



# ums 08109 Youth Education

Creative Teachers...Intelligent Students...Real Learning

## Rubberbandance Group Teacher Resource Guide

# About UMS

One of the oldest performing arts presenters in the country, UMS serves diverse audiences through multi-disciplinary performing arts programs in three distinct but interrelated areas: presentation, creation, and education.

With a program steeped in music, dance, theater, and education, UMS hosts approximately 80 performances and 150 free educational activities each season. UMS also commissions new work, sponsors artist residencies, and organizes collaborative projects with local, national, and international partners.

While proudly affiliated with the University of Michigan and housed on the Ann Arbor campus, UMS is a separate not-for-profit organization that supports itself from ticket sales, grants, contributions, and endowment income.

## UMS Education and Audience Development Department

UMS's Education and Audience Development Department seeks to deepen the relationship between audiences and art, as well as to increase the impact that the performing arts can have on schools and community. The program seeks to create and present the highest quality arts education experience to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration.

The department coordinates over 100 events with over 100 partners that reach more than 50,000 people annually. It oversees a dynamic, comprehensive program encompassing workshops, in-school visits, master classes, lectures, youth and family programming, teacher professional development workshops, and "meet the artist" opportunities, cultivating new audiences while engaging existing ones.

For advance notice of Youth Education events, join the UMS Teachers email list by emailing [umsyouth@umich.edu](mailto:umsyouth@umich.edu) or visit [www.ums.org/education](http://www.ums.org/education).

Cover Photo: Rubberbandance Group (Photo by Jean-Sebastien Cossette)

**UMS gratefully acknowledges the following corporation, foundations, and government agencies for their generous support of the UMS Youth Education Program:**



**Ford Motor Company Fund and Community Services**

**Michigan Council for Arts and Cultural Affairs**

**University of Michigan**

**Anonymous**  
**Arts at Michigan**  
**Bank of Ann Arbor**  
**Borders Group, Inc.**  
**Bustan al-Funun Foundation for Arab Arts**  
**CFI Group**  
**Community Foundation for Southeast Michigan**  
**Doris Duke Charitable Foundation**  
**DTE Energy Foundation**  
**The Esperance Family Foundation**  
**GM Powertrain Willow Run Site**  
**David and Phyllis Herzig Endowment Fund**  
**Honigman Miller Schwartz and Cohn LLP**  
**JazzNet Endowment**  
**WK Kellogg Foundation**  
**Masco Corporation Foundation**  
**The Mosaic Foundation, Washington, D.C.**  
**THE MOSAIC FOUNDATION (of R. & P. Heydon)**  
**National Dance Project of the New England Foundation for the Arts**  
**National Endowment for the Arts**  
**Performing Arts Fund**  
**Prudence and Amnon Rosenthal K-12 Education Endowment Fund**  
**Target**  
**Tisch Investment Advisory**  
**UMS Advisory Committee**  
**University of Michigan Credit Union**  
**University of Michigan Health System**  
**U-M Office of the Senior Vice Provost for Academic Affairs**  
**U-M Office of the Vice President for Research**  
**Wallace Endowment Fund**

This Teacher Resource Guide is a product of the University Musical Society's Youth Education Program. Researched, written and edited by Bree Juarez. Edited by Bree Juarez and Claire Rice. All photos are courtesy of the artist unless otherwise noted.

