

DIABVOLO

Young People's Concert STUDY GUIDE

What you will find inside:

What Is Diavolo	2
What You Will See	2
Up Close With Artistic Director Jacques Heim.....	3
What Is It Like To Be A Diavolo Dancer.....	4
What Is Dance.....	5
Dance and Theater Collaborators.....	6
Preliminary Performance Preparation.....	7
Prepare For The Performance.....	9
Post Performance Reflections	12
For Teachers: Branching Out	13
Performance Etiquette	15
Resources/Acknowledgements	16

Key Words and Activities appear all through this document near text they define.

What Is Diavolo:

Diavolo is a modern dance company founded in 1992 in Los Angeles by Artistic Director Jacques Heim. Diavolo's mission statement is to "redefine dance through dynamic movement, enlightening communities through trust, teamwork, and individual expression."

Company members are dancers, gymnasts, actors, and always teammates, who, under the guidance of Mr. Heim, collaboratively create performances on large, outrageous and surrealistic sets. These sets form an intrinsic part of each piece of work. They provide the back-drop for dramatic movement – leaping, flying, falling – that creates metaphors for the challenge of relationships, the absurdities of life and the struggle to maintain our humanity in an increasingly technological world.

Diavolo attracted the critics' attention from the very beginning with Los Angeles Times dance critic Lewis Segal writing of Mr. Heim "... establishes him as a creative force in the community, someone with both a compelling vision and the ability to inspire others to uncompromising performances." Over the years, the company has been nominated for or won many prestigious Lester Horton awards in Los Angeles and has been acknowledged internationally as well. In 1997, Mr. Heim was recognized by the Los Angeles Times as one of the "36 Faces to Watch".

What You Will See:

What you will see is an interactive Young People's Concert Performance specifically created for school performances and featuring four of Diavolo's repertoire, "Le Siege", "Knockturne", "Apex" and "Humachina". The show uses Diavolo's signature trademark of set pieces or structures that range from the ordinary and everyday to gigantic, and surrealistic. These sets are used as metaphors for trust, teamwork, using one's imagination, and believing in oneself.

After the third dance, selected audience members have a chance to "help the team warm up" on stage. After the last dance, there is a question-and-answer session.

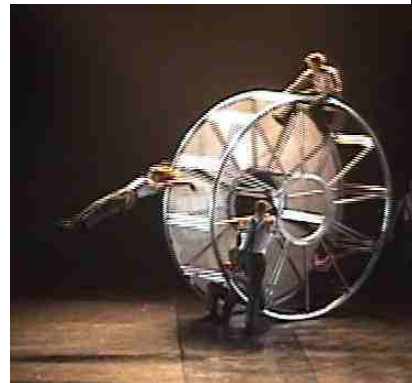
All the dances demonstrate the Diavolo Dancers' trust, teamwork, and faith in themselves as they leap, and fly from one object to the next, and into each other's arms.

The show runs approximately one hour and is suitable for children of all ages.

About the Diavolo name:

Dia: Spanish for "day"
Volo: Latin for "I fly"

To the Diavolo Dancer this means: "I fly through the day".



Activity: As you watch the performance, look for this "moment". See if you can find other examples of the dancers "flying through the air".



