SNAPSHOTS: HUBBARD STREET AT 40

Applause Series Curriculum Guide
January 25, 2018
Dear Teachers,

Thank you for joining us for the Applause Series presentation of Snapshots: Hubbard Street at 40. This season, Hubbard Street celebrates its 40th anniversary season — a remarkable milestone for a professional dance company! Through this special program, students will experience firsthand why Hubbard Street is considered one of our country’s most original forces in the world of dance.

Thank you for sharing this very special experience with your students. 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 assessment activities. Some pages are appropriate to reproduce for your students; others are designed more specifically with you, their teacher, in mind. As such, we hope that you are able to “pick and choose” material and ideas from the study guide to meet your class’s unique needs.

See you at the theater,

Des Moines Performing Arts Education Team

Support for Des Moines Performing Arts education programs and the Applause Series is provided by:


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This study guide was compiled and written by Kathleen Hurley and edited by Karoline Myers and Katie Seiberling.
ABOUT THE APPLAUSE SERIES

TAKE THOUSANDS OF IOWA STUDENTS OUT OF THEIR CLASSROOMS, PLACE THEM IN A THEATER, SPRINKLE THE STAGE WITH WORLD-CLASS PERFORMERS, AND WHAT DO YOU HAVE? A RECIPE FOR LEARNING THAT REACHES NEW LEVELS OF POSSIBILITY—FOR STUDENTS AND TEACHERS.

WE CALL IT THE APPLAUSE SERIES.

BRINGING ARTS EDUCATION TO LIFE
The Applause Series is a flagship education program of Des Moines Performing Arts. Since its launch in 1996, more than a half million students and teachers have attended school-time performances as part of the series. You are joining us for the 22nd season of school performances!

MAKING A DIFFERENCE
Each year, more than 55,000 students and teachers attend an Applause Series performance. The actual cost per person is $8, but thanks to the caring contributions of donors, schools pay just $1 per ticket. By removing the financial barriers to participation, donors introduce a whole new generation to the power of arts in action. That means stronger schools and communities now and in the future.

TICKET TO IMAGINATION
The Applause Series annually delivers 60 age-appropriate performances for pre-school to high school students. The impact stretches far beyond the Des Moines metro, reaching schools in over 35 Iowa counties. The theater becomes the classroom. One-hour matinees energize students to imagine new ways of creative expression, cultural diversity and even career opportunities.

BEYOND THE STAGE
For many performances, we offer the opportunity invite a professional teaching artist into the classroom or visit another cultural destination in Des Moines to help students make more meaning of a piece of theater. The students’ experience can be deepened by an exploration of an art form or theme that connects with what is seen on stage.

ABOUT DES MOINES PERFORMING ARTS
Des Moines Performing Arts is central Iowa’s premier not-for-profit performing arts organization.

More than 300,000 guests attend performances and events in our four venues each year:

- Civic Center, 2744 seats
- Stoner Theater, 200 seats
- Temple Theater, 299 seats
- Cowles Commons (outdoor plaza)

Guests experience a wide variety of art forms and cultural activities, with presentations ranging from Broadway, comedy, professional dance, to family programming.

Des Moines Performing Arts education programs serve more than 75,000 Iowans annually.

Programs for schools, such as the Applause Series and teacher professional development, help enliven students’ learning. Public education programs such as master classes, workshops, Q&A sessions and summer camps allow audience members and aspiring artists to make meaningful and personal connections to the art they experience on our stages.
GOING TO THE THEATER

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.

WHAT ROLE WILL YOU PLAY?

YOUR ROLE AS AN AUDIENCE MEMBER

Artists on stage are very aware of the mood and level of engagement of the audience. As such, each performance calls for a different response from audience members.

As you experience the performance, consider the following questions:

◊ What kind of live performance is this (a musical, dance, or concert)?
◊ What is the mood of the performance? Is the subject matter serious or lighthearted?
◊ What is the mood of the artists? Are they happy and smiling or somber and reserved?
◊ Are the artists encouraging the audience to clap to the music, move to the beat, or participate in some other way?
◊ Are there natural breaks in the performance where applause seems appropriate?

REMEMBER....

THE THEATER IS DESIGNED TO MAGNIFY SOUND. EVEN WHISPERS CAN BE HEARD!

DID YOU KNOW?

ALTHOUGH NOT REQUIRED, SOME PEOPLE ENJOY DRESSING UP WHEN THEY ATTEND THE THEATER.