UMS Youth Education **08/09**

**Rubberbandance Group**  
Victor Quijada and Anne Plamandon,  
co-artistic directors

Wednesday & Thursday, January 7 & 8, 2009  
11:00am-12:00pm  
Power Center

**TEACHER RESOURCE GUIDE**



# Table of Contents

**Short on Time?**

**We've starred (\*)  
the most important  
pages.**

**Only Have  
15 Minutes?**

**Try pages 7, 17, or  
28**

## **The Performance at a Glance**

- \* 6 Coming to the Show
- \* 7 The Performance at a Glance

## **About the Artists**

- 10 About Rubberbandance Group
- 11 About the Company

## **About the Performance/Lecture**

- \* 17 About the Performance/Lecture
- 19 Artistic Influences

## **About Dance**

- 21 What is Dance?
- 22 The Elements of Dance
- 24 The Elements of Movement

## **Lesson Plans**

- 26 Meeting Michigan Standards
- 27 Watching the Performance/Lecture
- \* 28 A Preview of Rubberbandance Group
- 30 Curriculum Connections
- 31 Lesson One: Time, Space, and Energy
- 32 Lesson Two: Directed Improvisation
- 33 Lesson Three: Gestures
- 34 Lesson Four: Textures and Environment
- 35 Lesson Five: Communicating with Movement
- 36 Lesson Six: Dance on Film
- 37 Post-Performance Follow Up
- 38 The Vocabulary of Dance

## **Resources**

- \* 43 UMS Permission Slip
- 44 Internet Resources
- 45 Recommended Reading
- 46 Community Resources
- 47 National Resources
- 48 Evening Performance/ Teen Ticket
- 49 How to Contact UMS



Rubberbandance Group: *Elastic Perspective* (Photo by Christopher Duggan)

# The Performance at a Glance

# Coming to the Show



We want you to enjoy your time in the theater, so here are some tips to make your Youth Performance experience successful and fun! Please review this page prior to attending the performance.

## What should I do during the show?

Everyone is expected to be a good audience member. This keeps the show fun for everyone. Good audience members...

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Laugh only at the parts that are funny
- Do not eat gum, candy, food or drink in the theater
- Stay in their seats during the performance
- Do not disturb the people sitting nearby or other schools in attendance
- Turn off all cell phones, ipods, and other electronic devices



## Who will meet us when we arrive?

After you exit the bus, UMS Education staff and greeters will be outside to meet you. They might have special directions for you, so be listening and follow their directions. They will take you to the theater door where ushers will meet your group. The greeters know that your group is coming, so there's no need for you to have tickets.

## Who will show us where to sit?

The ushers will walk your group to its seats. Please take the first seat available. (When everybody's seated, your teacher will decide if you can rearrange yourselves.) If you need to make a trip to the restroom before the show starts, ask your teacher.



## How will I know that the show is starting?

You will know the show is starting because the lights in the auditorium will get dim, and a member of the UMS Education staff will come out on stage to introduce the performance.



## What if I get lost?

Please ask an usher or a UMS staff member for help. You will recognize these adults because they have name tag stickers or a name tag hanging around their neck.

## How do I show that I liked what I saw and heard?

The audience shows appreciation during a performance by clapping. In a musical performance, the musicians are often greeted with applause when they first appear. It is traditional to applaud at the end of each musical selection and sometimes after impressive solos. At the end of the show, the performers will bow and be rewarded with your applause. If you really enjoyed the show, give the performers a standing ovation by standing up and clapping during the bows. For this particular show, it will be most appropriate to applaud at the beginning and the ending.



## What do I do after the show ends?

Please stay in your seats after the performance ends, even if there are just a few of you in your group. Someone from UMS will come onstage and announce the names of all the schools. When you hear your school's name called, follow your teachers out of the auditorium, out of the theater and back to your buses.



## How can I let the performers know what I thought?

We want to know what you thought of your experience at a UMS Youth Performance. After the performance, we hope that you will be able to discuss what you saw with your class. Tell us about your experiences in a letter or drawing. Please send your opinions, letters or artwork to: **UMS Youth Education Program, 881 N. University Ave., Ann Arbor, MI 48109-1011.**

# The Performance at a Glance

## What is Rubberbandance?

Rubberbandance Group (RBDG) was founded as a collective in 2002 by choreographer Victor Quijada out of a reactionary need to reconnect to the movement ideals of his hip-hop lifestyle. RBDG became the testing ground where Quijada's coming of age through hip-hop culture and years of high-level professional experience in the contemporary ballet world would collide choreographically. The group reflected this interface as it was made up of dancers with either break or ballet backgrounds that would work to absorb and integrate the opposing style. Since 2002, RBDG has produced seven substantial works that have gained recognition for a new and unique vision of contemporary dance theater. The Group has been presented throughout Canada, and has represented Canadian artistic innovation in the United States, Europe, UK, and Japan. RBDG was formed with the resolution to create work that is exciting, intimate, and meaningful.