Up Close With Founder, and Artistic Director: Jacques Heim

Jacques Heim was born in Paris. He earned a BFA in Theatre, Dance and Film from Middlebury College, and then was awarded a Certificate for Analysis and Criticism of Dance from the University of Surrey in England. Heim moved to Los Angeles in 1989 and attended California Institute for the Arts, receiving an MFA in Choreography. In 1992, Heim founded Diavolo Dance Theater, and also performed with Diavolo until 1997. Heim received the 1992 Martha Hill Choreography Award by the American Dance Festival, and the 1992 Special Prize of the Jury at the 6th Saitama International Dance Festival in Saitama, Japan. He was nominated for the 1996 and 2000 CalArts/Alpert Awards in the Arts for Dance. In 1998 and 1999 Heim was nominated for a Lester Horton award for Best Choreography. In 1999, Heim received a James Irvine Foundation Fellowship in choreography, and a Fellowship from the Brody Arts Fund. In the summer of 2001, Heim was one of three choreographers chosen to create a piece for the Ballet Pacifica Annual Choreographic Workshop. Also in 2001, he created "Capture" for the Ohio Ballet. He has been named one of the "Faces to Watch in the Arts" by the LA Times and one of the "100 Coolest People in LA" by Buzz Magazine. Heim taught Intensive Movement for Actors for 8 years at UCLA, and Cal State LA. He has also taught workshops at Loyola Marymount, and SCIARC. Recently, Mr. Heim was named the Artistic Director for the 2005 Taurus World Stunt Awards, choreographed the production of *The Stones* at the Center Theatre Group in Los Angeles, and choreographed "KA" for Cirque du Soleil, which premiered in February, 2005 at the MGM Grand Hotel in Las Vegas.

Key Words: Artistic Director: The person who makes sure the dance company is meeting the artistic standards of a company. Artistic standards may include the quality of dancers, dances (choreography), sets, costumes, lights, and music.

Questions & Answers With Artistic Director Jacques Heim

Q: How old were you when you began studying dance?

A: 22 years old

Q: How did you choose dance?

A: It was an art form where I didn't have to worry about the language barrier.

Q: What attracted you to dance?

A: I have been in theater and the movement and lack of words made it attractive. I discovered that movement at times is more powerful than words. Movement never lies.

Q: Did you make any sacrifices or trade-offs while learning?

A: No. Learning is a privilege.

Q: What is your specialty? What makes your program unique?

A: A combination of athletic movement and visual impact. Diavolo is not traditional modern dance. It uses music, like the score of a film. We never dance on a bare stage. We perform on an oversized staircase, a wall, a cage, a huge rocker, or use ladders, benches.

Also, the dancers are athletic. They are a mix of dancers, actors, gymnasts, dancing on large structures.

The Company operates like a football team, or a family, that needs each other to accomplish the task at hand.

What is it like to be a Diavolo Dancer

Diavolo Dancers come from many walks of life. They have trained as modern dancers, athletes, gymnasts, actors, ballet dancers, martial artists, and stunt performers. The majority have fine arts degrees, and some have masters degrees as well.

In addition to dancing well, Diavolo Dancers need to be able to fall from large structures, and catch others who fall from large structures. This means they need to be able to trust themselves, trust each other and work together as a team. Teamwork, trust and belief in oneself are the foundations of the Diavolo Company, and all the dancers believe in these ideals.

The dancers rehearse from 9am to 3pm every day, Monday to Friday. Rehearsals always start with a one hour warm-up. This is very important so that the dancers' muscles stay strengthened and stretched and are ready to work for the rest of the day. Preventing injuries is another good reason for a warm-up. After warm-up the rehearsal director will let the dancers know what dances they are to work on for the rest of the day, and how that is to be scheduled. The Artistic Director and the Associate Artistic Director will teach the dancers the old dances and work with the dancers on new dances.

If a new dance is to be created or choreographed, all the dancers, the Artistic Director and the Associate Artistic Director will work together to do this. This makes Diavolo a little different from other dance companies. In most dance companies, only one person creates or choreographs dances. In Diavolo, everyone works together as a team to create them.

After the rehearsal day, the dancers go take other kinds of classes in order to keep their bodies in proper shape. Dancers must train throughout their careers, and Diavolo Dancers consider this personal training important to their careers and health. Classes may include ballet, gymnastics, martial arts, modern dance, or workouts at the gym.

When the Company is on tour, traveling all over the United States presenting shows similar to the one you will see, the dancers work even harder. In addition to warm-up and rehearsal, the dancers will help set up the sets, do technical rehearsals, dress rehearsals, and perform. This is on top of traveling time, and they still take every opportunity to find dance/work out studios to stay in shape.

