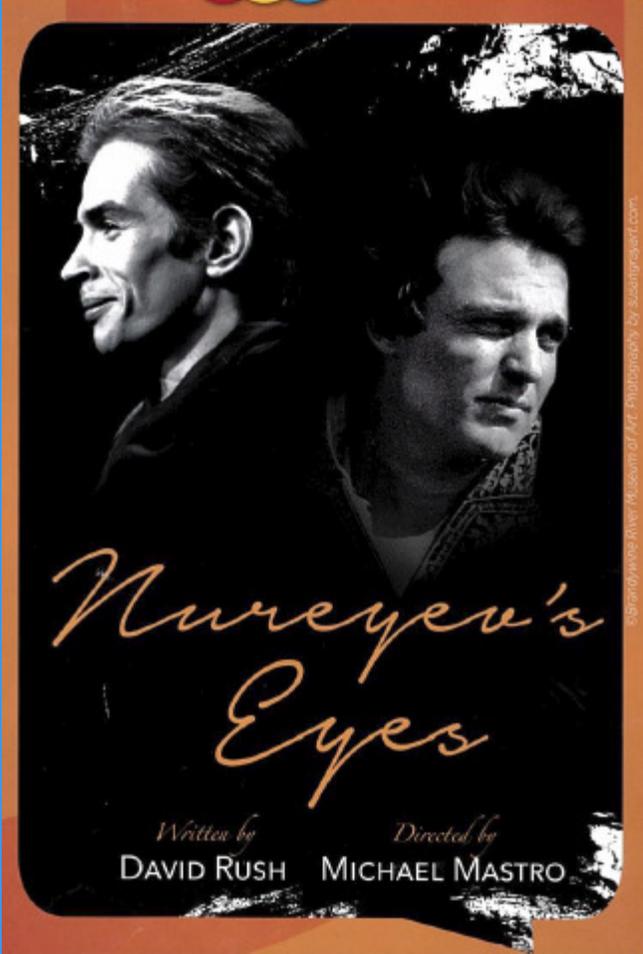




INSIGHTS

DTC's Teacher Resource



March 2 - 20, 2016

A Word from the Playwright...

For many years I have been a collector of N. C. Wyeth materials and a fan of Andrew Wyeth's work. To that end, I visited the Brandywine museum a few years ago, and accidentally met Jamie there. After we chatted, I then went upstairs to see the exhibit of his Nureyev pieces and learned a little about their friendship. It seemed to me to be a great idea for a play, about how the two men, each struggling with his own particular artistic demon, became close friends and changed each other's lives in many ways.

The play is about that: the artistic struggle to create something beautiful and durable.

—David Rush



INSIGHTS

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Delaware Theatre Company

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**37th Season
2015-2016**

NUREYEV'S EYES

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Delaware Division of the



This program is made possible, in part, by a grant from the Delaware Division of the Arts, a state agency dedicated to nurturing and supporting the arts in Delaware, in partnership with the National Endowment for the Arts.



Characters & Summary

A Note to Readers: To assist educators in preparing their students for seeing our shows, the Department of Education and Community Engagement at DTC prepares and shares detailed summaries of the plots of our productions. These summaries disclose important plot points, including the climax and resolution of each play. Furthermore, our study guides are constructed under the premise that the educator has read our summary, and additional articles herein may reference these same plot points. This notice is intended to provide a “spoiler alert.”

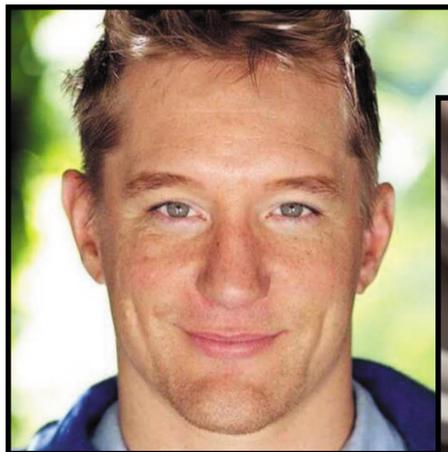
The characters in the play are based on two real men: Jamie Wyeth and Rudolf Nureyev. Though exact words spoken by the characters are not necessarily those of their real-life counterparts, the playwright—David Rush—offers these conversations in the play as an imaginative “what if?” between the two people.

