



"Thanks Forty" Photo © Yi-Chun Wu

# **GARTH FAGAN DANCE**

*Applause Series* CURRICULUM GUIDE  
CIVIC CENTER OF GREATER DES MOINES

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February 8, 2013



## Dear Teachers,

Thank you for joining us for the Applause Series presentation of Garth Fagan Dance. For more than 40 years, Garth Fagan has made the art of dance come alive through his choreography. By combining Afro-Caribbean movement (inspired by his Jamaican roots), the precision of ballet, and the rule-breaking experimentation of modern dance, Fagan has created a wholly unique style of dance that not only reflects, but also uplifts the human experience. Captivating audiences worldwide, Garth Fagan Dance is also committed to performing for and sharing their craft with young people — firmly believing that engagement with the arts, including dance, is key to promoting critical thinking, emotional intelligence, and self-esteem.

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,

Civic Center Education Team

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Alliant Energy, American Republic Insurance Company, Bradford and Sally Austin, Bank of America, Dean and Sandra Carlson, CenturyLink, 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, U.S. Bank, Wells Fargo & Co., Willis Auto Campus, Windsor Charitable Foundation, West Bancorporation Foundation and more than 200 individual donors.

This study guide was compiled and written by Yvette Zaród Hermann; edited by Karoline Myers.  
Partially adapted from Garth Fagan Dance’s Performance 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 2012-2013 season, the Civic Center will welcome more than 45,000 students and educators to 14 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](http://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 Crusoe Umbrella sculpture.

The Applause Series started in 1996. You are joining us for our 17th 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. 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 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 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](mailto:education@civiccenter.org). Thank you!

# VOCABULARY



"Thanks Forty" Photo © Yi-Chun Wu

**adagio:** slow, enfolding movements, performed with the greatest amount of fluidity and grace as possible. Garth Fagan dance choreography uses difficult techniques, such as adagio balances.

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

**blackout:** when all the stage lights are turned off at once.

**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.

**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.

**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



"Thanks Forty" Photo © Yi-Chun Wu

You will see each dance performed using the same lighting and costumes as you would in a real, full-length performance. After the opening dance, one of our dancers will introduce the other dancers and then speak to you about the dances you will see. You will also be given some specific information and background about each dance.

**Run Time:** Approx. 1 hour

## DANCE FORM

Garth Fagan Dance uses the elements of several different dance styles, including ballet, modern and Afro Caribbean dance.

Read more about the defining characteristics of these different styles at right and see if you can pick up on any of these distinct elements as you watch the Garth Fagan Dance performance.

**Ballet:** Ballet is a classical form of dance that is characterized by particular 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. This is called a turn out.



**Modern Dance:** Modern dance is a style of dance that was created in the 1900s. It does not have as many limits as other dance styles, such as ballet, and focuses on deep emotional intensity and contemporary subjects.

**Afro Caribbean Dance:** Rooted in African dance, Afro Caribbean dance focuses energy toward the earth, or ground. Legs are frequently bent and the upper body and back are also very mobile, with stability of the dance centered in the core, or torso area.

## MUSIC

One of the most important elements of dance is music. Mr. Fagan choreographs to a wide variety of music, including to jazz greats like Duke Ellington and Miles Davis as well as to classical composers like Johannes Brahms and Antonin Dvorak.

Mr. Fagan also works with contemporary and world artists like Lebo M., The National Percussion Group of Kenya, and Foday Musa Suso from Africa. Abdullah Ibrahim, John Adams and the Art Ensemble of Chicago, Grace Jones, and Max Roach also have a long standing in the repertoire.

Be sure to notice how Mr. Fagan intertwines the movement and the music. There are times when the music and movement might be varied. For example, the music might be fast and the movement slow. These techniques are used to create an effect for the audience.

# ABOUT GARTH FAGAN



Jamaican-born choreographer Garth Fagan has been called a “true original,” and “one of the great reformers of American modern dance.” He is the Artistic Director and President of Garth Fagan Dance, which he founded in 1970 in Rochester, New York. He is also a Distinguished University Professor of the State University of New York.

## EARLY CAREER

Garth Fagan began his dance career when he toured Latin America with Ivy Baxter and her national dance company from Jamaica. Baxter, and two other famed dance teachers from the Caribbean, Pearl Primus and Lavinia Williams, were major influences on Fagan.

