



DIAVOLO

Applause Series Curriculum Guide
January 22-23, 2015



CIVIC CENTER • STONER THEATER • TEMPLE THEATER • COWLES COMMONS



Dear Teachers,

Thank you for joining us for the Applause Series presentation of Diavolo. With their high flying acrobatics, remarkable set pieces, and unique collaborative approach to their work, Diavolo pushes boundaries of all kinds. As such, we are confident that whether your students are experienced dancers themselves or are encountering dance for the first time, this special school performance is sure to leave them breathless and instill in them new excitement and appreciation for dance.

We 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.

As a final note about the study guide, many of the activities are movement-based; we encourage you to look to our “Introducing Movement into the Classroom” section for helpful tips to make your class’s first steps into the world of dance a successful and enjoyable experience for all.

See you at the theater,

Des Moines Performing Arts Education Team

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This study guide was compiled and written by Karoline Myers and edited by Michelle McDonald.
Based on Diavolo’s *Young Person’s Concert 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. The Iowa High School Musical Theater Awards is Des Moines Performing Arts' newest initiative to support the arts in Iowa schools, providing important learning tools and public recognition to celebrate the achievements of students involved in their high school theater programs.

DID YOU KNOW?

More than 300,000 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 19th 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. Musicians and 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 online. 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 3rd Street and 2nd Avenue. Turn onto 3rd Street and head south.
- * Police officers are stationed at the corner of 3rd 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. A Des Moines Performing Arts staff member may be stationed outside the building to direct you to a specific entrance.
- * 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 Civic Center 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 or 515.246.2355.
Thank you!

VOCABULARY



Image: Michael Misciagno

KEY IDEAS

choreography: the arrangement of movement in space and time. A series of moves usually set to music. Diavolo creates their choreography together.

collaborate: to work jointly with others or together, especially in an intellectual endeavor, in order to create or to resolve something.

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

improvisation: to create on the spot, in the moment.

surrealistic: fantasy-like or resembling a dream. Diavolo's large, sculptural set pieces are often described as being surrealistic.

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

trust: assured reliance on the character, ability, strength, or truth of someone.

DANCE TERMS

action: an element of dance that refers to locomotor and non-locomotor movement.

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

duet: a dance performed by two dancers.

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.

locomotor movement: movement where the body travels through space such as walking, running, jumping, and leaping.

modern dance: genre of dance that rejects the strict rules of ballet. Modern dance is rooted in the expression of emotion and ideas.

ABOVE: Diavolo dancers perform *Transit Space*.

non-locomotor movement: movement of body parts while the main part of the body stays in one space. Examples of non-locomotor movement include swaying, shaking, stretching, and twisting.

solo: a dance performed by a single dancer.

space: an element of dance that refers to the space the body moves through, the direction of the body's movements, and the shapes, levels, and patterns of a group of dancers.

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

time: an element of dance that includes beat, tempo (speed), accent, and duration.

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

ABOUT THE PERFORMANCE



You will see Diavolo's interactive Young People's Concert performance, which is created specifically for school audiences. The show uses Diavolo's trademark of set pieces or structures that range from the ordinary and everyday to gigantic and surrealistic. These sets are used as metaphors for trust, teamwork, using one's imagination, and believing in oneself.

Run Time: Approximately 1 hour

"It's a youthful spiritual journey that's front and center, from troubled aloneness to a still-questioning, but supportive community."

-Laura Bleiberg,
LA Times,
on "Transit Space"

WHAT YOU WILL EXPERIENCE

The performance will be presented in a series of sections, opening with an introduction to the name and background of Diavolo. This will immediately be followed by an excerpt from one of Diavolo's newest creations: *Transit Space*.

Following the first excerpt of *Transit Space*, the dancers of Diavolo will briefly introduce themselves and share their movement profile and educational background.

The program will then move into an audience interactive portion where select students and teachers will join the Diavolo dancers on stage for warmup and an introductory insight into Diavolo vocabulary, including proper falling technique from the *Transit Space* set pieces.

The interactive section will be followed by a longer excerpt of *Transit Space* that takes the audience through the full journey of each of the characters in the piece.

TRANSIT SPACE

Transit Space explores themes of feeling lost, finding a sense of purpose, and coming together. The piece was influenced by the documentary *Dogtown and Z-Boys*. It utilizes skateboard ramps as set pieces to represent an urban environment with ever-shifting physical and emotional spaces.

Incorporating spoken word and an original score, the audience is taken through the rip-roaring streets of Los Angeles with every twist, turn, slide and fly as they follow ten different journeys that collide at the center, revealing a deep understanding of shared humanity and unity.

⇒ Performance Activity:

During the dance, you will see many different characters with many different journeys. See if you can make up stories for some of the characters. Use your imagination to decide who they might be, where they are coming from and where they may be going. What do these characters do on and around the set pieces? Why?