Jamie Wyeth is an artist who paints a variety of subjects and seeks to paint the dancer Rudolf Nureyev. As the play begins, Wyeth is in his thirties. He has grown up in the countryside of Chadds Ford, Pennsylvania in the company of his family, including his father, grandfather, and aunt, who were all successful artists themselves. A talented artist from a very young age, Jamie Wyeth is thoughtful and reflective about his work and his interactions with others.



William Connell plays Jamie Wyeth in the DTC production of Nureyev's Eyes.

Rudolf Nureyev is a Russian ballet dancer known for his artistic perfection on the dance floor and his passion in every facet of his life. He has defected from the Soviet Union and seeks excellence in his artistry, opportunity in his professional career, and love and admiration from the people he meets. As the play begins, he is also in his thirties.



Playing Rudolf Nureyev in DTC's production of Nureyev's Eyes are Bill Dawes (March 2–13) and Jed Peterson (March 14-20).



Summary

In the darkness, Jamie Wyeth battles back an image that frightened him as a child, instead reflecting on a memory of a conversation he and ballet dancer Rudolf Nureyev had in 1977. Wyeth recalls the two discussing how people grow to understand one another better by looking deeper and deeper at them, with Wyeth wanting a greater understanding of a subject in order to truthfully paint his eyes.

Nureyev tells him that he chooses not to reveal too much to others. Wyeth's memory now travels back to 1974 and the party at which he and Nureyev first met. The two trade riddles and pointed remarks; then Wyeth tells Nureyev he wants to paint him. Nureyev refuses.

Time shifts to 1975 when Wyeth, through orchestrating a meeting with Nureyev by their common acquaintance, Lincoln Kirstein, approaches Nureyev again and shows him sketches he has already done of the dancer. Nureyev criticizes the work, noting that in one sketch, his eyes are closed.

Wyeth responds that the eyes are the hardest part because they require a better understanding of Nureyev, the person. Wyeth continues to press, offering the argument that he can always paint Nureyev, the public figure, but could create a brilliant painting that captures Nureyev more truthfully if the dancer would allow him personal access.

Time travels now to 1976 where Nureyev meets Wyeth at his apartment and offers multiple conditions to and controls on Wyeth's painting him. Wyeth in turn refuses those controls and stipulates that he is the artist and expects the same respect for his work that a dancer expects for his art. The standoff ends with the two working together.

It is 1977 and Nureyev arrives for a session with Wyeth. As Wyeth takes measurements of the dancer, the men talk about favorite authors, composers, and the like. When the conversation turns to their biggest fears, Wyeth shares his fear of not being as good as his father, then also tells of a recurring fear—one that originates from one of his grandfather's paintings of a pirate-- that has haunted him from childhood. Nureyev chooses not to reveal his biggest fear. He does disclose that his former lover and still good friend, dancer Erik Bruhn, is dying of cancer. His concern over Erik erupts in an outburst against Wyeth. Wyeth is sympathetic to Nureyev's emotions and invites him to the studio at his farm as a respite.

At the farm, Wyeth and Nureyev are enjoying one another's company and telling stories. Nureyev notices that Wyeth keeps picking up his sketch pad instead of participating fully in a conversation. He suggests that Wyeth hides behind sketching, and asks him to hand over the pad for one hour. Wyeth hesitates, then agrees. As they talk, Nureyev tells of the persistent awareness that the KGB may attempt to abduct him and take him back to Soviet Russia to face a punishment for defecting. The men discuss freedom and the limitations art puts thereon. Nureyev shares his musings about the first pre-historic dancers along with the feelings of freedom and constraint they must have felt.

