



## **ALONZO KING LINES BALLET**

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*Applause Series Curriculum Guide*  
January 17, 2014



# ALONZO KING LINES BALLET

## Dear Teachers,

Thank you for joining us for the Applause Series presentation of Alonzo King LINES Ballet. Celebrating its 30th anniversary season, LINES Ballet embodies the vision of one of our country's most respected African American choreographers, Alonzo King. Like audiences around the world, we hope that you and your students experience for yourselves the manner in which this company is known for connecting audiences to a profound sense of shared humanity.

We thank you for sharing this special experience with your students and hope that this study guide helps you connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will find contextual information about the performance and related subjects, as well as a variety of discussion questions and activities. Some pages are appropriate to reproduce for your students; others are designed more specifically with you, their teacher, in mind. As such, we hope that you are able to "pick and choose" material and ideas from the study guide to meet your class's unique needs.

See you at the theater,

Des Moines Performing Arts Education Team

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This study guide was written by Karoline Myers; edited by Michelle McDonald.  
Partially adapted from Alonzo King LINES Ballet Study Guide.

# ABOUT DES MOINES PERFORMING ARTS



Des Moines Performing Arts is a private, nonprofit organization and is an important part of central Iowa's cultural community. It is recognized nationally for excellence as a performing arts center and is committed to engaging the Midwest in world-class entertainment, education, and cultural activities.

Des Moines Performing Arts presents professional touring productions, including theater direct from Broadway, world-renowned dance companies, family programming, comedy, and concerts.

Education and Community Engagement programs are core to Des Moines Performing Arts' mission as a nonprofit performing arts center.

**Public education programs** allow audience members and local artists to make meaningful and personal connections to the art they experience on our stages. Guest lectures and Q&As with company members allow audiences to explore the inner workings of the performance. In addition, master classes, workshops, and summer camps taught by visiting performers give local actors, dancers, and musicians the chance to increase their skills by working directly with those who know what it takes to succeed on the professional stage.

Through its **K-12 School Programs**, Des Moines Performing Arts strives to ensure that central Iowa students have affordable access to high quality arts experiences as part of their education. More than 50,000 students and educators attend curriculum-connected school matinee performances through the Applause Series annually. In addition, Des Moines Performing Arts sends teaching artists into the schools to provide hands-on workshops and residencies in special opportunities that engage students directly in the creative process. And, through its partnership with the John F. Kennedy Center, Des Moines Performing Arts provides teachers with in-depth professional development training on how to use the arts in their classrooms to better impact student learning.

## DID YOU KNOW?

More than 350,000 people visit Des Moines Performing Arts venues each year.

Des Moines Performing Arts opened in 1979.

Des Moines Performing Arts has three theater spaces:

- *Civic Center, 2744 seats*
- *Stoner Theater, 200 seats*
- *Temple Theater, 299 seats (located in the Temple for the Performing Arts)*

No seat is more than 155 feet from center stage in the Civic Center.

Cowles Commons, situated just west of the Civic Center, is a community gathering space that is also part of Des Moines Performing Arts. The space features the Crusoe Umbrella sculpture by artist Claes Oldenburg.

As a nonprofit organization, Des Moines Performing Arts depends on donor funding to support facilities, programming, and education programs.

The Applause Series started in 1996. You are joining us for our 18th season of school performances.

# GOING TO THE THEATER . . .



## YOUR ROLE AS AN AUDIENCE MEMBER

Attending a live performance is a unique and exciting opportunity. Unlike the passive experience of watching a movie, audience members play an important role in every live performance. As they act, sing, dance, or play instruments, the performers on stage are very aware of the audience's mood and level of engagement. Each performance calls for a different response from audience members. Lively bands may wish for the audience to clap along while dancers may desire the audience to focus silently on the stage and applaud only during natural breaks in the performance. Audience members can often take cues from performers on how to respond to the performance appropriately. For example, performers will often pause or bow for applause at a specific time. As you experience the performance, consider the following questions:

- \* What kind of live performance is this (a play, a dance, a concert, etc.)?
- \* What is the mood of the performance? Is the subject matter serious or lighthearted?
- \* What is the mood of the performers? Are they happy and smiling or somber and reserved?
- \* Are the performers encouraging the audience to clap to the music or move to the beat?
- \* Are there natural breaks in the performance where applause seems appropriate?

### A SPECIAL EXPERIENCE

Seeing a live performance is a very special experience. Although it is not required, many people enjoy dressing up when they attend the theater.

## THEATER ETIQUETTE

Here is a checklist of general guidelines to follow when you visit the Civic Center:

- \* Leave all food, drinks, and chewing gum at school or on the bus.
- \* Cameras, recording devices, and personal listening devices are not permitted in the theater.
- \* Turn off and put away all cell phones, pagers, and other electronic devices before the performance begins.
- \* Do not text during the performance.
- \* Respect the theater. Remember to keep your feet off of the seats and avoid bouncing up and down.
- \* When the house lights dim, the performance is about to begin. Please stop talking at this time.
- \* **Talk before and after the performance only.** Remember, the theater is designed to amplify sound. Other audience members and the performers on stage can hear your voice!
- \* Use the restroom before the performance or wait until the end. If you must leave the theater during the show, make sure the first set of doors closes before you open the second — this will keep unwanted light from spilling into the theater.
- \* Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage — they will let you know what is appropriate.
- \* Open your eyes, ears, mind, and heart to the entire experience. Enjoy yourself!

