



TETRIS

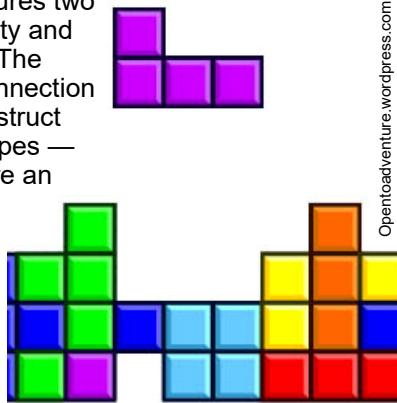
Applause Series Curriculum Guide
May 7-11, 2018

 **DES MOINES**
PERFORMING ARTS
CIVIC CENTER • STONER THEATER • TEMPLE THEATER • COWLES COMMONS

TETRIS

Dear Teachers,

Thank you for joining us for the Applause Series presentation of *TETRIS* by Arch8. This performance features two dances with impressive physicality and close contact between dancers. The athleticism, collaboration and connection between performers as they construct and deconstruct interlocking shapes — and partner in unique ways — are an instant hook for audience members. Beyond being highly engaging, *TETRIS* uses movement to invite audiences to consider life-long lessons: the importance of taking risks, being curious, and persisting in trying something new.



We thank you for sharing this very 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 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

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This study guide was compiled and written by Kathleen Hurley and Michelle McDonald and edited by Karoline Myers.

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 serving 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!**

TEMPLE THEATER FIELD TRIP INFORMATION



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 Temple Theater is located on the second floor of the Temple for Performing Arts, 1011 Locust Street, Des Moines.
- ◊ Directions from I-235: Take Exit 8A (Downtown exit). Go south on 5th Ave. Turn west on Grand Ave. Turn south on 13th Street. Turn east on Locust Street.
- ◊ A police officer stationed at the corner of 10th and Locust Streets will direct your bus where to park. (Buses generally park on the south side of Locust Street in front of the Nationwide building.)
- ◊ Personal vehicles are responsible for securing their own parking on a nearby street or in a downtown parking ramp.

ARRIVAL/SEATING

- ◊ A Des Moines Performing Arts staff member will greet you at the door and ask for your school name.
- ◊ You will then be directed upstairs to the Temple Theater (second floor).
- ◊ Ushers will escort groups to their seats.
- ◊ Your school may be seated in multiple rows. Adults should position themselves throughout the group.
- ◊ Help us seat efficiently and start the show on time, by allowing ushers to seat your entire group before rearranging students or taking groups to the restroom.

IN THE THEATER

- ◊ In case of a medical emergency, notify the nearest usher.
- ◊ 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.



Exterior of the Temple for Performing Arts.

QUESTIONS?
education@dmpa.org

VOCABULARY



Here are some words related to dance to get you started, as you prepare to experience the performance.

As you watch *TETRIS*, see if you see any of these ideas!

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

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

collaboration: sharing ideas and working together, like members of ARCH8.

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

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.

duet: two dancers performing together.

ensemble: a group of dancers performing together.

energy: 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, etc., describe different types of energy dancers exhibit.

improvisation: dance movements created on the spot (not pre-planned) in relation to a particular concept or idea.

literal: showing movements or images that are as close to real life as possible.

pedestrian movement: functional ways of moving that are borrowed from everyday life (like walking, sitting, reading, for example) and put into the dance.

quartet: four dancers performing together.

Arch8 includes audience participation in some of their dances.

rehearsal: practice in preparation of a public performance.

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.

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

technique: a set of skills which dancers develop to perform a certain dance form.

tempo: the speed or pace of the music or activity.

trio: three dancers performing together.

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

ABOUT THE PERFORMANCE



You will see two dances in this special school performance: a duet called *No Man Is an Island* and a quartet called *Tetris*.

Run Time: 60 minutes

NO MAN IS AN ISLAND

This dance pushes the limits of possibility as one dancer climbs, stretches, and shifts his weight atop another without ever touching the ground. The two wear pedestrian (everyday) clothes.

