA ASHRAM, Canti Dasa, Indonesia
Jasenka Ramljak, Associate Director, MEDUNARODNI DJECJI FESTIVAL SIBENIK HRVATSKA, Sibenik, Croatia
Eran Baniel, Director, AKKO FESTIVAL, Acre, Israel
Director, ASTROLAB THEATRE, Ottawa, Ontario
Director, EDMONTON FRINGE, Edmonton, Alberta
Director, HORIZON STAGE, Spruce Grove, Alberta
Director, EDMONTON FIRST NIGHT, Edmonton, Alberta
Director, FIRST NIGHT BOISE, Boise, Idaho

WORDS WHICH HAVE BEEN USED TO DESCRIBE THE SHOW:

sharp-witted, authentic, human, skillful, professional, high-energy, handsome, remarkable, feathered, meaningful, indigenous, Native Indian, lively, optimistic, cheerful, wise, warm-hearted, realistic, pow-wow, respectful, beautiful

FOR MORE INFORMATION OR MATERIALS, PLEASE CONTACT:

Administrative Assistant
SUN.ERGOS, A COMPANY OF THEATRE AND DANCE
130 Sunset Way
Priddis, Alberta, CANADA T0L 1W0

TEL 403-931-1527 TOLL FREE 1-800-743-3351
FAX 403-931-1534

e-mail: waltermoke@sunergos.com



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VOCABULARY AND
VOCABULARY TASKS
TAKEN FROM

SUN.ERGOS'
presentations of

*Native Legends
of North America*

vocabulary for presentation of native legends - 1

ORIGIN

A beginning; from where people come.

Tasks:

How many stories do you know of beginnings? of animals? of people? of ideas? Write a story or a poem about the beginning of something. Make a dance that expresses the beginning of something new you have learned.

EDIBLE

Fit to be eaten.

Tasks:

Make up a song about eating. Do you know the folk song about the Old Woman who swallowed a fly?

RAMPAGE

Outbreak of wild behavior; a rage.

Tasks:

Describe how you feel when you are angry. Write a poem about it. Create a dance about being angry.

MEDICINE

Based on a vision quest; a powerful image to guide your life.

Tasks:

Imagine what it would be like to go somewhere by yourself, not to eat for several days, to be quiet and wait for an inner vision to guide you. Write a story about this idea and illustrate it.

RESOLVE

Determination.

Tasks:

Do something you don't necessarily like to do - with determination.

listing continues...

vocabulary for presentation of native legends - 2

EDDY

A little whirlpool; or whirlwind.

Tasks:

Tell a story about how a whirlwind came to be.

Write a poem as if you were a whirlpool.

Make a dance about being a whirlpool that becomes a whirlwind.

ALIEN

Foreign; different

Tasks:

Tell a story about a time when someone or something made you feel foreign or different. What was the feeling like?

Draw a picture of an imaginary place that is completely different from your home or school.

REFUGE

A safe place.

Tasks:

Create a happy song about a safe place you know.

Paint a picture of what you think a safe place would be.



RELATED SUGGESTIONS:

Create a myth about a special animal you think might be like you; a story to explain a special relationship you have with a place you have visited.

Make a dance based on what it might be like to be a feather; a woven blanket with many patterns. Make a talking-stick and use it in class when you are having discussions.



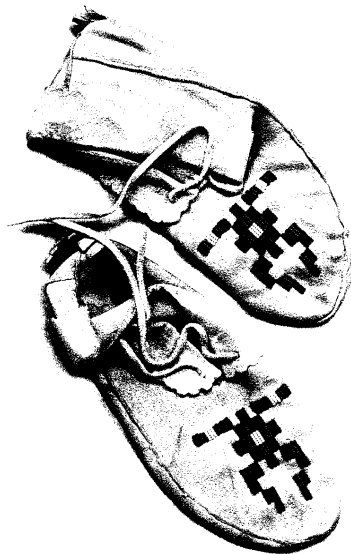
**VOCABULARY
AND VOCABULARY TASKS**

**Based on words taken
from performances
by Sun.Ergos,
A Company of Theatre and Dance**

Prepared by
Sheena Bean
Elementary Teacher, Retired
Calgary Public School Board
and
Robert Greenwood
Artistic Director, Sun.Ergos

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**LISTING OF BOOKS CONTAINING
ASSORTED STORIES AND LEGENDS
FROM THE NATIVE PEOPLES
OF NORTH AMERICA**



Provided as a courtesy by
Sun.Ergos, A Company of Theatre and Dance
130 Sunset Way
Priddis, Alberta, Canada T0L 1W0

TEL: 403-931-1527
FAX: 403-931-1534
TOLL FREE: 1-800-743-3351 (CANADA and USA)