GOING TO THE THEATER information is adapted from the Ordway Center for the Performing Arts study guide materials.

# CIVIC CENTER FIELD TRIP INFORMATION FOR TEACHERS



**Thank you for choosing the Applause Series with Des Moines Performing Arts. Below are tips for organizing a safe and successful field trip to the Civic Center.**

## ORGANIZING YOUR FIELD TRIP

- \* Please include all students, teachers, and chaperones in your ticket request.
- \* After you submit your ticket request, you will receive a confirmation e-mail within five business days. Your **invoice will be attached to the confirmation e-mail.**
- \* Payment policies and options are located at the top of the invoice. **Payment (or a purchase order) for your reservation is due four weeks** prior to the date of the performance.
- \* The Civic Center reserves the right to cancel unpaid reservations after the payment due date.
- \* Tickets are not printed for Applause Series shows. Your invoice will serve as the reservation confirmation for your group order.
- \* Schedule buses to arrive in downtown Des Moines at least 30 minutes prior to the start of the performance. This will allow time to park, walk to the Civic Center, and be seated in the theater.
- \* Performances are approximately 60 minutes unless otherwise noted on the website and printed materials.
- \* All school groups with reservations to the show will receive an e-mail notification when the study guide is posted. Please note that study guides are only printed and mailed upon request.

## DIRECTIONS AND PARKING

- \* Directions: From I-235, take Exit 8A (Downtown Exits) and the ramp toward 3<sup>rd</sup> Street and 2<sup>nd</sup> Avenue. Turn onto 3<sup>rd</sup> Street and head south.
- \* Police officers are stationed at the corner of 3<sup>rd</sup> and Locust Streets and will direct buses to parking areas with hooded meters near the Civic Center. Groups traveling in personal vehicles are responsible for locating their own parking in ramps or metered (non-hooded) spots downtown.
- \* Buses will remain parked for the duration of the show. At the conclusion, bus drivers must be available to move their bus if necessary, even if their students are staying at the Civic Center to eat lunch or take a tour.
- \* Buses are not generally permitted to drop off or pick up students near the Civic Center. If a bus must return to school during the performance, prior arrangements must be made with Des Moines Performing Arts Education staff.

## ARRIVAL TO THE CIVIC CENTER

- \* When arriving at the Civic Center, please have an **adult lead your group** for identification and check-in purposes. You may enter the building through the East or West lobbies; a Des Moines Performing Arts staff member may be stationed outside the building to direct you.
- \* Des Moines Performing Arts staff will usher groups into the building as quickly as possible. Once inside, you will be directed to the check-in area.
- \* Applause seating is not ticketed. Ushers will escort groups to their seats; various seating factors including group size, grade levels, arrival time, and special needs seating requests may be used to assign a group's specific location in the hall.
- \* We request that an **adult lead the group into the theater and other adults position themselves throughout the group**; we request this arrangement for supervision purposes, especially in the event that a group must be seated in multiple rows.
- \* Please allow ushers to seat your entire group before rearranging seat locations and taking groups to the restroom.
- \* As a reminder, children under the age of three are not permitted in the theater for Applause performances.

## IN THE THEATER

- \* In case of a medical emergency, please notify the nearest usher. A medical assistant is on duty for all Main Hall performances.
- \* We ask that adults handle any disruptive behavior in their groups. If the behavior persists, an usher may request your group to exit the theater.
- \* Following the performance groups may exit the theater and proceed to their bus(es).
- \* If an item is lost at the Civic Center, please see an usher or contact us after the performance at 515.246.2355.

### QUESTIONS?

Please contact the Education department at [education@desmoinesperformingarts.org](mailto:education@desmoinesperformingarts.org) or 515.246.2355  
Thank you!

# VOCABULARY



**balance:** a state of stability with equal weight and energy on either side of a dancer's "center."

**body:** an element of dance that refers to the awareness of specific body parts and how they can be moved in isolation and combination.

**choreography:** the arrangement of movement in space and time. A series of moves usually set to music.

**contemporary ballet:** a form of dance that incorporates elements of both classical ballet and modern dance. It takes its technique and use of pointe work from classical ballet while also allowing a greater range of movement than the strict body lines permitted in classical ballet.

**creativity:** the ability to go beyond traditional ideas, rules, and patterns in order to create meaningful new ideas, forms, methods, and interpretations.

**duet:** two dancers performing together.

**ensemble:** a group of dancers performing together.

**energy:** refers to the force applied to dance to accentuate the weight, attack, strength, and flow of a dancer's movement. Adjectives such as explosive, smooth, free, restrained, wild, etc., describe some different types of energy that dancers can exhibit.

**rehearsal:** practice in preparation of a public performance.

**repertory:** the group of dances that are actively performed by a company.

**pointe work:** when a ballet dancer supports all body weight on the tips of fully extended feet. The dancer in the picture above is *en pointe*.

**poly-rhythms:** different rhythms happening at the same time

**solo:** a dance performed alone (one dancer) or set apart from other dancers on stage.

**space:** the area in which a dancer moves, encompassing level, direction, floor pattern, shape, and design.

**teamwork:** to work jointly with others in order to create or solve a problem.

**technique:** a set of skills which dancers develop to perform a certain dance form. Sometimes, particularly in modern dance, choreographers become famous for their own dance technique.