No Man is an Island brings connection, cooperation, communication and creativity together.

You can think of this dance as an exciting extension of the recognizable children's game: walking on sidewalks, stones or other objects to avoid falling into lava or the sea.

As you watch, try to imagine what the choreographer was trying to say without words.

TETRIS

This extremely physical dance quartet explores how we connect with one another. Dancers flip, slide, leapfrog and tumble over each other to create group forms out of their individual bodies.

This piece is for the kids who can't sit still, for the ones who like to climb the walls, and those who can imagine farther than they can see. All are invited to enter the dancers' world.

DID YOU KNOW?

The dance *Tetris* was inspired by a computer puzzle game also called "Tetris®" made by Alexey Pajitnov in 1984. The video game requires players to strategically rotate, move, and drop a procession of Tetriminos that fall into the rectangular Matrix at increasing speeds. As you watch the performance, think about how this piece is similar to the video game or a puzzle.

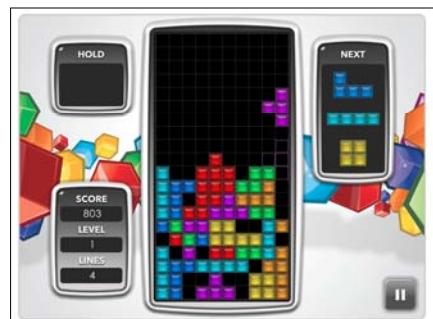
"The fascinated stares and open mouths in the audience said it all."

- Scotsman Duets Review

WHAT YOU WILL EXPERIENCE

You will experience *TETRIS* in the intimate Temple Theater. You will get to see the dances up close and maybe even interact with the performers.

It's okay to respond with gasps, laughter, clapping or participation if your response is respectful and true.



You can try playing an online version of the game that inspired *TETRIS* by clicking on the above image.

ABOUT THE ARTISTS



www.arch8.nl

The ARCH8 Dance Company is from the Netherlands.

ARCH8 likes to draw on theatrical traditions as a resource, but then uses them to create new forms. Then, they share these new forms in all sorts of places. In addition to theaters, they often perform in public spaces or off of buildings or architecture where you wouldn't normally encounter performers!

THE COMPANY: ARCH8

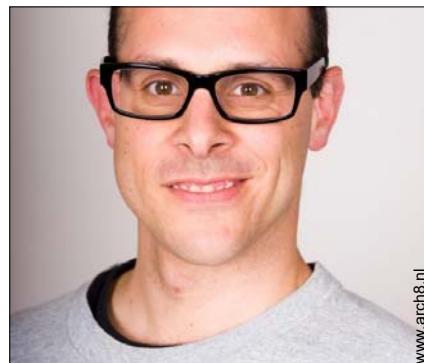
ARCH8 Dance Company works together as a team, constantly changing form and depending on each other. Their movements look like puzzle pieces connecting together and coming apart. This takes physical and mental cooperation. For example, dancers are asked to communicate their ideas and creatively contribute to the development process.

Their choreography encourages active viewing and imagination on the part of the public.

The company has performed around the globe, including St. Petersburg, Istanbul, Cairo, New York, San Francisco, Vancouver, Senegal, and throughout Europe.

“...we are not using dance to put ourselves on a pedestal or be like superheroes that no one could ever copy. We’re just doing movements and having a relationship to the other dancers.... I think children read that visual language....”

-Erik Kail



www.arch8.nl

Choreographer Erik Kail.

YOU CAN DANCE ANYWHERE!

Who said you need an indoor theater space to dance? Erik Kail doesn't think so. He likes to choreograph for unusual places including gardens, empty swimming pools, and even subway stations. While it's easier to dance indoors and on a level floor, Kail's choices are more challenging.

For example, when Kail's dancers are outdoors, they interact with the surroundings. They climb up the side of a building, slide down a pole, or balance on a park bench. They interact with pedestrians. Oftentimes, they react to what is going on around them. They also improvise and create new ideas and movements right on the spot.

When the world around you becomes your playground to crawl over, wiggle under, slide around, or balance on top of, it will never look the same to you again. Try it!