Important Diavolo Key Words:

Trust: assured reliance on the character, ability, strength, or truth of someone or something.

Teamwork: to work jointly with others or together in order to create or to resolve something.

Professional dancers have trained for many years to achieve a high degree of performance skill. Their job is dancing and they are paid for their work.



What Is 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, 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.

All dances are made up of sequences of steps and gestures called phrases. Phrases make up a dance the same way that words are put together to form a sentence. In tribal societies, where dances are mostly religious, people usually dance in a group in a circle. In societies where people dance mostly for their own amusement, two people usually dance together, and sometimes people dance in small groups. When people dance to entertain others, they usually do so in groups called companies. There are different kinds of dance companies, such as ballet, ethnic, modern, and jazz.

Dances performed for audiences are almost always choreographed, or created, by one person, just as a composer makes up a piece of music. Highly choreographed dancing, called ballet, started in the 17th century in France by King Louis XIV. **Ballet** usually tells a story and uses strict, precise body movements and shapes in its structure. Ballet remained the main kind of choreographed dance performed for audiences until the early 1900's when Modern Dance began.

Modern Dance changed the way choreographers made dances, allowing new and freer body movement and shape. Modern Dance does not always tell a story, concentrating instead on expressing the feelings, dreams or ideas, inside a person.

Wherever it occurs, in whatever form, dance is one of the most powerful and interesting ways humans express themselves.

Diavolo is a modern dance company.

Adapted from "Giving Cues" Kennedy Center, Dance Theatre of Harlem



Dance History Activities:

Interview your parents or grandparents or other older friends about the popular dances of their youth. Ask them to teach you some steps. What kind of music did they dance to?

Now think about when you dance? Do you dance by yourself, with a friend, or in a group? Is any of your dancing or music like that of the people you interviewed?

Choreography: the art of symbolically representing dancing; the composition and arrangement of movement.

Dance and Theater Collaborators:

When people see a performance, they often think only of the performers on stage. But there are many other people who come together to make the performance happen. The following list will familiarize you with some of the people and their jobs that help to make Diavolo performances happen.

Associate Artistic Director: helps the Artistic Director maintain the artistic quality of the performance and the Company.

Composer: a person who writes music.

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

Set Designer: designs the structures that the dancers dance on in conjunction with the Artistic Director.

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 helping make artistic decisions. In general making sure the company runs smoothly.

Education Director: designs and plans all educational aspects of the company, from written materials to young people's performances.

In addition, each theatre that Diavolo travels to on tour has many people on staff to help with the show. Each theatre also has their own Technical Director and stage crew that works with the Diavolo Technical Director.

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

Performance Activity:

As you watch the show, think about how the sets, lighting, costumes and music help make the show more enjoyable and understandable, enhancing the mood of each section.



Collaborate: to work jointly with others or together especially in an intellectual endeavor in order to create or to resolve something.



Preliminary Performance Preparation:

Warm up: Move the class into an open space in the room and warm up their bodies. To follow is a traditional Diavolo warm up that also aids clarity and focus, and is a good ice-breaker.

All warm ups start in a circle with the Name Game.

Name Game:

✚ In a circle have each student, turn to the right, and look at the student beside them, stating their name with purpose and clarity. When everyone is done, vary the game by adding a tempo: (eg., Call out “Now repeat, but say your name fast like the wind, or slow like molasses”), or a quality (“Say your name like a lion waking up”), and/or switching direction (“now choose to go left or right”). Repeat, using different qualities, tempos or directions 5 or 6 times. Make sure the students keep going, even with laughter, until a complete round is made with each variation.

Physical Warm-up:

✚ Prior to the Game of Ten, have students walk in the space, at varying tempos per instructor’s call. Then circle up.