**tempo:** the time, speed, or rhythm of the beats of a piece of music or the pace of any movement activity.

**unison:** the same movement or series of movements performed at the same time by more than one dancer.

# ABOUT THE PERFORMANCE



In this special performance for school audiences, LINES Ballet will perform excerpts from two works: *Scheherazade* and *Resin*.

**Run Time:** Approx. 1 hour

## STYLE

Alonzo King LINES Ballet is a **contemporary ballet** company. Alonzo King's work draws on but is also distinctly different from classical ballet.

Classical ballet is characterized by rules about how the dancer must stand and move based on five positions of the body. Dancers often dance on the very tips of their toes, called *pointe*, and are also required to stand with their legs rotated outwards.



Classical ballet divides the body at the waist, separating the upper body from the lower body. In Alonzo King's work, the movement flows all the way from the upper body through to the legs and feet to engage the entire body.

## THE PIECES

### **RESIN**

This piece has been described as having a sense of ritual to it. Its long movement phrases can feel like the rhythm of day and night, or of waking and sleeping. The title refers to the substance that bleeds from a tree when its bark is slashed. This sap then hardens into "tears." The idea of tears follows throughout the piece as the stage is transformed into a shimmering and timeless landscape and tiny, hardened tears cascade downwards in streams of light.

#### **Watch for:**

- ◇ Fluid movement
- ◇ Isolated movement of one body part including ribs, shoulders, chest, arms, hands, and elbows

#### **Listen for:**

- ◇ Sephardic music (music of the Jewish people who lived on the Iberian Peninsula) from Turkey, Morocco, Israel, Spain and other points in the Mediterranean.
- ◇ The shofar, a horn of ancient origin used for Jewish religious purposes

### **SCHEHERAZADE**

This piece is inspired by the legacy of Scheherazade, the storyteller of an ancient collection of Persian, Sanskrit, and Arabic tales known as *1001 Nights*. It is a celebration of the way that we are offered a chance to listen to a voice that can change our lives and the power of art to illuminate our hearts.

#### **Watch for:**

- ◇ Themes of strife, oppression, struggle, voyage, and healing
- ◇ Women in *pointe* shoes. This is to create the longest extension of line in their body.

#### **Listen for:**

- ◇ The music combines Western instruments with traditional Persian instruments.

### **A NOTE ABOUT COSTUMES**

In modern dance and ballet, costumes are often form-fitting and may include bare skin. The costumes are not intended to be sexual. Instead, the intention is to allow the audience to see the detailed shapes made by the dancer's body and allow for a range of movement. In this way, it is similar to the uniforms worn by Olympic athletes such as swimmers or gymnasts.

# ABOUT ALONZO KING



Image: Post Gazette

Alonzo King is the visionary choreographer and artistic director of Alonzo King LINES Ballet and has long been noted as an artist who alters the way we look at ballet as an art form.

He calls his works 'thought structures' explaining, "When you listen to music, you are hearing thought made audible, and when you see dance, you are witnessing thought made visible."

## EARLY LIFE

Alonzo King grew up mostly in Santa Barbara, California, where his parents brought politics and world cultures into their home. King's father was a noted civil rights activist and businessman. His mother was very supportive of her youngest son's creative tendencies, encouraging him to draw and express himself.

King attended just one semester of college before leaving to pursue his passion for dance in New York City.

## CHOREOGRAPHY

After dancing for professional companies for a few years, King decided his heart was in teaching and choreography. He founded the LINES Ballet in San Francisco in 1982. He based his approach to dance training on what he felt his dance education had been lacking. "Most training is built on the assumption that...[dancers] have 'to do' instead of 'to be,'" King explained. He instead encourages his dancers to find his or her own way through the dance, finding the moves that are natural to them, so that the dance comes from inside them producing a more powerful and stronger final piece.

While influenced by his classical ballet background, his style is groundbreaking and inventive. An 2000 *Boston Globe* article by Karen Cambell describes his choreography as taking "ballet into the real of hard and fast with nary a trace of French court dance...[with] a distinctively muscular, angular, and excitingly propulsive style."

## COLLABORATIONS

Alonzo King has created more than 170 ballets during his career. On many of them he collaborated with world-renowned musicians and artists such as Danny Glover, Pharaoh Sanders, Hamza al Din, Pawel Szymanski, Jason Moran, and tabla master Zakir Hussain, among many others.

Outside of setting work on his own LINES Ballet dancers, King has created work for many exemplary companies around the world.

## WORK AS A TEACHER

Renowned for his skill as a teacher, King has been guest ballet master for dance companies around the world. "You see how meticulous and what a perfectionist he is — how clear he is on what he wanted," noted Judith Jamison, former artistic director of the Alvin Ailey American Dance Theater. "And the movement he elicited from the dancers — it was so delicious, I had never seen them dance that way before."

# ABOUT THE COMPANY, ALONZO KING LINES BALLET



Alonzo King LINES Ballet is a celebrated contemporary ballet company that has been guided since 1982 by the unique artistic vision of Alonzo King. The company is based out of San Francisco, California and tours extensively to share their art with audiences around the world.

