



ZAP **BY BALLET JAZZ OF MONTRÉAL**

Applause Series Curriculum Guide
April 27, 2017



CIVIC CENTER • STONER THEATER • TEMPLE THEATER • COWLES COMMONS



Dear Teachers,

Thank you for joining us for the Applause Series presentation of ZAP by Ballet Jazz Montréal, or Ballet Jazz of Montréal. Solidly established on the international dance scene, this company prides itself on being a “feel good” company that uses dance to uplift the human spirit. In this special performance for school audiences, selections from their diverse repertoire will introduce students to the many and varied styles within contemporary and jazz dance.

We hope that this study guide helps you connect the performance to your in-classroom exploration in ways that you find valuable. In the following pages, you will find contextual information about the performance and related subjects, as well as a variety of discussion questions and activities. Some pages are appropriate to reproduce for your students; others are designed more specifically with you, their teacher, in mind. As such, we hope that you are able to “pick and choose” material and ideas from the study guide to meet your class’s unique needs.

As a final note about the study guide, many of the activities are movement-based; we encourage you to look to our “Introducing Movement into the Classroom” section for helpful tips to make your class’s first steps into the world of dance a successful and enjoyable experience for all.

See you at the theater,

Des Moines Performing Arts Education Team

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This study guide was compiled and written by Kathleen Hurley; edited by Karoline Myers.
Adapted from materials by Ballet Jazz of Montréal.

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 55,000 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. The Iowa High School Musical Theater Awards is Des Moines Performing Arts' newest initiative to support the arts in Iowa schools, providing important learning tools and public recognition to celebrate the achievements of students involved in their high school theater programs.

DID YOU KNOW?

More than 300,000 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. Features include the Lauridsen Fountain, the Crusoe Umbrella sculpture by Claes Oldenburg, and the Swirl sculpture by Jim Campbell.

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 21st 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. Musicians and dancers may desire the audience to focus silently on the stage and applaud only during natural breaks in the performance. Audience members can often take cues from performers on how to respond to the performance appropriately. For example, performers will often pause or bow for applause at a specific time.

As you experience the performance, consider the following questions:

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

A SPECIAL EXPERIENCE

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

THEATER ETIQUETTE

Here is a checklist of general guidelines to follow when you visit the Des Moines 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 and causing a distraction.
- * 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.
- * Des Moines Performing Arts 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 online. 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.
- * Each group will be assigned a specific location in the hall, and ushers will escort groups to their seats upon arrival. 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 that other adults position themselves throughout the group.** This helps with supervision purposes and is especially important in the event a group must be seated in multiple rows.
- * Please allow ushers to seat your entire group before rearranging individuals' seat locations or taking students to the restroom. This helps ensure that everyone has a seat in your designated section, as well as allows us to more efficiently seat other arriving groups. This helps us to start the performance on time.
- * As a reminder, children under the age of three are not permitted in the theater for Applause Series performances.

IN THE THEATER

- * In case of a medical emergency, please notify the nearest usher. A medical assistant is on duty for all Civic Center 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, please wait for your group to be dismissed prior to exiting the theater.
- * 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



KOSMOS: Les Ballets Jazz de Montréal.

As you prepare to watch the “ZAP” dance performance by Ballet Jazz of Montréal here are some words to get you started.

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

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

classical ballet: a system of dance based on formalized movements and positions of the arms, feet, and body based on turned-out position of the legs. With origins in 17th century court ballet, the terminology is mostly in French.

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

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

ensemble: a group of dancers performing together.

form: the sculptural design created by one or more bodies.

jazz dance: like jazz music, jazz dance is characterized by its approach to rhythm. Syncopation and unexpected accents are fundamental to jazz music and dance.

hip-hop: a contemporary dance style that became popular in New York in the 1980s that combines dance, rap, pop music and fashion. Hip-hop consists of isolating body parts with sequential movements found in jazz and African dance.

modern dance: a form of dance that originated in the U.S. and Germany in the 20th century in response to the culture and politics of the time. Many modern dance choreographers develop an individual movement vocabulary that conveys artistic focus and desired content.

pas de deux: the French ballet term for a dance for two people; a duet.

pas de trois: the French ballet term for a dance for three people; a trio.

rehearsal: practice in preparation of a public performance.

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

rhythm: a series of accents – long or short – in time.

