



The Vinegar Works. Photo: Trey McIntyre.

TREY McINTYRE PROJECT

Applause Series Curriculum Guide
May 1, 2014



Trey McIntyre PROJECT

Dear Teachers,

Thank you for joining us for the Applause Series presentation of Trey McIntyre Project. This contemporary ballet company, which has received critical acclaim since its inception in 2005, is disbanding at the end of its current season, and we are thrilled that Iowa students will have the chance to experience their work as part of their farewell tour. During this special school show, Trey McIntyre Project will perform *The Vinegar Works*, a brand new work inspired by the stories of writer and illustrator Edward Gorey. With stunning puppets, ghostlike costumes, and a dark and macabre sense of humor, *The Vinegar Works* promises to be a fun and unusual ballet for your students.



The Vinegar Works.
Photo: Trey McIntyre.

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,

Des Moines Performing Arts Education Team

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

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

This study guide was written by Karoline Myers; edited by Michelle McDonald.
Partially adapted from “Trey McIntyre Project: Out of the Classroom Guide” by Trey McIntyre Project.

GUIDE CONTENTS

About Des Moines Performing Arts
Page 3

Going to the Theater and Theater Etiquette
Page 4

Civic Center Field Trip Information for Teachers
Page 5

Vocabulary
Page 6

About the Performance
Pages 7-8

About Trey McIntyre
Page 9

About the Company
Page 10

Meet the Dancers
Page 11

A Day at Trey McIntyre Project
Page 12

The People Behind the Scenes
Page 13

What is Dance?
Pages 14

Elements of Dance — B.A.S.T.E.
Page 15

Movement in the Classroom: Background and Activities
Page 13-14

Pre-show Exploration Activities
Pages 15-17

Post-Show Assessment and Discussion
Page 18

Resources and Sources
Page 19

ABOUT DES MOINES PERFORMING ARTS



Des Moines Performing Arts is a private, nonprofit organization and is an important part of central Iowa's cultural community. It is recognized nationally for excellence as a performing arts center and is committed to engaging the Midwest in world-class entertainment, education, and cultural activities.

Des Moines Performing Arts presents professional touring productions, including theater direct from Broadway, world-renowned dance companies, family programming, comedy, and concerts.

Education and Community Engagement programs are core to Des Moines Performing Arts' mission as a nonprofit performing arts center.

Public education programs allow audience members and local artists to make meaningful and personal connections to the art they experience on our stages. Guest lectures and Q&As with company members allow audiences to explore the inner workings of the performance. In addition, master classes, workshops, and summer camps taught by visiting performers give local actors, dancers, and musicians the chance to increase their skills by working directly with those who know what it takes to succeed on the professional stage.

Through its **K-12 School Programs**, Des Moines Performing Arts strives to ensure that central Iowa students have affordable access to high quality arts experiences as part of their education. More than 50,000 students and educators attend curriculum-connected school matinee performances through the Applause Series annually. In addition, Des Moines Performing Arts sends teaching artists into the schools to provide hands-on workshops and residencies in special opportunities that engage students directly in the creative process. And, through its partnership with the John F. Kennedy Center, Des Moines Performing Arts provides teachers with in-depth professional development training on how to use the arts in their classrooms to better impact student learning.

DID YOU KNOW?

More than 350,000 people visit Des Moines Performing Arts venues each year.

Des Moines Performing Arts opened in 1979.

Des Moines Performing Arts has three theater spaces:

- *Civic Center, 2744 seats*
- *Stoner Theater, 200 seats*
- *Temple Theater, 299 seats (located in the Temple for the Performing Arts)*

No seat is more than 155 feet from center stage in the Civic Center.

Cowles Commons, situated just west of the Civic Center, is a community gathering space that is also part of Des Moines Performing Arts. The space features the Crusoe Umbrella sculpture by artist Claes Oldenburg.

As a nonprofit organization, Des Moines Performing Arts depends on donor funding to support facilities, programming, and education programs.

