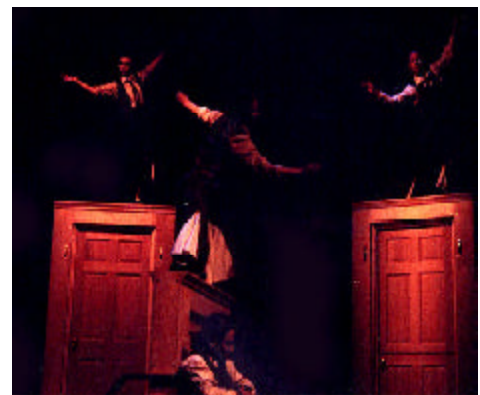




DIABVOLO



CATCH!

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What is Diavolo?

Diavolo was founded in 1992 in Los Angeles by Jacques Heim to create large-scale interdisciplinary performances, which examine the funny and frightening ways individuals interact with their environment. The craftiness and wit of Diavolo is captured by the stylized fox logo. The ten-member company is comprised of dancers, gymnasts and actors who create performances collaboratively under the guidance of Heim. The sets created are outrageous and surrealistic and form an intrinsic part of each piece of work. Everyday items such as doors, chairs and stairways provide the back-drop for dramatic movement – leaping, flying, twirling – that create metaphors for the challenge of relationships, the absurdities of life and the struggle to maintain our humanity in an increasingly technological world. Please find more information about Diavolo on the web at www.diavolo.org.



About the Name

Di-a'-vo-lo - Spanish for “day.”

Dia - Greek for “through, across, from point to point.”

The first syllable of Diagilev, whose Ballet Russe de Monte Carlo was supported in part by Baron de Gunzburg and whose great, great grand nephew is Jacques Heim.

Volo - Latin for “I will fly.”

Diavolo has other connotations -

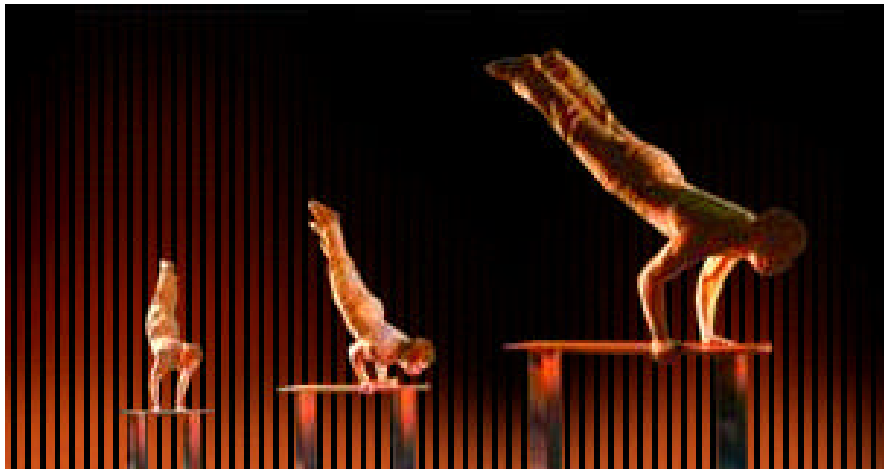
“Diablerie” (French) - playfulness of humans, the clever, astounding or comical pranks of a child, clown or rascal.

The name of a Russian avant-garde circus performer who in the 1920’s did outrageous stunts on a bicycle.

What you will see

You and your students will see a dance collaboration performance titled *Catch!*.

What is *Catch!*?



Catch! is a production especially designed for school performances. Every day items such as benches, ladders and a door are used as metaphors for working together, using one's imagination, and believing in oneself. Each dance is introduced by an original poem. After the first dance, audience members have a chance to "help the team warm up" for the rest of the show. Before the last dance, dancers take the students through a question-and-answer session. The show runs approximately one hour and is suitable for students of all ages.

Introductory Lesson 1: What is Dance?

Enduring Understanding: *dance is a way to create and communicate meaning and understanding.*

Concept Exploration

Begin with a brainstorming discussion. Ask the students to think about the question, “What is dance?” Have the students pair off to share their individual thoughts with a partner. Finally, open the class up for a general discussion on the topic. Record their responses on chart paper. Typical responses will include types of dance and general descriptors such as “movement to music.” As you record the student responses on the chart, informally separate types of dance with descriptors of dance, however do not label these headings on a chart. Accept all responses as defining “What is dance?”

Now ask the question, “What does dance mean for you?” Use the Think, Pair, Share method again. Record responses on chart paper. Dance means different things to each person. A personal definition will depend upon individual dance experiences and the dances a person has seen. Depending on cultural background, some students may have participated in Native American ritual dances, danced the hora at a family wedding or participated in African dance to understand more about a cultural heritage. Dance experience may be limited to the popular culture of rock videos, live musical productions or the classic magic of Fred Astaire and Ginger Rogers. Some students may even have a negative and fearful reaction to dance.

Finally, ask the question, “How do you dance?” Once again Think, Pair, Share. Many students will say I don’t, I can’t or I won’t. Others will share their experiences imitating a favorite video, dancing with a parent at a celebration, goofing off with friends after school. Others will talk about dance lessons, companies and performances in which they participate. Accept all answers - negative and positive - as valid.

Concept Naming

Explain to your class that the three brainstorming lists represent the collective understanding of the class in regards to dance. This is where their understanding is now. Explain that you and the class will be attending a dance performance by Diavolo. Share as much or as little detail about the company as you wish. Explain that as you prepare to attend the Diavolo performance, you will be working to shape their understanding of what dance is and see it as more than just types, styles and events, but as a powerful form of communication.