## Who is Victor Quijada?

Choreographer Victor Quijada began his dance training in Los Angeles, where from a young age, he was deeply influenced by hip-hop culture. His introduction to formal dance and theater at L.A. County High School for the Arts was an awakening to the further possibilities and potential of the hip-hop art form. A protégé of Judson Church pioneer Rudy Perez, Quijada adapted postmodernism to his hip hop ideals; three years of working with dance icon Twyla Tharp continued to strengthen his choreographic identity. Strongly attracted to the classical ballet technique, he worked with Eliot Feld and later joined Les Grands Ballets Canadiens de Montreal, experiences that further influenced and re-shaped his long-standing relationship with hip-hop.

In 2002, after years of exploring dance and theater from urban, classical, and contemporary angles he formed Rubberbandance Group. His work with RBDG examines humanity and human relationships through a unique fusion of these dance and theater aesthetics.

## Who is Anne Plamondon?

After her classical training at the National Ballet School of Canada, Banff Center for the Arts, and graduation from l'École Supérieure de Danse du Québec, Plamondon joined Les Grands Ballets Canadiens in 1994. From 1998 to 2000, she danced with Nederlands Dans Theater 2 (Holland), and Gulbenkian Ballet (Portugal). She has performed and created roles in the works of over 30 choreographers. Plamondon also danced in several films and videos with film directors such René-Pierre Bélanger, Micah Meisner, Raymond St-Jean and Victor Quijada. Plamondon joined Rubberbandance Group in 2002 and became co-artistic director in 2005.

## About the performance

This youth performance/lecture will be slightly different the UMS's traditional youth performance. In this special performance/lecture, Rubberbandance Group's co-artistic director and choreographer, Victor Quijada, leads students through the exciting dance forms that the company incorporates into their pieces. Quijada feels strongly about creating a special and unique performance experience for youth. He wants to engage with students and discuss his work in an interesting way. Interspersed between demonstrations will be excerpts of Rubberbandance works. The pieces performed will be taken from two works: *Elastic Perspective Redux* and *Punto Ciego*.

## What does a choreographer do?

Choreography (also known as dance composition) is the “art of making visual structures in which movement occurs.” People who make these compositions are called choreographers. Most often, a choreographer creates a dance by having a vision and then arranging or directing the movements of the dancers, though the creative process is different for everyone. No matter how the dance develops, the choreographer must work closely with the dancers, the stage manager and musicians during rehearsals. Although mainly used in relation to dance, choreographers also work in various settings including fencing, gymnastics, and ice skating.

## What kinds of dance will I see?

One of the most unique features of Rubberbandance Group’s work and choreographer Victor Quijada’s vision is that they incorporate a variety of different dance styles. Quijada began his dance career in Los Angeles as a B-Boy or break dancer. His work, while consistently using elements of hip hop, goes far beyond traditional street dancing. Quijada also includes ballet, contemporary dance, martial arts, yoga, and pedestrian movement. Pedestrian movement is the act of taking everyday movement- waving hello, checking your watch, tying your shoe- and incorporating them into leaps, spins, and other dance styles.



Rubberbandance Group: *Punto Ciego* (Photo by Michael Slobodian)





**Rubberbandance Group** (Photo by Jean-Sabastien Cossette)

# About the Artists

# About Rubberbandance Group

Rubberbandance Group (RBDG) was founded as a collective in 2002 by choreographer Victor Quijada out of a reactionary need to reconnect to the movement ideals of his hip-hop lifestyle. RBDG became the testing ground where Quijada's coming of age through hip-hop culture, and years of high-level professional experience in the contemporary ballet world, would collide choreographically. The group reflected this interface as it was made up of dancers with either break or ballet backgrounds that would work to absorb and integrate the opposing style.