Game of Ten:

✚ Each set of movement is done to a count of 10, and then the next set of movement begins. Diavolo always incorporates push-ups, and sit-ups. If these are difficult, do half.

Example of Warm-Up Exercises, K-12

1. In circle, shake, loosen various body parts for a count of 10 (eg., shake the hands for 10, shake each foot for 10, shake all over for 10).
2. Stretch for 10 in all directions
3. Turn to face the other way and roll to the floor for 10
4. Push-ups - 10
5. Roll over, Sit-ups - 10
6. Roll over and slowly stand for 10
7. Run on the spot and shake out whole body for 10.
8. Repeat steps 1 through 7.

There are many good warm up exercises, the key is to warm up the students even a little before doing movement activities.

Warm ups are important to warm up the muscles and prepare them for physical activity. This helps prevent injury as well.

Early preparation:

Before starting warm up or the **BASTE** activity, explore what dance means. Ask questions like “What is dance?” “What does dance mean to you?” “How do you dance?” “Is dancing only for dancers?”

Explain that dancing is for everyone, and is a powerful means of human communication

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.

Repeat the exercise, this time outlawing the use of their face or any facial expression at all.

Repeat once more and this time outlaw the face, arms and hands. Remind them there are many more body parts to use to express the emotion.

Discuss and compare the exercises. What was more interesting, more fun?

This exercise helps the students begin to understand **BASTE** activity that follows and introduces movement concepts for the entire body.

Preliminary Performance Preparation, page 2:

B.A.S.T.E Elements of Dance*

Body, **A**ction, **S**pace, **T**ime, **E**nergy

Body shape: (curving, angling, twisting the body into a shape)
parts: (arms, legs, head, toes (open, tense, closed etc.))

Action locomotor: walk, run, leap, hop, skip, gallop, slide, etc.
nonlocomotor: bend, twist, stretch, swing, etc.
other action: following or leading

Space levels: low, medium, high
direction: forward, backward, diagonal, sideways
focus: straight, curved, open, closed, etc.

Time fast / medium / slow
 with music or without
 long / short
 patterned / counted

Energy strong / light
 sharp / smooth / sudden / sustained
 free / bound

*From Dance Education Initiative Curriculum Guide, Perpich Center for Arts Education. May be reproduced for educational purposes.

These are the basic elements of dance.

Discuss the elements with the class, then have students demonstrate the concepts of body, action, space, time and energy. For example, call out “Show me low”. “How can you make your body go high?” “Show me walking, skipping”. “Use your fingers and show me fast”. “Show me stretch”. “With your whole body, show me straight”, “Walk lightly, turn suddenly”, etc.

Working Together:

Pair up students. Have them create 3 shapes that fit together, e.g., one student will choose a high shape, one a low shape that is intertwined. After they have created all three, have them pick 2 locomotor actions (galloping, crawling, etc.) to do in between shapes. String shapes and actions together to form a dance. Show to the class in groups of 3 or 4 pairs, having the groups freeze at the end of their dance until the entire group is finished. Discuss the experience of working together, versus making up movement alone and BASTE elements used.

Other activities:

Five Shape Concentration:

The goal is to create, number and remember five different shapes which are nonlocomotor (bend, twist, etc. but not moving). Call out “one” and students create the first shape. Call out “two” and students create the second shape. Continue to “five”. Go through the sequence a few times and then randomly call out numbers, while students do the shape corresponding to that number.

Five Shape Variation:

Split the class into groups of five. Have each student create a shape that the other students must learn. When five shapes are created, do in sequence and stop.

Freeze:

Staying on one spot, and varying speed and levels, have students move in many loose and relaxed ways. Then call out “Freeze”. Students must freeze in a shape.

Students are then asked to give a sentence about their shape (e.g., how they feel).

These are only a few examples of movement games. The idea being to get students to understand that they can move their entire bodies when creating movement or shape.

Prepare for the Performance:

The performance is presented in 5 sections: 2 longer dance sections, 1 short dance section, 1 interaction section, and 1 final dance. At the end is a question and answer session.