Pulling out descriptors and references from the student brainstorming sheets, begin to develop some or all of the following understandings through discussion:

- ✦ **Dance is movement that becomes communication.**
- ✦ **Dance communicates meaning in ways words cannot.**
- ✦ **Dance helps to create a sense of our surroundings and an understanding of our life experiences.**
- ✦ **Dance symbolizes our thoughts and feelings kinesthetically.**

Explore the misconceptions of dance as being only for dancers. Use the second and third brainstorming sheets as reference points. Dance is an inclusive rather than exclusive human activity. Everyone is a dancer and needs to recognize that potential inside oneself. Dance belongs to all people in every part of life and culture. If you can walk - you can communicate meaning through dance. In fact our bodies are constantly communicating meaning through movement and action all the time.

Concept Application:

Showing emotions: Suggest several emotions for the students to show you without words or sounds. Call out sad, fear, love, joy, anger, fear and grief one at a time. Have the students as a whole class show those emotions. With few exceptions, most students will use only their faces to show those emotions. Some may include a minor hand or arm movement.

Repeat the exercise again. This time outlaw the use of any facial expression to show the emotions. Compare the two. Have the students explain what happened and how the two were different. Which was more interesting? Challenging?

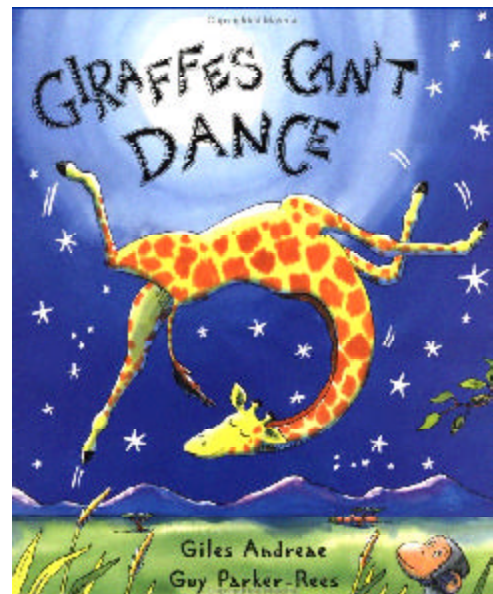
Repeat the exercise again. This time outlaw the use of the face, arms and hands. Evaluate the experiences again. Stress the importance of getting the entire body involved in the communication of the idea.

Close with a paired presentation. Have each person select an emotion, combine all three of the above experiences, and present their movement to a partner. The partners should try to name the emotion. If the partner is unable to name the idea, have him or her offer suggestions to make the idea more clear. Allow a few student presentations to the entire group if you wish.

Closure:

“Dance is a powerful means of communication. Dance is a tool each one of us needs to learn to access so that our powers of communication are strengthened. Diavolo will help us to explore the dance possibilities inside each person; but Diavolo is about more than dance. It is about teamwork, trust, control, imagination and believing in oneself. As we prepare to experience and learn from their performance, we will be preparing to learn more about these ideas as well.”

A wonderful picture book to read with students as part of this lesson is *Giraffes Can't Dance* by Giles Andreae and Guy Parker-Rees. It was published by Orchard Books in 1999. In it a bumbling and lanky giraffe learns that everyone can dance when they find the music that they love.



Introductory Lesson 2: Who Can Dance?

Enduring Understanding: *dance is a way for **all people** to create and communicate meaning and understanding.*

Concept Exploration

Ask students to take out a piece of paper and pencil and draw a picture of a dancer. Allow time for drawing and then share. Display all the pictures by laying them out on the floor or quickly taping them to the wall so that all members of the class can see the drawings. Have the class study all of the drawings. Then have them engage in giving statements that generalize what the pictures say about the class understanding of “dancers.” Write the generalizations on the board or chart paper. Examples of possible generalizations: All dancers are women. Dancers jump around. Some dancers are men, but most are women. Try not to lead the students in any one direction. Record all responses. After the offerings have died down, discuss what the statements show about their understandings. Do they feel all the statements are true in the real world outside of their pictures?

Ask the class if anyone has ever studied dance. If so, ask them what kind of dance they studied and for how long they studied it. Have the students discuss why they liked studying dance, and ask them to identify some of the benefits—both physical and social—of participating in the study of dance.

Ask if any of the students have been on a sports team or practiced a sport like ice skating, tennis, skate boarding, golf, or skiing. Again, ask students to identify the kind of sport they played and for how long they played it. Have them discuss the benefits of playing a sport.

Have the students refer back to the pictures that they drew. Ask the students whether they drew a male dancer or female dancer. Ask the class if they notice any differences in the number of boys that participate in dance and the number of boys that participate in sports. If there are any differences, discuss possible reasons. (Note: It is likely that more boys participate in sports than dance. If any boys in the class are dancers, be careful to ensure that the students do not use insensitive or derogatory terms when talking about men who dance.) Does one take more skill, practice or strength than another?

Concept Naming

Break the students into groups. If possible, each group should contain at least one student who has studied dance and one student who has participated in sports. Each group should consist of three to six students. Pass out Post-It™ note pads to each group. Ask each group to write at least one physical benefit and one social benefit of studying dance. Then have them list one physical and one social benefit of playing sports. (They should write each benefit on a separate Post-It™ note.) Give the groups five minutes to discuss and write down their ideas. On the board, or on a piece of chart paper, create a Venn Diagram for “Dance” and “Sports.” Then, have each group share their ideas and invite the students to place the Post-its™ on the appropriate place on the chart. Discuss the results. Pay special attention to the benefits that overlap into both areas of the Venn Diagram.

Ask students whether they think that our society has a positive or negative view of male dancers. Why might male dancers be looked at unfavorably in our society? Does society have the same view of female dancers? Why or why not? Introduce the term stereotype. Develop its understanding and application through examples and from some of the generalizations students created at the start.