**A BOOK LIST OF STORIES AND LEGENDS FROM THE NATIVE PEOPLE
OF NORTH AMERICA**

ACHIMOONA, Maria Campbell

AMERICAN INDIAN LIFE, Elsie Clews Parson

AMERICAN INDIANS MYTHS AND LEGENDS, Richard Erdoes and Alfonso Ortiz

ARROW TO THE SUN, Gerald McDermott

AT THE END OF THE RAINBOW, LEGENDS OF THE SUN, THE MOON, AND THE STARS,

Jiri Serych

ASSINIBOINE LEGENDS, Will Nightraveller and Gerald Desnomie

HOW THE BIRDS GOT THEIR COLOR, Basil Johnston and Del Ashkewe

INDIAN HERITAGE, INDIAN PRIDE, Jimalee Burton

INDIAN LEGENDS OF CANADA, Ella Elizabeth Clark

INDIAN LEGENDS OF DEVILS TOWER, First Encounters

LAKOTA MYTH, James R. Walker

LEGENDS OF MY PEOPLE, THE GREAT OJIBWAY, Norval Morriseau

LEGENDS OF THE MIGHTY SIOUX, Oscar Howe (Illustrator), Collection

MY HEART SOARS, Chief Dan George

NANBUSH AND THE GEESE, Linda Pelly

NORTH AMERICAN INDIAN MYTHOLOGY, Paul Hamly

NORTH AMERICAN INDIANS, Frank Fox

SON OF RAVEN, SON OF DEER, George Clutesi

STORIES MY GRANNY TOLD ME..., Collection

TALES OF THE NANABOZHO, Dorthy M. Reid

THE BEAR WHO STOLE THE CHINOOK AND OTHER STORIES, Frances Fraser

THE GIFT OF THE SACRED DOG, Paul Goble

THE INDIAN'S BOOK, SONGS AND LEGENDS OF THE AMERICAN INDIANS, Natalie Curtis

THIRTY INDIAN LEGENDS OF CANADA, Margaret Bemister

TOUCH THE EARTH, T.C. McLuhan

WINDIGO AND OTHER TALES OF THE OJIBWAY, Herbert T. Schwartz

TALES FROM THE SMOKEHOUSE, Herbert T. Schwartz

MATERIALS AVAILABLE FOR PURCHASE

CASSETTE TAPES BY ROBERT GREENWOOD OF **SHAKESPEARE** are available for **\$10.95 each**. This is a compilation of 22 characters from 17 different scripts by William Shakespeare.

A WAY OF MAKING A MASK, a 5-page pamphlet-book by Robert Greenwood is available for **\$6.95 each**.

FREE MATERIALS AVAILABLE

STUDY GUIDE sent with Letter of Agreement /Invoice

SHOW SHEETS ON EACH INDIVIDUAL PRODUCTION - sent with Letter of Agreement /Invoice

PROGRAMMES / EVALUATION SHEETS ON EACH INDIVIDUAL PRODUCTION are handed out at the time of the performance

ADDITIONAL SERVICES AVAILABLE

PLEASE REQUEST LISTING OF WORKSHOPS, MASTER CLASSES, PROFESSIONAL DEVELOPMENT CLASSES AVAILABLE

PLEASE REQUEST RESIDENCY / IN-SCHOOL WORK-WEEK INFORMATION

PLEASE REQUEST INFORMATION ON LECTURE-DEMONSTRATIONS

PLEASE REQUEST ADDITIONAL BROCHURES ON PRODUCTIONS AVAILABLE

ANNOTATED BIBLIOGRAPHIES AVAILABLE UPON REQUEST

LISTING OF THEATRE AND DANCE PROGRAMMES AVAILABLE UPON REQUEST

FOR FURTHER INFORMATION, PLEASE CONTACT: THE WALTER MOKE ARTS AGENCY - 1-800-743-3351

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SUGGESTED LEARNING ACTIVITIES

1. Read stories from other countries, from our own native peoples.
2. Make masks of characters you find in the stories you have read.
3. Make up a dance to music from another country, from poetry, from classical music.
4. Make musical instruments out of found objects and try to make them sound like instruments from other countries.
5. Make up a song and put it to music from another country or to a melody you already know.
6. Find clothes or fabrics from home that are very colourful and try to wear them as if they were clothes from another country.
7. Paint pictures of the stories, characters, songs, environments and clothes you have made up based on ideas from other cultures.
8. Pretend to be a guest in someone else's home who does not speak the same language you do. How would you communicate with them?
9. Bring a lunch to school made from recipes from another country or culture and share it with a friend who has never eaten such food before.
10. Write a story or a poem about an imaginary person from another country. Try to image what it would be like to be that person, to feel like that person, to think like that person.
11. Learn to say please and thank you, hello and good-bye, and the phrase 'what is this called?' in other languages than French or English.
12. Imagine what it would be like to be in someone else's shoes for a day. What would they think? What would they feel?

FOLLOW-UP SUGGESTIONS

After each performance, Bob and Dana always try to have a question period of approximately ten-minutes during which students may ask them about the performance they have just seen and about some of the countries to which they have travelled.

We would also encourage a discussion to take place in the classroom as soon after the performance as possible. What did the students think and feel about the stories and dances? of the characters? What skills did they notice? What movements, sounds and colours do they remember? What emotions did they witness? What ideas or thoughts did they get from the stories and dances? What did the stories and dances mean? What was new or unusual to them? Have them draw a picture or write a story of what they saw in the performance.

REACTIONS - FEED-BACK

We encourage the students to write letters and send drawings to us. We also need your feedback. We do write back to students. It takes a while, but we will respond.