The first dance is titled “Le Siege”. This is an imaginative, fun, and lively piece danced on and around 2 everyday benches. The dancers appear as many different characters with lots of different objectives, as they explore the use and sharing of space.

Activity:

Draw or outline an area on the floor using chalk, masking tape or carpet squares placed together. Have the entire class “jump in”. Give musical/rhythmic inspiration: students move with the music (or hand clapping, or counting) anywhere, and in any way, but they cannot go outside the lines. Students freeze when the music ends (or at a call out of “Freeze”). Have them explore different levels of space, asking “where can you fit”?

Now make the available space smaller. Repeat above. Continue the process until there is clearly not enough room. Encourage students to use vertical space (not just horizontal), in order to find pathways to move. As it gets tougher to move, start the class working together to solve space-movement problems. Music or rhythm should slow down as the space diminishes. Continue to ask “where can you fit?” while encouraging them to use different vertical levels, and work together to find ways to “fit” and still stay inside the lines. At the end, open the space back up, and allow free movement. Freeze to finish.

Questions:

What’s the hardest part about this activity? (Guides to answers: staying in the lines, not hitting one another).

What can make this activity work? (Guides to answers: keep eyes open, move slowly, use body parts in different ways, work with others in getting agreements on where and how to move around each other).

Discuss “Was it more fun to work together to solve the problem? Did cooperation and teamwork enable you to find a solution?”

Concept of perspective: How did the box size feel in the beginning? At the end? Now ask “If you were a mouse, how would that size feel? If you were a giant?”



Performance Activity:

During the dance “Siege”, you will see many different characters try to take control of the bench. See if you can make up stories for some of the characters. Use your imagination to decide who they might be, where they are coming from and where they might be going. What do your characters do with the bench? Why?

Definition: Imagination:

1. the power of forming mental images of unreal or absent objects. **2.** creative ability, the thinking or active mind. **3.** a creation of the mind; especially an idealized or poetic creation.

Prepare For The Performance, Page 2

The next dance is titled “Knockturne”. This duet, danced on a large door frame, explores the need to have faith in oneself, in order to take your own journey and follow your dreams.

Activity:

Have the students draw a door on a piece of paper. This is their own “dream” door, so have them make it their own, and personalize it. On one side of the door, have them draw themselves. On the other side, draw a dream they may have. It could be a place they want to visit, getting straight A’s, become a gymnastics champ or an astronaut. On the door, draw, or name, the tools needed to make this dream come true – a map, study books, training, education, etc.) Have the students make the picture as complete as possible.

Have the students discuss their pictures and what they illustrate or show. What does the door represent? An entrance? An exit? A passage of time? Sometimes a door takes us from the past into the future. What do the tools on the door represent? Are the dreams possible if “you believe in yourself?” Will the dream take a long time or a short time to accomplish?

Now create a short verse or haiku poem to put at the bottom of each door to further describe the dream, or the feeling expressed by the door picture. As a final touch, put these verse dream paintings on various doors throughout the school, or make a class collage with the pictures/poems and put the collage on the entrance door to your class.

The interaction section begins with the next dance “Apex”.

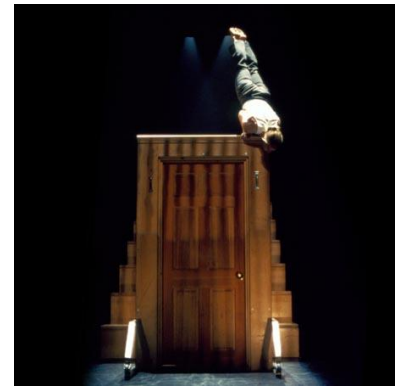
Whimsical, lyrical, comical, this dance is introduced with some questions about trust, trust in working with others, trust in ourselves, what trust means, why it is important. Using ladders as metaphors for various obstacles, or challenges, the dancers explore learning to work together. They discover when it is important to support each other, and when it is important to allow someone to work alone, as they journey together from one ladder – or obstacle - to the next.