The Applause Series started in 1996. You are joining us for our 18th 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 may wish for the audience to clap along while dancers may desire the audience to focus silently on the stage and applaud only during natural breaks in the performance. Audience members can often take cues from performers on how to respond to the performance appropriately. For example, performers will often pause or bow for applause at a specific time. As you experience the performance, consider the following questions:

- * What kind of live performance is this (a play, a dance, a concert, etc.)?
- * What is the mood of the performance? Is the subject matter serious or lighthearted?
- * What is the mood of the performers? Are they happy and smiling or somber and reserved?
- * Are the performers encouraging the audience to clap to the music or move to the beat?
- * Are there natural breaks in the performance where applause seems appropriate?

A SPECIAL EXPERIENCE

Seeing a live performance is a very special experience. Although it is not required, many people enjoy dressing up when they attend the theater.

THEATER ETIQUETTE

Here is a checklist of general guidelines to follow when you visit the Civic Center:

- * Leave all food, drinks, and chewing gum at school or on the bus.
- * Cameras, recording devices, and personal listening devices are not permitted in the theater.
- * Turn off and put away all cell phones, pagers, and other electronic devices before the performance begins.
- * Do not text during the performance.
- * Respect the theater. Remember to keep your feet off of the seats and avoid bouncing up and down.
- * When the house lights dim, the performance is about to begin. Please stop talking at this time.
- * **Talk before and after the performance only.** Remember, the theater is designed to amplify sound. Other audience members and the performers on stage can hear your voice!
- * Use the restroom before the performance or wait until the end. If you must leave the theater during the show, make sure the first set of doors closes before you open the second — this will keep unwanted light from spilling into the theater.
- * Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage — they will let you know what is appropriate.
- * Open your eyes, ears, mind, and heart to the entire experience. Enjoy yourself!

GOING TO THE THEATER information is adapted from the Ordway Center for the Performing Arts study guide materials.

CIVIC CENTER FIELD TRIP INFORMATION FOR TEACHERS



Thank you for choosing the Applause Series with Des Moines Performing Arts. Below are tips for organizing a safe and successful field trip to the Civic Center.

ORGANIZING YOUR FIELD TRIP

- * Please include all students, teachers, and chaperones in your ticket request.
- * After you submit your ticket request, you will receive a confirmation e-mail within five business days. Your **invoice will be attached to the confirmation e-mail.**
- * Payment policies and options are located at the top of the invoice. **Payment (or a purchase order) for your reservation is due four weeks** prior to the date of the performance.
- * The Civic Center reserves the right to cancel unpaid reservations after the payment due date.
- * Tickets are not printed for Applause Series shows. Your invoice will serve as the reservation confirmation for your group order.
- * Schedule buses to arrive in downtown Des Moines at least 30 minutes prior to the start of the performance. This will allow time to park, walk to the Civic Center, and be seated in the theater.
- * Performances are approximately 60 minutes unless otherwise noted on the website and printed materials.
- * All school groups with reservations to the show will receive an e-mail notification when the study guide is posted. Please note that study guides are only printed and mailed upon request.

DIRECTIONS AND PARKING

- * Directions: From I-235, take Exit 8A (Downtown Exits) and the ramp toward 3rd Street and 2nd Avenue. Turn onto 3rd Street and head south.
- * Police officers are stationed at the corner of 3rd and Locust Streets and will direct buses to parking areas with hooded meters near the Civic Center. Groups traveling in personal vehicles are responsible for locating their own parking in ramps or metered (non-hooded) spots downtown.
- * Buses will remain parked for the duration of the show. At the conclusion, bus drivers must be available to move their bus if necessary, even if their students are staying at the Civic Center to eat lunch or take a tour.
- * Buses are not generally permitted to drop off or pick up students near the Civic Center. If a bus must return to school during the performance, prior arrangements must be made with Des Moines Performing Arts Education staff.

ARRIVAL TO THE CIVIC CENTER

- * When arriving at the Civic Center, please have an **adult lead your group** for identification and check-in purposes. You may enter the building through the East or West lobbies; a Des Moines Performing Arts staff member may be stationed outside the building to direct you.
- * Des Moines Performing Arts staff will usher groups into the building as quickly as possible. Once inside, you will be directed to the check-in area.
- * Applause seating is not ticketed. Ushers will escort groups to their seats; various seating factors including group size, grade levels, arrival time, and special needs seating requests may be used to assign a group's specific location in the hall.
- * We request that an **adult lead the group into the theater and other adults position themselves throughout the group**; we request this arrangement for supervision purposes, especially in the event that a group must be seated in multiple rows.
- * Please allow ushers to seat your entire group before rearranging seat locations and taking groups to the restroom.
- * As a reminder, children under the age of three are not permitted in the theater for Applause performances.