RBDG burst onto the Montreal dance scene with three creations presented by Espace Tangente over two seasons, and several smaller works being premiered around the city in mixed programs or self produced evenings. Quijada's *Tender Loving Care* and *Hasta La Proxima* shared a place in the French Canadian newspaper *Le Devoir's* Top 5 in Dance for 2002, while *Elastic Perspective* won the Rideau Prize at Festival Vue Sur la Relève in 2003. Festival Vue Sur la Relève is festival that highlights original songs, dances, music, and plays by young Québec artists. This was followed by an international co-commission for *Reflections on Movement Particles*. Through 2003, RBDG continued to tour outside of Montreal and Quebec, while producing its first dance film (*Hasta La Proxima*) and becoming company in residence at Montreal's contemporary arts center Usine C for the 2003-04 season. They later premiered *Slicing Static* in September 2004 where it was named Best Dance Production by *Hour Magazine*.

Since 2002, RBDG has produced seven substantial works that have gained recognition for a new and unique vision of contemporary dance theater. The Group has been presented throughout Canada, and has represented Canadian artistic innovation in the United States, Europe, UK, and Japan. RBDG was formed with the resolution to create work that is exciting, intimate and meaningful. Quijada, carrying within him the sensibility of a street dancer, often explores ways to bring the immediacy of spontaneous hip-hop circles to the frame of compositional display. He has tested alternative venues, carried out impromptu performances, and broken the performer / audience barrier on several occasions in countless ways (i.e.: performance has happened above, behind, or beside spectators; performers disguised as audience members joining the show midway; doing away with seating altogether and allowing the audience to engage with the dancers in the performance space, etc.); all in order to shatter the habitual presentational format, in hopes that the public can experience dance as a participatory event, and not as a passive activity.

The work, while groundbreaking in a new movement aesthetic - the fusion of contemporary ballet and break - is also rich in its exploration of human relationships, concentrating primarily on psychological constructs, behavioral patterns, and emotional conflicts. Beating with the fresh pulse of street demeanor and an acute understanding of theatrical staging, the work harnesses the ardor of violence, tenderness, comedy, and tragedy - along with a great deal of honesty and courage - to narrow in on the larger goal of revealing a truth about the human condition; a truth that might somehow make a difference to someone in the audience.

# About the Company

## **Victor Quijada // Co-Artistic Director // Choreographer// Dancer**

Choreographer Victor Quijada began his dance training in Los Angeles, where from a young age, he was deeply influenced by hip-hop culture. His introduction to formal dance and theater at L.A. County High School for the Arts was an awakening to the further possibilities and potential of the hip-hop art form. A protégé of Judson Church pioneer Rudy Perez, Quijada adapted postmodernism to his hip hop ideals; three years of working with dance icon Twyla Tharp continued to strengthen his choreographic identity. Strongly attracted to the classical ballet technique, he worked with Eliot Feld and later joined Les Grands Ballets Canadiens de Montreal, experiences that further influenced and re-shaped his long-standing relationship with hip-hop.

In 2002, after years of exploring dance and theater from urban, classical and contemporary angles he formed Rubberbandance Group. His work with RBDG examines humanity and human relationships through a unique fusion of these dance and theater aesthetics. In 2003 Quijada received both the Bonnie Bird North American Award and the Peter Darrell Choreography Award (UK). He has created work for Pacific Northwest Ballet, Ballet Met, Jeune Ballet du Québec, Peter Boal & Company (NYC), Transitions Dance Company (London), Chamber Dance Project, and notably *Self Observation Without Judgement* for Scottish Dance Theater, which won the 2004 National Dance Award for Best Modern Repertory.