Time passes and it is 1980. Nureyev enters the studio and examines a painting of himself that Wyeth is considering entering into an exhibition. The two men argue about the work and their own contributions to its existence. Nureyev issues an ultimatum that Wyeth destroy the piece or he will no longer pose for the painter. Wyeth stands his ground and Nureyev exits.

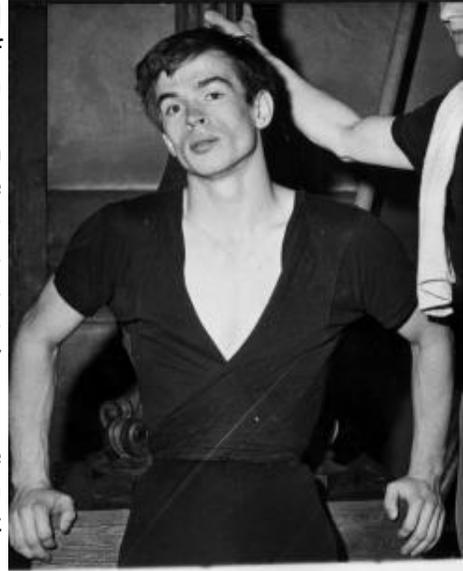
Later that same year, the men meet again and discuss the critical reaction to the painting. Wyeth is clearly bothered by the reviews, yet Nureyev softens the blow with both empathy and vodka. Their friendship and professional respect for one another are restored.

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Summary (continued)

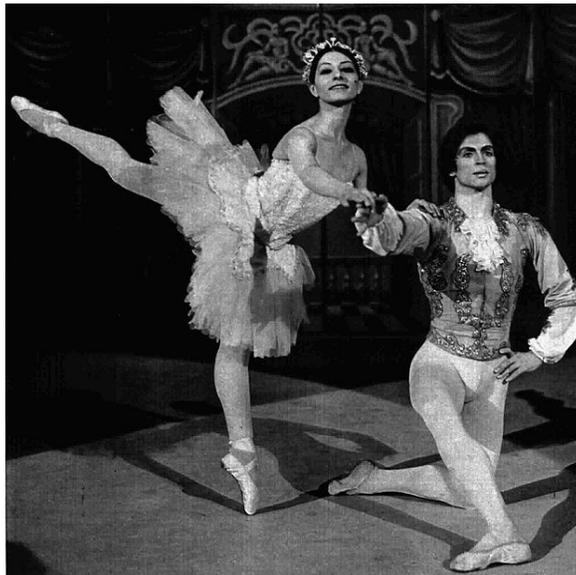
The action shifts to 1983 when Nureyev visits Wyeth and shares his anger that he was not given his dream position of Ballet Master with the New York City Ballet upon the death of George Balanchine. When Nureyev accuses a bewildered Wyeth of sabotaging his chances of getting the job, Wyeth tells him he is paranoid and that he can stop thinking the KGB is after him. Nureyev tries to strike at Wyeth by bringing up the artist's long-time fear of the pirate painting. Wyeth takes a moment, then offers the dancer some coffee.

The outburst has ended and Nureyev asks how Wyeth is able to trust people. Wyeth responds that he has been lucky to be surrounded by people who cared for him. Wyeth wants to sketch a fleeting look he has seen in Nureyev's eyes, but Nureyev asks him to stop sketching. Wyeth agrees. The men look at Wyeth's work and Nureyev encourages Wyeth to step out of his comfort zone and feel dance and movement from within rather than observing it from the outside.



Rudolf Nureyev in 1961 after his defection from the Soviet Union.

It is 1992 and Wyeth welcomes Nureyev, now visibly aged and in poor health, to his studio. They discuss both Nureyev's illness and that of Wyeth's father. Nureyev tells Wyeth he has finished the ballet of the cave man, and narrates the story as he leads Wyeth in the dance. The men revisit their discussion of their greatest joys and fears, and as they talk about the fear of darkness, Nureyev turns off the lights. As at the beginning of the play, we hear the men's voices as Nureyev offers a riddle to Wyeth. When the artist turns the lights back on, the dancer is gone, and, as the play ends, Wyeth studies his own eyes in a mirror, perhaps thinking of unraveling himself through a self-portrait.