IN THE THEATER

- * In case of a medical emergency, please notify the nearest usher. A medical assistant is on duty for all 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 education@desmoinesperformingarts.org or 515.246.2355
Thank you!

VOCABULARY



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

ballet: a type of dance that originated in the Italian courts of the 15th century, and developed into a concert dance form in France and Russia. It is now a highly technical dance form with vocabulary based on French terms. Ballet is also the term used for a dance work choreographed in this style.

barre: (pronounced bar) a stationary handrail used for ballet warmup exercises. The term is also used for the exercises themselves and the part of a ballet class that takes place at the barre.

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

contemporary ballet: a form of dance that incorporates elements of both classical ballet and modern dance. It takes its technique and use of pointe work from classical ballet while also allowing a greater range of movement than the strict body lines permitted in classical ballet.

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: a collection of dances (ballets) that are performed regularly by a company.

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.

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, pg. 1



In this special performance for school audiences, you will experience contemporary ballet company Trey McIntyre Project. In addition to seeing the full length ballet of *The Vinegar Works*, there will be an opportunity for audience participation and Q&A.

Run Time: Approx. 1 hour

THE PIECES

VINEGAR WORKS

The performance will feature Trey McIntyre's newest full-length ballet, *The Vinegar Works: Four Dances of Moral Instruction*. It is inspired by the works of illustrator and writer Edward Gorey (1925-2000).

Gorey is known for his dark and surreal sense of humor. His picture books featured deadpan accounts of disasters and deaths. (You might be reminded of the works of Tim Burton or Lemony Snicket's *A Series of Unfortunate Events*.)

Vinegar Works is a ballet in four parts or "chapters," each inspired by a different Edward Gorey book:

- ◇ *The Gashlycrumb Tinies*, an alphabet-style book written in verse that pokes fun at many of the fears or worries that parents have for their children;
- ◇ *The Beastly Baby*, about a youngster who is anything but cute;
- ◇ *The Deranged Cousins*, about a family quarrel with tragic results; and
- ◇ *The Disrespectful Summons*, about an encounter with evil.

The dancers' costumes are in shades of gray, black and white, giving them an otherworldly, ghostly quality that is reminiscent of Gorey's pencil, pen and ink drawings.

ABOVE: Trey McIntyre Project dancers perform a section from *The Vinegar Works* inspired by Edward Gorey's *The Deranged Cousins*. Photo: Trey McIntyre.

In addition, designers from Michael Curry Studios collaborated with Trey McIntyre Project to create several puppets and set pieces that further capture the essence of Gorey's iconic drawings. (See page 8 for photos of the puppets during the design process.)

MERCURY HALF-LIFE

If time allows, audiences will also see a brief excerpt from *Mercury Half-Life*, a heart-pounding piece incorporating tap, contemporary ballet and the iconic music of Queen.



Video: Edward Gorey Preview

View this short video that shows iconic Edward Gorey images from the pieces which inspired *The Vinegar Works* ballet in order to gain a sense of his surreal style and subject matter.

ABOUT THE PERFORMANCE, pg. 2



1. Trey McIntyre and Dan Luce of Michael Curry Studios. Dan holds the demon puppet from *The Disrespectful Summons*, one of the movements in *The Vinegar Works: Four Dances of Moral Instruction*. In the background are other puppets and set pieces



2. Trey McIntyre and Dan Luce. In the background is Elizabeth Keller as Death.



3. Dancer Ryan Redmond and Trey McIntyre practice with the large bird puppet from *The Beastly Baby*, one of the movements in *The Vinegar Works*.



4. Dan coaches Trey and Ryan in maneuvering the bird puppet.

5. The bird puppet from *The Beastly Baby* during a performance.



Photos 1-4: Kyle Morck. Photo 5: Trey McIntyre.

ABOUT ARTISTIC DIRECTOR TREY McINTYRE



Photo: Kyle Morck.

One of the most sought-after choreographers and artists working today, Trey McIntyre is the man behind the mission — and the movement — that is the Trey McIntyre Project. Using dance and a variety of mediums to explore what it means to be human, McIntyre believes that the process of creating art is a metaphor for the journey of self-discover.