## STYLE

This contemporary dance company, headed by Alonzo King, is known for collaborating with noted composers, musicians, and visual artists from around the world. The extraordinary LINES Ballet dancers bring King's visionary choreography to life and are renowned for connecting audiences to a profound sense of shared humanity.

## A MULTICULTURAL COMPANY

Alonzo King LINES Ballet's dancers come from all over the world with dancers from the United States (white, African American, Hispanic), South Korea, Australia, Spain, and France. Despite their different nationalities, the dancers' training and approach to dance gives them a common language.

## ROLE AT HOME AND ON TOUR

LINES Ballet plays an important cultural role in their home town of San Francisco. The Company's fall and spring home seasons bring illuminating new works to Bay Area audiences.

In addition, LINES Ballet tours around the United States and globally, allowing the dancers to share their revelatory style of dance worldwide.

The company has been featured at venues such as the Venice Biennale, Monaco Dance Forum, Maison de la Dance, the Edinburgh International Festival, Montpellier Danse, the Wolfsburg Festival and the Holland Dance Festival.



Video: "Tracing Lines with Alonzo King."

<http://www.franck-thibault.com/tracinglines/>

## THE NAME

Alonzo King explains the name of his company in this way:

*"The term LINES alludes to all that is visible in the phenomenal world. There is nothing that is made or formed without line."*

*Straight and Circle encompass all that we see. Whatever can be seen is formed by line...*

*Lines are in our fingerprints, the shapes of our bodies, constellations, geometry.*

*It implies genealogical connection, progeny, and spoken word.*

*It marks the starting point and finish.*

*It addresses direction, communication, and design.*

*A line of thought.*

*A boundary or eternity.*

*A melodic line.*

*The equator.*

*From vibration or dot to dot it is the visible organization of what we see."*

# THE PEOPLE BEHIND THE SCENES



When people see a performance, they often think only of the performers on stage; however, there are many other people who come together to make the performance happen.

## WITH THE COMPANY

The following list covers many of the important roles that contribute to a professional dance performance, such as the one you will experience with Alonzo King LINES Ballet.

**Associate Artistic Director:** helps the Artistic Director maintain the artistic quality of the performance and the company.

**Artistic Director:** the person who makes sure the dance company is meeting the artistic standards of the company. Artistic standards may include the quality of dancers, dances (choreography), sets, costumes, lights, and music. Alonzo King is both the artistic director and founder of Alonzo King LINES Ballet.

**Composer:** a person who writes music.

**Lighting Designer:** decides what kind of light (bright / dark / colors) will illuminate each dance piece.

**Costume Designer:** designs all the costumes the dancers wear on stage.

**Technical Director:** makes sure all the technical aspects go together and work, for example the set, lights and sound.

**Rehearsal Director:** schedules the daily rehearsal plan, ensuring each dance piece is given enough time at rehearsal.

**General Manager:** oversees all the business of the company, everything from advertising to insurance to paychecks to hiring personnel to make artistic decisions. In general, making sure the company runs smoothly.

The dancers are not the only people whose work goes into creating the performance. As you watch, think about how the lighting, costumes, and music help make the show more enjoyable and understandable and enhance the mood of each section.

## ON THE ROAD

In addition, each theater that Alonzo King LINES Ballet travels to on its tour has many people on staff to help with the show. This includes the theater's own Technical Director and stage crew that works with the company's technical director.

As you can see, theater is a truly collaborative experience, requiring trust and teamwork among many people.



# WHAT IS DANCE?



Dance is a fundamental part of the human experience. Read on to learn more about the many reasons why people dance and how dances are put together.

## WHY WE DANCE

People have always danced.

In some societies, people dance mostly for religious reasons. They want to appease the gods, to ward off evil, to pray for rain, or to have a good harvest. In other societies, people dance mostly for their own amusement – by themselves or with others. In some places, dance is a performing art in which people dance to entertain others.

When people dance they move their bodies rhythmically to express ideas or emotions. Most of the time, dance has a structure. Sometimes it is improvised or made up on the spot. Traditional folk or tribal dances are passed down from generation to generation.

"What is Dance?" partially adapted from Diavolo's "Young Person's Concert Study Guide."

## PHRASES

All dances are made up of sequences of steps and gestures called phrases. Phrases make up a dance the same way that words are put together to form a sentence.

Dance can be performed as a solo, duet, or in a group.

## CHOREOGRAPHY

Dances performed for audiences are almost always choreographed, or created, by one person, just as a composer makes up a piece of music.

## COSTUMES

Costumes are used to help bring the choreographed dance to life and to help communicate the story or idea.

In modern dance and ballet, costumes are often form-fitting and may include bare skin. This allows the audience to see the detailed shapes made by the dancer's body.

## SPOTLIGHT ON: ATHLETICISM

To dance and to play a sport requires a purpose of movement: jumping from one end of the stage to the other as a form of expression, stretching an arm to catch a ball. As you watch think about the following:

- ◇ What, if any, differences are there between a dancer leaping high into the air across the stage and a basketball player jumping to dunk the ball, or an outfielder leaping over the wall to make a great catch?
- ◇ What are some similarities and differences between someone participating in sports and someone dancing, in terms of movement (leap, bend, stretch, etc.)?
- ◇ As with sports, dance also requires the use of energy. What are the differences and similarities in the amount of energy used by a dancer during a full performance and a ball player playing a full game?