Select at least two videos of dance performances for the students to watch. The public library has many video dance resources. The movie *Billy Elliot* has excellent scenes of a young adolescent dancer. If possible, select videos that provide examples of contrasting dance styles, such as tap and ballet. Alternatively, select one piece that highlights a solo dancer, and one that shows a male dancer performing with a partner or group. Make sure that the videos are cued up to the appropriate place. Tell the students to watch for and note the physical and social skills that the dancers demonstrate. Ask the students to think about whether any of these skills are similar to those used in certain sports. If so, discuss how the skills

used in specific sports are similar to those used in dance. After the discussion, have the students place their observations on the Venn Diagram.

This is an excellent place to introduce some of the Diavolo company members. Information can be found on the Diavolo web site at (www.diavolo.org). You may also extend this lesson into a research activity on famous dancers.

Concept Application

Ask students to think about male and female dancers in their lives. Explain that they do not need to be professional performers; they could simply love to dance. Perhaps they have a family member who likes to dance at social occasions. Alternatively, they may know a high school or college athlete who took a dance class to improve his or her balance. Explain to the students that for their assignments, they will need to interview this dancer. (Note: As an alternative, you may wish to have a dancer visit the classroom, and have the students interview him or her as a class.)

Once students decide who they will interview, they should design a questionnaire that may be used to interview these dancers. Students may work in groups or as a class to develop a list of questions. After the teacher and class have accepted the questionnaire, the students should conduct interviews. Following the interview, the student should compose a short article about the dancer they interviewed. Tell students that the article should include an observation or insight that they learned about dancers in general.

Closure

Go back to the original drawings. How would students change their pictures? What changes would they make in their generalization statements? How do those statements compare with the interview report findings? How does each child see dance fitting into his or her life in the future? How are dance and sports related?

Dance isn't just for some people - it is for all people. Everyone can learn from and enjoy dance at many different levels. Some people may dance only as recreation, others to release stress, some may only dance at special occasions, but each time they dance they are communicating. Professional dancers use dance to communicate through planned (choreographed) moves. They use the body, actions, space, time and energy as tools to help them communicate in ways words cannot. Our next lesson will help us learn about and explore these basic elements of dance.

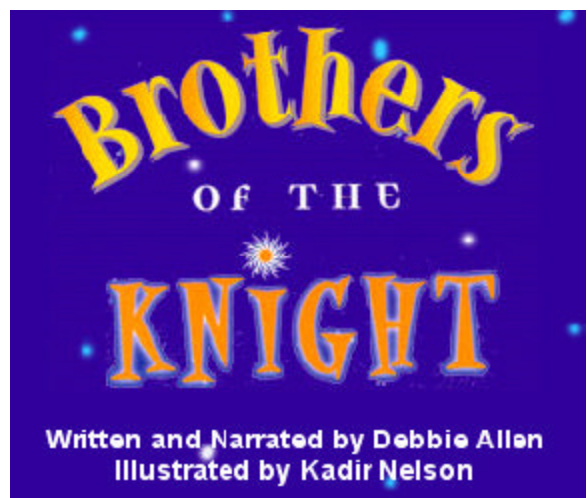
Extensions

Invite a professional dancer in to speak to the class.

Preplan questions to ask the Diavolo Company members during the question-and-answer session before the last dance in *Catch!*.

Read the picture book *Brothers of the Knight* by Debbie Allen to the class. In the book the sons of Reverend Knight sneak out of the house to dance. They dance so hard that they wear out their sneakers. Their father, on the other hand, represses their desire and need to dance. In the end, a wise housekeeper helps both Father and sons see the truth. A Kennedy Center Storytime Online version of the book is available at (www.kennedy-center.org/multimedia/storytimeonline/brothers.html). This online version uses RealPlayer™ to present the story using the book's pictures and the author's own voice to narrate the text. The presentation lasts about 16 minutes.

This lesson is an adaptation of a lesson by Mary Beth Bauernschub, Teacher, Kingsford Elementary School, Mitchellville, MD



Introductory Lesson 3 - B.A.S.T.E. Elements of Dance

Enduring Understanding: *dance uses the **body, actions, space, time and energy** as tools for **all people** to create and communicate meaning and understanding.*

Concept Exploration

Review with the students by asking them to think about how they would answer the question: What is dance? Have the students divide a piece of paper into three columns, which will serve as a Know–Want to Know–Learned (K–W–L) chart. Ask them to review what has been talked about so far by brainstorming (by themselves) and writing down in the first column everything that they know about dance. Encourage them to think about the history of dance, types of dance, dancers and choreographers, dance movements, social dance, what they have seen on television and in movies, etc.

Have the students get in pairs and share with each other what they wrote. Then have the pairs work on the second column on the K–W–L sheet, writing down what they want to learn about dance (i.e., specific dance moves, certain genres of dance, choreography of a dance, the role of dance in culture, etc.). Have the pairs report to the class what they discovered from each other, from column one and column two. Ask them to share at least three items from each column. Ask the pairs if they would like to physically demonstrate any of the items that they know about dance (i.e., specific dance positions). Record the class' answers on a large sheet of paper.

Concept Naming

Pass out the *B.A.S.T.E. Elements of Dance* handout found in the Appendix of this guide. Read and discuss the different elements of dance. Ask for student volunteers to demonstrate the elements of body, actions, space, time and energy using various movements. Have the students leave their papers on their desks and move into an open space in the room to warm up their bodies.

The following is a good example of a basic warm-up procedure (each movement should be repeated several times):

Roll the head gently, nodding up and down, then looking side to side.

Slowly roll the shoulders forward, then backward.

Circle the arms forward, then backwards. Swing the arms.

Twist the upper body at the waist, then bend side to side, and forwards and backwards.

Rotate the hips clockwise, then counterclockwise.

Bend the knees deeply.

Shake out the legs, one at a time.

Roll each ankle in circles, clockwise and counterclockwise.