AWARDS AND ACCLAIM

McIntyre's inventive combination of the ballet lexicon, his connection to music, and an unflinching examination of the human condition has resulted in exceptional artistry that has garnered him a number of awards and much acclaim.

McIntyre was named a United States Artists Wynn Fellow, he received the Gold Medal of Lifetime Achievement from the National Society of Arts and Letters, he received two choreographic fellowships from the National Endowment for the Arts, and he was the recipient of a Choo-San Goh Award for Choreography. The Los Angeles Times called McIntyre a "bright light, a brainy ballet choreographer whose best works fuse visceral physicality with a deep and true humanism..." The *Boston Globe* wrote, "In a field overflowing with aspiring dance makers, Trey McIntyre continues to stand apart from — and at times above — the crowd."

BEYOND DANCE

While he continues to create extraordinary ballets, McIntyre's far reaching vision has evolved to an exploration of other genres of art. He is a published writer and photographer, and he is currently embarking on creating a feature-length documentary and TV series. His tireless drive and prolific genius have positioned McIntyre among the most notable American artists of the 21st century.

"I use dance to explore what it means to be a part of the human experience. I believe that what we do, as artists in the studio, is a metaphor for the journey of self-discovery. Through an open and meaningful exchange of ideas and emotions, the dancers and I evolve our understanding of what it means to be alive, allowing us to bring greater depth and insight to our work. Any product of this kind of process is a manifestation of our search for truth and grace, one that we gratefully share with our audience.

-Trey McIntyre

ABOUT THE COMPANY, TREY McINTYRE PROJECT



Trey McIntyre Project is a Boise-based contemporary ballet company founded to nurture, support and produce the artistic vision of artist Trey McIntyre. The company believes in the power of art and dance to transform, heal and enlighten. Through their groundbreaking and award-winning methods, they engage with communities and audiences across the globe every year.

STYLE

Trey McIntyre Project overflows with fresh intelligence, unabashed physicality and irresistible spirit. Their unique dance language blends the grace and tension of classical ballet with unorthodox twists and turns and keen musicality.

The company's repertoire spans nearly every musical genre - rock, classical, folk, pop, and bluegrass. Pieces have been set to music including The Beatles, Beck, Beethoven, Frédéric Chopin, to Peter, Paul and Mary.

BEGINNINGS

July 2005, Trey McIntyre Project burst onto the national dance scene as a summer touring company with its debut at The Vail International Dance Festival. Trey McIntyre's "fresh and forward-thinking choreography (*Washington Post*) was a sensation with both critics and audiences.

Trey McIntyre Project became a full-time, year-round company headquartered in Boise, Idaho in early 2008.

AWARDS AND ACCLAIM

Trey McIntyre Project has been featured in several high-profile media outlets, including *The New York Times*, *Dance Magazine*, the *Los Angeles Times*, *PBS NewsHour* and many more.

They have been awarded major grants from the NEA, ArtPlace, and the Doris Duke Foundation. They have performed — to great critical acclaim — in hundreds of prestigious venues across the world including Brooklyn Academy of Music, Carnegie Hall, Jacob's Pillow, Walt Disney Concert Hall and Zellerbach Hall.

OFF THE STAGE

Trey McIntyre Project believes the role of the 21st century performing arts organization is not only to offer performances, but to enhance the audience experience and engage and educate whole communities. For several weeks each season, Trey McIntyre Project steps off the stage and into schools, hospitals, public places, and businesses.

FAREWELL TOUR

Trey McIntyre Project recently announced that it will end its full-time dance company to embark on new artistic projects. The show you will see is one of the company's final performances.



Video: Off the Stage.

View this short video that shows Trey McIntyre Project in their studio and engaging with communities through schools and hospitals.