Rudolf Nureyev and Liliana Cossi in performance in Italy.

Teachable Themes and Topics

A Brief Who's Who of Unseen Characters Mentioned in the Play:

N. C. Wyeth—Jamie Wyeth's grandfather and the patriarch of the family of artists. Some of N.C. Wyeth's greatest works were those that illustrated classic books such as *Treasure Island* and *Robin Hood*, to name a few. Wyeth moved to Wilmington, Delaware to study with the great illustrator Howard Pyle, and settled with his family in Chadds Ford, Pennsylvania, where he had a successful commercial art career and fostered the talents of his children.

Andrew Wyeth—The son of N.C. Wyeth and the father of Jamie Wyeth. Andrew's paintings of the Pennsylvania countryside and his neighbors garnered international attention and acclaim. One of his most famous works, *Christina's World*, is in the permanent collection of the Museum of Modern Art in New York, and many more are in the Brandywine River Museum in Chadds Ford.

Carolyn Wyeth—One of N.C. Wyeth's daughters, Andrew's sister, and Jamie's aunt who taught Jamie. Considered somewhat reclusive and eccentric, Carolyn preferred painting for her own enjoyment and had very few professional showings of her work during her long life. She taught many students and her realistic style of painting animals and images of nature is a hallmark of her work.

Lincoln Kirstein—The founder (along with George Balanchine) and head of the New York City Ballet during the 1970s. Kirstein himself was a dancer, a writer, an impresario and patron of the arts whose circle of friends included artists, writers, dancers, and celebrities of the time.

Margot Fonteyn—A prima ballerina with the Royal Ballet of England, Fonteyn's legendary career spanned forty years. Highly admired for her artistry, Fonteyn began her legendary partnership with Nureyev at an age when many other female ballerinas would have retired. They maintained a close relationship both onstage and offstage until her death from cancer in 1991.

George Balanchine—The co-founder (with Lincoln Kirstein), Artistic Director, and Ballet Master of the New York City Ballet. Balanchine, born in Russia, trained as a ballet dancer and defected from the Soviet Union in 1924 while on tour in London. Balanchine eventually moved to the United States and began an American ballet school to rival those of Russia and Western Europe. Balanchine, a child of a composer, had extensive knowledge of music, and was famous for the expressive beauty and scope of his choreography in classical and contemporary ballet, in opera, in musical theatre, and in film.

Frederick Ashton—a British ballet dancer who was the founding choreographer of the Royal Ballet and is credited with developing an "English style" of ballet. In the play *Nureyev's Eyes*, Wyeth and Nureyev meet at a party given by Ashton.

Erik Bruhn—A Danish ballet dancer considered one of the great artists in the field. Nureyev studied and danced with Bruhn but also had an intimate personal relationship with him that lasted for the remainder of Bruhn's life.

The KGB—The main security agency for the Soviet Union, the KGB acted as both an international intelligence agency (akin to the C.I.A. for the United States) and as an internal military police organization, frequently monitoring its own citizens, and arresting and jailing those who were thought to harbor "anti-Soviet" sentiments.

Teachable Themes and Topics (continued)

The Reality Behind the Play

Though the play is an imagined account of the relationship and conversations between Jamie Wyeth and Rudolf Nureyev, the real men did indeed exist and have a friendship that grew from time together as Wyeth studied, sketched, and painted Nureyev.

The real Jamie Wyeth is an artist who is the son and grandson of two internationally-acclaimed artists: Andrew Wyeth and N.C. Wyeth, respectively. Born in Wilmington, Delaware in 1946, Jamie was raised in Chadds Ford, Pennsylvania. He showed extraordinary talent when he was young, and though Andrew encouraged his son and offered feedback about his work, Andrew asked his sister Carolyn—herself a gifted artist—to tutor Jamie to help him develop his skill. Jamie, who was schooled at home after sixth grade, spent his early years in familiar surroundings, painting landscapes and portraits. As a young adult, Jamie began working frequently in New York City, including a two-year stint in Andy Warhol’s studio known as The Factory. Jamie not only found inspiration for his art in the city, but also a wider circle of friends, including Warhol himself as well as Lincoln Kirstein and—eventually—Rudolf Nureyev.