THEATER ETIQUETTE CHECKLIST

□ Do not bring food, drinks or chewing gum into the theater.
□ The use of cameras and recording devices are not permitted.
□ Turn off and put away cell phones and other electronics before the performance begins.
□ Do not text during the performance.
□ Respect the theater. 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 only before and after the performance.
□ Use the restroom before the performance or wait until the end.
□ Remember that this is a special experience. The artists are creating something just for you. Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists — they will let you know what is appropriate.
□ Open your eyes, ears, mind, and heart to the entire experience. Enjoy yourself!
WE WANT YOUR FIELD TRIP TO BE SAFE AND SUCCESSFUL!

PLEASE READ BELOW FOR IMPORTANT TIPS AND DETAILS TO ENSURE A GREAT DAY.

GET ORGANIZED

◊ Double-check that all students, teachers, and chaperones were included in your ticket order. Request an adjustment if your numbers have increased. We want to make sure we have enough seats for you!

◊ Tickets are not issued. Bring a copy of your invoice, which will serve as your group’s “ticket”.

◊ Schedule arrival for 30 minutes prior to the start of the performance. This allows time to park, cross streets, find your seats, and go to the restroom.

Let drivers know that Applause performances are approximately 60 minutes, unless otherwise noted.

◊ Remind chaperones that children under the age of three are not permitted in the theater for Applause Series events.

DIRECTIONS/PARKING

◊ The Des Moines Civic Center is located at 221 Walnut Street, Des Moines, Iowa.

◊ 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 stationed at the corner of 3rd & Locust Streets will direct buses to reserved street parking near the Civic Center.

◊ Buses are not allowed to drop groups off in front of the theater. Contact us in advance if there is a special circumstance.

◊ Buses remain parked for the duration of the show. Drivers must be available to move the bus immediately following the performance.

◊ Personal vehicles are responsible for securing their own parking on a nearby street or in a downtown parking ramp.

ARRIVAL/SEATING

◊ An usher will greet you at the door and ask for your school name.

◊ Adults will be asked to show proper identification (such as school IDs or visitor badges as applicable) at the door.

◊ Each group will be assigned a specific location in the theater based on various factors. An usher will escort you to your section.

◊ Your school may be seated in multiple rows. Adults should position themselves throughout the group.

◊ Allow ushers to seat your entire group before rearranging student seats or taking groups to the restroom.

Please wait for your group to be dismissed by DMPA staff prior to exiting the theater.

IN THE THEATER

◊ Adults are asked to handle any disruptive behavior in their group. If the behavior persists, an usher may request your group to exit the theater.

◊ Please contact us at: education@dmpa.org

QUESTIONS? We are happy to help!
VOCABULARY

abstract: not depicting something in its original or literal form, but showing the essence of the idea or object.

axial movement: a way of moving the body without traveling or moving through space; staying in one spot. Also called non-locomotor movement.

choreography: the arrangement of movement in space and time. A series of pre-planned movements usually set to music but can also be set to silence, poetry or text.

contemporary dance: a style of expressive dance that combines elements of several dance genres including but not limited to modern, jazz, hip-hop, lyrical, and classical ballet.

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

duet: a dance for two people; a pas de deux.

ensemble: a group of dancers performing together.

excerpt: a part of a dance, not the whole dance.

locomotor movement: a movement that travels across the floor.


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

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

spatial pattern: the way the dancers move through the dance space and the group designs you see dancers make on the stage.

symbolism: use of symbols to signify ideas or qualities by giving them meanings that are different from their literal sense. A dance movement can symbolize an emotion. A prop can have a symbol different than its literal object.

As you prepare to watch Hubbard Street Dance Chicago, here are some words to get you started.
ABOUT THE PERFORMANCE

Hubbard Street Dance Chicago will perform four dances that represent different styles and eras from their 40-year history: Violoncello, Jardi Tancat, Georgia, and The 40s. Learn more about each piece prior to attending the performance.

**Run Time:** 60 minutes, including brief Q&A

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**VIOLONCELLO**  
by choreographer Nacho Duato  
This witty duet is a tribute to composer Johann Sebastian Bach and is performed to his “Suite No. 1 in G Major.” In it, a dancer depicts the great composer as he plays a human cello (another dancer). The movement serves as a beautiful metaphor for a composer in love with his music.

**JARDI TANCAT**  
by choreographer Nacho Duato  
Excerpts from  
Based on a collection of Spanish folk songs, this piece is performed by three couples and set to Catalan music. The dancers’ movements evoke sowing, planting, and threshing on a barren Catalonian land.

**GEORGIA**  
by choreographer Lou Conte  
This duet emphasizes love and loss. It is set to Willie Nelson’s “Georgia On My Mind” and was choreographed by Hubbard Street’s founding artistic director Lou Conte in 1987.