MEET THE DANCERS



1

1 Benjamin Behrends

Born: Santa Rosa, CA
Training: Santa Rosa Dance Theater, Academy of Ballet, Boston Ballet Trainee
Professional Experience: Smuin Ballet



2

2 Chanel DaSilva

Born: Brooklyn, NY
Training: Creative Outlet Dance Theater of Brooklyn, F.H. LaGuardia High School for Music & Art and the Performing Arts, The Alvin Ailey School, The Julliard School

3 Elizabeth Keller

Born: Dubai, UAE
Training: Royal Academy of Dance London, Ballet Center of Houston, The Rock School of the Pennsylvania Ballet, Miami City Ballet School, Thomas Armour Ballet Conservatory
Professional Experience:



3



4

7 Ryan Redmond

Born: Scranton, PA
Training: Southern Dance Theatre, Orlando Ballet, Alexander W. Drayfoos School of the Arts, The Julliard School

8 Rachel Sherak

Born: Alpharetta, GA
Training: North Atlanta Dance Academy, The School of American Ballet
Professional Experience: Carolina Ballet, Morphoses: The Wheeldon Company



5



7

9 Travis Walker

Born: Syracuse, NY
Training: Ballet Arts Theatre, Usdan Center for the Performing Arts, New York State Summer School of the Arts, Central Pennsylvania Youth Ballet
Professional Experience: Ballet San Jose, Alberta Ballet, Smuin Ballet

4 Amber Mayberry

Born: Merrillville, Indiana
Training: The Washington School of Ballet, The Dance Institute of Washington, The Dance Theater of Harlem Residency Program, State University of New York-Purchase College
Professional Experience: Elise Monte Dance, Wideman/Davis Dance, Spectrum Dance Theater

5 John Speed Orr

Born: Santa Monica, CA
Training: Dance Theatre Seven
Professional Experience: Ballet Memphis, Sacramento Ballet, Smuin Ballet

6 Brett Perry

Born: Greenwood, IN
Training: The Dance Company, The Julliard School



8

10 Ashley Werhun

Born: Edmonton, Alberta
Training: School of Alberta Ballet, Alonzo King LINES Ballet Ensemble
Professional Experience: Ballet British Columbia



10

Photos: Trey McIntyre and Kyle Morck

A DAY AT TREY McINTYRE PROJECT

Dancer Elizabeth Keller shares a typical rehearsal day at TMP in Boise, Idaho. Elizabeth, or “Lizzie”, started dancing at age 7 in London, England and joined her first professional company at age 16 with Pennsylvania Ballet. She has been dancing professionally for going on 13 years.

Read through Lizzie’s schedule and respond to the discussion questions on page 20. (For words in bold, see ‘Vocabulary’ on page 6 and ‘The People Behind the Scenes’ on page 13.)



7:30am	Wake up; have coffee and catch up on news and current events
8am	Morning gyrotomics work (special exercises the regain strength and agility after a dance injury)
9am	Breakfast. Protein shake with chia seeds, flax, and wheat germ.
9:30am	Arrive at TMP and change into dance attire. Being in the studio when no one is there is a special part of my day. I stretch, do physical therapy and cross-training exercises, and roll out tight muscles with my rubber ball or big roller.
10:30am	Ballet class. Every day we take ballet technique class, sometimes twice a day, before rehearsals and performances. We start at the barre and work our way up to combinations that move across the floor, including turns and jumps. Some days the body is tired, or doesn’t want to respond, but class warms us up and reinforces the foundation of what we need for the day.
11:45am	Short break. Hydrate and have a handful of almonds, hard boiled egg, or protein bar. Throughout the day I hydrate with water and electrolytes or coconut water. If my calves or arches start to cramp I know that I have not hydrated enough.
12pm	Rehearse a ballet we’ve already learned or Trey (our Artistic Director and Choreographer) choreographs new material on us. As a professional, I am expected to be ready in the studio thinking about choreography or yesterday’s corrections.
2pm	Lunch break. Salad with lean protein, Greek yogurt with fruit, or a protein shake.
2:30pm	Warm up with a gentle barre. My body already knows the drill so it doesn’t take as long to get warm.
3pm	Trey continues choreographing on us or we rehearse other repertory . We could rehearse different ballets, or take the entire time to “clean” one ballet. Cleaning every detail of a ballet is crucial, as we fine-tune steps and counts and aim for perfection.
6pm	Cool down with light stretches and go over my corrections and notes. Head home.
7:30pm	Well-balanced dinner of fish or chicken, veggies, and sweet potato if I am extremely worn out.
8:30pm	Ice bath for feet and calves. Ice reduces inflammation and helps heal injured muscle tissue.
9 or 10pm	Review ballets via online videos with a cup of mint or Sleepytime tea.
11pm	Good night! :)

THE PEOPLE BEHIND THE SCENES



Mercury Half-Life. Photo: Trey McIntyre.