A finalist in the 2004 American Choreography Awards for the short film adaptation of *Hasta La Proxima*, Quijada also earned a Choreography in Media Honors Award for the sequence he staged in the K-OS music video *Man I Used To Be* (2005 Much Music Video Award for Best Rap Video). Quijada has directed two short films *small explosions that are yours to keep* (2006 - under the mentorship of director Micah Meisner) and *Secret Service* (2007). He also collaborated with director Rene-Pierre Belanger on both the 2006 Radio-Canada production of *La symphonie éclatée*, featuring Kent Nagano conducting the l'Orchestre symphonique de Montréal, and on the Gemini Award nominated *Canada Day 2004* broadcast for CBC television.

Rubberbandance Group co-artistic directors Anne Plamondon and Victor Quijada are the resident artists of Cinquieme Salle at Place des Arts de Montreal for a period of four seasons.

## **Anne Plamondon // Co-Artistic Director // Dancer**

After her classical training at the National Ballet School of Canada, Banff Center for the Arts, and graduation from l'École Supérieure de Danse du Québec, Plamondon joined Les Grands Ballets Canadiens in 1994. From 1998 to 2000, she danced with Nederlands Dans Theater 2 (Holland), and Gulbenkian Ballet (Portugal). She has performed and created roles in the works of over 30 choreographers such as Jiri Kylian, Ohad Naharin, Paul Lightfoot, Angelin Preljocaj, Johan Inger, Stijn Celis, and Itzik



**Victor Quijada  
and co-artistic  
director Anne  
Plamondon**  
(Photo by Jean-  
Sébastien Cossette)

# About the Company

Galili. Since her return to Montreal, she has also collaborated with choreographer Jean Grand-Maître, Estelle Clareton, and James Kudelka. It was Plamondon's luminosity and versatility that convinced Crystal Pite to collaborate with her for the creation of the lead roles in *Lost Action* (2005) and *Fault* (2008). Plamondon also danced in several films and videos with film directors such René-Pierre Bélanger, Micah Meisner, Raymond St-Jean, and Victor Quijada. Plamondon joined Rubberbandance Group in 2002 and became co-artistic director in 2005.

She and Victor Quijada recently premiered the duet *AV Input/Output* at Cinquième Salle of Place des Arts de Montréal.

## **Joe Danny Aurélien // Dancer**

Joe Danny Aurélien (B-boy Dingo) was born in Montreal and began b-boying in 1997. A founding member of REDMASK, he and his crew have won several break competitions in Toronto and Montreal including the 'War Is War/Crew Battle' three years running, and have produced the DVDs *Dingo & Oktofoot* and *Who's Hungry?!*. He has appeared in concert and in music videos of rap artists NAS and Kodiak. Winner of the Extreme Supreme, Break Massive, and Fantastic Four B-Boy competitions, Joe Danny is regularly invited to judge break events and in 2004, he helped in the development of the Ligue d'Improvisation Hip Hop du Québec. A founding member of RBDG, his introduction to contemporary dance has led him to work with choreographers Nadine Thouin and Jean Léger of l'Opera de Montréal.

## **Lila-Mae G. Talbot // Dancer**

Born in Quebec, Canada, Lila-Mae Talbot received her classical training at the École Supérieure de Ballet Contemporain and obtained her first professional experience with the Jeune Ballet du Québec, where she worked with choreographers Hélène Blackburn, Louis-Martin Charest, Estelle Clareton, Christophe Garcia, Jane Mappin, and Dominique Porte. She joined Les Grands Ballet Canadiens in 2003 dancing the classical and contemporary works of George Balanchine, Kim Brandstrup, Stijn Celis, Ohad Naharin, and Helgi Tomasson. In 2006 she worked with The New English Contemporary Ballet under the direction of Niall McMahon, and since July 2006, Lila-Mae performs with Rubberbandance Group, where she enjoys exploring this new way of moving.

## **Louise Michel Jackson // Dancer**

Louise-Michel Jackson received her classical training at l'École Supérieure de Danse du Québec and graduated in 1999. As a member of Le Jeune Ballet du Québec she worked with choreographers Hélène Blackburn, Louis Martin Charest, Jane Mappin, Thierry Malandin (France), and Christophe Garcia (France). For five years she danced with the company Cas Public, and in 2006 received grants from Quebec, Canada, and Austria to participate in "Danceweb," the intensive contemporary dance program of the Impulstanz Festival in Vienna. This experience allowed her to work with several renowned European teachers, as well as to interpret the repertoires of the companies Ultima Vez, Rosas, and Ballet C de la B. In January 2008, Louise Michel began her interpretive collaboration with Rubberbandance Group.