**THE 40S**  
by choreographer Lou Conte  
Dancers in tuxedos and bowler hats perform an energetic tribute to the Big Band era, complete with jitterbug-inspired choreography and old standards. This joyous work is considered one of the company’s signature pieces.

“One thing must be made abundantly clear: The Hubbard Street dancers are simply phenomenal.”  
-Chicago Sun-Times

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ABOUT THE ARTISTS

ABOUT THE DANCERS
Visit Hubbard Street Dance Chicago’s website to see pictures of the dancers and read their biographies.

The sixteen dancers come from Canada, Germany, Spain, and the United States including Arizona, California, Idaho, Illinois, Maryland, New York, North Carolina, and Texas.

Their dance training includes a range of skills including ballet, jazz, modern dance and tap dancing.

The company is called a “repertory company” which means not all the dances are made by the same person.

ABOUT THE CHOREOGRAPHERS
Lou Conte is the founder of Hubbard Street Dance Chicago. Conte’s work with other choreographers saw the company grow to regional and international success.

Nacho Duato studied dance in London and New York City. He started his dance career in Stockholm’s Culberg Ballet. Duato now choreographs for many dance companies around the world.

HUBBARD STREET DANCE CHICAGO
Now celebrating its 40th anniversary season, Hubbard Street is a creative force in the dance world having presented more than 200 original dances since it began. Hubbard Street is one of the only ensembles in the U.S. to perform all year long.

Hubbard Street Dance Chicago grew out of the Lou Conte Dance Studio when in 1977 Lou Conte gathered an ensemble of four dancers to perform in senior centers across Chicago. Conte directed the company for 23 years, during which he collaborated with dance artist Nacho Duato, among many others. Today, the company is considered one of the United States’ most original companies.
THE PEOPLE BEHIND THE SCENES

WITH THE COMPANY
The following list covers many of the important roles that contribute to a professional dance performance, such as the one you will experience with Hubbard Street Dance Chicago.

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, choreography, sets, costumes, lights, and music.

Choreographer: the person who plans the structures of the dances (through either choreography or improvisation), as well as how they are sewn together to make the artistic presentation.

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.

Stage Manager: conducts the flow of each performance, supervising the lighting and sound and calling the dancers to their places before the curtain rises.

Production Manager: has a variety of responsibilities including overseeing set and costume construction, lighting and sound set-up and operation before each performance. The production manager coordinates and supervises all aspects of touring, including transporting the equipment and planning with each theater manager the lighting and special needs required for each dance.

Sound Engineer: is responsible for music during the performance. He or she makes sure both the dancers and the audience clearly hear the sound.

ON THE ROAD
In addition, each theater that Hubbard Street Dance Chicago travels to has many people on staff to help with the show. This includes the theater’s Technical Director and stage crew that works with the company’s Technical Director.

As you can see, dance is a truly collaborative experience, requiring trust and teamwork among many people.
WHAT IS DANCE?

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

WHY WE DANCE
People have always danced.

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

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

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 or movement structures by a single person or made in a collaborative team are called choreography. A piece of choreography can include pre-planned steps and/or improvisation structures in which the dancers “jam” with each other on the spot.

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 showcases the musculature and geometric lines of their bodies.

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, or, stretching an arm to catch a ball. As you watch think about the following:

◊ What, if any, differences are there between a dancer leaping high into the air across the stage and a basketball player jumping to dunk the ball, or an outfielder leaping over the wall to make a great catch?

◊ What are some similarities and differences between someone participating in sports and someone dancing, in terms of movement (leap, bend, stretch, etc.)?

◊ As with sports, dance also requires the use of energy. What are the differences and similarities in the amount of energy used by a dancer during a full performance and a ball player playing a full game?

“What is Dance?” partially adapted from Diavolo’s “Young Person’s Concert Study Guide.”
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 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 in the Pre-Show Exploration section of this Study Guide.

**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

**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

**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

**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
1) WHO DANCES?

Goal: 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 board 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...is Matt 2012” video by clicking on the image below.

Follow-up Questions:
1. Did anything surprise you about the 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.)

2) PUTTING LIFE INTO MOTION

Goal: To understand that contemporary dance reflects the images, concerns, and feelings of our time

Explanation: Students will use inspiration from magazines as a source to create tableau (frozen pictures) that they will then put into motion.

