



DIAVOLO

Applause Series CURRICULUM GUIDE
CIVIC CENTER OF GREATER DES MOINES

February 17, 2012

DIABOLO

Dear Teachers,

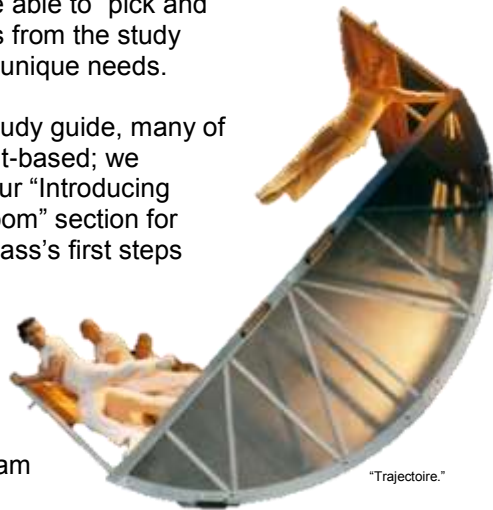
Thank you for joining us for the Applause Series presentation of Diavolo. With their high flying acrobatics, remarkable set pieces, and unique collaborative approach to their work, Diavolo pushes boundaries of all kinds. As such, we are confident that whether your students are experienced dancers themselves 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,

Civic Center Education Team



Support for Civic Center education programs and the Applause Series is provided by:

Alliant Energy, American Republic Insurance Company, Bradford and Sally Austin, Bank of America, EMC Insurance Companies, Greater Des Moines Community Foundation, Hy-Vee, John Deere Des Moines Operations, Iowa Department of Cultural Affairs, Richard and Deborah McConnell, Pioneer Hi-Bred - a DuPont business, Polk County, Prairie Meadows, Sargent Family Foundation, Target, U.S. Bank, Wells Fargo & Co., Willis Auto Campus, Windsor Charitable Foundation and more than 200 individual donors.

This study guide was compiled and written by Karoline Myers; edited by Michelle McDonald and Eric Olmscheid.
Based on Diavolo’s *Young Person’s Concert Study Guide*.

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ABOUT THE CIVIC CENTER



The Civic Center of Greater Des Moines is a cultural landmark of central Iowa and is committed to engaging the Midwest in world-class entertainment, education, and cultural activities. The Civic Center has achieved a national reputation for excellence as a performing arts center and belongs to several national organizations, including The Broadway League, the Independent Presenters Network, International Performing Arts for Youth, and Theater for Young Audiences/USA.

Five performing arts series currently comprise the season— the Willis Broadway Series, Prairie Meadows Temple Theater Series, Wellmark Blue Cross and Blue Shield Family Series, the Dance Series, and the Applause Series. The Civic Center is also the performance home for the Des Moines Symphony and Stage West.

The Civic Center is a private, nonprofit organization and is an important part of central Iowa's cultural community. Through its education programs, the Civic Center strives to engage patrons in arts experiences that extend beyond the stage. Master classes bring professional and local artists together to share their art form and craft, while pre-performance lectures and post-performance Q&A sessions with company members offer ticket holders the opportunity to explore each show as a living, evolving piece of art.

Through the Applause Series— curriculum-connected performances for school audiences— students are encouraged to discover the rich, diverse world of performing arts. During the 2011-2012 season, the Civic Center will welcome more than 40,000 students and educators to 13 professional productions for young audiences.

Want an inside look? Request a tour.

Group tours can be arranged for performance and non-performance dates for groups grades 3 and above.

Call 515-246-2355 or visit CivicCenter.org/education to check on availability or book your visit.

DID YOU KNOW?

More than 250,000 patrons visit the Civic Center each year.

The Civic Center opened in 1979.

The Civic Center has three theater spaces:

- *Main Hall, 2744 seats*
- *Stoner Studio, 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 Main Hall.

Nollen Plaza, situated just west of the Civic Center, is a park and amphitheater that is also part of the Civic Center complex. The space features the Brenton Waterfall and Reflection Pool and the Crusoe Umbrella sculpture.

The Applause Series started in 1996. You are joining us for our 16th 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, 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, so the 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 at the Civic Center of Greater Des Moines. 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 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 the Civic Center 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 Civic Center staff member may be stationed outside the building to direct you.
- * Civic Center 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 515.246.2355 or education@civiccenter.org. Thank you!

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.

The performance includes 5 different dances. The first is a piece showing the style and aesthetic of Diavolo. The second is a representation of the process Diavolo uses to make work. The third and fourth dances combine a multitude of creative elements. They will be followed by an interactive section where students will be chosen from the audience to participate on stage. The finale piece is a touring repertoire piece with a large and innovative moving set structure. To conclude, there will be an audience question-and-answer session.

Run Time: Approximately 1 hour

BENCH

The first dance is titled "Bench". This is an imaginative, athletic, and lively piece danced on an everyday bench. The dancers appear as many different characters sharing the same objective as they explore the use of sharing space and making the bench their own.

