

Teacher Guide

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Applause Series
joyUS justUS
by CONTRA-TIEMPO

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Enduring Understandings



Overarching (aka, “big”) ideas that are central to the core of the artistic discipline and may be transferred to new learning beyond the performance.

1. Artists use their personal/political/cultural/historical perspectives and experiences to shape their choreography and performances.
2. When we understand elements, structures and context of dance we can “read” the movement to understand the intent of the performance and ask deeper questions about purpose.
3. Understanding a dancer's intent can help audiences more deeply appreciate the work and to be able to engage in meaning-making, connecting the story to their own lives.

Want to Explore More?

Check out the [Student Exploration Guide here!](#)

Inquiry 01 Connecting to Self

What dance do you like to watch or participate in? What about that style connects you to it?

If you perform, what influences your decisions as a performer? How can others “read” your intent when you are creating?

Who is in charge of the “meaning” of a performance? (examples: The audience, the performer, the choreographer, the musician or composer, the sound or lighting technician?)

Have students respond with their connections after a five minute quick write.

Inquiry 02 Connecting to Art

What do we know about the history and context of the type dance being performed? How does this performance add to the conversation in the genre? Does it replicate a tradition or do something new?

What clues in the movements and/or music can use to discern the performer's intent? Consider: volume, tempo, major or minor chords, facial expression, and posture of performer(s)?

What can you “read” about the performance before any lyrics are introduced? How do the lyrics change/reaffirm your understanding of the music?

Ask students to make a list of 10 observations that they made about the performance. Then, discuss with a partner and attempt to add five more to their lists. Discuss the performance as a whole group recalling specific evidence from the performance to support students' thoughts. Ask, “What makes you say that?” in response to their conclusions to encourage using close observation as evidence.

Inquiry 03 Connecting to Science or Social Studies

Dance can be a factor in societal change. Agree or Disagree?

What are the motivations of the dancers performing? How do their personal experiences, influence of other art forms, racial/ethnic/religious/geographic/familial identities inform their expression?

Dance is a good way to learn about culture. Agree or Disagree?

Follow the link to read joyUS justUS Artistic Director's Note that shares the inspiration and intent of the piece. Have students highlight or note the big ideas as evidence to answer the questions above.

Consider: How was the work created choreographed? Do you think the Artistic Director believes in art as a factor in societal change? Why or why not?

Investigation

Use this glossary to connect the elements of dance to what you experienced during the performance. We put a star by some of the terms that we think you will spot on stage.

THE ELEMENTS OF DANCE

The elements of dance—easily remembered with the acronym BASTE: Body, Action, Space, Time, and Energy—can be helpful guides in watching or thinking about dance. We've indicated some of the terms to watch for in the performance.

BODY	ACTION	SPACE	TIME	ENERGY
<p>PARTS: Head, eyes, torso, shoulders, fingers, legs, feet</p> <p>INITIATION: core, distal, mid-limb, body parts</p> <p>PATTERNS: upper/lower body, homologous, contralateral, midline</p> <p>BODY SHAPES: Symmetrical/asymmetrical, rounded, twisted, angular, arabesque</p> <p>BODY SYSTEMS: muscles, bones, organs, breath, balance, reflexes</p> <p>INNER SELF: senses, perceptions, emotions, thoughts, intention, imagination</p>	<p>NON-LOCOMOTOR (AXIAL): stretch, bend, twist, turn, rise, fall, swing, rock, tip, shake, suspend</p> <p>LOCOMOTOR (TRAVELING): slide, walk, hop, somersault, run, skip, jump, do-si-do, leap, roll, crawl, gallop, chaîné turns</p>	<p>SIZE: large, small, narrow, wide</p> <p>LEVEL: high, medium, low</p> <p>PLACE: on the spot (personal space), through the space (general space), upstage, downstage</p> <p>DIRECTION: forward, backward, sideways, diagonal, right, left</p> <p>ORIENTATION: facing</p> <p>PATHWAY: curved, straight, zig-zag, random</p> <p>RELATIONSHIP: in front, beside, behind, over, under, alone, connected, near, far</p> <p>FOCUS: Where a dancer looks</p>	<p>METERED: pulse, tempo, accent, rhythmic pattern</p> <p>FREE RHYTHM: breath, open score, sensed time, improvisation, cued</p> <p>CLOCK TIME: seconds, minutes, hours</p> <p>TIMING RELATIONSHIPS: before, after, unison, sooner than, faster than</p>	<p>ATTACK: sharp/smooth, sudden/sustained</p> <p>WEIGHT: Heavy or light</p> <p>STRENGTH: push, horizontal, impacted</p> <p>FLOW: Free, bound, balanced, neutral</p> <p>QUALITY: flowing, tight, loose, sharp, swinging, swaying, suspended, collapsed, smooth</p>

Reflection

Listen to music while responding to these questions in whatever format makes sense to you - writing, drawing, recording a video or responding with technology.

- What did you see? How could you draw it?
- What was your favorite part?
- What did you hear?
- What did you imagine? What idea came to your mind? What do you wonder about?

We love to hear from you. Please send any of your responses to the performance to us at education@dmpa.org. We'll share the responses with the artists and Applause Series donors.