Materials:
- Newspapers or print media (sports, fashion, etc.)
- Large sheets of paper
- Glue

Activity:
1. Explain that choreographers of contemporary dances find their inspiration in the world around us. Students are going to use inspiration from magazines to help them explore this idea.
2. Ask students to look for photos of people in newspapers and magazines. Cut out the photos and arrange them in the classroom so that everyone in the class can see all of the images at the same time (such as in an open space on the floor).
3. Next, divide the class into small groups and ask the students to select four different photos. Each group should select photos, agree on a sequence, and then glue the photos to a large sheet of paper.
4. Ask each group to create a “live” version of the first photo in the sequence, with the roles played by the members of the group. Invite them to create a still life human tableau (or frozen picture) with their bodies to recreate the photo.
5. After they have practiced with the first image, challenge them to create tableau of the remaining three pictures — guiding them through each creation.
6. Then, ask each group to perform its photo sequence fluidly, with each of the four tableau flowing into the other.
7. Last, have the class view the photo sequences on paper at the same time as each human tableau is performed by the group.

Follow-Up Questions:
1. Compare the live image with the two-dimensional images on paper. Do the images look like a dance when the four images are performed in sequence?
2. What was striking about one of the tableau sequences? Why was that moment or movement memorable?

Activity adapted from study guide materials by Ballet Jazz of Montréal.
3) DREAM JOB

Goals: To identify the variety of roles associated with a dance company and encourage students to think creatively about a potential future career and to engage in goal-setting.

Explanation: Review the roles described on page 9 and allow students to think about all of the necessary talents and personalities needed for a successful performance.

Materials:
- Copies of “The People behind the Scenes” (p. 9)
- Devices with internet access or other research materials
- Copies of “Career Development Plan” (p. 15)

Activity:
1. Give each student a copy of the “Career Development Plan” Reproducible (p. 15) to organize their thinking.
2. Ask students to brainstorm a list of their talents, skills, or interests.
3. Read through the descriptions of “The People Behind the Scenes” on page 9 and have students identify 1-3 roles from the descriptions in which they might be interested.
4. Next, have students do some additional research to identify other skills and competencies needed to be successful in this career.
5. Work with students to brainstorm short-, medium-, and long-term goals to help along this potential career path.
6. Ask students to reflect on how they will know if they have met their goal.

Follow-up Questions:
1. What other industries might have a variety of job offerings that you hadn’t thought of?
2. What would you do if you were working toward a potential goal or career path and your mind changed? Do you know anyone to whom that has happened? What did they do?

4) LOOKING AT DANCE

Goals: To provide tools to investigate and understand dance as an art form.

Explanation: In this activity, students will take a look inside the Hubbard Street Dance Chicago studio as the company rehearses for “The 40s.”

Materials:
- Internet connection
- Computer speakers
- Projector or other way to show the video

Activity:
1. Explain to students that they will be going to the theater to see a professional dance performance. Today, you would like to see what rehearsal and the inside of a dance studio look like.
2. Tell students that as they watch, you would like them to think about the following questions:
   - What do they notice?
   - What does the movement remind them of?
   - What feelings or emotions does the movement evoke?
   - What questions do they have?
3. After the video finishes, give the students to discuss their answers in partners or small groups.
4. Next, ask students to respond to some of the following questions:
   - What does Mr. Conte say is the historical significance of “The 40s?”
   - What does he say has changed about dance since he originally choreographed this piece?
   - Does the rehearsal studio look the same or different that you imagined?
   - How does this type of “practice” or rehearsal remind you of other types of practice in which you may have participated. Make a list of the similarities and differences.

Follow-up Question:
1. If you were to choreograph a dance reflecting a particular time in World or U.S. history, what time period would you choose? Why?
2. Mr. Conte describes the mood of “The 40s” as “celebratory.” What would be the mood of your piece?

*Exploring Elements of Dance activities are adapted from the Ordway Center for the Performing Arts study guide materials.
5) 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: Introduction to 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 form 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?

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 18 for some simple exercises and pointers to get your class started.

6) THE DANCING MIRROR

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

Explanation: Introduction to 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 15.
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 18 for some simple exercises and pointers to get your class started.
**CAREER DEVELOPMENT PLAN**  
(for use with pre-show activity 3 on page 13)

Name: ______________

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<th>Three - five strengths, interests, or skills I possess:</th>
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<th>One - two careers within a dance or performance company in which I am interested:</th>
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<th>Skills and competencies I need to develop to achieve this career:</th>
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<th>Goals:</th>
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<td>Short-term (1 year):</td>
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<td>Medium-term (2-5 years):</td>
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<td>Long-Term (5+ years):</td>
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<th>How I will know if I have met my goal?</th>
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POST-SHOW DISCUSSION QUESTIONS

Elements of Dance
1. Which parts of the body were the dancers using? Were all the body parts moving together or separate from one another?
2. Were all the performers moving at the same speed? How would you describe their movement? Did they all do the movements on the same beat?