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

tap dance: a dance style closely tied to jazz that evolved in the U.S., but of African origin in which the toes, heels and feet are used to create diverse rhythm patterns.

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

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

trajectory: the path or line created by the movement.

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

ABOUT THE PERFORMANCE



HARRY. Les Ballets Jazz de Montréal.

Ballet Jazz of Montréal will present *ZAP* — which is a sampling of works from its repertoire that offers the audience the chance to view a selection of different and intriguing styles of dance. Like channel surfing, the company will present a series of dance images or dance “channels”.

The school performance is a mix of dance styles that invites the spectators to discover:

- ◇ the rigorous technique and precise lines of ballet
- ◇ the artistry of contemporary dance
- ◇ the rhythm of jazz dance, and
- ◇ the raw imagination and spontaneity of street dance

Run Time: 60 minutes, including a brief Q&A at the end

“You notice the dancers...because they exude an awesome sizzle...”

-Dance Magazine

WHAT IS ZAPPING?

Zapping is...

- ◇ Moving swiftly in a specified direction, rushing from one position to the next
- ◇ Changing between several TV channels using the remote control
- ◇ Adding a sudden infusion of energy, verve or color

HOW IS “ZAPPING” SHOWN IN DANCE

Ballet Jazz of Montréal will “zap” the audience in a fast-paced performance using a variety of styles accompanied by jazz music and other modern musical forms. We skim from one television channel to the next in search of a good show, one that will satisfy our curiosity. *ZAP* is like watching television or videos but LIVE. It provides a fast-paced overview of what is happening in contemporary dance on national and international stages.

TIP FOR WATCHING:

In this show, do not try to find a story with a beginning, middle and end; there is no linear narrative or storyline. Think of the stage as a blank canvas onto which images can be placed like paint colors. But instead of paint, the images come from moving bodies in space that respond to rhythms of each other and the music.

THE DANCES

HARRY

One of the dances that you will see is entitled “Harry”. It was made by Israeli-American choreographer Barak Marshall. Teeming with energy, the work underscores a recurrent theme in human interactions: conflicts and our ability to overcome them. Set to a score that combines jazz, Israeli folksongs and traditional music, this dance is filled with hope and humor.

While you watch...

Pay attention to how the dance alternates between group sequences, trios and duets.

KOSMOS

“Kosmos” is a new work for Ballet Jazz of Montréal. Choreographer Andonis Foniadakis was inspired by the movements of crowds, agitation and the hustle and bustle of city life. In it, Andonis turns frenetic movement into dance that brings people together in a joyful and energetic celebration of humanity.

While you watch...

Think about if the movement reminds you of a time you have been in a crowd of people.

ABOUT THE PERFORMANCE adapted from study guide materials by Ballet Jazz of Montréal.

ABOUT BALLET JAZZ OF MONTRÉAL



HARRY, Les Ballets Jazz de Montréal.

Ballet Jazz of Montréal (BJM) was started in 1972 as a collaboration by three international artists — Geneviève Salbain of France, Eva von Gencsy of Hungary and Eddy Toussaint of Haiti. Today, Louis Rabitaille of Canada serves as the Artistic Directory.

CORE VALUES

BJM has two primary core values — openness and community. They strive to allow each dancer to bring their unique personality into the dance studio and onto the stage.

THE DANCERS

Contemporary dance calls for dancers with very diverse training. They must not only have a solid base in classical ballet, but also experience with other forms of dance — modern, jazz, world, breakdance, hip-hop, and street dance. Certain roles might also require acting, acrobatic, musical or singing skills.

You can visit the company's website [HERE](#) to see pictures of the dancers and read about where they are from.

CHOREOGRAPHERS

BJM loves to work with choreographers from all over the world. In the performance, you will experience works by two choreographers:

- ◇ Andonis Faniadakis who was born in Greece
- ◇ Barak Marshall, an Israeli-American choreographer who was born and raised in Los Angeles, California

In their current repertoire, BJM also has dances that were made in collaboration with choreographers from places such as France, Brazil and Israel.



Montreal is the largest city in the Canadian province of Quebec. It is located on the southeastern side of Canada.

Quebec is the only Canadian province in which French is the primary and official language.

Image: montreal-yul.airports-guides.com

WORLD TRAVELS

BJM performs all over the world. In fact, this spring the company has performed in China (March) and Canada (early April) before coming to Des Moines.