As you watch...

- ◇ 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.

Related Activity: Page 16



ABOVE: "Knockturne," the third dance Diavolo will share during their school performance.

CAGED

The next piece is titled "Caged." This piece will take the audience through the steps of creation in Diavolo, showing the collaborative team effort the dancers use to achieve their goals.

As you watch...

- ◇ Watch the different ways the dancers communicate on stage.
- ◇ Notice how communication helps them quickly and safely create the piece.

Related Activity: Page 16

(About the Performance continues pg. 7)

LEFT: "Caged," Diavolo's second dance during the school performance. What do you notice about the set structure for this piece?

ABOUT THE PERFORMANCE, cont.



KNOCKTURNE

The next piece, “Knockturne,” is a duet danced on a large doorframe. It explores the need to trust each other and ourselves to develop relationships.

As you watch...

- ◇ Notice the many different ways the dancers use the door.

Related Activity: Page 18

APEX

“Apex” is whimsical, lyrical, and comical. Using ladders as metaphors for various obstacles or challenges, the dancers explore learning to work together. They discover when it is important to support each other, and when it is important to allow someone to work alone, as they journey together from one ladder – or obstacle – to the next.

As you watch...

- ◇ See if you can find examples of the dancers trusting each other.

Related Activity: Page 17

INTERACTIVE SECTION

Following “Apex,” Diavolo dancers will discuss the ideas of trust, teamwork, and what it means to be on a team and to work together. They will go into the audience and select a few students and a teacher and have these volunteers join them on stage. These students, with the help and encouragement of the audience and the Diavolo dancers, will participate in a warm-up, learn about other elements of trust and teamwork and be given the opportunity to “fly/fall”!

As you watch...

- ◇ Think about different “teams” and what it means to be on a team.
- ◇ Why is it important to work together and trust each other on a team?

ABOVE: “Apex,” the fourth dance Diavolo will share during their school performance. uses ladders as a metaphor for obstacles and challenges.

HUMACHINA

“Humachina” is danced on a huge wheel that is 12 feet in diameter and weighs 500 pounds. It explores our interaction with machines and the knowledge that a large machine can be more powerful than a single individual. However, by working together, we can harness the great power of machines to work for us, accomplishing tasks that would otherwise be impossible.

As you watch...

- ◇ Notice the balance the dancers must use when working with the wheel.

Related Activity: 17

RIGHT: “Humachina,” Diavolo’s final dance during the school performance. The set piece for this performance is a huge wheel. Notice how the dancers harness the wheel’s weight.



ABOUT DIAVOLO



ABOVE: Diavolo performs "Trajectoire."

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 technological world.

THE NAME

Dia is Spanish for "day." *Volo* is Latin for "I fly." To the Diavolo dancer, this means "I fly through the day. As you watch, look for examples of dancers "flying through the day."

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."

The 2011-12 season marks Diavolo's twelfth U.S. tour. In addition, Diavolo has performed internationally in Scotland, Japan, Chile, Mexico, Canada, South Korea, Brazil, Italy, Spain, Holland, Germany, and Austria.

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.

VOCABULARY



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: A moment from "D2RA" on a set piece that resembles a military obstacle course.

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.

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 were 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 enjoyable and understandable, 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. In tribal societies, where dances are mostly religious, people usually dance in a group or circle. In societies where people usually dance for their own amusement, two people usually dance together or in small groups. When people dance to entertain others, they usually do so in groups called companies. There are different kinds of dance companies, such as ballet, ethnic, modern, and jazz.

CHOREOGRAPHY

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

Remember...

- ◇ Diavolo is unique. Everyone in the company helps to choreograph the dances they perform. This is different than the typical way dances are choreographed in most companies.

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.

Characterstics 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 15.

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)

other action: following and leading

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

ABOVE: What body shapes do you see in this image from “Caged”? How are the dancers using space?

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 15-17, 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 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 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

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 13.
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. 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?

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

MOVEMENT IN THE CLASSROOM: UNDERSTANDING THE PERFORMANCE

“Bench” Activity

Explanation: In “Bench,” many dancers try to occupy the same space. In this activity, students will explore how to share space while moving.

Goals: To practice team problem-solving and cooperation.

Materials:

- Open area
- Chalk, masking tape, or carpet squares
- Pre-recorded music

Activity:

1. Draw or outline an area on the floor using chalk, masking tape, or carpet squares placed together.
2. Have the entire class “jump in.”
3. Play some music and have students move with the music or sounds anywhere in the space, staying within the boundaries.
4. Students freeze when the music ends or when you call “freeze.”
5. Have them explore different levels, speeds, shapes, etc.
6. Make the space smaller and repeat the exercise.
7. Continue. As it gets tougher, encourage students to use vertical space and team problem solving as the space becomes more limited.
8. Music or rhythm can be used, but the focus is now on the innovation of the shapes and solutions the students create.
9. At the end, open the space back up and allow free movement.
10. Freeze to finish.