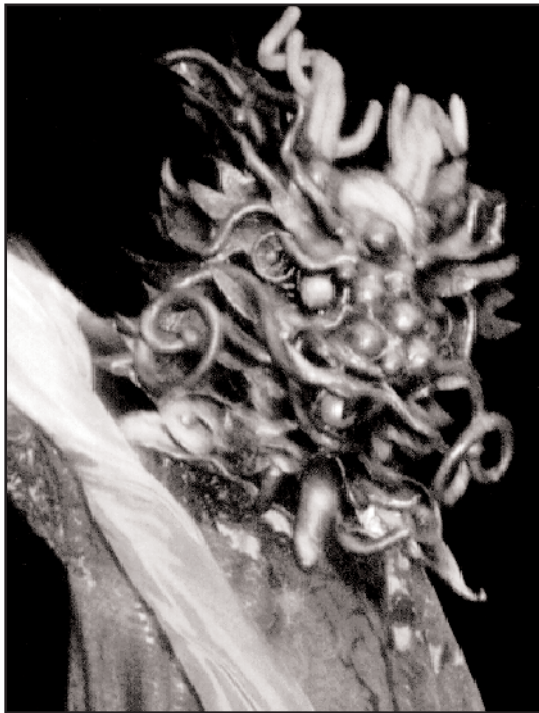
Evaluation Forms are handed out prior to the performance and a Reply Envelope is left with the your Secretary for return to our administrative office.

PEN-PAL CLUBS

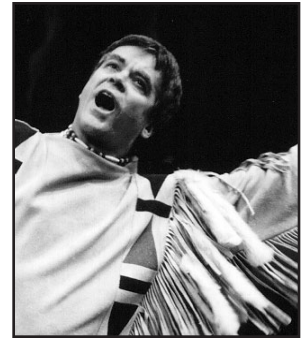
SUN.ERGOS has the addresses of teachers overseas in countries in which they have toured who would like pen-pals for their students. Please use the informational sheets passed out at the time of the performance to carry-out such letter-writing. A similar program may be carried out through the High Commissioner for Refugees at the United Nations, the address for whom is also available in the performance hand-outs.



Dana Luebke
in *LOOKING AT DANCE*



Dana as Xiao Sheng, the Dragon in *PEARL RAIN, DEEP THUNDER*



Robert Greenwood
in *LEGENDS*



Bob and Dana
in *THOR'S HAMMER*



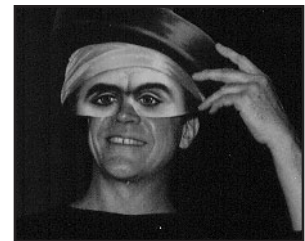
Dana and Bob
in *FACETS*



Dana
in *ZARIWALLAS' THREADS*



Dana and Bob in "The Legend of Old Befana" from *A CHRISTMAS GIFT*



Bob
in *SHAKESPEARE*



Bob
in *TWININGS,*

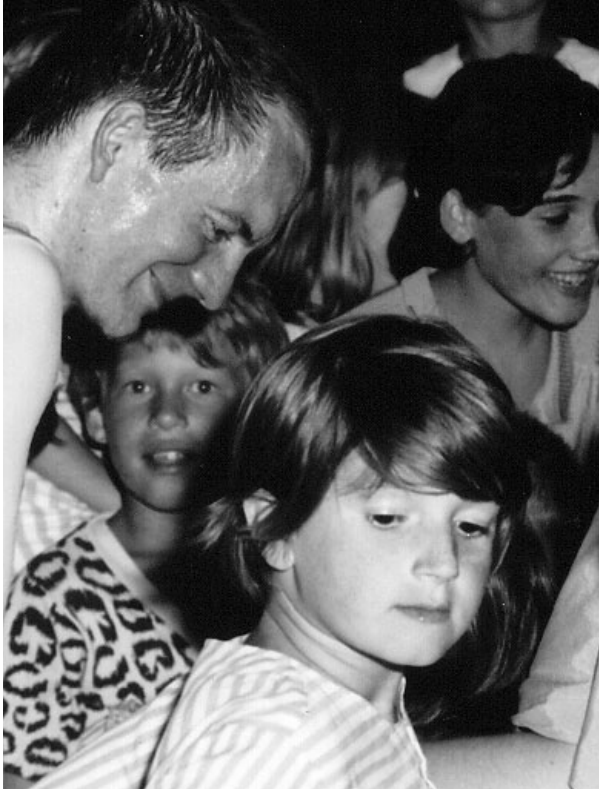


Dana
in *COYOTE'S WORLD*

PHOTOS FROM SUN.ERGOS PRODUCTIONS FOR SCHOOLS

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BACKGROUND AND TEACHING EXPERIENCE OF RESOURCE PERSONNEL



TEACHING SINCE 1977

SUN.ERGOS is the successful partnership of two artistic directors who have created and produced over 400 works of original, contemporary and classical theatre and dance since 1977.

SUN.ERGOS, while touring the highest quality of performances, has taught theatre and dance skills and visual arts in 17 different countries on 4 continents at the primary, secondary and university levels.