Nureyev was born in 1938 on a train traveling across Russia. His childhood was marked by poverty, by war, and by oppressive control under the former Soviet regime. However, he found joy in dancing, and as a teenager, he studied with the Leningrad Ballet School under the ballet master Alexander Pushkin. Three years later he joined the prestigious Kirov Ballet, dancing major roles and quickly rising to stardom in the field. In 1961, after performing with the Kirov in Paris, Nureyev sought political asylum, approaching French authorities in the airport instead of boarding the plane back to Russia. Nureyev went on to dance the classic ballet roles as well as create new works, performing with the Royal Ballet of London, with the Paris Opera Ballet, and with all the major companies in Europe and America. He had a long-time partnership with the prima ballerina Margot Fonteyn, and the two remained close friends until her death. Nureyev enjoyed a lively social life, yet also had intimate personal relationships, most notably with fellow dancer Erik Bruhn. Though Nureyev was also known for being unconventional and tempestuous, his passionate expressiveness and charisma were powerful tools in his dancing, bringing audiences to their feet again and again.

Wyeth and Nureyev did indeed meet socially in the 1970s, and the two met frequently over the next decade as Wyeth took measurements, sketched, and painted the dancer. As they worked, they talked, and their friendship grew beyond just a working relationship, with Nureyev visiting Wyeth and his wife, Phyllis, at their home on the farm in Chadds Ford. Wyeth’s work was meticulous, and his many sketches of Nureyev include notes about proportions, colors, and textures of everything from his hair to his lips to his fingertips and feet. Rather than work from photographs, Wyeth preferred to get to know Nureyev as a person to better understand him and, thus, better paint him.



(continued)

Many of the Wyeth family’s works of art are in the permanent collection of the Brandywine River Museum in Chadds Ford, Pennsylvania.

Teachable Themes and Topics (continued)

However, though Wyeth did many sketches and drawings, some with pencils, ink, charcoal, or even paint, most of his Nureyev paintings were finished long after the dancer's death. Some of the more famous pieces displayed at the Brandywine River Museum are marked with two dates, such as the work *Nureyev as the Faune*, dated 1977/2002, indicating when the work was begun, the time it was put aside, and when Wyeth brought it back and completed it.

Wyeth's revisiting the Nureyev works occurred around the same time as many of Nureyev's personal items--including photos, letters from fans, costumes, and his passport--went up for auction. Wyeth purchased many of these items, perhaps as a way to honor his friend and make certain these pieces were kept together. The collection is housed in the research library at the Brandywine River Museum in Chadds Ford, where works by all of the Wyeth painters are on display.

Though their private conversations remain exactly that--private to the two who held them--it is clear that the men respected one another and built a lasting friendship. From the sheer amount of time Nureyev committed to Wyeth's painting him to the personal visits and communications outside of their studio time, the two artists--one a dancer, one a painter--commemorated their professional legacy in a very personal way.



Artist Jamie Wyeth (center), with actors Bill Dawes (left) and William Connell (right), seated before one of Wyeth's many paintings of the dancer Rudolf Nureyev.

Teachable Themes and Topics (continued)

Legacies and Leaders

In several key moments of the play *Nureyev's Eyes*, the characters of Jamie Wyeth and Rudolf Nureyev speak about the long line of artists who have come before them and whose value in their artistic fields adds inspiration as well as pressure in their creative endeavors. Early in the play, Wyeth tries to establish common ground with the dancer, noting that both are men who have been influenced by their fathers.

Nureyev: The lady crawling in the field, the house in the distance.

Wyeth: *Christina's World*. That's my father, Andrew.

Nureyev: Ah. You're the son.

Wyeth: Every man is somebody's son. We have something in common.