Stretch the whole body, rising on toes and stretching the arms toward the ceiling.

Shake out the whole body.

Start by addressing the elements of movement, as described on the worksheet. Have the students explore all the different movement possibilities, including locomotor movement (walking, running, skipping) and nonlocomotor movement (bending, stretching). Then, one at a time, introduce the other elements of dance: body, action, space, time and energy. Allow the students to experiment with different combinations (i.e., stretching slowly at a low level; walking backwards with sharp movements, etc.).

After the students have experimented, ask for a few volunteers to share different ways of moving. The volunteers should first demonstrate a movement, then give instructions to the class on how to duplicate the movement. In their demonstrations, students should use appropriate vocabulary and should refer to the elements of dance where applicable.

(Note: The warm-up and exercise on the dance elements can be completed with music. Different types of music may be conducive to different kinds of movement. It may help the students to feel more in tune with their body movements.)

Concept Application

After the students feel comfortable moving, divide the class into small groups of three or four students. Explain that each group is going to choreograph (create) a small dance. Hand out the *Create a Dance* assignment and explain the guidelines of the assignment to students. (Note: Students will not use music in this activity.) Give students ample time to complete the assignment, then have them perform their choreographed works for the rest of the class. Discuss students' choreography with the entire class and see if students can identify the elements of dance that were demonstrated.

Closure

Prior to class, print out the *Task Cards* Handout. Make enough copies for each pair of students. Before giving the cards to students, cut each set along the dotted lines and "shuffle" them. Each pair should work to match up the element of dance with its features. (For instance, the students should match the large card, "TIME," with the cards for slow, medium, fast, with music, and without music.) Do not allow students to refer to their *B.A.S.T.E. Elements of Dance* handout while performing this activity.

Adapted from a lesson by Stacy Elise Stevenson, Performing Arts Educator, Carl Sandburg Middle School, Alexandria, VA

Preparing to See *Catch!*

Catch! is presented in three sections. Below you will find a brief description of each piece as well as activity and question suggestions for each section. These lessons were developed by Laura Everling, Diavolo Education Division.

Section 1: Find A Solution

Dance Title: Le Siege (The Bench)

Description

This section explores our sharing of space through the metaphor of a single bench. Following in the concept of “musical chairs,” three dancers vie for a place on a bench only big enough for two. Each tries to get a chance to “own” his/her space on the bench. In the end, all three must share, even though it’s a “tight squeeze.” What does this say about cooperation and teamwork in a world of limited resources?



Activity

1. Draw an area on the floor with a stick of chalk, masking tape, or carpet squares placed together. Have four students jump “in.”
2. Give musical inspiration: students move when the music (or rhythm) begins. Students can move anywhere and in any way, but cannot go outside the lines! Freeze when the music ends. Explore different levels of space. Ask “where can you fit?”
3. Diminish the available space by taking one carpet away, or making a new line, this one somewhat in from the outside line to make the dance space smaller. Repeat. Continue process until there is clearly not enough room. Encourage students to use vertical space (not just horizontal) in order to find pathways to move. Music/rhythm choice should slow down as the space diminishes. At the end, open the space back up to the first size and encourage free movement. Freeze.
4. Repeat the activity with the entire class by defining several dance areas around the space. This will allow all students the opportunity to experience the activity.

Questions

1. What’s the hardest part about this activity?
—*Likely answers: staying in the lines, not hitting one another*
2. What can make this activity work?
—*Key answers: keep eyes open, move more slowly, use arms in different ways, step carefully, and don’t hold your breath!*
3. How did the box size feel in the beginning?
4. How did the box size feel at the end?
—*Likely answers: feels bigger, feels like you can move again*
5. Concept of “perspective:” If you were a mouse, how would that size feel? If you were a giant, how would that space feel?
—*Key: there’s always room to move, there’s always a “solution,” although sometimes it’s just harder to find. Working together helps us to find that pathway/solution.*

Section 2: Use Your Imagination

Dance Title: Apex (Ladders)

Description

The second section introduces imagination as a tool that allows us to transform everyday objects into entirely different structures, characters, inanimate objects and opportunities to create dynamic relationships. The visual impetus involves four ladders: a striking visual “A” shape that is continuously transformed into obstacles and springboards as the four dancers maneuver them to paint their own space.

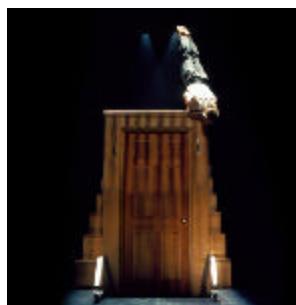


Activity: “Clay and Artist”

1. Have one student come to the front and make a “T” shape with his/her body. Have that person freeze, and ask the class: what does this shape look like? (“t,” crucifix, scarecrow, drill team, airplane, tree...)
2. Ask another student to make a small ball next to the floor. What does this shape look like? (seed, dot, ball, snowball, pearl)
3. Now put both students on “stage” at the same time. Teacher becomes the “artist” and the students, the “clay.” “Mold” the students into two shapes that have some relationship. Students freeze while the rest of class looks on. Ask: what does this shape and relationship look like?
4. Build a sculpture garden: All students come out into the open space, in partners. One partner is the artist, one is the clay. Artists take 30 seconds to mold their clay, which remains in the exact position it was left in. Make note that “clay” or “stone” is hard, does not make noise, and does not have its own ideas or direction. Those are left entirely to the artists.
5. Artists leave the space. Walk around to get a good look at this sculpture garden. What do you see? (Discuss)
6. Now: ask artists if anyone wants to make a change, to raise his/her hand. One by one, allow them to enter and make a change. Changes must be made physically, not verbally. Re-evaluate the landscape after each change. Relax and switch roles.