## **Mariusz Ostrowski // Dancer**

Mariusz Ostrowski trained at the National School of Ballet in Warsaw, Poland. In 1993, he worked with TT Nei Modern Dance Company and the National Opera of Poland, in 1994 with Ballet Arizona, and in 1999 with Atlanta Ballet. In 2000 he became first soloist with Les Grands Ballets Canadiens de Montréal. Mariusz has performed leading roles as Hermann in *The Queen of Spades* (Kim Brandstrup), the duo in *Noces* and the Prince in *Cinderella* (Stjin Celis), the Pas de quatre in *Symphony of Psalms* (Jirí Kylián), Solo for two and the t.v. part in *Apartment* (Mats Ek), the trio in *Possibly Six*, and the duo in *Tender Hooks* (Didy Veldman), *Arbos* and the solo in *Black Milk* (Ohad Naharin), *The Nutcracker* and *Carmina Burana* (Fernand Nault), *Romeo and Juliet* (Jean-Christophe Maillot), the Beast in *The Beast and the Beauty* (Kader Belarbi). His repertoire also includes *Le sacre du printemps* (James Kudelka), *Bella Figura* and *Six Dances* (Jirí Kylián), *Without Words* and *Jardí Tanca* (Nacho Duato), *Coppélia* and *Diana & Acteon* (Marius Petipa), *Épisodes* (1st movement), *The Four Temperaments*, *Rubies*, *Tchaikovsky Pas de Deux*, *Agon* and *Polyphonia* (George Balanchine), *Giselle* (Anton Dolin) and *Lady Lost Found* (Daniel Ezralow).

## **Yannick Matthon // Dancer**

Versatile interpreter, pedagogue and choreographer, dance has been a focal point in Yannick Matthon's life for over 22 years. His career has been atypically eclectic considering the classical formation he received (he studied the French technique with renowned teacher Daniel Sellier and the Vaganova syllabus with Max Ratevosian himself a pupil of Pushkin). Pedantic and free spirited, it is these two traits of character that are primordially responsible for the shaping of his career and teachings. Aside from working as a classical and contemporary dancer with the Alberta Ballet and Les Ballets Jazz De Montreal respectively he has worked with many dance contemporaries including Aszure Barton (ASzUR&Artist), Battery Opera, Benoît Lachambre (ParBLEUX), Crystal Pite (Kidd Pivot), Dominique porte (Système D), Day Helesic (Movent), Edgar Zendejas (ezDanza), Karen Jamieson, Robert Battle (Battleworks Dance Company), The Holy Body Tattoo and Wen Wey Wang. Yannick just came back from a residency in France where he worked with choreographers Su-Feh Lee and Benoît Lachambre on *Body-Scan*, a piece that was presented at the Festival Des Antipodes. Presently of no fixed address, this Montreal native will remain on the road for at least another year touring North America, Europe and the Middle East with *Body-Scan*, Kidd Pivot, and Rubberbandance Group.

## **Frederic Tavernini // dancer**

Frédéric Tavernini was trained at the Ecole de Danse de l'Opera de Paris where he received his degree in classical and contemporary dance. He worked first with the Ballet de Nancy, and then as a soloist for the Béjart Ballet Lausanne, Le Ballet de l'Opera de Lyon, Les Grands Ballets Canadiens, and Ballet National de Marseille. Throughout his career he has worked with choreographers such as Jiri Kylian, Angelin Preljocaj, William Forsythe, Maurice Béjart, Mats Ek, Ohad Naharin, Tero Saarinen, Carolyn Carlson, Meryl Tankard, Nacho Duato, Hervé Robe, Trisha, Brown, Maguy Marin, Jo Kanamori, Stjin Celis, Didy Veldman, and Niels Christie.