# ELEMENTS OF DANCE — B.A.S.T.E.



Dance is the movement of the human body through space in time using energy. Dancers use movement to express emotions, stories, ideas, and beliefs. The five elements of dance include: body, action, space, time, and energy. It is important to understand each element as they come together to create the whole.

Discuss each of the elements as a class and then explore each element through movement exercises. These can be as simple as the instructor asking students questions such as: “Show me low!”, “How can you make the body go high?”, “Show walking, skipping, etc.”, “Use your fingers and show fast.” “Show me stretching.” Other, more in-depth ideas for exploring the elements of dance can be found on page 14.

**BODY** refers to the awareness of specific body parts and how they can be moved in isolation and combination.

*shape:* curving, angling, twisting the body

*parts:* arms, legs, head, feet, hands, torso

**ACTION** refers to locomotor and non-locomotor movement.

*locomotor:* walk, run, leap, hop, skip, gallop, slide (anything that moves from one point to another)

*nonlocomotor:* bend, twist (anything that does not move from one point to another)

following and leading

**What shapes do you see in the photo above? Examples of locomotor movement? Levels? How would you describe the energy?**

**SPACE** refers to the space the body moves through, the direction of movements, and the shapes, levels, and patterns of a group of dancers.

*levels:* low, medium, high

*direction:* forward, backward, diagonal, sideways

*focus:* straight, curved, open, closed, peripheral

**TIME** is a musical and dance element. It includes beat, tempo, accent, and duration.

*tempo:* fast, medium, slow

with or without music

long / short

patterned / counted

**ENERGY** refers to the force applied to dance to accentuate the weight, attack, strength, and flow of a dancer’s movement.

*quality:* strong, light, sharp, smooth, soft, sudden, sustained, free, bound

Adapted from “Dance Education Initiative Curriculum Guide”, Perpich Center for Arts Education. May be reproduced for educational purposes.

# PREPARING FOR SUCCESS...

## INTRODUCING MOVEMENT INTO THE CLASSROOM

Introducing movement into the classroom can be a richly rewarding experience, tapping into both visual and kinesthetic learning modalities. For the non-dance educator, however, the prospect can be intimidating.

Like any new concept and experience in the classroom, introducing dance is best done when scaffolded. The following are some helpful exercises to aid you in laying a foundation for integrating movement activities, such as the ones on pages 14-16, into your classroom with success.

### STEP 1: TALK ABOUT DANCE

**Goal:** To encourage students to realize that dance is for everyone and to lay the foundation to create a nonthreatening environment for movement exploration.

**Explanation:** In this activity, students will discuss their concepts of dance and will progressively explore how the body can convey emotion.

**When:** Prior to introducing movement to the classroom for the first time.

1. Explore what dance means. Ask questions like, "What is dance?", "What does dance mean to you?", "How do you dance?", "Who dances?"
2. Explain that dancing is for everyone and that it is a powerful means of human communication.
3. Now suggest several emotions for the students to show you without words or sounds. Call out happy, sad, love, fear, anger, etc., one at a time. Have the class show those emotions.
4. Repeat the exercise, this time without the use of any facial expression, and then without the use of different body parts, to encourage many different ways to express emotion.

### STEP 2: SET EXPECTATIONS

**Goal:** To set expectations for class behavior during movement activities.

**Explanation:** To best ensure success, set collective rules of what is and is not appropriate during each movement activity. For example, keeping hands and feet to oneself, areas of the room that are off limits, when it is and is not okay to use our voices.

### STEP 3: WARM-UP

**Goal:** To get students ready for movement activities.

**Explanation:** Warm-ups are important to warm up the muscles and prepare for physical activity; this helps prevent injury. Warm-ups also get us ready to focus and concentrate.

**When:** You should consider doing some sort of warm-up prior to each time you do a classroom movement activity. The following are two examples of warm-up activities that aid clarity and focus.

#### **Name Game:**

1. In a circle, have each student stand shoulder to shoulder, with a straight posture and hands out of their pockets.
2. Students one by one, will turn to their right, look that person in the eye and state their name with purpose and clarity.
3. When everyone in the circle has gone, evolve the activity by adding tempo (ex. Say your name but let's move through the circle faster, like the wind, or slow like molasses) or add a quality (ex. Say your name like a lion).
4. When ready to move on to another step, add the element of switching directions and saying names across the circle, using eye contact and a clear voice.
5. Make sure the students keep going, even with laughter, until a complete round is made with each variation.

#### **Game of Ten:**

1. Begin by having students walk around the space at varying tempos per the instructor's call.
2. Circle up.
3. Next, give different sets of movements to be done to a count of ten. You may choose to use some of the following examples.
  - ◇ Shake out hands, legs, arms, and whole body.
  - ◇ Stretch for 10 in various directions
  - ◇ Roll down through the spine to the floor for a count of 10
  - ◇ Push-ups, 10 times.
  - ◇ Roll over, sit ups, 10 times.
  - ◇ Stand up slowly for a count of 10, shake out the body again.
  - ◇ Repeat

"Introducing Movement into the Classroom" adapted from Diavolo's "Young Person's Concert Study Guide."