ABOUT DIAVOLO



Diavolo is a modern dance company founded in 1992 in Los Angeles by Artistic Director Jacques Heim. Diavolo's mission is to "redefine dance through dynamic movement, enlightening communities through trust, teamwork, and individual expression."

A UNIQUE COMPANY

Company members are dancers, gymnasts, actors, and always teammates. Under the guidance of Mr. Heim, the company members collaboratively create performances on large, outrageous, and surrealistic sets. These sets form an intrinsic part of each piece of work. They provide the backdrop for dramatic movement – leaping, flying, falling – that creates metaphors for the challenges of relationships, the absurdities of life, and the struggle to maintain our humanity in an increasingly disconnected world.

THE NAME

Dia comes from the Greek prefix meaning "to go from obstacle to obstacle." *Volo* comes from the Latin verb "volar" which means "to fly." So no matter what, a Diavolo dancer will always find a way to overcome their obstacles.

CRITICAL ACCLAIM

Diavolo attracted the critics' attention from the very beginning. Los Angeles Times dance critic Lewis Segal wrote of Mr. Heim "...establishes him as a creative force in the community, someone with both a compelling vision and the ability to inspire others to uncompromising performances."

Diavolo has performed internationally in Scotland, Japan, Chile, Mexico, Canada, South Korea, Brazil, Italy, Spain, Holland, Germany, and Austria.

ABOVE: Diavolo performs "Trajectoire."

Meet Artistic Director Jacques Heim

Q: How old were you when you began studying dance?

A: 22 years old

Q: What attracted you to dance?

A: [The] lack of words made it attractive. I discovered that movement at times is more powerful than words. Movement never lies.

Q: Did you make any sacrifices or trade-offs while learning?

A: No. Learning is a privilege.

Q: What makes your program unique?

A: A combination of athletic movement and visual impact. Diavolo is not traditional modern dance...The performers are a mix of dancers, actors, gymnasts, dancing on large structures.

WHAT IS IT LIKE TO BE A DIAVOLO DANCER?



The performance you will see is just one part of what it is like to be a Diavolo dancer. Read on to learn more about the dancers' lives and how they prepare to perform.

SKILLS

Diavolo dancers come from many walks of life. They have trained as modern dancers, athletes, gymnasts, actors, ballet dancers, martial artists, and stunt performers. The majority have fine arts degrees, and some have masters degrees as well.

In addition to dancing well, Diavolo dancers need to be able to fall from large structures. This means they need to be able to trust themselves, to trust each other, and to work as a team. Teamwork, trust, and belief in oneself are the foundations of the Diavolo Company, and all the dancers believe in these ideals.

REHEARSALS

The dancers rehearse from 9 am to 3 pm each day, Monday to Friday. Rehearsals always start with a one hour warm-up. This is very important so that the dancers' muscles stay strengthened and stretched and are ready to work for the rest of the day. Preventing injuries is another good reason for a warm-up. After warm-up, the Rehearsal Director will let the dancers know what dances they are to work on for the rest of the day and how that work is to be scheduled. The Artistic Director and Rehearsal Director will teach the dancers the old dances and work with the dancers on new dances.

CREATING WORK

If a new dance is to be created or choreographed, the Artistic Director and Rehearsal Director will work together to do this. This makes Diavolo a little different from other dance companies. In most dance companies, only one person creates or choreographs dances. In Diavolo, everyone works together as a team to create them.

ABOVE: Artistic Director Jacques Heim, third from left, gives direction to the dancers during a rehearsal. Image courtesy of the LA Times. Photograph by Ricardo DeAratanha.

PERSONAL TRAINING

After the rehearsal day, the dancers go take other kinds of classes in order to keep their bodies in proper shape. Dancers must train throughout their careers, and Diavolo dancers consider this personal training important to their careers and health. Classes may include ballet, gymnastics, martial arts, modern dance, or workouts at the gym.

TOURING

When the company is on tour and traveling all over the world presenting shows similar to the one you will see, the dancers work even harder. In addition to warm-up and rehearsal, the dancers will help set up the sets, do technical rehearsals, dress rehearsals, and perform.

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 DIAVOLO

The following list covers many of the important roles that contribute to a professional dance performance, such as the one you will experience Diavolo perform.

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.

Composer: a person who writes music.

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

Set Designer: designs the structures that the dancers dance on in conjunction with the Artistic Director.

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.

Education Director: designs and plans all educational aspects of the company, from written materials to young people's performances.

ABOVE: An image from Diavolo's piece "Tete en L'Air." What do you think this dance is about based on the lighting and costumes that you see? What mood are the lighting and costume designers trying to make?

ON THE ROAD

In addition, each theater that Diavolo 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 Diavolo Technical Director.

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

As you watch...

- ◇ Think about how the sets, lighting, costumes, and music help make the show more understandable and enjoyable, enhancing the mood of each section.