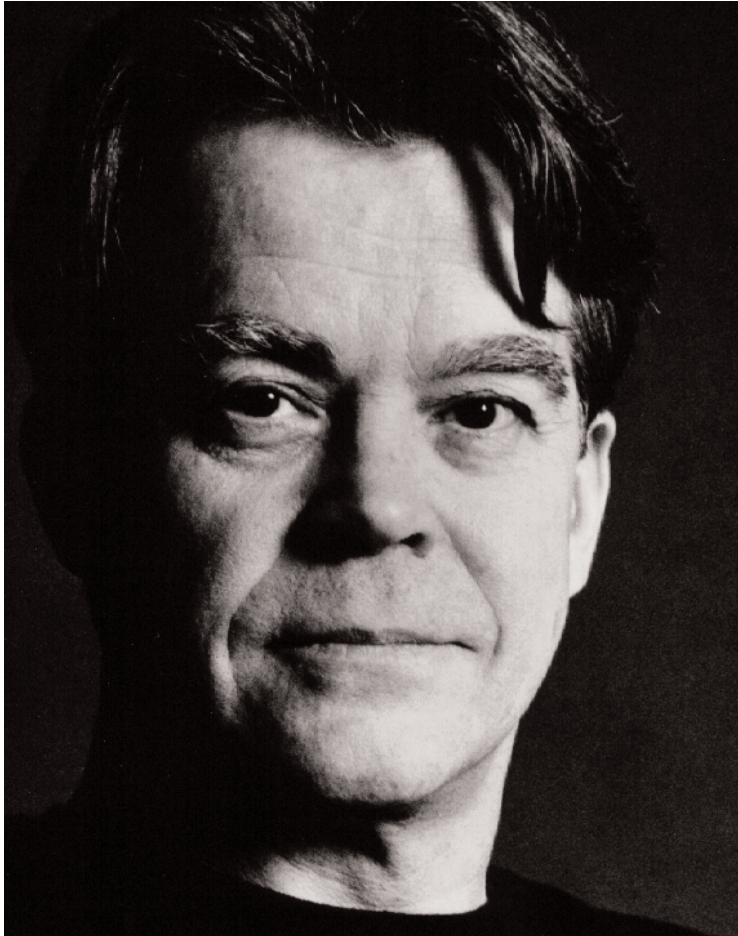
EDUCATIONAL BACKGROUNDS

SUN.ERGOS performer-choreographers, Robert Greenwood and Dana Luebke, have been trained at Dartmouth College, Yale School of Drama, Columbia Repertory Theatre, Minnesota Dance Theatre, The Banff Centre, The Laban Centre for Human Movement Studies, The Royal Winnipeg Ballet, The International Dancers and Choreographers Course in Surrey, UK, and in Spoleto, Paris, London, New York City, Los Angeles with various dance and theatre companies and numerous workshops and master classes.

Bob and Dana have received Gulbenikian Fellowships, Dartmouth General Scholarships for Graduate Studies, the Ina A. Bolser Scholarship, Canada Council and Alberta Culture Study Grants for their training. They have taught residencies, workshops, master classes and professional development throughout all their years together as a company.

Dana is a registered Educational Kinesiologist / Brain Gym Teacher and Bob has received his B.A., cum laude, and M.F.A. with honours.

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STATISTICS:

HEIGHT: 5' 6 3/4"
WEIGHT: 165 LBS
HAIR: GREY-BROWN
EYES: BROWN
AGE RANGE: 40-65+

ASSOCIATION:

CAEA
ACTRA

TALENT:

ACTOR
DIRECTOR
WRITER
CHOREOGRAPHER
VOICE OVER
COMMERCIALS

CONTACT:

Walter Moke
Walter Moke Arts Agency
Priddis Greens, 130 Sunset Way
Priddis, Alberta, Canada T0L 1W0