His first work as a choreographer includes *Li fet met*, for the Jeune Ballet du Quebec, *Slonec Street* for Les Ballets de la Perenthèse and *Green* for the festival June Events (edited by Carolyn Carlson), *Le projet de la chambre humaine* for Jeune Ballet du Quebec, and *Ju-On* for the l'École Nationale de Ballet Contemporain de Montréal.

Since 2005 Tavernini has danced in various projects, such as Juha-Pekka Marsalo (*Scene d'Amour*), Louise Lecavalier's *Cobalt rouge* (created by Ted Robinson and presented at La Biennale de la Danse in Venice), Le Carré des Lombes for *Play it Again!* (2006) and Daniele Desnoyers's *Là où je vis* (FTA 2008). He also danced in *La pornographie des âmes* and in Dave St-Pierre's *Un peu de tendresse bordel de merde* in 2008. In July 2008, Tavernini joined Rubberbandance Group.

### **Yan Lee Chan // Lighting design, Technical Director**

Based in Montreal, Yan Lee Chan has worked in the field of performing arts for over 10 years. He first studied lighting design at the Saint-Hyacinthe School for Theatre Arts where he earned a degree in stage management and technical direction. After graduation, he worked primarily in Europe assisting Olivier Duplessis and other artists. Yan has also performed as a slight-of-hand magician since his early teens, and has consequently developed new lighting concepts to create stage illusion. Yan Lee Chan has collaborated with many Canadian choreographers and companies including Momentum, Théâtre du Grand Jour, Sonya Biernath, Lin Snelling, Bill Coleman, Andrew de Lotbinière Harwood, Nicole Mion, Philip Ducro, David Flewelling, Jenn Goodwin, Pamela Newell, and Hélène Langevin. In 2006 he created the lighting design for Théâtre du Rideau Vert's production of *reste avec moi ce soir* directed by Jean-Frederic Messier, Pigeons International's *Demain* directed by Paula De Vasconcelos, and Pacific Northwest Ballet's recent commission of *Suspension of Disbelief* choreographed by Victor Quijada.

### **Caroline Boisvert // Costume Design// Elastic Perspective**

Caroline Boisvert graduated from the Superior Institute of Design in Montréal, after studying fashion and stencil arts. She has worked as a designer, stylist, and dresser for dance and theatre companies including Les Grands Ballets Canadiens de Montréal. In 2005, she created her own signature fashion line Néant and has taken part in numerous fashion shows, opened a fashion boutique featuring her creations, and collaborated with Rubberbandance Group on *Slicing Static* (best dance production of 2004 – Philip Szporer / Hour Magazine). She follows her attraction to urban fashion design and her developing interest in scenic design, citing challenge as the main motor of her inspiration.

### **Jasper Gahunia // Composer // Punto Ciego**

Jasper Gahunia is a DJ, Producer, Songwriter, Musician, and Teacher. Jaz first earned notoriety as a battle DJ through local competitions before winning the Toronto DMC title 3 times. He represented Canada on the world stage when he became the Canadian DMC Champion in 1998. During his competitive run, he also shared the ITF (International Turntablist Federation) Western Hemisphere Team title with his crew Turnstylez and became the coveted ITF World Beat Juggling Champ a year later.

Jaz has a degree in Kinesiology from the University of Toronto. He has toured and performed with Nelly Furtado and K-OS and has appeared on David Letterman, Jay Leno, The View, and The World Music Awards. He has worked as a co-producer on (K-OS' *The Seekwill*), DJ (Feist's *Mushaboom* remix, *Love Song*) and session player (Piano and Bass on K-OS' *Sunday Morning*), while continuing to perform. He also created "The Turnament", a DJ Battle dedicated to exposing local talent.

At the Royal Conservatory of Music (he is a former Piano graduate) Jaz is a teacher for its first ever Scratch from Scratch: DJ Fundamentals course. He has collaborated with the Canadian Opera Company to produce a series of mini-operas fused with hip-hop beats and scratching, and provided the “one of a kind” musical score for RBDG 's *AV Input/Output*.