Performance Activities:

During the dance “Knockturne”, the dancers use the door in many different ways. Explore how the door is used. Is it an entrance, an exit, an obstacle, or a blessing to the dancers? Does the door have different meanings at different times? How do the dancers use it to express going on their own journey towards their dreams?

During “Apex”, see if you can find a moment when the dancers worked together. Now see if you can find one when they worked alone.



Something to think about:

Do dreams inspire us? Are they important to your life? Can dreams help keep you focused on your goals?

Prepare For The Performance, Page 3

Next is the interactive section, where the Diavolo Dancers will discuss the ideas of Trust, Teamwork, what it means to be on a team and work together further. They will go into the audience and select a few students, (and maybe even a teacher), and have these selected participants come on stage. These students, with the help of the rest of the audience and the Diavolo Dancers, will learn about warming up, trust and teamwork, and be given a brief lesson on “flying/falling”.

Activity:

Have the students think about different “teams”, and what it means to be on a team. Why is important to work together and trust each other on a team.

Have the students consider why trust and teamwork would be so important in a company like Diavolo.

The final dance is titled “Humachina”. “Humachina” is danced on a huge wheel that is 12 feet in diameter and weighs 500 pounds. It explores our interaction with machines, and the knowledge that a large machine can be more powerful than a single individual. However by working together, we can harness the great power of machines to work for us, accomplishing tasks that would otherwise be impossible.

Activity:

This is a dance variation on the “machine game”. The goal is to create a moving, interdependent machine with cogs, gears, and levers that impact on each other. Everyone starts in a circle, making sure they can touch each other easily. Then on instructors cue everyone creates a cog, gear, or lever shape. These can be imaginative. Next, everyone “connects” with the person on the right and left, staying in a circle. The result is a connected, and circular string of shapes that vary in levels.

Now the designated first person starts a movement that impacts and makes person 2 on the right, move in place. Student 2 keeps the movement going and impacts person 3, etc. one at a time, until you are back to person 1. The end result is all the different “parts” are moving and impacting the next part in a dancelike machine. Practice once around slowly. Then repeat once around faster. Finally, go once around much faster, and keep machine going for a minute so everyone gets a good feel for the “machine” and working together. Sound can be added.

Discussion: Describe and discuss the experience of working together to create something.



Other Activities:

Have the students write about a time they were helped by a friend to overcome some obstacle. Maybe the friend helped them study for a test, or move, or catch a tadpole.

Now, have the students create a movement or a pose that describes how they **felt** when they were helped. Encourage them to use their whole body. For example, quickly shaking all ten fingers high in the air might represent joy.

Set up a “Stage” and “Audience” area. In groups of 4 to 6, show these **feeling expressions**, having the performers demonstrate their movement or pose for a few seconds.

Discuss with the “audience” what each feeling might be. Then have the performers state their feeling while doing their pose or movement. Repeat with next group.

When done, ask how physicalizing helped express the feeling for both audience and performer. How did imagination enter into the process?

Post Performance Reflections:

Questions/Activities:

- ✚ The dancers spoke of trust in the show. Why do you think trust is important to Diavolo?
- ✚ Think about who trusts or depends on you. Talk about what you can do to make yourself more trustworthy and dependable.
- ✚ Write about a time when trust, cooperation and creativity played an important role in your life, perhaps helped you to achieve a goal. Who was it that you trusted? Who cooperated with you? How were you creative?
- ✚ Turn your written ideas into poetry or artworks expressing these ideas and your experiences.
- ✚ “Humachina”, which is danced on a large wheel, demanded the dancers have balance. Discuss what balance means. What would have happened if any of the dancers lost their balance? Have you ever lost your balance? How did you regain it?
- ✚ 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?
- ✚ Discuss what other types of movement this performance reminded you of. Have you ever seen anything similar to this before? Make a list of the types of classes you can take to prepare you for this kind dancing. (Teachers, if possible, make a list of where students can find these classes.)
- ✚ Go to the web site (www.diavolo.org). Use the site to answer the following questions: Who is the Artistic Director? How would you introduce him to the class? Can you find pictures or biographies of some of the dancers you saw today? What different kinds of training or experience have they had?
- ✚ Finally, did you like the Diavolo show? Why or why not? How did the lighting, costumes, set pieces and music add to the show, helping to express the ideas or moods of each dance? Has watching Diavolo dance made you feel different about dancing? Why or why not?