In New York City, Fagan studied with dance greats Martha Graham, Jose Limon, Mary Hinkson, and Alvin Ailey, who were all central to his development.

## TECHNIQUE

Mr. Fagan has created his own unique dance language and technique that draws on many dance sources: the sense of weight in modern dance, the loose, torso-centered movement and energy of Afro-Caribbean dance, the speed and precision of ballet, and the rule breaking experimentation of the modern day.

## CONCERT DANCE CHOREOGRAPHY

Garth Fagan mainly choreographs for his own Garth Fagan Dance. However, he has also produced commissions for leading companies including for the Dance Theatre of Harlem, New York City Ballet, and the Alvin Ailey American Dance Theater.

*“Once in awhile there comes a true dance original – a choreographer who breaks all, or at least most, of the rules, and creates a style, or, rarer, even a technique, all of his or her own. Just such an original is Garth Fagan.”*

*-Clive Barnes, New York Post, 23 Nov. 1994*

ABOVE: Garth Fagan on stage with members of Walt Disney Theatrical Productions’ musical THE LION KING, which he choreographed. Image courtesy of miami.com.

## THE LION KING

In 1996, Mr. Fagan was chosen to choreograph Walt Disney Theatrical Productions’ musical THE LION KING, which opened on Broadway in the fall of 1997 to extraordinary critical praise. Fagan was awarded the prestigious 1998 Tony Award for Best Choreography for his work on *The Lion King*. He also received the 1998 Drama Desk Award, the 1998 Outer Critics Circle Award, the 1998 Astaire Award, the 2000 Laurence Olivier Award, and the 2001 Ovation Award for his work on the Broadway musical.

# ABOUT THE COMPANY, GARTH FAGAN DANCE



"Griot New York" Photo © Basil Childers.

Garth Fagan Dance is at the top of its profession, with rave reviews from around the world. The company's dancers are renowned for their virtuosity, individuality, and unmannered approach. Their distinctive movement quality comes from years of training in the Fagan Technique – the teaching method of Garth Fagan (see page 8), developed hand-in-hand with his own dance vocabulary. The Fagan Technique can be placed in the category of contemporary or modern dance.

## THE DANCERS

There are 8 dancers in Garth Fagan Dance. The "fearless" dancers have been lauded for their ability "to sustain long adagio balances, to change direction in mid-air, to vary the dynamic of a turn, to stop on a dime." (David Vaughan in *Ballet Review*).

Several Garth Fagan Dance dancers have been awarded the prestigious New York Performance Award for their work, including Garth Fagan, Steve Humphrey, Norwood Pennewell, Natalie Rogers and Sharon Skepple.

## WORLD TRAVELS

The ensemble has performed throughout the United States, Europe, Africa, Asia, the Near and Middle East, North and South America, New Zealand, Australia and the West Indies.

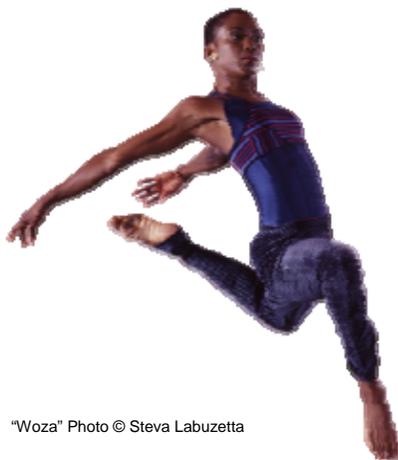
## CULTURAL ROLE

Garth Fagan Dance embodies the important role that African-American dancers and choreographers have played in the development of American dance. In 2004, the company was invited to perform at the historic opening of the National Underground Railroad Museum.

## 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 the members of Garth Fagan Dance perform think about the following:

- ◇ What, if any, differences are there between a dancer doing a leap 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?



"Woza" Photo © Steva Labuzetta

# THE PEOPLE BEHIND THE SCENES



"Mudan 175-39." Photo © Paula Summit

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 GARTH FAGAN DANCE

The following list covers many of the important roles that contribute to a professional dance performance, such as the one you will experience Garth Fagan Dance 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. Garth Fagan is both the artistic director and founder of Garth Fagan Dance.

**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.

## ON THE ROAD

In addition, each theater that Garth Fagan Dance 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 Garth Fagan Dance 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 lighting, costumes, and music help make the show more enjoyable and understandable, enhancing the mood of each section.