# MOVEMENT IN THE CLASSROOM: EXPLORING ELEMENTS OF DANCE

## THE DANCING MIRROR

**Explanation:** Introduction to ACTION, one of the basic elements of dance, through exploration of locomotor and non-locomotor movements.

**Goals:** To identify locomotor and non-locomotor action, to develop basic dance vocabulary, and to practice types of action.

**Materials:**

- ◇ Open area
- ◇ Chalkboard and chalk or whiteboard and markers

**Activity:**

1. Write 'locomotor movement' and 'non-locomotor movement' on the board and read the descriptions of each from the elements of dance ACTION section on page 12.
2. Read through the examples of each type of action as a group and ask students to generate additional examples of each that can be listed on the board underneath the title of each type of action.
3. Ask the students to stand up and form a circle with you. Explain to students that they are to be your mirror image. If your hand moves, their hand moves. If your body sways, their body sways, etc.
4. Demonstrate a number of examples of action from the board and ask students to name whether the action is locomotor or non-locomotor movement as they mirror the action.
5. Ask students to form pairs and each take turns being the leader and the follower using both locomotor and non-locomotor actions.

**Follow-up Questions:**

1. Describe how it felt to perform locomotor action.
2. Describe how it felt to perform non-locomotor action.
3. What was it like to lead your partner?
4. What was it like to follow your partner?
5. What did your movements remind you of, if anything?

## GROOVING TO THE BEAT

**Explanation:** Introduction to TIME and SPACE, two of the basic elements of dance, through beat creation and movement through space.

**Goals:** To identify and create a beat, to change tempo of beat and movement, and to move through space to beat.

**Materials:**

- ◇ Open area

**Activity:**

1. Ask the students to create a circle and clap 8 count beats while counting out loud: 1, 2, 3, 4, 5, 6, 7, 8.
2. Explore variations in tempo by asking students to insert a word after each number such as 'Mississippi' for a slow tempo, 'art' for a fast tempo, or 'dancer' for a medium tempo. ex. "one, Mississippi, two," etc.
3. Ask students to divide into two groups: A and B.
4. Ask group "A" to clap a beat using one of the tempo prompts from the previous step, while group "B" moves through the space by stepping on each beat. To give the walking purpose and character, you may want to ask students to move like a certain kind of animal as they walk, or as if walking on the moon, through water, etc.
5. Students in group "A" can experiment with different tempos, prompted by you, as students in group "B" change their movement to the beat.
6. Ask the two groups to switch roles.

**Follow-up Questions:**

1. Describe the difference between moving to the beat and creating the beat by clapping. Was one more challenging for you? Why?
2. How did changing the tempo of the beat affect your group's movement?
3. Describe some of the ways that everyone moved through the space (stepping, high or low levels, etc.). What are some other ways that you might move through space to a beat?

\*Exploring Elements of Dance activities are adapted from the Ordway Center for the Performing Arts study guide materials.

# PRE-SHOW EXPLORATION, pg. 1

## 1) WHO DANCES?

**Goals:** To understand that dance is a shared art form around the world

**Explanation:** Students will view a short video featuring people from around the world dancing paired with guided discussion.

**Materials:**

- ◇ Internet connection with YouTube access
- ◇ Projector or other way to show the video
- ◇ Chalk board or chart paper

**Activity:**

1. Explain to students that they will be going to the theater to see a professional dance performance. Today, you would like to explore the question of ‘Who dances?’
2. Write “Who Dances” on the chalkboard or flipchart paper. Ask for students to volunteer ideas about who dances. (Ideas may include ballerinas, cheerleaders, brides and grooms, etc.)
3. After you have gathered responses, tell students that they are going to watch a short video that may give them some additional thoughts on who dances.
4. Play the “Where the Hell is Matt 2012” video by clicking on the image below.

**Follow-up Questions:**

1. Did anything surprise you about that video?
2. Are there additions we need to make to our ‘Who dances’ list? (Eventually, the goal is to have a student suggest that everybody dances in some form.)
3. Now that we’ve explored who dances, why do you think people dance? (To celebrate, to entertain, to worship, to express themselves, etc.)



Show students the video “Where the Hell is Matt? 2012” in which Matt Harding engages people from all around the world to dance with him.

## 2) ‘RESIN’-INSPIRED HAIKU

**Goals:** To preview images of the piece ‘Resin’ that students will see performed by Alonzo King LINES Ballet and to use strong verbs in writing.

**Explanation:** In this guided activity, students will write haiku using action words inspired by images of ‘Resin’

**Materials:**

- ◇ ‘Resin’ Images found on page 17
- ◇ Projector or other way to share the images with students
- ◇ Chalkboard or chart paper to create a word wall
- ◇ Paper and writing utensil

**Activity:**

1. Project one or both of the photographs from the piece ‘Resin’ (found on page 17) for students to see.
2. Ask students to write down at least two or three strong action words that they see embodied in the images. (Ideas: crouch, fall, drip, splatter, leap, fly, soar)
3. Have students share out some of the verbs they wrote down. Collect them on a word wall.
4. Next, challenge students to write three haiku. Each haiku must contain one of the verbs from the word wall. The haiku should have the following themes:
  - ◇ Where they are from
  - ◇ Where they are in life now
  - ◇ Where they would like their life to go in the future
5. After providing time to write, invite volunteers to share their haiku as they feel comfortable.