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 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 Trey McIntyre Project.

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. Trey McIntyre is both the artistic director and founder of Trey McIntyre Project.

choreographer: a person who designs steps and sequences of movements that form a 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. They oversee 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.

The dancers are not the only people whose work goes into creating the performance. As you watch, think about how the lighting, costumes, and music help make the show more enjoyable and understandable and enhance the mood of each section.

ON THE ROAD

In addition, each theater that Trey McIntyre Project 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 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.

"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.

Dance can be performed as a solo, duet, or in a group.

CHOREOGRAPHY

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

COSTUMES

Costumes are used to help bring the choreographed dance to life and to help communicate the story or idea.

In modern dance and ballet, costumes are often form-fitting and may include bare skin. This allows the audience to see the detailed shapes made by the dancer's body.

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 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?

ELEMENTS OF DANCE — B.A.S.T.E.



Dance is the movement of the human body through space in time using energy. Dancers use movement to express emotions, stories, ideas, and beliefs. The five elements of dance include: body, action, space, time, and energy. It is important to understand each element as they come together to create the whole.

Discuss each of the elements as a class and then explore each element through movement exercises. These can be as simple as the instructor asking students questions such as: “Show me low!”, “How can you make the body go high?”, “Show walking, skipping, etc.”, “Use your fingers and show fast.” “Show me stretching.” Other, more in-depth ideas for exploring the elements of dance can be found on page 14.

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

shape: curving, angling, twisting the body

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

ACTION refers to locomotor and non-locomotor movement.

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

nonlocomotor: bend, twist (anything that does not move from one point to another)

following and leading

What shapes do you see in the photo above? Examples of locomotor movement? Levels? How would you describe the energy?

SPACE refers to the space the body moves through, the direction of movements, and the shapes, levels, and patterns of a group of dancers.

levels: low, medium, high

direction: forward, backward, diagonal, sideways

focus: straight, curved, open, closed, peripheral

TIME is a musical and dance element. It includes beat, tempo, accent, and duration.

tempo: fast, medium, slow

with or without music

long / short

patterned / counted

ENERGY refers to the force applied to dance to accentuate the weight, attack, strength, and flow of a dancer’s movement.

quality: strong, light, sharp, smooth, soft, sudden, sustained, free, bound

Adapted from “Dance Education Initiative Curriculum Guide”, Perpich Center for Arts Education. May be reproduced for educational purposes.

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.

PRE-SHOW EXPLORATION, pg. 1

1) WHO DANCES?

Goals: To understand that dance is a shared art form around the world

Explanation: Students will view a short video featuring people from around the world dancing paired with guided discussion.

Materials:

- ◇ Internet connection with YouTube access
- ◇ Projector or other way to show the video
- ◇ Chalk board or chart paper

Activity:

1. Explain to students that they will be going to the theater to see a professional dance performance. Today, you would like to explore the question of ‘Who dances?’
2. Write “Who Dances” on the chalkboard or flipchart paper. Ask for students to volunteer ideas about who dances. (Ideas may include ballerinas, cheerleaders, brides and grooms, etc.)
3. After you have gathered responses, tell students that they are going to watch a short video that may give them some additional thoughts on who dances.
4. Play the “Where the Hell is Matt 2012” video by clicking on the image below.

Follow-up Questions:

1. Did anything surprise you about that video?
2. Are there additions we need to make to our ‘Who dances’ list? (Eventually, the goal is to have a student suggest that everybody dances in some form.)
3. Now that we’ve explored who dances, why do you think people dance? (To celebrate, to entertain, to worship, to express themselves, etc.)



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

2) MY LIFE HAIKU

Goals: To preview images of Trey McIntyre Project and to use dance as a way to encourage use of strong verbs in writing.

Explanation: One of Trey McIntyre Project’s goals is to use dance to explore the human experience and journey of self-discovery. In this guided activity, students will write haiku about their lives using action words inspired by images of Trey McIntyre Project.