ABOUT JAZZ DANCE



HARRY - Les Ballets Jazz de Montréal.

Ballet Jazz of Montréal performs jazz style dance. You can read more about jazz dance at right, but first let's explore what 'style' means in the world of dance.

There are three ways to describe style in dance:

- ◇ Personal style
- ◇ Technical style
- ◇ Cultural style

Style may include a dancer's or choreographer's individual movement preferences, a choreographer's usual process, the traits of a dance technique or the marks of a group or a culture.

Certain cultural styles accentuate the emphasis on certain parts of the body:

- ◇ Flamenco—the hands and legs
- ◇ Balinese — the head and the hands
- ◇ Ballet — extended arms and legs, and legs turned outward
- ◇ African — the torso

Choreographers often mix elements from one style with those from another.

ABOUT JAZZ DANCE

There are many different types of movement that can find a place in jazz dance, but each is a movement response to jazz music.

In the 20th century, the various styles of jazz music greatly influenced social and professional dancing in the Western world. Like jazz music, jazz dance is characterized by its approach to rhythm.

Syncopation and unexpected accents are fundamental to jazz music and jazz dance. A dancer or a musician responds to the rhythm in a looser, freer manner than a dancer or musician working in more traditional styles.

Another essential attribute of jazz dance is the relaxed repose of the body — often communicated by free, natural arm and leg gestures.

That appearance of ease and freedom is often the result of isolations — distinct movements of a single part of the body. While executing such movements requires great control, the use of isolations of different parts of the body gives the body freedom of action. It is not surprising that the use of isolations in jazz dance comes from African dance, where such movements are characteristic of the form.

Together, syncopations and isolations convey the feeling of jazz dance, its spirit and spontaneity.

That spontaneity can also be achieved through improvisation, another essential characteristic of jazz music and most jazz dance.

Whether the dance is created with improvisation or not, the feeling and the energy of the moment are important to the jazz dance aesthetic.

ABOUT JAZZ DANCE adapted from study guide materials by Ballet Jazz of Montréal.

WHAT IS DANCE?



HARRY. Les Ballets Jazz de Montréal.

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

WHY WE DANCE

People have always danced.

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

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

PHRASES

All dances are made up of sequences of steps and gestures called phrases. Phrases make up a dance the same way that words are put together to form a sentence.

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

CHOREOGRAPHY

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

COSTUMES

Costumes are used to help bring the choreographed dance to life and to help communicate the story or idea. In modern dance and ballet, costumes are often form-fitting and may include bare skin. This 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, or, stretching an arm to catch a ball. As you watch think about the following:

- ◇ What, if any, differences are there between a dancer leaping high into the air across the stage and a basketball player jumping to dunk the ball, or an outfielder leaping over the wall to make a great catch?
- ◇ What are some similarities and differences between someone participating in sports and someone dancing, in terms of movement (leap, bend, stretch, etc.)?
- ◇ As with sports, dance also requires the use of energy. What are the differences and similarities in the amount of energy used by a dancer during a full performance and a ball player playing a full game?

ELEMENTS OF DANCE — B.A.S.T.E.



HARRY, Les Ballets Jazz de Montréal. Photo: Gregory Batarbón.

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

Discuss each of the elements as a class and then explore each element through movement exercises. These can be as simple as the instructor asking students questions such as: “Show me low!”, “How can you make the body go high?”, “Show walking, skipping, etc.”, “Use your fingers and show fast.” “Show me stretching.” Other, more in-depth ideas for exploring the elements of dance can be found on page 15.

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

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

shape: curving, angling, twisting

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

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

(SPACE, cont.)

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

THE PEOPLE BEHIND THE SCENES



HARRY - Les Ballets Jazz de Montréal. Photo: Gregory Batardon.

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 Ballet Jazz of Montréal.

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, dance (choreography), sets, costumes, lights, and music.

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

Composer: a person who writes music.

Lighting Designer: decides what kind of light (bright / dark / colors) will illuminate each dance piece.

Costume Designer: designs all the costumes the dancers wear on stage.

Technical Director: makes sure all the technical aspects go together and work — for example the set, lights and sound.

Rehearsal Director: schedules the daily rehearsal plan, ensuring each dance piece is given enough time at rehearsal.

General Manager: oversees all the business of the company, everything from advertising to insurance to paychecks to hiring personnel to make artistic decisions. In general, making sure the company runs smoothly.