**Haiku: a three line poem with the structure:  
5 syllables // 7 syllables // 5 syllables**

**Follow-up Questions:**

1. Were you surprised by some of the action words that your classmates saw in the images? Were they the same or different from the ones that you saw?
2. Based on the pictures, what do you think this dance is about? What emotions or energies do you see in the photos?
3. How do action words make our writing stronger?
4. Did having ideas for action words make it easier or harder to write your haiku? Why or why not?

Activity inspired by work by teaching artist Paige Hernandez.

## PRE-SHOW EXPLORATION, pg. 2

### 3) WHO WAS SCHEHERAZADE?

**Goals:** To understand the story that inspired one of the pieces Alonzo King LINES Ballet will perform.

**Explanation:** Students will hear an abbreviated summary of the story of Scheherazade and then discuss her story's relevancy.

**Activity:**

1. Tell students that one of the pieces they will see Alonzo King LINES Ballet perform is entitled "Scheherazade" and then read them the story of Scheherazade below:

Once upon a time, there was a Persian king who married a [woman] every night and beheaded each one in the morning.

One night, the tyrant king asked for the vizier's daughter, Scheherazade. She entered his chamber and offered to tell him a story. The king lay awake and listened to the story with amazement and when it was finished, he demanded another. Clever Scheherazade said no, dawn was breaking and they had run out of time. But she promised a second story, even more amazing than the first.

And so the king kept Scheherazade alive, eagerly anticipating each new story. One thousand and one nights later, the king had not only been entertained but wisely educated in morality and kindness by Scheherazade who became his queen.

By telling stories, she not only saved her own life, but also the lives of others.

-Adapted from *Shahrazad: Stories for Life Project*

**Follow-up Questions:**

1. Why do you think the king anticipated each new story?
2. Can you think of examples of ways that storytellers (in person, in books, on tv, film, or other formats) captivate our imaginations and keep us wanting to find out what happens next?
3. The dance we will see is inspired by the story of Scheherazade. It celebrates the idea of how a person can use their voice or art to save others. Where do you see this happening in Scheherazade's story? Who does she save? (Herself? Other women? What about the sultan?) How?

### 4) MUSICAL INFLUENCES

**Goal:** To explore the place of instruments in a culture

**Explanation:** In this activity, students will research one of the instruments they heard during the performance and report their findings to the class.

**Materials:**

- ◇ 'What You Will Hear' Handout on page 18
- ◇ Research resources through the internet or your school library

**Activity:**

1. Provide each student with a copy of page 18, which describes the music that *Resin* and *Scheherazade* are set to and some of the instruments they heard during the performance.

2. Next, assign each student an instrument from the list and have them research the instrument on the internet or through appropriate print resources in your school library.

3. Students should try to answer the following questions:

- ◇ What is the instrument made from?
  - ◇ Where did it originate?
  - ◇ How is it played?
  - ◇ What does it sound like?
  - ◇ Is it used for any special purposes?
4. Have students write one or more paragraphs about their findings. They should include a drawing or photo of the instrument if at all possible.
5. Last, ask students to present their findings to the class. If students found audio clips of their instruments being played, allow them to share with the class as part of their report.

**Follow-up Questions:**

1. What places did the different instruments come from? What place or purpose did the instruments have in their respective cultures?
2. Why do you think the composers chose to incorporate these ancient instruments into the pieces they wrote?
3. Many of the instruments we researched are thousands of years old and are still being played today. What significance do you think that has?

**'RESIN' IMAGES** (for use with Pre-Show Exploration Activity #2 found on page 15)



# WHAT YOU WILL HEAR (for use with Pre-Show Exploration Activity #4 on page 16)

## IN RESIN:

Much of the dance in *Resin* is inspired by the vast and diverse field of **Sephardic music**.

Sephardic music is the music of the Jewish people who lived on the Iberian Peninsula until the Spanish Inquisition and they were forced to leave.



The Iberian Peninsula, shown in green, is today composed of the modern states of Spain, Portugal, Andorra, and parts of France. Map courtesy of Wikipedia.org.

In their travels to settle elsewhere, the Sephardic people's traditional music became influenced by music they came in contact with in places such as Italy, the Balkans, Turkey, Morocco, Israel, Spain, and other points along the Mediterranean.

The music you will hear in *Resin* is compilation of Sephardic music, past and present, from field recordings preserved by the National Library of Israel located in Jerusalem. These field recordings are interspersed with Judeo-Spanish songs.



One of the instruments you will hear in *Resin* is the shofar—a horn of ancient origin used for Jewish religious purposes. It is traditionally made from a ram's horn.

Image: Wikipedia

## IN SCHEHERAZADE:

The music for *Scheherazade* was composed by tabla-master Zakir Hussain, who re-interprets the music written by Russian composer Rimsky-Korsakov for the 1910 ballet *Scheherazade*. The music you will hear takes some of the themes from the original music but incorporates traditional Persian and Western instruments.