Questions

1. What makes a shape interesting to look at?
—key: *angles, unpredictable, different levels, contrast*
2. What’s easy about this exercise? What’s different?
—key: *note that the role of the artist carries responsibility and that the clay and the rest of the garden are depending on that person to do his/her job!*
3. Advanced: Make a sculpture garden again. Note that this is now a “home” for some creatures you’ve just imported from the North Pole (or other destination). Choose three students to represent those creatures, and put them in their “home.” Ask them to fill the space with movement. Note how movement is a contrast to stillness. Ask students how this movement brought the garden to life. Is a scene developing?



Section 3: Believe in Yourself

Dance Title: Une Porte (A Door)

Description

In this section, one dancer makes use of a free-standing door frame to illustrate independence, personal journey and the need to believe in oneself in order to take one's journey successfully and safely.

Activity

Ask students to:

1. On a piece of paper, draw a door. That is your own personal door, so make it your own.
2. On one side of the door, draw a picture of yourself.
3. On the other side of the door, draw or write your dreams: places you want to visit, things you want to accomplish, what you might like to be when you grow up...all possibilities are ok! (i.e. straight A's, a family, visit Europe, gymnastics state champ, etc.)
4. On the door, now write or draw the tools you will need in order to make these dreams come true (study, love, maps, training, etc.).
5. Now look at your picture. Are the dreams possible? Is there anything you've left out? As an artist, write a brief description of your work. What does it illustrate and what does it show?

Questions and Ideas

1. What are your dreams? Where do you see yourself a month from now? A year? Five years? Ten years? How old will you be?
2. Research some spectacular doors (different architecture periods). Remark on what the artist may have been trying to achieve when creating them. Ask students which they like best and ask why.
3. Develop the idea of passing through doors as a metaphor for going through changes and development. Have students write about the many "doors" through which they have already passed and will pass as they grow up. Use these ideas for free verse poetry writing that could cover the many doors in the classroom, be printed in a book of doors, or on the many doors throughout the school.

Post-Performance Reflection Questions

1. The dancers spoke of trust in the show. Think about who trusts or depends on you. Think about whom you trust or depend on. Talk about what you can do to make yourself trustworthy and dependable.
2. The door in particular demanded the dancer to have balance. Discuss what balance means. What would have happened to the dancer if she did not have balance in that moment? Can you think of a time that you have lost your balance? How did you regain it?
3. The dancers clearly used their imaginations as part of the work and asked you to do the same. If you had to choose a shape to represent YOU, what shape would that be? Why?
4. Choose one of the three dances (bench, door and ladder). Which one appealed to you the most, and why? What (or what things) did that structure represent for you?
5. Discuss what other types of movement Diavolo's *Catch!* reminds you of. Why is that? Have you ever seen anything similar to this before? Make up a list of types of classes you can take to prepare you for this kind of dancing. (Teachers, if possible, make a list of where students can find these classes.)
6. Go to the web site (www.diavolo.org). Use the site to answer the following questions: What does **Diavolo** mean? Who is the artistic director of the company? How would you introduce him to the class? Choose one of the other dances from the gallery. What does this structure remind you of? What would you expect to see the Diavolo dancers do with this structure? What would you do with this structure?
7. Write about a time when trust, cooperation and creativity played important roles in your life. Turn your written ideas into poetry or artworks showing these ideas and your experiences.



Branching out the Preparation and Reflection

Planting Dance Seeds with Some Cross-Curricular Ideas

A variety of experiences and ideas can be incorporated across the curriculum to heighten students' awareness of dance and using the body to communicate and create meaning. Having to communicate a concept through movement forces a student to fully understand that concept before being able to "move" it. *You can't dance it, unless you understand it.*

On the pages that follow, you will find a variety of "seed" ideas for using dance across the curriculum. They can become lessons in themselves or be short and wonderful additions which will add a kinesthetic element to your daily work. Many of the ideas have been adapted from *The Arts as Meaning Makers* by Claudia E. Cornett.

Warm-Ups and Energizers

Hang Loose: Use an object to represent the concepts of relaxed and tense or loose and tight (e.g., scarf versus a rock, piece of yarn versus pencil, rag doll versus Barbie doll). Call out a body part and ask students to make it tight and hard, then loose and soft.

No Words: The teacher models using only motions to tell students what to do. "Come forward, turn and sit." Students then get a partner and communicate a "what to do" direction without using any words. Students take turns with one communicating and the other trying to understand and follow the directions. Advise the students not to show the partner what to do, but tell him or her with the movements. Repeat without using any hands. Discuss the role of gestures and movements in communication.

Stretch to Music: Direct students to slowly and without sound: *Inhale, reach up and overhead and down to the floor with knees bent. Exhale. Repeat to each side. Roll head and shoulders forward and backward, bend arms, do shoulder socket rolls, touch your head to shoulders, touch knees, touch toes, sit and twist and bend. Do slow windmills, toe presses from heel to toe. Clasp hands behind and stretch shoulders, spine and legs. Squat and press forward. Bend one leg and repeat. Exhaling and inhaling slowly all the time. Slow, non rhythmic mood music should be used. Students should match breathing with the music flow.*

Body Directions: Say, *Show me "up" with your body, "down."* *How can you make your body go all the way up? All the way down? How high can you get? Show me halfway down. Make yourself so small I can hardly see you. Now make yourself as big as you can. Pretend your feet are glued to the floor. Now move your body up and down.* Add other directions or vocabulary words.

Five Shape Concentration: The goal is to create, number and remember five different shapes. Teacher says, "one," and each person makes the first shape. On "two," a second and different shape is made. This continues through "five." Then the teacher calls numbers out at random and students must do the shape they first made for that number.

Freeze: Students move in as many loose and relaxed ways as they can. Do these in one spot, varying the speed and levels. When the teacher gives a signal, students must freeze in a shape. Students are then asked to give a sentence about their shape (e.g., how they feel).