A simple conversation, and Wyeth looks for a simple way for the two men to connect. Though Nureyev does not respond at that point to the remark, later, as Wyeth speaks admiringly of one of his father's paintings, Nureyev echoes the phrase, "Every man is somebody's son." In this instance, Nureyev recognizes the respect and love Jamie Wyeth has for his father Andrew and his skill.

Playwright David Rush establishes a time-shifting memory play, in which the present slides to the past and the past ebbs back towards the present. This style of storytelling works well with the concept of traditions of artists over the years and legacies left to current generations by previous ones. Both men feel connected to those who came before them in their artistic field, yet both men look to create something that is new, that is particular to themselves, that establishes their own place in the lineage of dancers and painters.

The past serves as a gift to Wyeth, with his father's and his aunt's talents, training, and guidance, and the rich body of work of his grandfather and his extended family. He was able to learn from their technique to improve his own skills. Nureyev, too, recognizes the value of the great dancers who came before him. The strong tradition of excellence in the Russian ballet world produced some of the top dancers in the field, and Nureyev's studies with the Leningrad Ballet School and his work in the prestigious Kirov Ballet offered him the training and experience that was passed down from and wove through those ballet masters and their example.

Yet along with the gift of tradition, of being part of a lineage of artists, is the pressure to live up to the standards of excellence of those who came before.

Nureyev: I know who you are. I learned about your father and your grandfather and aunts and in-laws, whole country of Wyeths. *Christina's World, Trodden Weed, Treasure Island, Last of Mohicans*. What do they call you, "heir to the tradition."

Wyeth: And is this a bad thing?

Nureyev: What is result? You pick up brush and you have dozen Wyeth people looking over your shoulder. You also have Michelangelo, DaVinci, Rembrandt, Sergeant, even your friend Warhol; everybody, like judge and jury. Is for me same thing. Nijinsky, Massine, Pavlova --- all of them standing on my shoulder, adding weight to each jump and turn, like crucifix. You see, Mr. Wyeth, I know better. You paint garbage all you like, but you don't show it to anybody.

(continued)

Teachable Themes and Topics (continued)

The past, though it provides inspiration, experience, and opportunity, also creates its own burden, for both men work to leave their own mark and find it appreciated. In one early scene in the play, Nureyev criticizes Wyeth's painting and admonishes him against submitting it for exhibition. Wyeth refuses to remove the painting from the showcase. Later, after critics offer a humbling response to his exhibition, Wyeth broods about his work. Yet surprisingly, it is Nureyev who nurses Wyeth's wounds.

Nureyev: ...Critics always wrong—even when they call you brilliant.

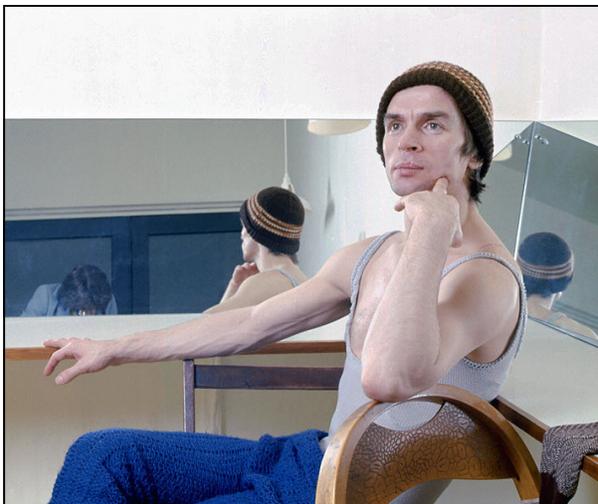
Wyeth: Yes. I know. You do what you have to and to hell with the jury.

Nureyev: Still hurts though. Maybe five minutes. (Gets drinks for the two.)

Wyeth: ...You don't need to do this. I'm not a ten-year-old starting out. I'm used to this.

Nureyev: Of course you are. So am I. We all are.