(403) 931-1527 OFFICE
(403) 931-1534 FAX

e-mail: waltermoke@sunergos.com
web-site: www.sunergos.com

ROBERT GREENWOOD

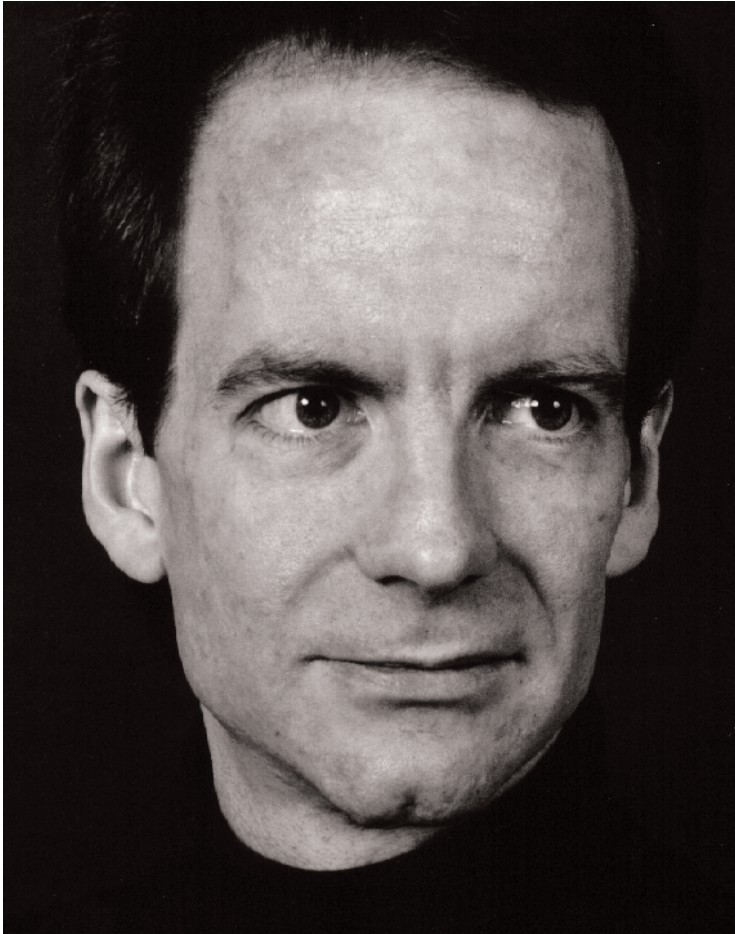
Robert is the Artistic and Managing Director of Sun.Ergos, A Company of Theatre and Dance. Since 1977, he has directed, acted, produced and written over 45 shows, acting in some 160-200 performances a year with this professional touring company. He has performed at Tangente in Montreal, at Harbourfront in Toronto, at the Vancouver Playhouse, Theatre Calgary, throughout Saskatchewan, Manitoba, Alberta, British Columbia. With Sun.Ergos, he has performed in Indonesia, Hong Kong, Singapore, Israel, Poland, Austria, Slovakia, Croatia, Belgium, England, Scotland, Wales, Canada and the United States.

His acting credits include leading roles in Shakespeare, Moliere, Gogol, in THE BLACK BONSPIEL OF WULLIE MACCRIMMON, MANDRAGOLA, THE MARY SHELLEY PLAY, in over 400 originally scripted pieces for Sun.Ergos, in folk-tales and in the seasonal presentation of A CHRISTMAS GIFT.

As a director/choreographer/writer for Sun.Ergos, Robert has produced some 45 shows, 10 of which had world premieres at the Edinburgh Festival Fringe, the Swansea Festival Fringe and the Medunarodni Djecji Festival Sibenik, Croatia, receiving awards from USA, Poland, Croatia and Canada.

Television credits include specials for SLOVAK TV Bratislava, ACCESS Television, NORTHWEST PROFILES for KSPS TV Spokane and numerous appearances in excerpted works from the Sun.Ergos repertoire on CBC, CFCN, CTV, BBC, STV Scotland, Singapore TV and five specials for HTV Zagreb.

Robert has chaired acting/directing programs at the University of Oklahoma and the University of Calgary, He has students in Hollywood, on Broadway, the West End in London and has adjudicated local and provincial theatre festivals in Alberta.



STATISTICS:

HEIGHT: 5'9"
WEIGHT: 140 LBS
HAIR: BROWN
EYES: BLUE
AGE RANGE: 36-65+

ASSOCIATION:

CAEA

TALENT:

DANCER
ACTOR
DIRECTOR
CHOREOGRAPHER
VOICE OVER
COMMERCIALS

CONTACT:

Walter Moke
Walter Moke Arts Agency
Priddis Greens, 130 Sunset Way
Priddis, Alberta, Canada T0L 1W0

(403) 931-1527 OFFICE

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e-mail: waltermoke@sunergos.com
web-site: www.sunergos.com

DANA LUEBKE

Dana is the Artistic and Choreographic Director of Sun.Ergos, A Company of Theatre and Dance. Since 1977, he has danced, acted, and choreographed over 45 shows, performing in some 160-200 performances a year with this professional touring company. He has performed at Tangente in Montreal, at Harbourfront in Toronto, at the Vancouver Playhouse, Sunshine Theatre, throughout Saskatchewan, Manitoba, Alberta, British Columbia. With Sun.Ergos, he has performed in Indonesia, Hong Kong, Singapore, Israel, Poland, Austria, Slovakia, Croatia, Belgium, England, Scotland, Wales, Canada and the United States.

His dance/acting credits include principal and leading roles with the Minnesota Dance Theatre, The Royal Winnipeg Ballet, Sara Sugihara and the Family in New York and in over 300 originally scripted pieces for Sun.Ergos, in folk-tales and in the seasonal presentation of A CHRISTMAS GIFT.