The dancers are not the only people whose work goes into creating the performance .  
"Woza" Photo © Steva Labuzetta

# WHAT IS DANCE?



"Prelude." Photo © Steve Labuzetta.

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. 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.

## SPOTLIGHT ON: MODERN DANCE

Although Garth Fagan Dance blends a variety of dance forms to create its distinctive style, it is considered a modern dance company.

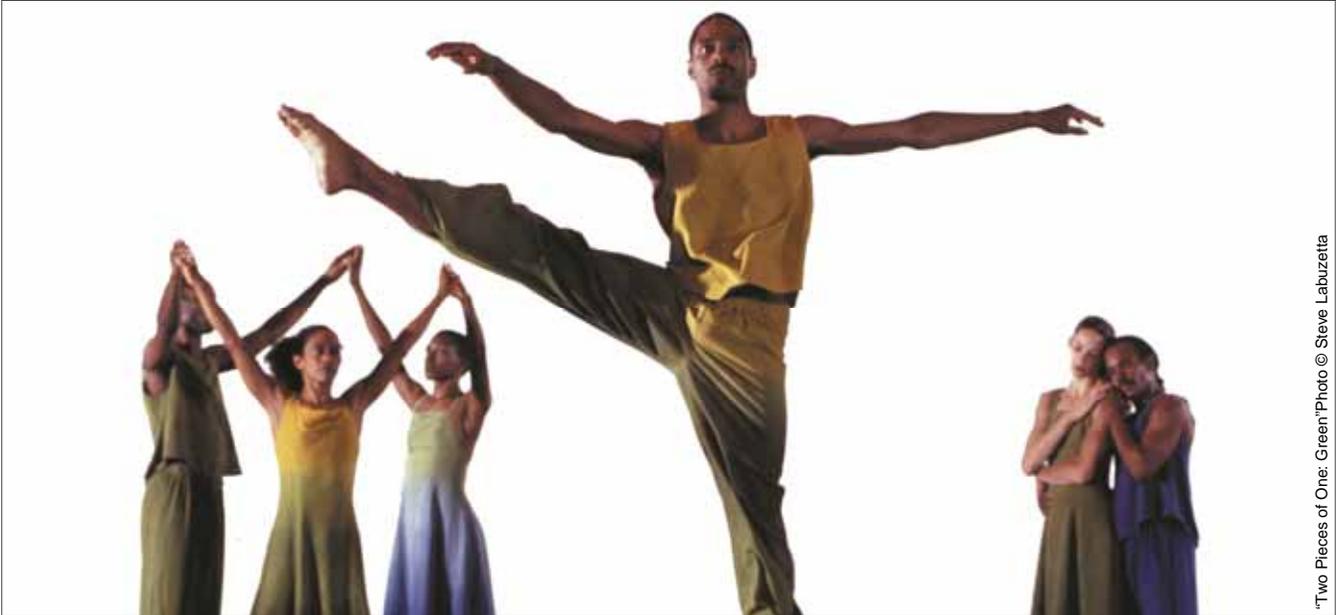
**Modern Dance** changed the way choreographers made dances, allowing new and freer body movement and shapes than in traditional ballet. Modern dance does not always tell a story, concentrating instead on expressing the feelings, dreams, or ideas inside a person.

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.



"Two Pieces of One" Photo © Steve Labuzetta

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

**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.

# MOVEMENT IN THE CLASSROOM: UNDERSTANDING THE PERFORMANCE

## “PRELUDE” ACTIVITY

**Goals:** Make up a series of steps with the technical elements featured in “Prelude” which students will experience as part of the Garth Fagan Dance performance.

**Explanation:** “Prelude” is an introduction to the Fagan Technique, which is unique and taught only at Garth Fagan Dance. The technique has the following elements:

- ◇ Speed
- ◇ High jumps
- ◇ Fast turns
- ◇ Balances
- ◇ Slow/sustained movement
- ◇ Stillness
- ◇ Poly-rhythms (different rhythms happening at the same time)
- ◇ Loose, torso-centered movement

“Prelude” uses jazz music. “Prelude” demonstrates how newer company members learn from the more experienced Garth Fagan Dance Company members. In this activity, students will take turns creating and then mimicking movement patterns.

### Materials:

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

### Activity:

1. Draw or outline an area on the floor using chalk, masking tape, or carpet squares placed together. This is your dance space.
2. Ask students to work in pairs. One student in each group will dance first, representing the more experienced Garth Fagan dancers and the other student will echo those movements, representing the newer dancers.
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 the first dancer explore different levels, speeds, shapes, etc.