What do you think this dance is about based on the costumes that you see? What mood or time period is the costume designer trying to evoke?

What do you think the mood of the piece is based on the lighting?

ON THE ROAD

In addition, each theater that Ballet Jazz of Montréal travels to has many people on staff to help with the show. This includes the theater's Technical Director and stage crew that works with the company's Technical Director.

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

PRE-SHOW EXPLORATION, pg. 1

1) WHO DANCES?

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

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

Materials:

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

Activity:

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

Follow-up Questions:

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



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.

2) PUTTING LIFE INTO MOTION

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

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

Materials:

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

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

Follow-Up Questions:

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

Activity adapted from study guide materials by Ballet Jazz of Montréal.

PRE-SHOW EXPLORATION, pg. 2

3) UNDERSTANDING JAZZ MUSIC AND JAZZ DANCE

Goal: To understand the diversity within jazz music and jazz dance

Explanation: In this multi-part activity, students will listen to examples of different jazz musicians, view examples of different jazz dance styles, and reflect on their similarities and differences.

Materials:

- ◇ Internet connection with YouTube access
- ◇ Way to project or show video so that the entire class can view
- ◇ Copies of page 9, which describes jazz dance for each student
- ◇ Flipchart paper with jazz dance traits listed, as modeled at right

JAZZ DANCE TRAITS

Syncopation
Unexpected accents
Natural arm or leg movements
Isolation (distinct movements of a single body part)
Sense of spontaneity

NOTE: Included sample videos vary in length. Feel free to watch short excerpts to get a flavor rather than the full video of each.

Activity Part One: Jazz Music

1. Explain to students that in music the word “jazz” can refer to diverse forms of musical expression — elegant orchestrations of big band swing by Duke Ellington, fast-paced bebop, the calm piano of Dave Brubeck, and even contemporary funk are considered jazz. Although jazz was born in America, its rhythms are of African origin.

2. Invite students to listen to different kinds of jazz music and pay attention to the rhythm lines:

[Duke Ellington sample](#)
[Dave Brubeck sample](#)

Follow Up Questions for each music sample:

1. What did you notice about the music?
2. How did it make you feel?
3. Does it remind you of anything you’ve heard before?

Follow-up Questions for after listening to both samples:

1. How were the examples of jazz music we listened to similar?
2. How were they different?

Activity Part Two: Jazz Dance

Tip: You may want to further split watching samples of the different jazz dance styles over several days.

1. After exploring some types of jazz music, tell students you are next going to explore forms of jazz dance. Utilize page 9 of the study guide for a starting discussion of jazz dance and post your prepared chart of jazz dance traits.

2. As a class, you will explore samples that illustrate many elements of jazz dance. For your first videos you will take a look at how jazz dance includes various elements that are borrowed from social dance styles such as the Charleston, the Lindy Hop, and the cha-cha-cha.

[Lindy Hop/Swing competition sample](#)
[Cha-cha-cha sample](#)

3. Next, discuss how jazz dance can be theatrical and invite them to watch short videos of famous jazz dance makers.

[Bob Fosse sample 1](#)
[Bob Fosse sample 2](#)

[Jerome Robbins sample \(West Side Story\)](#)

4. Expand further on jazz dance’s diversity by sharing how jazz dance also includes modern dance as expressed by modern dance choreographers.

[Alvin Ailey sample](#)
[Donald McKayle sample](#)

5. Last, explore with students how jazz dance also includes improvisational styles of tap dancing.

[Bill “Bojangles” Robinson sample](#)
[Honi Coles sample](#)
[Sandman Sims sample](#)

Follow Up Questions for each sample:

1. Did you see any examples of the jazz dance traits in the dance? (syncopation, unexpected accents, relaxation, isolation, spontaneity) If so, where? Can you describe it?

Refer to flip chart as a guide during the conversation.

PRE-SHOW EXPLORATION, pg. 3

4) THE DANCING MIRROR

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

Explanation: In this movement-based activity, students will explore 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 11.
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 17 for some simple exercises and pointers to get your class started.

Adapted from Diavolo's "Young Person's Concert Study Guide."

5) GROOVING TO THE BEAT

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

Explanation: In this movement-based activity, students will explore TIME and SPACE, two of the basic elements of dance, through beat creation and movement through space.