As artists, the men recognize that their work is on display, and they are being measured against the geniuses who have gone before them. Wanting to be respected for their own artistic technique and contribution, and wanting to honor the tradition of those who came before, each man recognizes himself in the other, and reminds the other that their commonality is more than just being men or sons. They are connected by their being woven into a tapestry of artists who came before, who faced the same challenges, the same criticisms, and still strove to find their brightest individual expression. Perhaps it is this connection that brings these two distinct people to a greater mutual respect and a truer friendship.



Left, Rudolf Nureyev poses for photographer Allen Warren. Right, Jamie Wyeth (far right) talks with actor William Connell and director Michael Mastro.

Questions for Classroom Discussion

Knowledge and Comprehension

1. Who is Rudolf Nureyev? For what is he famous?
2. Who is Jamie Wyeth? For what is he famous?
3. Where do the two men meet? How does Nureyev respond to Wyeth's invitation?
4. Of what is Wyeth afraid? Of what is Nureyev afraid?
5. What job does Nureyev want?
6. What happens to Nureyev at the end? What does that make Wyeth do?

Application and Analysis

1. What do Nureyev and Wyeth have in common?
2. How are Nureyev and Wyeth's personalities different?
3. Wyeth mentions his famous father and grandfather. What is a benefit to their being painters? What is a disadvantage?

Synthesis and Evaluation

1. In one scene, Nureyev tells Wyeth that he, the dancer, will choose the lighting, color, and poses for a painting. Wyeth refuses. Despite this refusal, Nureyev agrees to be painted. Why do you think he stayed?
2. Track the ups and downs of the relationship of the two men. What do their arguments do to hurt the relationship? What do the arguments do to help the relationship? What words would you use to describe the relationship they have at the end of the play? Can a strong friendship exist without conflict? Why or why not?
3. How much jargon (language specific to an occupation) does the playwright use in the play when Nureyev describes dance or Wyeth describes art? What lessons might be drawn about the amount of jargon a playwright should use in a play to be performed in front of a live audience?

Classroom Activities

1. Investigate the way a portrait artist measures his/her subject and transfers that knowledge to a drawing. Invite your art teacher or another local artist to bring tools of the trade to your class and demonstrate their use. If possible, try taking measurements of a classmate's arm or hand, noting the distances between various features; then lay out a drawing of your subject on paper using those measurements to guide your work. If your paper is smaller than your subject, calculate a proportional change for each measurement. Next, sketch out your subject using your choice of medium (pencils, charcoal, etc.). Share your work with your class. Finally, discuss the concept of art as work. How does this exercise affect your opinion of the work it takes to be an artist?

2. Invite a ballet dancer to your class to demonstrate some of the basic ballet positions and movements, or find online examples to serve as models for you. Examine the postures, the arm, leg, and foot positions and angles, and the attitude of the face and head for each pose. Next, try to recreate those same positions with a partner, taking turns having one partner as the dancer and one as the "master" trying to make sure all elements of your own body posture match the standard. Finally, choreograph a brief sequence of movements that incorporates at least three different ballet positions in the series. Rehearse your sequence of movements and share them with the class. Afterwards, discuss the concept of dance as work. How does this exercise affect your opinion of the work it takes to be a dancer?

3. Visit the Brandywine River Museum, the Delaware Art Museum, or online exhibition that features works by members of the Wyeth family. As you see various pieces, write descriptions in your own words about the colors, moods, and subject matter you see in works by the different artists. What patterns do you see emerging in the way a particular artist works that might be called his/her style? What is similar between works by different members of the family? How are their works/styles different? Share your findings with your class.

4. Examine the history of the great tradition of ballet in Russia. Who were some of the major dancers? When did each live? In which ballet company did they spend most of their time? Find archival recordings, photos, or descriptions of their work, and create a multimedia presentation showing some of these iconic dancers doing their work.

5. Explore the story of Nureyev's defection from the Soviet Union. What does it mean to "defect"? Why did he do so? What was involved in his taking a trip out of his country in the first place? How did he leave Soviet Russia? Explore stories of other famous people—dancers, writers, athletes, etc.—who chose to flee the Soviet Union and its control. What happened to the KGB? What happened to the Soviet Union? Are there any modern similarities in our world today? Share your findings with your class.