Definition: Repertoire:

1. a list or supply (or the complete list or supply) of dramas, operas, pieces, or parts that a company or person is prepared to perform.

Diavolo has over 16 dance works in repertoire. You have seen parts of 4 of them. Most dance companies have a repertoire of dances that they perform regularly.

Activity:

Go to the Diavolo Web Site – www.diavolo.org – to view a list of our most common repertoire works.



Look at some of the other dances in the gallery. They are all done on large structures. How would you expect the Diavolo dancers to use these structures? How would you dance on them?

For Teachers: Branching Out With Curricula:

Curriculum Application/Artistry

Dance is an excellent barometer of student understanding of various concepts and lessons. “It’s hard to dance it if you don’t understand it.” Dance can also enhance and help understanding, leading the student to explore, think creatively, and ultimately learn.

To follow are some ideas for dance artistry/curriculum application. Use the warm up and BASTE elements, as well as the activities as guides to incorporating these ideas.

Geography:

- ✚ Students can create a dance that demonstrates their understanding of terrain by using changes in body levels. A narrator can be added to describe a tour across a place. The dance will show a relationship to mountains, valleys, deserts, canyons, etc. Students can pick a specific country, or area, or state, then use movements, shapes, as well as their imaginations, to create a dance metaphor.

History:

- ✚ Students can create a dance, with corresponding movements, to illustrate an historical event, like the Signing of the Declaration of Independence, or the Bering Strait Migration.

Vocabulary:

- ✚ Common social studies words – such as democracy, revolution, or freedom, can be demonstrated by students using movement, shape, tempo, etc.

Science:

- ✚ Movement, and Diavolo concepts of trust, collaboration, and teamwork, are particularly valuable in the sciences. Dances can be created to show the dependence (collaboration or teamwork) of:

- Body Systems: respiratory, circulatory, digestive, nervous
- Seasons and Cycles: life cycles, a specific season
- Plant Growth Cycle
- Weather
- Machines and Mechanical Actions: pulleys, levers, tools, engines
- Electricity and Magnetic Forces: polar opposites, pull, repel, circuits
- Space and Solar Systems: rotation, relative size, order of planets
- States of Matter
- Gravity

Related Activities

Language Arts:

Pretend that you are a newspaper reporter. Write a review of the performance you saw. What did you hear? How did it make you feel? Would you recommend this performance to a friend?

Describe in prose or poetry the feelings a dance gives you.

Read biographies of dancers and report on them.

Visual Arts:

Instead of a pencil, use a brush and make a “movement” painting.



Related Activities adapted from Raue Center Study Guide.

For Teachers: Branching Out Page 2:

Math

- ✚ Math dances can be enlightening exercises to demonstrate how clearly students understand basic math concepts. Students can be given problems (adding, multiplying, geometric shapes, fractions, etc.) and then asked to show the solution to the problem through movement, phrases, shapes and working together.
- ✚ In addition, dance can help a student understand quantity, for example, 75%, 1/3, etc. Students can be given set tempos at which to move, and then changes in tempo will be called out (“now move at 50% of that speed”). Areas can be marked out, or students may be asked to walk through 2/3 of the space.