Some of the Persian instruments you will hear include:

### DAF

The Daf is a frame drum made out of wood. One side is covered with lamb or goatskin, and on the inside of the frame little metal rings are attached, which



Image: PersianDrums.com

create sound at the smallest movement. When played it is held with both hands, and played with the fingers. Considered a sacred instrument, the Daf is present in Sufi rituals for its power to create trance states. This drum has now established a permanent position in the Iranian classical orchestra.

### DUDUK



The Duduk is one of the oldest double reed instruments in the world and dates back over 3,000 years. Duduks are mainly made from aged apricot wood. The performer uses air stored in his cheeks to keep playing the instrument while he inhales air into his lungs in a technique known as "circular breathing."

Image: Armen Enikolopov

## TOMBAK



Image: PersianDrums.com

Shaped like a goblet, the Tombak is made from Walnut, or Mulberry wood. It is usually covered with goat or camel skin, and played with the most impeccable finger technique.

When played the Tombak is placed under the arm and rested on the thigh. The bass note known as the "Tom" is produced in the middle of the drum, while the high note "Bak" is created on the narrow edge of the instrument.

The Tombak is the most commonly heard drum in classical Iranian music, and these days, no longer only an accompanying instrument, it holds its own.

## NEY

The Ney is an end-blown flute prominent in Middle Eastern music. The Ney has been played continuously for 4,500-5,000 years, making it one of the oldest musical instruments still in use. It consists of a hollow cylinder with finger-holes. It has a very compelling and engaging sound which is some times described as "gut wrenching".



Image: TurkishEmporium.co.uk

# POST-SHOW DISCUSSION AND ASSESSMENT

## DISCUSSION

### The Art Form

1. Who dances?
2. Why do we dance?

### Elements of Dance

1. Which parts of the body were the dancers using?
2. Were all the body parts moving together or separate from one another?
3. Were all the performers moving at the same speed? How would you describe their movement?
4. Did they all do the movements on the same beat?
5. What kind of spatial shapes did the dancers form?
6. What adjectives would you use to describe the energy of the dancers?

### Performance Components

1. How did the lighting add to the show?
2. How did the costumes help to express the ideas or moods of each dance?
3. How did the music add to the show? Did you have a favorite sound in the performance or a least favorite sound? Why?

### Prior Knowledge & Connections

1. Did any of the movement or music remind you of any cultures or countries?
2. What themes did you see in the performance? What did you see specifically that led you to conclude that conclusion? Did any of those themes repeat in different ways throughout the show?

## ASSESSMENT ACTIVITIES

### 1) WRITE A REVIEW

Ask students to imagine that they are a critic for the school newspaper. They are going to write a review of the LINES Ballet performance to inform others about what they experienced. They should describe with detail: what they saw; what they heard; how the performance made them feel; what the performance reminded them of; and what their favorite part was and why. Remind students that they must paint a picture of the experience with their words so that others who did not see the performance can imagine it as vividly as possible.

### 2) YOUR ARTISTIC IMPRESSION

Create your own artistic impression of the performance. Using shapes, lines, colors, patterns and other artistic elements from your imagination, draw or paint a picture that expresses how the dancers made you feel. Use art to interpret your impression of the performance and qualities of the dance.

### 3) EXPLORE EMOTION

Ask students to pick an emotion they felt while watching the performance. Allow students to draw or write about the emotion using the following questions to guide their exploration:

- What does \_\_\_\_\_ look like?
- What does \_\_\_\_\_ sound like?
- What does \_\_\_\_\_ feel like?
- What does \_\_\_\_\_ smell like?
- What does \_\_\_\_\_ taste like?

### 4) WRITE TO THE DANCERS

Once you have seen the performance and you and your students have had a chance to discuss what you saw and read, write to the Alonzo King LINES Ballet dancers. Artists love to read about what teachers and students thought of the performance.

Letters may be sent to:

Education Department  
Des Moines Performing Arts  
221 Walnut Street  
Des Moines, IA 50309

# RESOURCES AND SOURCES



## CLASSROOM RESOURCES

### Web Resources:

ArtsEdge from the Kennedy Center Web Site. <http://artsedge.kennedy-center.org>

*Contains resources on national grade-level dance standards, lesson plans for integrating dance into core curriculum areas, and multimedia resources for students to explore various dance styles.*

Alonzo King LINES Ballet Website. <http://www.linesballet.org/>

*Features additional information on the company, photos, and video.*

“Tracing LINES with Alonzo King.” A short film by Franck Thibault. <http://www.franck-thibault.com/tracinglines/>

*Contains interviews with Alonzo King and several dancers in the LINES Ballet company on the creative process, collaborations, and how King challenges his dancers to grow as individuals.*

### Print Resources:

Dance Education Curriculum Guide. Perpich Center for Arts Education.

*Frames dance as an integral part of learning for all students. For more information and to order, visit <http://www.pcae.k12.mn.us/pdr/danceedinit.html>*

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## STUDY GUIDE SOURCES

Alonzo King LINES Ballet Study Guide | Des Moines. Alonzo King LINES Ballet.

Gale Contemporary Black Biography: Alonzo King. <http://www.answers.com/topic/alonzo-king>

Ordway Center for the Performing Arts: Dance Study Guide Materials <http://www.ordway.org/>

Diavolo. “Young Person’s Concert Study Guide.” <http://www.diavolo.org/>

Persian Drums. <http://www.persiandrums.com/>

The Persian Ney. <http://persianney.com/>