Materials:

- ◇ Images of Trey McIntyre Project from the study guide
- ◇ Projector or other way to share the images with students
- ◇ Chalkboard or chart paper to create a word wall
- ◇ Paper and writing utensil

Activity:

1. Project an image of Trey McIntyre Project from the study guide for students to see.
2. Ask students to write down at least two or three strong action words that they see embodied in the images. (Ideas: crouch, fall, drip, splatter, leap, fly, soar)
3. Have students share out some of the verbs they wrote down. Collect them on a word wall.
4. Next, challenge students to write three haiku. Each haiku must contain one of the verbs from the word wall. The haiku should have the following themes:
 - ◇ Where they are from
 - ◇ Where they are in life now
 - ◇ Where they would like their life to go in the future
5. After providing time to write, invite volunteers to share their haiku as they feel comfortable.

**Haiku: a three line poem with the structure:
5 syllables // 7 syllables // 5 syllables**

Follow-up Questions:

1. Were you surprised by some of the action words that your classmates saw in the images? Were they the same or different from the ones that you saw?
2. Based on the pictures, what do you think this dance is about? What emotions or energies do you see in the photos?
3. How do action words make our writing stronger?
4. How did you connect the action word to your own life?

Activity inspired by work by teaching artist Paige Hernandez.

PRE-SHOW EXPLORATION, pg. 2

3) LOOKING AT DANCE WITH TREY McINTYRE PROJECT

Goals: Based on the National Core Arts Standards, to provide tools to investigate and understand dance as an art form

Explanation:

In these activities, students will watch excerpts from Trey McIntyre's *Mercury Half-Life*.

⇒ **Find the videos at this link:**
www.treymcintyre.com/outoftheclassroom
Password: queen

What You're Watching:

⇒ In *Mercury Half-Life*, Trey McIntyre choreographed a heart-pounding piece that incorporates tap, contemporary ballet, and the iconic music of Queen. A British rock band that achieved international success in the 1970s and 80s, Queen is best known for the unforgettable anthems "We Are the Champions", "We Will Rock You" and "Bohemian Rhapsody." In it, McIntyre uses excerpts from roughly 17 Queen songs to create an epic journey that thrills audiences from the first step.

Activity 1: Body and Movement

Rehearsal excerpt from "Under Pressure" (0:38)

1. Watch the clip with the sound off. Describe what you see.
 - ◇ What are the solo dancer's movement's like?
 - ◇ What body parts does he use?
 - ◇ Are there movements that replicate everyday or sports movements?
 - ◇ Are there movements that convey an emotion of state of being?
2. Watch the clip with the sound on.
 - ◇ Does the music change your experience in any way?
 - ◇ How does the music affect the way the dancer moves?
 - ◇ Are there movements that make a big impression to you?
 - ◇ What about the dancer's body and movement reveals his skill level?

Activity 2: Energy

Rehearsal excerpt from "We Will Rock You" (0:58)

1. Watch the clip twice. You have the option to watch without sound the first time.
 - ◇ Describe the energy of the dancers and the dance.
 - ◇ Can you name the different movement qualities you see?
 - ◇ Are there moments where you see the dancers using power or strength? (hint: think about what it takes to lift another person)
 - ◇ Is there a mood in this dance?
 - ◇ How does the dance make you feel? What contributes to this feeling?

Activity 3: Dance Styles

Rehearsal excerpt from "Leroy Brown" (0:39)

1. Watch the clip twice. You have the option to watch without sound the first time.
 - ◇ What do you observe about this dance style?
 - ◇ What is your experience watching it?
 - ◇ How does the dancer use his body differently from the other clips you've seen?
 - ◇ What do you notice about the use of rhythm in this dance?

Activity 4: Trey McIntyre's Creative Process

Interview with Christina Johnson, Rehearsal Director (2:32)

1. TMP's Rehearsal Director Christina is in the studio every day with Trey and the dancers. Here she talks about Trey's creative process of choreographing a ballet and getting it to the stage.



PRE-SHOW EXPLORATION, pg. 2

4) WHO WAS EDWARD GOREY?

Goals: To provide students with background knowledge for seeing the piece *The Vinegar Works*

Explanation: In this activity, students will preview images from works by Edward Gorey that inspired the ballet *The Vinegar Works*.