Language Arts

- ✚ There are a variety of ways to demonstrate or enhance students’ understanding of language, and ideas. For example: story telling through dance and a narrator, or using word cards to increase vocabulary and an understanding of the meaning of individual words.
- ✚ Students can create poem dances, by choosing a poem, then using BASTE elements, choreograph movements for each line of the poem.
- ✚ Create antonym and synonym movement comparisons by asking students to create movement for basic emotions and their opposites: love/hate, sad/happy; etc. Move onto other word pairs: smooth/jerky, tight/loose. Pair the students and have one create movement for one word, the other for its antonym. Do the same for synonyms.
- ✚ Dance a scene from a play or a story. Or, in groups working together, choose a scene from a play or story and create a shape that best describes it. Freeze in the shape.



Branching out lessons and final thoughts adapted from CJSB/SJU Fine Arts Programming “Catch” Study Guide developed by Tim Ternes.

Final Thoughts

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 moves. They use the body, actions, space, time and energy as tools to help them communicate in ways words cannot.

Dance is a powerful means of communication. Dance is a tool each one of us needs to learn about so that our powers of communication are strengthened.

Suggested reading:

“**Giraffes Can’t Dance**” by Giles Andreae and Guy Parker-Rees. In it a bumbling and lanky giraffe learns that everyone can dance when they find the music that they love.

Performance Etiquette

Diavolo believes that you, the audience, are 50 percent of the performance of the show. 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 dancers need you to do your best too. Watch and listen closely. Performers (and other audience members) may be distracted by noise such as talking, or candy wrappers. Performers need to concentrate for safety as well as performance.

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

During the show:

Use your imagination as you watch, and explore the different visual pictures and messages the dances present. Pay attention to the lighting, music, sets and costuming. Do you see the BASTE elements at work?

Procedures:

Please be respectful of the theater's rules. Make sure you know the required students per teacher ratio, and procedure for bringing students into the theater.

Watch!

Listen!

Think!

Respond!

Anticipate!

Imagine!

Enjoy!



Resources/Bibliography: Web:

ArtsEdge from the Kennedy Center Web Site
<http://artsedge.kennedy-center.org>

Diavolo Web Site
www.diavolo.org

www.Merriam-WebsterOnline

www.Britannica.com

Print Bibliography:

"Giving Cues" by John C. Carr and Lynne B. Silverstein / in association with the Kennedy Center

Diavolo's "Catch!" Study Guide developed by Tim Ternes for CSB/SJU Fine Arts Programming for the Diavolo performance of their school concert performance "Catch!"

Suggested Reading / Additional Resources:

"Ballet and Modern Dance (2002)" Susan Au Thames & Hudson; 2nd edition. ISBN# 0500203520

"The Art of Making Dances" (1991). Doris Humphrey (ed.) 1991), Princeton Book Company Publishers. ISBN# 0871271583

For younger readers:

"Brothers of the Knight" by Debbie Allen. Online at <http://www.kennedy-center.org/multimedia/storytimeonline/brothers.html>
Uses RealPlayer to view online.

Acknowledgements:

This study guide was designed by Diavolo Dance Theater, Education Division.

Some lessons and ideas were adapted from ArtsEdge – Kennedy Center, Perpich Center for Arts Education, Diavolo's "Catch!" study guide developed by CSB/SJU Fine Arts Programming and Tim Ternes for Diavolo.

In particular, Diavolo would like to recognize the College of Saint Benedict/Saint John's University in Minnesota, (CSB/SJU), for their invaluable support, input, guidance and written materials for curricula, and study guides. They have been a valued partner in Diavolo's continuing expansion into quality educational programming.

All photos courtesy of Diavolo Archive.

Diavolo Dance Theater
616 Moulton Ave
Los Angeles, CA 90031

Artistic Director
Jacques Heim

Production Manager
Renee Larsen

Office Manager
Kristina Scott

Lighting Designer
John E.D. Bass

Education Director
Renee Larsen



www.diavolo.org