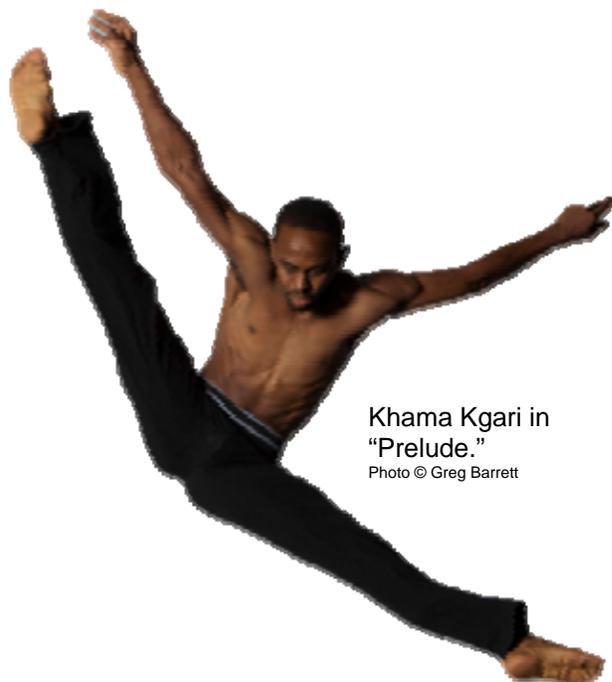
6. Ask the dancers to switch roles.
7. Continue. Introduce the concept of “phrases” — short segments of choreography that are easy to copy.
8. Teacher may choose to have students dance in their pairs simultaneously, or rehearse a short phrase to present to the whole group.
9. Freeze to finish.

### Extra Challenge:

As students become more comfortable with following one another, challenge them to incorporate some of the basic elements seen in the Fagan technique, such as fast turns, stillness, balances, and torso-centered movement (see left for complete list).

### 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 lead or to follow?
4. What are the qualities of a good leader in this activity?
5. What are the qualities of a good follower in this activity?



Khama Kgari in  
“Prelude.”  
Photo © Greg Barrett

# POST-SHOW DISCUSSION AND ASSESSMENT

## DISCUSSION

### The Art Form

1. Who dances?

### The Dancers

1. Why do you think Fagan Dancers all look so different from one another? Can you describe the different movements you saw?

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

### Prior Knowledge & Connections

1. Did any of the movement remind you of any cultures or countries?
2. Have you seen any movement in this performance somewhere else? Did any of the dances remind you of anything?

## ASSESSMENTS

### 1) CHOREOGRAPH YOUR SPACE

In all of his pieces, Garth Fagan uses space very differently from most companies to give a three dimensional effect. Put students into groups of various numbers and have each person in a group come up with the most intricate stage patterns they can think of using all the members of his or her group. Use simple movement such as hopping or fast walks.

### 2) WRITE A REVIEW

Ask students to imagine that they are a critic for the school newspaper. They are going to write a review of Garth Fagan Dance'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.

### 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 GARTH FAGAN

Once you have seen the performance and you and your students have had a chance to discuss what you saw and read, write to Garth Fagan and the dancers. They love to read about what teachers and students thought of the performance.

Letters may be sent to:

Garth Fagan Dance  
50 Chestnut Street  
Rochester, New York 14604

You may also email the company:

[mail@garthfagandance.org](mailto:mail@garthfagandance.org)

# 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.*

Garth Fagan Dance Website. <http://www.garthfagandance.org>

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

### 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/danceedit.html>*

Dance Rituals of Experience by James Highwater in *Dance Horizon*, 3rd Edition, 1992.

*Features additional information about Garth Fagan and his technique.*

Dance as Theatre Art by Selma Jean Cohen in *Dance Horizon*, 1974.

*Features additional information about Garth Fagan and his technique.*

### Multi-media Resources:

"Free to Dance." *Great Performances* film by PBS.

*Chronicles the crucial role that African-American dancers and choreographers have played in the development of modern dance as an American art form. Features Garth Fagan Dance. For information, including interview transcripts see: <http://www.pbs.org/wnet/freetodance/about/index.html>*

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## STUDY GUIDE SOURCES

*Garth Fagan Dance Performance Study Guide.* Garth Fagan Dance.

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/>