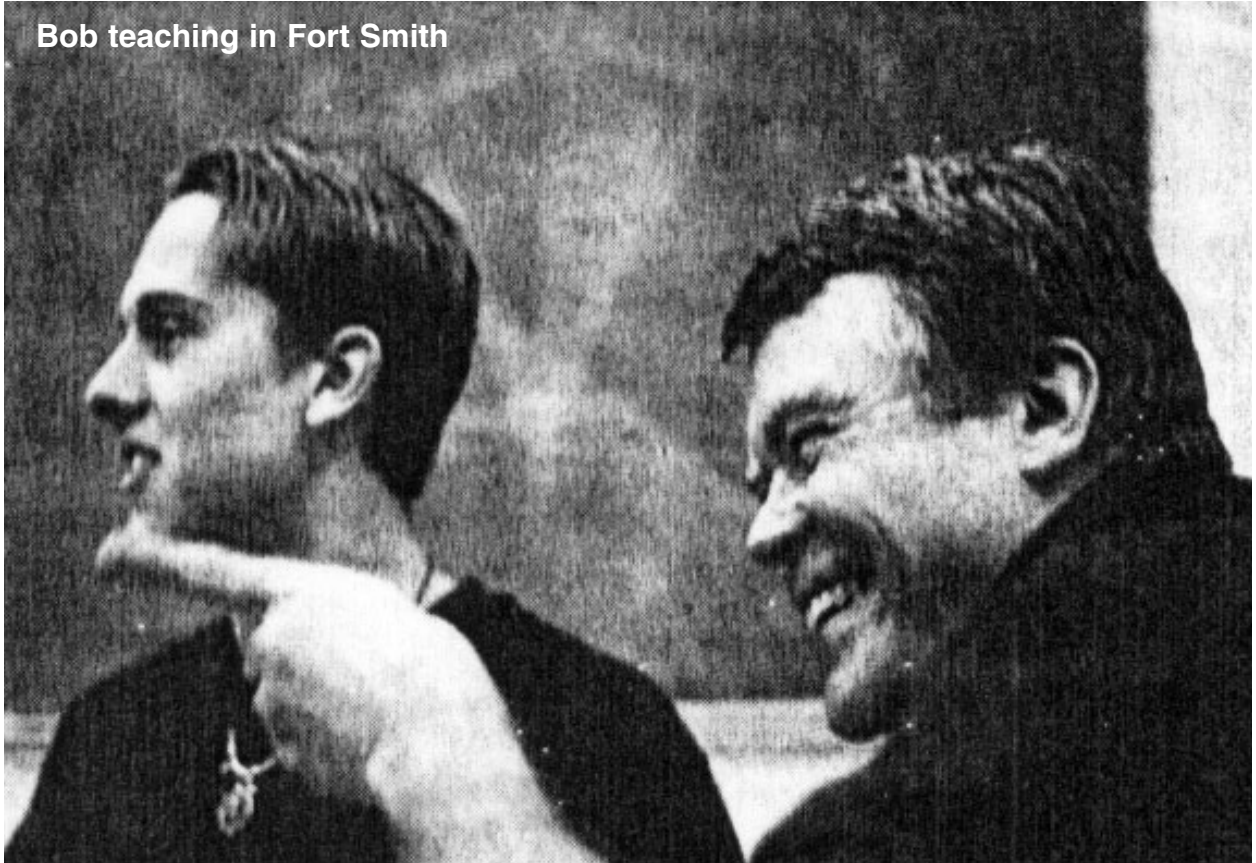
As a dancer/choreographer/actor for Sun.Ergos, Dana has written and created some 10 shows which have had world premieres at the Edinburgh Festival Fringe, the Swansea Festival Fringe and the Medunarodni Djecji Festival Sibenik, Croatia. He has created some 60 dance pieces and roles for Sun.Ergos, winning awards in USA, Canada, Croatia and Poland.

Television credits include specials for SLOVAK TV Bratislava, NORTHWEST PROFILES for KSPS TV Spokane and numerous appearances in excerpted works from the Sun.Ergos repertoire on CBC, BBC, STV Scotland, Singapore TV, CICT Calgary, 5 specials for HTV Zagreb, receiving honours from UK, Poland, Croatia, Canada.

Dana has taught in dance programs at Mount Royal College and the University of Calgary, and has choreographed for local, provincial and national dancers in Canada, the United States and Scotland.

BACKGROUND AND TEACHING EXPERIENCE OF RESOURCE PERSONNEL

Bob teaching in Fort Smith



ROBERT GREENWOOD

Formerly of YALE SCHOOL OF DRAMA, New Haven
COLUMBIA REPERTORY THEATRE, New York, New York
MINOR LATHAM PLAYHOUSE, New York, New York
DARTMOUTH REPERTORY THEATRE/DANCE COMPANY
SOUTHWEST REPERTORY THEATRE, Oklahoma City
LAKEWOOD PHILHARMONIC ASSOCIATION, Los Angeles
JEWEL BOX THEATRE, Oklahoma City
RUPEL JONES THEATRE, Norman, Oklahoma
THEATRE CALGARY, IMAGE THEATRE, ENSEMBLE PLAYERS, Calgary

Awarded Marcus Heiman Award for Theatre Arts
Former students include Ed Harris [THE TRUMAN STORY], Larry Drake [L.A. LAW], K.T. Sullivan [BORN YESTERDAY]

Chaired, Acting-Directing Programmes
UNIVERSITY OF OKLAHOMA, and UNIVERSITY OF CALGARY

Employed by OKLAHOMA ARTS AND HUMANITIES COUNCIL
FORD FOUNDATION, New York

SUBJECT AREAS TAUGHT SINCE 1970 FROM ELEMENTARY THROUGH UNIVERSITY LEVELS:

Development of Character, Stage Movement, Voice, Speech, Life-Studies, Sense-Memories, Emotional Recalls, Scene Study, Improvisations, Coaching Techniques, How to put together a professional resume/photo, Audition techniques, Mime, Stage-Fighting, Poetry, Visual Arts, Sculpture