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.

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.

ABOVE: A member of Diavolo in "Trajectoire." Here you see just one moment of a movement phrase.

SPOTLIGHT ON: MODERN DANCE

Diavolo is a modern dance company.

Modern Dance changed the way choreographers made dances, allowing new and freer body movement and shapes than in traditional ballet. Modern dance does not always tell a story, concentrating instead on expressing the feelings, dreams, or ideas inside a person.

Before creating a dance, a modern dancer decides which emotions to try to convey to the audience. Many modern dancers choose a subject very near to their hearts, such as a lost love or personal failure.

Characteristics of modern and contemporary dance include:

- ◇ Bare feet
- ◇ Floor work
- ◇ Emphasis on gravity
- ◇ Emotional expression

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.

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) MY LIFE HAIKU

Goals: To preview Diavolo’s work and to use dance as a way to encourage use of strong verbs in writing.

Explanation: Diavolo seeks to explore contemporary human life and how we relate to our environment and others. In this activity, students will view a video of Diavolo highlights and use it as inspiration to write haiku about their lives.

Materials:

- ◇ Computer with YouTube access
- ◇ Projector
- ◇ Chalkboard or chart paper to create a word wall
- ◇ Paper and writing utensil

Activity:

1. Play Diavolo’s “Three Minute Demo Collage” video for students. Click [HERE](#) for video.
2. Ask students to write down as many action words that they see embodied in the footage as they can. (Ideas: crouch, fall, swing, reach, leap, fly, soar)
3. Have students share out some of the verbs they wrote down. Collect them on a word wall.
4. Watch the video again and encourage even more creative verbs that they see.
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 ? Were they the same or different from the ones that you saw?
2. Based on the video, how would you describe Diavolo’s style?
3. How do action words make our writing stronger?
4. How did you connect the action word to your own life?
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) THE DANCING MIRROR

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

Explanation: In this movement-based activity, students will explore ACTION (one of the basic elements of dance) through exploration of locomotor and non-locomotor movements.

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?

Teacher Tip:

If you have not introduced movement activities within your classroom before, be sure to check out "Preparing for Success: Introducing Movement Into the Classroom" on page 16 for some simple exercises and pointers to get your class started.

4) GROOVING TO THE BEAT

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

Explanation: In this movement-based activity, students will explore TIME and SPACE, two of the basic elements of dance, through beat creation and movement through space.

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. I.e. "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?

Teacher Tip:

If you have not introduced movement activities within your classroom before, be sure to check out "Preparing for Success: Introducing Movement Into the Classroom" on page 16 for some simple exercises and pointers to get your class started.

POST-SHOW ASSESSMENT AND DISCUSSION

DISCUSSION QUESTIONS

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. What kind of spatial shapes did the dancers form?
5. What adjectives would you use to describe the energy of the dancers?

Themes and Connections

1. The dancers spoke of trust in the show. Why do you think trust is important to Diavolo? Where did you see examples of the dancers trusting in one another? Trusting in themselves? Who trusts or depends on you?
2. What themes did you see in *Transit Space*? What did you see specifically that led you to that conclusion?
3. If you had to give *Transit Space* a different title, what would you call it? Why?

Imagination

1. The dancers clearly used their imaginations as part of the work and asked you, the audience, to do the same. If you had to choose a shape to represent YOU, what shape would that be? Why?

Performance Components

1. How did the lighting add to the show?
2. How did the costumes help to express the ideas or moods of the dance?
3. How did the set pieces help communicate the ideas of the dance?

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 Diavolo's 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) TRANSIT SPACE DREAM MAPS

Transit Space touches on the idea that you don't need anybody to tell you where to go or what to do. You can create your own map to figure out your future, your destiny. Everything you need is inside you. You are your own map. Ask students to think about *Transit Space* and to draw a map that represents their dreams. Have them label their path with the tools they will need to make these dreams come true. (Ex. books, education, practice, etc.)

3) EXPLORE EMOTION

Have students 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 Diavolo 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

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, 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 this 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 Diavolo routinely uses 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

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.

Diavolo Web Site. www.diavolo.org

Contains additional information on the company, photos, and video.

Print Resources:

Au, Susan. Ballet And Modern Dance. 2nd ed. 2003.

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.mcae.k12.mn.us/index.php?section=outreach_publications

Humphrey, Doris. The Art of Making Dances. Princeton Book Company Publishers. 1991.

For Younger Readers:

Allen, Debbie. Brothers of the Night. Dial. 1999.

STUDY GUIDE SOURCES

Diavolo "Young Person's Concert Study Guide." Chisa Yamaguchi, Education Director.

Diavolo Web Site. www.diavolo.com

Photo credits: Jeremy Stegall, Kristie Kahns, Ed Kreiger, Guillermo Raltos, Elazar Harel, John E D Bass.

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