Materials:

- ◇ Open area

Activity:

1. Ask the students to create a circle and clap 8 count beats while counting out loud: 1, 2, 3, 4, 5, 6, 7, 8.
2. Explore variations in tempo by asking students to insert a word after each number such as 'Mississippi' for a slow tempo, 'art' for a fast tempo, or 'dancer' for a medium tempo. i.e. "one, Mississippi, two," etc.
3. Ask students to divide into two groups: A and B.
4. Ask group "A" to clap a beat using one of the tempo prompts from the previous step, while group "B" moves through the space by stepping on each beat. To give the walking purpose and character, you may want to ask students to move like a certain kind of animal as they walk, or as if walking on the moon, through water, etc.
5. Students in group "A" can experiment with different tempos, prompted by you, as students in group "B" change their movement to the beat.
6. Ask the two groups to switch roles.

Follow-up Questions:

1. Describe the difference between moving to the beat and creating the beat by clapping. Was one more challenging for you? Why?
2. How did changing the tempo of the beat affect your group's movement?
3. Describe some of the ways that everyone moved through the space (stepping, high or low levels, etc.). What are some other ways that you might move through space to a beat?

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

Adapted from Diavolo's "Young Person's Concert Study Guide."

POST-SHOW ASSESSMENT AND DISCUSSION

DISCUSSION QUESTIONS

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

Prior Knowledge and Connections

1. What was your favorite part of the performance? Why was it your favorite?
2. If you could ask the choreographers of the dances you saw a question, what would you ask them?
3. What themes or symbols 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?

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 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) WALK THIS WAY

The fusion of dance styles in the work of Ballet Jazz of Montréal makes it possible to add flavors or textures that can radically change the meaning of a basic movement. Ask students to make a list of adjectives and adverbs that can change a simple action, such as "walk", giving it a different color or emotional intent. Challenge them to see how many words they can come up with that can describe a walk. After they are given time, see who came up with the most. (Examples: shifty walk, elegant walk, trembling walk, zigzag walk, relaxed walk, chaotic walk, walk on the moon, robot's walk, etc.)

3) WRITE TO THE DANCERS

Once you have seen the performance and have had a chance to discuss it, write to the Ballet Jazz of Montréal 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

4) DANCE AND POETRY

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

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

'Walk this Way' and 'Dance and Poetry' activities adapted from study guide materials by Ballet Jazz of Montréal.

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 15, 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

Adapted from Diavolo's "Young Person's Concert Study Guide."

RESOURCES AND SOURCES



CLASSROOM 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.

Au, Susan. Ballet And Modern Dance. 2nd ed. 2003.

Dance Education Curriculum Guide. Perpich Center for Arts Education.

Frames dance as an integral part of learning for all students. For more information and to order, visit http://www.mcae.k12.mn.us/index.php?section=outreach_publications

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

STUDY GUIDE SOURCES

Les Ballet Jazz de Montréal. Official Website. <http://www.bjmdanse.ca/en/>

Video Samples of Jazz Dance Influences and Styles:

- ◇ “Best of Duke Ellington—Part 1 | Jazz Music.” YouTube Channel: HALIDONMUSIC.
- ◇ “Bojangles Step Dance—Full Version 1934.” YouTube Channel: Trickeration
- ◇ “Dave Brubeck — Take Five (Original Video).” YouTube Channel: TheDathi
- ◇ “Dean Martin ‘Sway’ (Cha Cha) 1954 [Remastered].” YouTube Channel: Scott Rogers.
- ◇ “Donald McKayle2.” YouTube Channel: egg9191
- ◇ “Honi Coles... The Class Act.” YouTube Channel: Kendrick Jones
- ◇ “I Wanna be a Dancin’ Man — Fosse.” YouTube Channel: <http://www.theBestArts.com>
- ◇ “Percussion—Fosse—Edward Liang.” YouTube Channel: <http://www.theBestArts.com>
- ◇ “‘Revelations,’ choreographed by Alvin Ailey.” YouTube Channel: Detroit Opera House
- ◇ “RTSF 2015 Lindy Hope Cup Finals.” YouTube Channel: Roman Snegovik.
- ◇ “Sandman Sims.” YouTube Channel: Monica Povoli
- ◇ “West Side Story—Prologue—Official Full Number.” YouTube Channel: DanceOn

“ZAP Teacher’s Guide: English Edition.” By Les Ballet Jazz de Montréal.