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BACKGROUND AND TEACHING EXPERIENCE OF RESOURCE PERSONNEL



Dana teaching in Calgary

DANA LUEBKE

Formerly of THE ROYAL WINNIPEG BALLET, Winnipeg
SARA SUGIHARA AND THE FAMILY, New York, New York
THE MINNESOTA DANCE THEATRE, Minneapolis

Awarded two Gulbenkian Fellowships
INTERNATIONAL COURSE FOR PROFESSIONAL COMPOSERS AND CHOREOGRAPHERS, Surrey, UK
LABAN CENTRE FOR MOVEMENT AND DANCE, London
MURRAY LOUIS COMPANY, New York
ALVIN AILEY AMERICAN DANCE CENTER, New York
MARTHA GRAHAM SCHOOL OF CONTEMPORARY DANCE, New York
NINA WIENER AND COMPANY, New York
BANFF SCHOOL OF FINE ARTS, Banff

Trained in The United States, Canada, France, Italy and Great Britain
Has taught in Great Britain, the Middle East, Asia and Eastern Europe

SUBJECT AREAS TAUGHT SINCE 1977 FROM ELEMENTARY THROUGH UNIVERSITY LEVELS:

Modern and Contemporary Dance, Ballet (Cechetti, Vagonova), Period and Folkloric Dances, Choreographic Workshops, Constructive Rest and Floor Barre, Qualities of Movement, Educational Kinesiology, Poetry for movement, Relaxation, Constructive Rest

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Statement of Philosophy for the experience of Theatre/Dance

Children take in information and learn through all six senses: aural, visual, tactile (touch and taste), olfactory and kinesthetic. Theatre and dance develop all of the senses, but, most predominately, the kinesthetic sense, the language of movement. Children need the opportunity to become literate in movement as a language. It is one of the most direct means to understand ourselves and the world in which we live. By experiencing knowledge directly through movement, involves the body, the mind, the emotions, the voice, the imagination and the instincts in order that we may open avenues of awareness which will help to make us more total human beings.

This statement is based on the following philosophical ideas:

- Theatre and dance, in their simplest forms, are expressive movement, a language that everyone can understand. They can be a child's greatest resource which can be used as teaching tools to open minds and imaginations.
- Through theatre and dance, students learn to use the creative process as a means of problem-solving and a way of life.
- Through theatre and dance, students gain a higher levels of self-esteem, as they experience their own uniqueness. They can gain increased ability to concentrate and develop a personal commitment to learning.
- Theatre and dance provide alternative` ways to learn and achieve basic educational objectives such as concentrating, listening, following directions, remembering, planning, visualizing, conceptualizing and sequencing.
- Theatre and dance are forms of aesthetic education, where parallels are drawn between them and the other forms of art, and where students come to value the richness of the arts in their lives.
- Theatre and dance encourage students students to challenge expectations, break stereotypes, change the ways in which they apprehend the world.
- Theatre and dance develop an understanding and appreciation of the imagination, body, mind, emotions and voice, which can translate into a lifelong commitment to fitness and health. Dance can be enjoyed and appreciated by all ages, both genders, non-challenged and challenged alike.
- Theatre and dance can provide people with an expanded range of choices about the environment in which they live, the lifestyle they develop, and the way they spend their leisure time.
- Theatre and dance have been a part of the life of every culture throughout the span of human existence. They develop distinctive ways of seeing, thinking, inventing and communicating ideas and feelings.
- Theatre and dance are a universal experience that can foster an appreciation of cultural diversity. Theatre and dance are a record of human experience and provides distinctive ways of understanding society, history and nature.

Comments for International Dance Day, April 29, 2000
(provided by the Department of Canadian Heritage)

ALICIA ALONSO - CUBA

“As we start the new millennium, the art of dance is experiencing a time of great splendor and, perhaps, the highest level of development of its long history. The rich inheritance of the past unites with creativity and entertainment. There is also an inexhaustible source of dance in the social dances and folklore of people in many diverse cultures. There is no art form foreign to dance.

“However, in many respects dance has not been given the place it deserves among the significant cultural events of the times. I believe that dancers, choreographers, professors, critics and other professionals in this field must strive for the universal recognition that dance deserves. To accomplish this goal the bridges of mutual respect and understanding among the various performing styles must be strengthened.

“Respect for tradition, conservation and development of historical dance – of both the 19th and 20th centuries – should complement and support the new and experimental styles. The old and new are two parts of the same creative history, aesthetics, and philosophy in order to create an integrated balance between the art of performance and the intellectual ideas of its creators. In the new century, dance must strengthen its presence in the cultural life of the community, establish academic credentials on the university level, and obtain greater recognition on the institutional and state levels.

“To accomplish this, we must have talent, dedication and, above all, a great love for our art.

“On an occasion as special as this one, I want to wish great success to the dance world in completing these urgent tasks. May our dreams be a beautiful reality in the 21st century.”

JIRI KYLIAN - NETHERLANDS

“Dance is a garden, maybe not big, but infinitely high and endlessly deep. There is place for everyone. Set yourself rules in order to break them, in order to find new feelings, new realities, new dimensions.”

CYRIELLE - FRANCE

What movements, say,
They do not know themselves,
They gather, they assemble,
Enrich themselves, join together,
Follow each other, draw their own shapes,
Develop and fly away.
Some repeat themselves to survive.
They rest, they wander,
And by uniting, they design a dance.