6. Using a museum's online images, or after visiting a museum, select a painting that intrigues you. What is it about that work that speaks to you? Write three or four words or phrases that describe the "spirit" of the painting (rather than trying to describe the painting itself). For example, if you chose Edvard Munch's *The Scream*, you might use terms like "isolation" or "end of the world" to describe what the painting says to you. Next, choose another mode of artistic expression— theatre, dance, music, poetry. Using the spirit of your selected artwork as your inspiration, create a work in that other area that connects back to the painting. In other words, compose or perform a song, or write a monologue or a short play, or create a dance that embodies what that art work means to you. Present your new piece to the class.

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Page 1—Close-up of an artist's hands painting. Author: Dongio. Public domain. Accessed at https://en.wikipedia.org/wiki/Watercolor_painting#/media/File:Dolceacqua43_-_Artista_locale_mentre_dipinge_un_acquarello.jpg.

Page 4—Nureyev after defection in 1961. Public domain. https://commons.wikimedia.org/wiki/File:Rudolf_Nurejev_1961.jpg.

Page 4—Nureyev and dancer Liliana Cosi. Public domain. https://commons.wikimedia.org/wiki/File:Liliana_Cosi_and_Rudolf_Nureyev.jpg

Page 6—Brandywine River Museum. Photo by Brandywine River Museum. Public domain. Accessed at https://commons.wikimedia.org/wiki/File:Brandywine_river_museum.JPG.

Page 7—Jamie Wyeth with actors Bill Dawes and William Connell and portrait of Nureyev in background. Photo by Breck Willis, Delaware Theatre Company.

Page 9—Nureyev in dressing room. Author: Allen Warren. [Creative Commons Attribution-Share Alike 3.0 Unported](#) license. https://commons.wikimedia.org/wiki/File:Nureyev_66_Allan_Warren.jpg.

Page 9—Jamie Wyeth, actor William Connell, and director Michael Mastro. Photo by Breck Willis, Delaware Theatre Company.

Why Go to the Theatre?

State and National Education Standards Addressed Through Taking Your Students to a Live Theatre Production

When your students view live theatre, they are taking part in a learning experience that engages their minds on many levels. From simple recall and comprehension of the plot of a play or musical to analysis and evaluation of the production elements of a show, students receive and interpret messages communicated through words, movement, music, and other artistic devices. Beyond “I liked it; it was good,” students learn to communicate about the content and performance of an artistic piece and to reflect on their own and others’ emotional, aesthetic, and intellectual points-of-view and responses. And the immediacy of live theatre--the shared moments between actors and audience members in the here-and-now--raises students’ awareness of the power and scope of human connection.

The following educational standards are addressed in a visit to a performance at Delaware Theatre Company along with a pre-show DTC classroom presentation and post-show talkback session at the theatre. *(Additional standards addressed through the use of the study guide or through further classroom study are not included here.)*

Common Core English Language Arts Standards:

Reading: 9-10 and 11-12, Strands 3, 4, 6

Language: 9-10 and 11-12, Strands 3, 4, and 5

National Standards in Theatre Education (AATE/ETA):

Grades 5-8: CS 6a, 6c, 6d; 7a, 7b, 7c; 8a, 8c; 8d

Grades 9-12: CS 6a, b; Adv. 6b; 7a, 7b, 7c, 7d; Adv. 7e, 7f; 8a, 8c, 8d

Delaware Standards for English Language Arts (DOE):

Standard 2: 2.2a, 2.4b1, 2.5b, 2.5g, 2.6a

Standard 3: 3.1b, 3.3b1, 3.3b2

Standard 4: 4.1a, 4.1b, 4.1c, 4.2f, 4.3a, 4.4b

Delaware Standards for Visual and Performing Arts—Theatre (DOE):

Standard 6: 6.4, 6.5

Standard 7: 7.1, 7.2, 7.3, 7.4, 7.5, 7.6

Standard 8: 8.3, 8.4

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