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, contemporary, modern, world 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. However, as with ARCH8, some dances can be a collaboration of many people's ideas that might begin with improvisation and culminate in a set dance with a detailed sequence of steps repeated the same way, at the same tempo, and in the same place on stage every time.



ARCH8 dance company members will dance anywhere!

"There is a dialogue created between body and buildings; and by the freedom of the public because, if it doesn't hold their interest, they move on. So it challenges me as a maker to think differently about composition, to get to the point and keep it interesting."

-Erik Kael

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

ELEMENTS OF DANCE – B.A.S.T.E.



Www.arch8.nl

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 pages 12 and 14.

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

shape: curving, angling, twisting the body

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

ACTION refers to locomotor and non-locomotor movement.

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

non-locomotor: 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.

PRE-SHOW EXPLORATION, pg. 1 of 2

1) EXPLORING “SOCIAL ARCHITECTURE”

Goal: To introduce students to spatial relationships from both a geographical and social perspective.

Explanation: Choreographer Erik Kiel refers to “social architecture” when describing the dance *Tetris*. This lesson will explore this idea.

Materials:

One stackable object* for each student, such as:

- ◊ Block-shaped legos or Duplos
- ◊ Wooden blocks

* Ideally, provide the same type of object for the entire class.

Activity:

1. Divide students into groups of four or five. Each student gets an object and is responsible for moving that one object. Allow each group space to work on the floor or on a level desktop.
2. Instructions for the groups, given one at a time:
 - a. Create a group shape with your blocks.
 - b. Create a different group shape with your blocks.
 - c. Create a group shape that is compact.
 - d. Create a group shape that is spread out.
 - e. Create a shape in which one block is left out of the group.
 - f. Create a stacked shape that has a space for the block left out.
3. Consider playing some music. As a group, have students choose three different shapes to create. Students should remember where their own block is in each shape. Within the three shapes, include:
 - a. A shape inclusive of all blocks.
 - b. A shape that is stacked and compact.
 - c. A shape in which one or two blocks are excluded from the group.
4. Put these three shapes together in a sequence, allowing each shape to be held for about five seconds. Teacher may need to give a cue for transition to the next shape.
5. Allow groups to share their three shapes.

Follow-Up Questions:

1. How would this activity be different if it were people instead of objects/blocks?
2. What do you think “social architecture” means?
3. How does this activity relate to that idea?
4. What do you notice about the shapes you created and social architecture?

Activity adapted from TPAC study guide materials for *Tetris+*.

2) 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.)



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

PRE-SHOW EXPLORATION, pg. 2 of 2

3) THE DANCING MIRROR

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

Explanation: 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 10.
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 15 for some simple exercises and pointers to get your class started.

4) GROOVING TO THE BEAT

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

Explanation: 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 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?

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

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

POST-SHOW DISCUSSION & ASSESSMENT

DISCUSSION QUESTIONS

The Art Form

1. Who dances?
2. Why do we dance?
3. Did the dancers look like how you expected? Did they look like regular people? Athletes?
4. In what ways is dance a language?

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 move to 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. Describe the relationship between the two dancers in "No Man is an Island." How did it change?
2. Describe parts where you saw dancers try something that did not work the first time. What did the dancers do? What role does risk and persistence play in learning or trying something new?
3. How did the music add to the show?

Prior Knowledge and Connections

1. What was your favorite dance? Why was it your favorite?
2. If you could ask Erik Kiel, the creator of the dances you saw, a question, what would you ask him?
3. What themes or ideas did you see in the performance? What did you see specifically that led you to that conclusion? Did any of those themes repeat in different ways throughout the show?
4. Did any of the movement or music remind you of anything you've experienced before? If so, what did they remind you of?

POST-SHOW ASSESSMENTS

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 *TETRIS* 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.

2) YOUR ARTISTIC IMPRESSION

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

3) EXPLORE EMOTION

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

- What does _____ look like?
- What does _____ sound like?
- What does _____ feel like?
- What does _____ smell like?
- What does _____ taste like?