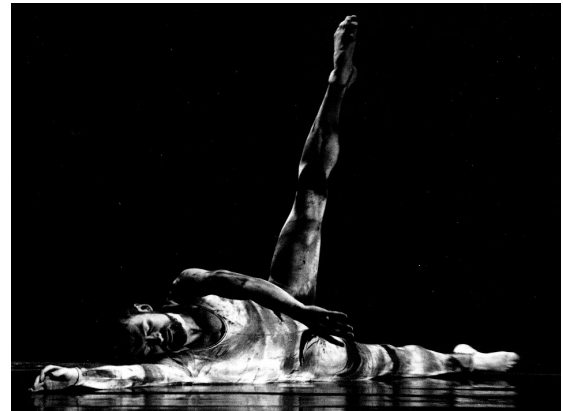
SUGGESTED STUDENT ACTIVITIES FOR DANCE

The activities listed below cover a range of ideas and topics, from physical, emotional activities to math problems. They are suggestions based on the performance(s), workshops(s) and master classes Sun.Ergos offers. Bibliographic materials are available to supplement these ideas. Please adapt any of these activities to your classes' abilities and interests.

PHYSICAL/EMOTIONAL ACTIVITIES

Dance is an expression of emotions through movement.

ACTIVITIES 1 and 2 are exercises in showing emotion through movement.



ACTIVITY 1: Conduct a brainstorming session to find words that describe feelings and emotions. Cover as wide a range as possible. Have the students walk quietly around the rooms, and when a leader calls out one of the words that has been discovered from the list of feelings and emotions list, the students stop their movement and display that emotion. This may or may not be accompanied by music, sounds, rhythmic patterns. However, this choice should be such that it allows for a range of emotional interpretation.

ACTIVITY 2: Ask your students to walk along a straight line or path from one corner of an open space to the other. Using the list of emotional words that you discovered by doing Activity #1, ask the students to show one emotion all the way across the space. Challenge them to use their bodies and faces to make it clear what they are feeling. A variation on this is to secretly assign a particular emotion to each student, and ask the other students guess how each student is feeling as he or she moves across the space.

Dancers on stage must be energized, exciting, electrifying and "in character" even when they are standing still.

ACTIVITIES 3 and 4 are exercises to experience and teach 'stillness' for the stage.

ACTIVITY 3: Using commands, such as 'run', 'freeze', 'change', ask the students

to move quickly around the space in any direction, and 'freeze' as quickly as possible on your command. Once they have frozen, ask them to 'change' - at which time the students may change, very suddenly or very slowly, something or anything about their position. They may chose to change their direction, level, focus, positon of body parts - anything - but they must maintain the energy with which they stopped. For further experience with this, use the 'change' command several times, considerably varying the time intervals between the commands.

ACTIVITY 4: Ask your students to imagine begin in a museum. Ask all of them, except one, to become statues. The student who is not acting as a statue is the observer, looking at all the statues, one at a time, and deciding out loud what he or she thinks each statue is. The statues, meanwhile, try to slowly change their shpae without the observer seeing them do it. If a statue is 'caught' moving by the observer, he or she must them become the observer. You may wish to have several observers or simply replace one at a time. There is no 'end' to the game, so the students may want to invent an ending or simply put a time-limit on the activity.

Dancers must learn long sequences of movements, remember them and execute them accurately.

ACTIVITY 5 challenges you to see how effective and accurate your physical memory is.

ACTIVITY 5: Create a large circle in a space where there is plenty of room for each person to move freely. Starting with one person inventing one movement, the person next to them repeats the first movement and adds one which they invent. Continue this activity around the circle, each person repeating the moements that came before them and adding their own. Ask the final person, who should know all of the movements to teach the entire sequence to the rest of the group in order for the entire circle to perform the dance together. If the group is too large and it becomes impossible to remember the entire sequence of movements, divide them into smaller circles and have each group perform their dance for the others.

Dancers and choreographers draw inspiration from everything around them.

ACTIVITY 6 emphasises the possible use of nature, animals for inspiration.

ACTIVITY 6: Hold another brainstorming session and think of as many animals, birds, natural elements as possible. Ask the students to make up a sequence of four or eight simple movements and make sure everyone knows the sequence.

The movements should be as simple as bending, stretching, twisting, reaching, etc. Ask the student to repeat the sequence as if they were one of the animals or bird or natural element on the list. How would a camel look doing this sequence? A kangaroo? A hummingbird? A caterpillar? A large leaf?

Learning physical trust with one another in a performing arts company is absolutely necessary.

ACTIVITY 7 and 8 are ways to develop this sense of trust by engaging in active/passive role playing.

ACTIVITY 7: Ask students to lead each other around an open space with the person being lead closing his or her eyes and trying to relax. Or, have 'partner A' take complete responsibility for every movement made by 'partner B' by physically moving each body part. Partner B should be as relaxed and responsive as possible. Remember, dance is a non-verbal art form.

ACTIVITY 8: Ask groups of students to stand silently in a circle approximately 6-8 feet in diameter without holding hands, but touching shoulders. Ask one student to stand in the middle of the circle. The members of the outside circle reach their hands toward the centre of the circle, palm open to receive the weight of the student in the centre.