Follow-up Questions:

1. What’s the hardest part about this activity?
2. What can make this activity work?
3. Was it more fun to work together to solve a certain problem?
4. Did cooperation and teamwork enable you to find a solution?

“Caged” Activity:

Explanation: Through “Caged”, Diavolo will demonstrate their creative process. In this activity, students will take a familiar object and collaboratively create a movement phrase that uses the object in imaginative ways.

Goals: To experience a collaborative creative process, such as the one Diavolo uses to create its dances.

Materials:

- Open area
- Familiar classroom objects

Activity:

1. Arrange the students into groups and choose familiar objects from the classroom.
2. Give each group an object.
3. Immediately prompt them to imagine the object is something else completely. Give them clues such as:
 - ◇ What are three things you normally do with this object?
 - ◇ What are three things you don’t normally do with this object?
 - ◇ As a group combine those six different moves and create a dance phrase (which is just like combining words to create a sentence).
4. Have students show what they come up with to the class.
5. Encourage watching students to be supportive and observant, telling the groups what worked best and what was creative and innovative about what they came up with together.

Follow-up Questions:

1. Did you see a clear beginning, middle, and end?
2. What was the hardest part of working as a team?
3. What was the best part about working as a team?



Diavolo will demonstrate their creative process during “Caged.”

MOVEMENT IN THE CLASSROOM: UNDERSTANDING THE PERFORMANCE

“Apex” Activity:

Explanation: “Apex” explores working together. In this activity, students will write about and then create movement that shows how they felt when they were helped by someone.

Goal: To gain a better understanding of what it feels like to be helped, to explore how movement can communicate emotion.

Materials:

- Paper and pencils
- Open area

Activity:

1. Have the students write about a time that they were helped by a friend. (Maybe that friend helped them study for a test, move, etc.)
2. Now have students create a movement or pose that describes how they felt when they were helped. Encourage them to use their whole body.
3. In groups of 4-6, have students share these expressions, having them demonstrate their movements or pose.
4. Invite the “audience” to discuss what each feeling might be.
5. After the discussion, have the performers state their feeling while doing their pose or movement.



“Apex” uses ladders as a metaphor for challenges. Watch how the dancers explore teamwork to overcome the obstacles.

Follow-Up Questions:

1. How did physicalizing the emotion help you express the feeling?
2. As an audience, how does seeing the emotion help you to understand it?
3. How did imagination enter into the process?

“Humachina” Activity:

Explanation: “Humachina” explores humans’ relationship with technology. This activity is a dance variation on the “machine game.”

Goal: To create a moving, independent machine with cogs, gears, and levers that impact on each other.

Materials:

- Open area

Activity:

1. Everyone starts in a circle, making sure they can touch each other easily.
2. On the instructor’s cue, everyone creates a cog, gear, or lever shape. These can be imaginative.
3. Next, everyone “connects” with the person on the right and left, staying in a circle. The result is a connected and circular string of shapes that vary in levels.
4. Now, the designated first person starts a movement that impacts and makes the person to their right (student 2) move in place.
5. Student 2 keeps the movement going and impacts student 3, etc., one at a time, until you are back to student 1. The end result is all the different “parts” are moving and impact the next part in a dancelike machine.
6. Practice once around slowly. Then repeat once around faster.
7. Finally, go around much faster and keep the machine going for a minute so everyone gets a good feel for the “machine” and working together. If you wish, sound may be added at this point.



“Humachina” explores our relationship with technology.

Follow-up Questions:

1. What was hard about this activity?
2. What feelings did this activity create for you?
3. Describe the experience of working together to create something as a community.

POST-SHOW ASSESSMENT AND DISCUSSION



Assessment Activities

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.

"Knockturne" Dream Doors

Ask students to think about the dance "Knockturne." Invite them to draw a door that represents their dreams. They should draw themselves on one side of the door and a dream they have on the other. (Ex. a place they want to visit, becoming an astronaut, etc.). On the door they should write or draw what different kinds of tools they will need to make this dream come true. (Ex. A map, books, education, etc.) Have students share with one another and then write a short verse or haiku that describes the dream or feeling expressed by the door picture.

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?

Discussion Questions

Trust

1. The dancers spoke of trust in the show. Why do you think trust is important to Diavolo?
2. Where did you see examples of the dancers trusting in one another? Trusting in themselves?
3. Who trusts or depends on you? What can you do to make yourself more trustworthy and dependable?

Balance

1. "Humachina" is danced on a large wheel and demands that the dancers have balance. What does balance mean?
2. What would happen if the dancers lost their balance? Have you ever lost your balance? How did you regain it?

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 each dance?
3. How did the set pieces help communicate the ideas of each dance?
4. How did the music add to the show?

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.ia.mn.us/pdr/danceedinit.html>

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

For Younger Readers:

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

Also available online at <http://www.kennedy-center.org/multimedia/storytimeonline/brothers.html>. Requires RealPlayer to view online.

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, Guillerme Raltos, Elazar Harel, John E D Bass.

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