Stuck Together: Pairs must hold a note card between their bodies (e.g., head to head with a note card in between). Another card is then added, and so on, until one card falls. This exercise can also be done in small groups with one person in the center and others joined to the center person holding cards between their bodies. When the leader signals, the center person must move and the others must try to follow without dropping cards.

Social Studies Seeds

Explore a Country or State's Geography: Show terrain by changes in body levels as narrator describes a tour across a place. Show the size of a country or state in relation to other countries or states as the teacher calls them out. Create a dance across the United States. Movements should show a relationship to the land as students pass over mountain ranges, plateaus, deserts, valleys, canyons, etc.

Dance an Event from History: Brainstorm movements that would have been part of a special event like the signing of the Declaration of Independence, the Boston Tea Party, the Trail of Tears, Bering Strait Migration Theory, the Holocaust. Do the movements in slow motion, changing rhythm and space. Create the mood of the moment with your body.

Current Events Dances: Use teachable moments by brainstorming movement possibilities to fit a current news story. Include emotional reactions if appropriate. Show the *who, what, where, when, why, how* and *reactions* through movements.

Historical, Folk and Ethnic Dances: Encourage students to share and teach dances which may be part of their ethnic heritage. Have them invite family members into the classroom to share and teach the dance. Learn and teach a dance from a time period related to a current topic of study in the classroom. Discuss different ways dances have been used through the centuries (ceremonies, prayers, celebrations, etc.). Research how these forms of dance have evolved and what various movements meant.

Vocabulary Movements: Have students create movements to show their understanding of various common social studies vocabulary words (e.g., revolution, democracy, rights, landforms, delta, plateau, strait, resources).

Science Seeds

Movement is an excellent way to develop a deeper understanding of an abstract concept. ***Think and do movements that show:***

Body Systems: respiratory, circulatory, digestive, nervous

Seasons and Cycles: life cycles (e.g., butterfly), natural cycles (e.g., trees losing leaves) water cycle, why and how seasons change

Growing Things: plant growth, bean seed development

Weather: contrasts in nature (e.g., force of tornado versus gentle breeze) precipitation cycles

Plants: sizes, shapes, ways they grow

Machines and Mechanical Actions: pulleys, levers, tools, engine systems

Electricity and Magnetic Forces: north and south poles, pull, repel, attraction, a complete circuit, series circuits

Space and Solar System: rotate, use of space, relative size, order of planets, galaxy

States of Matter: solid, liquid, gas, expansion, contraction

Gravity: force, pull, weight

Science Insect Dances: Each student or group chooses an insect to explore through movement. Dance should include movements related to body construction, eating, life cycle, environment changes and their effects.

States of Water: Students show through dance the molecular movement in a solid, liquid or gas. Lead students through small group explorations to move as if melting, condensing, evaporating, etc. Explore changing from a solid to a liquid and then to a gas by developing movements which transition from state to state. Use different parts of the body, energy, space and time to explore these ideas. Finally ask each group to create a flowing set of movements that shows what they have learned about molecular movement and structure in the various states of water. The movement dances can also be done in freeze-move-freeze style to clearly show and examine the understanding of each concept.

Constellations: Start in frozen shapes of constellations in small groups and then move across the night sky to night sounds. Variation: Small groups rotate in and out of the dance space and come in low, move to a high formation and then back to low as they move out of the dance space.

Math Seeds

Math Moves and Actions: Brainstorm all the moves in math; include estimating, adding, multiplying, dividing, subtracting, geometric shapes, fractions, lines, curves, etc. Give each group of students one concept. They are to decide at least three different ways to show their math concept through movement. Again, encourage variations on time, energy, space and body level. This will be a very telling exercise. It will help to show how clearly the students understand the ideas behind these abstract concepts. It is hard to dance something you don't know.

Math Quantity Moves: Select a way to move (e.g., walking, skipping, hopping, etc.) Set a pace which will represent 100%. Ask students to move through a space at 50% of that speed. 25%, 75%, 125% and so on. Do the same thing with fraction concepts. Move at $\frac{1}{3}$ the speed you were before. You can also define a set area or distance which will represent 100%. Ask the students to move through 25% of the area or walk 75% of the way down the line.

Area Formula Dances: Share the common formulas for rectangles, squares, triangles, circles, etc. (e.g., $A = l \times w$, $C = \pi \times d$) Have students work in groups to create movement patterns that show these operations and how they work. Once again, this will be an excellent assessment tool to check for depth of understanding.

Language Arts Seeds

Movement Words Card Sort: Ask students to call out ways to move. Write them on cards. Ask groups to sort the cards into locomotor and nonlocomotor. Next, ask students to list adverbs that qualify each (e.g., walk slowly, fast, with force, directly, in a "shape," using a lot of space, in a rhythm) Finally ask the students to match the movements and their adverb descriptors into the five basic emotion categories of love, anger, fear, joy, grief. Which movement sets would you use to convey _____ (fill in the blank with an emotion)? Why? Make sure you encourage specific reasoning and tie in the enduring idea that dance is a means of communicating meaning and understanding.

Phonics Shapes: Have students show their understanding of phonics elements using movement. Ask students to make soft shapes for soft *c* and *g* words and hard shapes for hard *c* and *i*. For example, city, ceiling, giraffe; cat, can, go, gone. For short and long vowels, make sustained movements (vowels have a continuous sound; when given a vowel make your body long or short when you hear the sound of a long or short vowel) Many consonants make sounds that stop. The following letters can be danced using bound moves: *b, p, t, hard c and g, k, d, j, v*. Some consonants make sustained sounds. The following letters can be danced using continuous moves: *s, l, r, m, n*. For consonant blends, students can partner to show “blending.” Vowel digraphs can be shown in pairs with one person becoming silent. As always close the activity with a discussion about how it feels to be using the body to communicate an idea or understanding.