Activity:

1. Tell students that they are going to watch a short video that does not contain any music or speaking. Rather, it is a collection of images by an artist named Edward Gorey.
2. While they watch, they should try to notice as many similarities and differences between the illustrations as they can.
3. As a class, watch the Edward Gorey preview video available [HERE](#).
4. After they have watched the video, have students pair up with each other. Have them share out the things that they noticed that were similar and that were different.
5. As they discuss, listen in on conversations. Capture student observations on the board.
6. Bring the class together. Quickly share some of the things you heard them talk about that you documented on the board. Ask students to share with the whole group if there were other things they talked about that did not get captured. Add these to the board.
7. Next, tell students that you are all going to watch the video again and that their challenge is to come up with even more similarities and differences than you came up with the first time.
8. Repeat steps 4-6, encouraging deeper observations. You may choose to do this multiple times to encourage differentiated responses and critical thinking.

Follow-up Questions:

1. Based on our observations, what do think are key characteristics of Edward Gorey's works?
2. We are going to see a dance inspired by Edward Gorey's works performed by Trey McIntyre Project at the Civic Center. What do you think the costumes will be like? The lighting? The music? The movement? Why?

5) A DANCER'S LIFE

Goals: To gain a better understanding of what it is like to be a professional dancer

Explanation: In this activity, students will explore the typical day for a dancer in Trey McIntyre Project

Activity:

1. Provide students with copies of page 12, "A Day at Trey McIntyre Project."
2. Either individually or as a class, have students read through Lizzie's typical schedule.

Follow-up Questions:

1. What parts of Lizzie's schedule stand out to you?
2. How do you know that Lizzie is an expert in her field?
3. What kinds of things does Lizzie do throughout her day to stay healthy?
4. Do you know of another profession that has similar demands?
5. What have you learned about the life of a professional dancer?
6. You have been introduced to three professions in the arts: Dancer, Choreographer, Artistic Director. Which one would be most appealing to you and why?
7. What questions would you want to ask Lizzie or another dancer? Have them ready for the Q&A when you come to the show, or email Trey McIntyre Project at info@treymcintyre.com!

POST-SHOW DISCUSSION AND ASSESSMENT

DISCUSSION

The Art Form

1. Who dances?
2. Why do we dance?

Elements of Dance

1. Which parts of the body were the dancers using?
2. Were all the body parts moving together or separate from one another?
3. Were all the performers moving at the same speed? How would you describe their movement?
4. 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 music add to the show? Did you have a favorite sound in the performance or a least favorite sound? Why?

Themes and Connections

1. What did you think about *Vinegar Works*, the piece inspired by the work of Edward Gorey? Did you find it humorous, disturbing, or both? Why?
2. What themes did you see in the performance? What did you see specifically that led you to conclude that conclusion? Did any of those themes repeat in different ways throughout the show?
3. Did anything during the performance remind you of a previous experience you've had?

ASSESSMENT ACTIVITIES

1) WRITE A REVIEW

Ask students to imagine that they are a critic for the school newspaper. They are going to write a review of the Trey McIntyre Project performance to inform others about what they experienced. They should describe with detail: what they saw; what they heard; how the performance made them feel; what the performance reminded them of; and what their favorite part was and why. Remind students that they must paint a picture of the experience with their words so that others who did not see the performance can imagine it as vividly as possible.

2) 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

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 THE DANCERS

Once you have seen the performance and you and your students have had a chance to discuss what you saw and read, write to the Trey McIntyre Project dancers. Artists love to read about what teachers and students thought of the performance.

Letters may be sent to:

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

RESOURCES AND SOURCES



The Vinegar Works. Photo: Trey McIntyre

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.

“Nightshade is Growling Like Weeds.” *The New York Times*.

A 2011 New York Times article that explores the impact of Edward Gorey’s works on artists’ creating today, such as Tim Burton and Lemony Snicket. Contains good background information for teachers who wish to speak more in depth with their students about Edward Gorey’s works and style.

http://www.nytimes.com/2011/03/06/arts/design/06gorey.html?pagewanted=1&_r=0

Trey McIntyre Project Website. <http://treymcintyre.com/home/>

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/danceedinit.html>

STUDY GUIDE SOURCES

Diavolo. “Young Person’s Concert Study Guide.” <http://www.diavolo.org/>

“Interview with Trey McIntyre. “Arts Review: a Collection of Writings.”

<http://me-artsblog.blogspot.com/2010/09/interview-with-trey-mcintyre.html>

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

“Trey McIntyre Project. Out of the Classroom Guide.” Provided by Trey McIntyre Project.