4) WRITE TO ARCH8

Once you have seen the performance and you and your students have had a chance to discuss what you saw and read, write to Arch8 and the dancers.

Letters may be sent to:

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

POST-SHOW ACTIVITIES

1) VIDEO GAME DANCE

Goal: To make a short dance using pedestrian movements.

Explanation: In *TETRIS* we saw “pedestrian movements” which are everyday movements like leaning, sitting, walking. Those become dance steps if they are intentionally put into the design of the dance.

Needs:

- ◊ Any space like a classroom with desks and chairs or an entryway with double doors.

Activity:

1. Pre-select regular everyday movements like walking, sitting, looking at the clock, opening the doors, etc. Make a short list of which movements students want to use.
2. Using the furniture or architecture in your classroom as props, walk around the desks in right angles or circular patterns (depending on how desks are arranged).
3. Using repetition, create a spatial pattern with the walks.
4. Let half of the class execute the walking pattern and the other half watch. The watching group draws the pattern they see the moving group do. Switch groups.
5. Add other repetitive pedestrian movement (sitting, walking through a door, etc.) to the movement pattern. Let it feel like you are a character in a videogame.
6. Create a name for your videogame dance. Draw the path of your character in space.
7. Gifted and Talented students can be asked to code a videogame inspired by their dance.

Follow-up Questions:

1. Were any of the movements you chose similar to that of a particular video game?
2. What pedestrian movements do you remember from the *TETRIS* performance?
3. How did the audience participate in the dances at the performance? What did it feel like? What movements did you do?
4. What did your movements remind you of, if anything?

2) 3-D PUZZLE

Goals: To create a 3-D moving puzzle.

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

Needs:

- ◊ A large cleared space for students to physically try movement concepts.

Activity:

1. Give each student a number (1-26 or however many students you have in your class).
2. In numeric order each student comes to the middle of the room.
3. The first student makes a frozen shape that has angles (45-90 degree angles) in arms, legs, back, etc.
4. The second student comes to the middle and makes a frozen shape with angles that connects somehow with the first student.
5. The third student comes to the middle and makes a frozen shape with angles that connect with the other students in the middle.
6. Continue until all students have connected and made a huge body sculpture puzzle.
7. This exercise can be done in smaller groups.
8. For advanced or gifted and talented students have them leave the puzzle and make another one. The transition of leaving one puzzle and making a new one can be a dance in itself with a walking pattern.

Follow-up Questions:

1. How were the choices you made influenced by other students' choices? If you did this activity again, what different choices would you make?
2. What did it feel like to be connected with your classmates?
3. *Tetris* is like moving puzzles made of bodies. How do you think they made the steps fit together?
4. When you left the performance of *Tetris*, did you look at anything in the outside world differently or think about something differently than you did before seeing the performance?

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

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 page 12, 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.

RESOURCES AND SOURCES



CLASSROOM RESOURCES

TETRIS RESOURCES

"No Man is an Island" Video Excerpt.

<https://www.youtube.com/watch?v=rfpMzBvtC1w>

TETRIS Interview with Erik Kail.

https://www.youtube.com/watch?v=wXyX_u--pvQ

GENERAL DANCE 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.

Arts Teacher Development and Evaluation: What to Look for in Dance.

This resource can help educators communicate about teaching and learning in their classrooms with peers, instructional coaches, administrators, and others who may not have a background in dance or the arts.

http://perpich.mn.gov/files/Look_For_in_Dance_Complete.pdf

STUDY GUIDE SOURCES

ARCH8 Official Website. <http://www.arch8.nl/en/projects/>

Diavolo. "Young Person's Concert Study Guide." <http://www.diavolo.org/>

Kennedy Center Cuesheet Performance Guide.

<https://artsedge.kennedy-center.org/students/kc-connections/series/cuesheet/2014-2015/150403-tya-tetris-plus>

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

Shaw Entertainment Group. <http://shawentertainment.com/arch8-erik-kail/>

TPAC Tetris Guidebook 2016-17.

<http://www.tpac.org/education/HOT/PDF/TetrisPlus%20Guidebook%202017%20final2.pdf>