Syllables: Ask students to create movements to match the syllables of a large word. For example: say, “*Hippopotamus has five syllables so make five different movement shapes - one for each syllable. Do the movements as I say each syllable.*” Each movement should have different degrees of time, space, energy and body level. Repeat the process with various spelling words, vocabulary words, challenge words and so on.

Poem Dances: Have groups of students work together to select a favorite poem. Have the students use the various elements of space, time, energy and body level to “choreograph” movement phrases for each line of the poem. Allow practice and enhancement time. Have the students present their dance poems to the class audience by dancing the lines as the poem is read and then repeating the dance lines without the narration of the poem. With the addition of background music and simple costumes this could become a nice parent or school assembly presentation perfect for sharing.

Spelling: Teacher gives a word and students spell it by moving in a floor pattern to “write it” using a chosen pathway direction to shape the letters. Pairs of students could also call words to each other.

Antonyms: Brainstorm movement words and pair them with their opposites, for example, smooth-jerky, tight-loose. Then (1) call a word and students do it at different levels and speeds, (2) call a word and students do its opposite, and (3) partner students with one person doing the word and the other its opposite. Use with different levels, qualities and tempo.

Compare and Contrast: Contrast movements like heavy-light, tight-loose, explosive-smooth, up-down and wide-narrow by asking students to move in all these ways. Compare ways to do the same movement with different qualities: walk = stride, pace, shuffle, tramp, glide, etc.

Word A Day: Pick a different movement word each day. Students try to squeeze the word for all its possible meanings by exploring it through movement, brainstorming, finding synonyms and related words. (e.g., jump = bound, vault, leap, etc.)

Word Wall Collection and Webbing: Develop and extend vocabulary through movement by asking students to be on the lookout for action and movement words in all their reading. Put up large paper on a wall. Ask students to add words they encounter throughout the week. Encourage the search for unusual and unique words. The words can be discussed and categorized, grouped into “thesaurus” sheets and will serve as a wonderful word web for use in student writing. At any point the words can be used for movement breaks and five minute fillers. Outlaw a common word such as “went” and have students use the word wall words or forms of the words in its place (e.g., slithered, sneaked, ambulated, dodged, dragged, plodded, sauntered, ambled and trotted could all possibly replace went in the proper context).

Parts of Speech: Adverbs example: Do locomotor/nonlocomotor moves/steps different ways (e.g., step merrily, sadly)
Literature Verbs: Brainstorm verbs from a current story, write on cards, explore different ways to move them (e.g., run slowly, crawl sneakily). Combine the ideas into dance patterns that retell an event, a chapter or short story.

Tableaux: Get into small groups and use body shape, level and space to show a concept or scene from a story. Freeze in that shape. Then find a way to smoothly melt into another scene from the story or idea and then refreeze.

Appendix

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- ✦ Create a Dance Student Instruction Sheet pg. 20
- ✦ Task Card Answer Key and Teacher Instructions pg. 21
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B.A.S.T.E. Elements of Dance

B = Body **A** = Action **S** = Space **T** = Time **E** = Energy

Body

- ✦ **shape:** the body can contort itself into different shapes (e.g., curves, angles, twist)
- ✦ **parts:** the arms, legs, head, toes, fingers can take on different focuses (e.g., open, closed, relaxed)

Action

- ✦ **locomotor:** walk, run, leap, hop, jump, skip, slide, gallop
- ✦ **nonlocomotor:** bend, twist, stretch, swing, etc.
- ✦ leading/following

Space

- ✦ **levels:** low, medium, high
- ✦ **direction:** forward, backward, sideways, diagonal, turning
- ✦ **focus:** straight, curved, open, closed

Time

- ✦ fast / medium / slow
- ✦ with music / without music
- ✦ long / short
- ✦ patterned / counted

Energy

- ✦ strong / light
- ✦ sharp / smooth / sudden / sustained
- ✦ free / bound

Create a Dance

Now that you have had a chance to become familiar with the elements of dance, you and members of your group will choreograph a 64-beat dance that uses the **B.A.S.T.E.** elements. Create a dance according to the instructions that follow. You will not be using music in this activity.

1. Choose on locomotor movement. This will be the primary movement for the dance.
2. Start out with a frozen pose that shows all three levels (low, medium, high) and hold that pose for 8 counts.
3. Chose a time (slow, medium, fast) then move using your primary movement for 8 counts.
4. Choose a direction (forward, backward, sideways, diagonal, turning) then move using your primary movement for 8 counts.
5. Choose a focus (straight or curved) then move using your primary movement for 8 counts.
6. Choose another focus (open or closed) then move using your primary movement for 8 counts.
7. Choose an energy (strong or light) then move using your primary movement for 8 counts.
8. Choose another energy (sharp or smooth) then move using your primary movement for 8 counts.
9. While performing the above movements, you may move any body parts you wish.
10. After the last 8 counts, return to the frozen pose you created at the beginning (step 2) and hold it for 8 counts.

There are 64 beat counts in this dance.

Task Card Answer Key and Teacher Instructions

Prior to class, print out the task cards. Make enough copies for each pair of students. Before giving the cards to students, cut along the lines and shuffle the words. You can also have the students do this.

Each pair should work to match up the element of dance with its features. For instance, the students should match the large “Time” card with the labels for slow, medium, fast, with music, without music, long, short, patterned and counted.