Performance Components
1. How did the lighting add to the show?
2. How did the costumes help to express the ideas, moods, or time periods of each dance?
3. How did the music add to the show?

Connections
1. What themes or motifs did you see in the performances?
2. Why do you think Hubbard Street Dance chose to present four unrelated dance pieces?

“Jardi Tancat”
1. The dance “Jardi Tancat” started in silence. When the percussion music began about three minutes into the dance, the contrast was huge. Why do you think the choreographer made that choice?
2. The dance made use of levels — or dancing low, medium and high. Instead of exiting, sometimes the dancers lay on the stage in stillness to highlight a duet or trio. What other use of levels did you see?
3. Sometimes in “Jardi Tancat” the dancers danced together or “in unison” but often they broke out and danced in separate groups. Unison movement could signify strength of groups or similar ways of thinking. What could someone breaking out in a solo signify? What could a duet with partnering mean?

“Georgia”
1. The dance “Georgia” starts and end with sounds like someone dialing a phone. This is an unusual way to start and end a dance with sound other than music. The music is called “Georgia, On My Mind” and the male singer describes a woman he possibly loves who is on his mind. What do you think the imaginary caller has on their mind?
2. The form of the dance is A/B/C/A. What does returning to the “A” form at the end of the dance mean to you?

“Violoncello”
1. The dance “Violoncello” is all about symbolism. How do the dancers portray the relationship between a musician and his/her instrument? How might this relationship be different with a different type of instrument?
2. “Violoncello” is considered a tribute to Johann Sebastian Bach. How did the choreography and costuming reflect this time period and this composer?

“The 40s”
1. “The 40s” is considered Hubbard Street Dance Chicago’s signature piece. What did you notice about this piece that has helped it remain popular since it was first performed in 1978?
2. The big band era and its energy is the focal point of “The 40s.” How does that compare to the energy felt by the other pieces? Did this dance bring about different emotions in you as a viewer? If so, what were they?

4. The lyrics in the music might be in a language we do not understand. What other cues could you get from body language, lighting, or costumes to help you understand the mood or what was being communicated?
5. Describe the type of partnering you saw. Was it supportive? Violent? Friendly? Loving?
6. Dance does not always have to be pretty or entertaining. Sometimes the dancers might depict grief or even awkwardness on purpose to mirror life. What feelings did you get from the dance?
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 Snapshots: Hubbard Street at 40 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.

Here are some prompts that may be helpful to guide their thinking:

Before the Performance, Ask Yourself:
◊ What expectations do I have for the performance?
◊ Do I already have an opinion about what I will experience at the performance?

During the Performance, Take Mental Notes:
◊ What is striking to me?
◊ Is this vastly different from what I expected? If so, how?
◊ Are there images or ideas popping into my head? What are they?
◊ Is there something I have seen that I may remember forever? What made it so?
◊ How is the audience reacting? Do the performers interact with the audience at all?

After the Performance, Reflect:
◊ Compare the ideas you had before the performance with those during.
◊ Focus on what things were the same as your expectations, what changed, and what became a totally new idea.

Begin your first draft. Focus on the main idea of your overall feelings regarding the performance. What themes come up? What is the tone you want to emphasize? How can you grab your audience’s attention?

Remember, a review takes a stance on the performance based on your experiences. Don’t be afraid to use strong words and statements — but be sure to back them up with evidence!

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

3) DANCE AND POETRY
Dance is like a language of movement. Both dance and poetry have rhythm and imagery. Invite students to create a cinquain (five-line poem) inspired by their experience at the theater that uses the following format: a noun / two adjectives / three verbs / a four-word phrase that isn’t necessarily a sentence) / a noun (either that repeats or is a synonym of the first line).

Example: Dancer / Austere, Powerful / Propelling, Twisting, Flying / Radiant in the light / Athlete

4) WRITE A LETTER
Once you have seen the performance and you and your students have had a chance to discuss what you saw and read, write to Hubbard Street Dance Chicago and the dancers.

Alternatively, students can write a letter of appreciation to the Des Moines Performing Arts education donors, whose support keeps Applause Series tickets accessibly priced for school groups.

Letters may be sent to:

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

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.
RESOURCES AND SOURCES

CLASSROOM RESOURCES

ArtsEdge from the Kennedy Center Web Site. [http://artsedge.kennedy-center.org](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.


*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](http://www.mcae.k12.mn.us/index.php?section=outreach_publications)*


STUDY GUIDE SOURCES

“Dance Education Initiative Curriculum Guide.” Perpich Center for Arts Education.


“Young Person’s Concert Study Guide.” Diavolo: Architecture in Motion.