Key

SPACE (levels)

high
medium
low

SPACE (direction)

forward
backward
sideways
diagonal
turning

SPACE (Focus)

straight
curved
open
closed

ENERGY

strong
light
sharp
smooth
sudden
sustained
free
bound

BODY

shapes
parts

ACTION (locomotor)

walk
run
leap
hop
jump
skip
slide
gallop

ACTION (other)

leading
following

ACTION (non-locomotor)

bend
twist
stretch
swing

TIME

fast
medium
slow
with music
without music
long
short
patterned
counted

Student Task Cards Copy Master

high	sustained	free	shapes
medium	sudden	bound	parts
low	smooth	swing	walk
forward	sharp	stretch	run
backward	light	twist	leap
sideways	strong	bend	hop
diagonal	closed	leading	jump
turning	open	following	skip
straight	curved	gallop	slide
fast	medium	slow	with music
without music	long	short	counted

SPACE (Directions)

SPACE (Focus)

ENERGY

BODY

MOVEMENT
(Locomotor)

MOVEMENT
(Non-locomotor)

MOVEMENT

(Other)

TIME

B.A.S.T.E. Analysis Worksheet

Name _____

Date _____

Title of Dance Being Analyzed _____

Body

How were the dancers' bodies used? What body characteristics did you notice?
How were different body parts used? What shapes did the bodies make?

Actions

What movements or actions did the dancer(s) make?

Space

What patterns in space did the dancer use?

Time

What aspects of time were used? What did you notice about the dancers' rhythms?
Were there accents? Was the dancing slow or fast?

Energy

How would you describe the energy of the dancer(s) and the dance?

Personal Response: What was your personal response to the dance?

Resources

Web Sources

ArtsEdge from the Kennedy Center Web Site

<http://artsedge.kennedy-center.org/>

Brothers of the Knight by Debbie Allen Story Online Web Site

<http://www.kennedy-center.org/multimedia/storytimeonline/brothers.html>



Diavolo Web Site

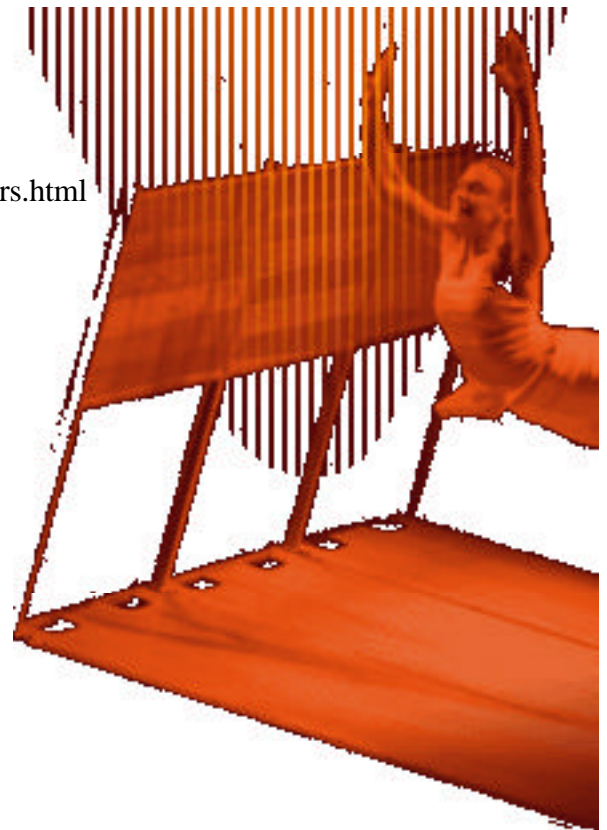
www.diavolo.org

National Dance Institute Web Site

<http://www.nationaldance.org/>

PBS's Who's Dancin' Now Web Site

www.pbs.org/wnet/dancin/



Print Sources

The Arts as Meaning Makers : Integrating Literature and Arts Throughout the Curriculum by Claudia E. Cornett. Prentice Hall; 1 edition 1998.

Dance as a Way of Knowing by Jennifer Donohue Zakkai, Stenhouse Publishers, The Galef Institute, 1997.

Dance Education Initiative Curriculum Guide, Perpich Center for Arts Education, 1996.

This study guide was organized and designed by **Tim Ternes**. Some lessons and ideas were adapted from the study guide created by Diavolo for *Catch!*, ArtsEdge from the Kennedy Center and The Perpich Center for Arts Education.

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On Performance Day

As you attend the Diavolo *Catch!* performance, remember that you - the audience - are an important part of the production. Being an audience member in a theater is different from watching a movie or television show. The performers are in the same room with you and are affected by what you do. To do their best, the performers need you to do your best as well. Watch and listen closely. Other audience members also depend on your quiet attention during the performance so they can watch and listen too.

Watch. Listen. Think. Respond.
Anticipate. Wonder. Imagine.
Enjoy!

As you experience *Catch!*...

- ** Pay careful attention to the use of lighting. How does the use of lighting impact the mood?
- ** How does the music impact the movements and your reactions?
- ** Take note of the costuming. Is it effective?
- ** What messages are the dancers trying to communicate with you?
- ** Do you see the **B.A.S.T.E.** elements at work? How are they used and varied?
- ** How are your senses impacted during a dance?

You may not be sure whether or not a dance has ended. It is fine to applaud in the middle of a dance if there is something you particularly liked or if you think it is the end, even if it is not. Be sure to applaud when you are positive the dance is over. The dancers have worked hard and the final applause lets them know that you appreciate their work.

Procedures

- ** Please bring a minimum of one adult chaperone for every fifteen students.
- ** Please prepare your group to enter the theater in single file in order of seating.
- ** Position your chaperones to maximize adult supervision of your group.
- ** Trips to the restrooms must wait until your group has been seated in the theater. After seating, students may go in small groups with the teacher's permission. Younger students will need to be chaperoned.
- ** The theater is a food, gum, drink, radio, camera, tape/video recorder free zone.
- ** If you carry a cell phone, please be sure it is turned off prior to the performance.

Remember to enjoy and learn.

Thank you for taking part in the 2003-2004 CSB/SJU Fine Arts Education Series.