### **Anne-Marie Veevaete // Costume Design// Punto Ciego**

Anne-Marie Veevaete was born in Belgium and grew up in Montreal. She received a degree of Haute-Couture at Cotnoir Capony in 1978 and taught costume design for theater at the Collège Notre-Dame from 1987 to 1997. Attracted to a creative environment, she directed the workshop of the Montreal 350 Anniversary Parade and the flower dresses exhibition at the Jardin Botanique. Veevaete does styling for television publicity and works for independent and corporate movies filmed in Montreal. For the last five years, she has worked with such theatre companies as: Diving Horse, Pigeon International, Momentum, Théâtre le Trident, and l'Opéra Lyrique de Montréal. Recently, she began working work for the Quat'Sou, the Montreal Jazz Ballets, and Carbone 14.

### **René-Pierre Bélanger // Video Concept // Punto Ciego**

After receiving his degree in Art and Media Technology, René-Pierre Belanger began his career in 1997 at Musique Plus, as Director of Special Projects. He specialized in capturing multi-camera live on artists such as Alanis Morissette, Tea Party, Eric Lapointe, Isabelle Boulay, and the Festival International de Jazz. As cameraman and editor, he directed, filmed and edited the ZeD's *Scars*, a 3-minute portrait, made for the CBC. In 2003 he founded the company 11 Films in collaboration with director François Péloquin.

### **Stéphane Longpré // Set Designer // Punto Ciego**

Stephane Longpré graduated from École Nationale du Canada. He has designed decor for plays by Suzanne Lebeau, Geneviève Blackburn, Pascale Rafie, Stéphanie Jasmin, and Lib Spry. He was assistant designer to Yves Desgagnés, Normand Charette, Paula de Vsconcelos, José Pliya, and Denis Marleau.



Rubberbandance Group: *Puento Ciego* (Photo by Michael Slobodian)

# About the Performance/ Lecture



# About the Performance/Lecture

This youth performance/lecture will be slightly different than the UMS's traditional youth performance. In this special performance/lecture, Rubberbandance Group's co-artistic director and choreographer, Victor Quijada, leads students through the exciting dance forms that the company incorporates into their pieces. Quijada feels strongly about creating a special and unique performance experience for youth. He wants to engage with students and discuss his work in an interesting way. Interspersed between demonstrations will be excerpts of Rubberbandance works.

The pieces performed will be taken from the following two works:

## **Elastic Perspective**

Choreography: Victor Quijada  
Lighting: Yan Lee Chan  
Costumes: Caroline Boisvert

*Secret Service* (June 2002)

Music: *Romeo and Juliet*: "Dance of the Knights" (excerpt), by Sergei Prokofiev

*Meditations on the Gift* (June 2002)

Music: *Epoca*, by Gotan Project

*Before Back Then* (March 2003)

Music: *Le Badinage*, by Marin Marais

*Reflections on Movement Particles* (November 2003)

Music: Mitchell Akiyama

*Mi Verano* (June 2003)

Music: *Four Seasons* (excerpt), "Summer," by Antonio Vivaldi

*The Traviatta* (March 2003)

Music: *La Traviata* (excerpt), "Libiamo, ne'lieti calici," by Giuseppe Verdi

*Hasta La Proxima* (October 2002)

"Pegame Tu Vicio," by Antony Santos

"Le pas du chat noir," by Anouar Brahem

"De Los Amores," by Susana Baca

"Insects Between the Walls," by Paolo Santos

"Liquid Swords," by GZA/Genius

World class dancers from contemporary and break dance backgrounds unite to investigate human relationships through an innovative mix of hip hop dynamics and contemporary classicism. After two years of continuous creation, this program of selected works shows the range of this extraordinary group and the perfect marriage between explosive hip-hop physicality and the subtle profoundness of contemporary storytelling.

Elastic Perspective is a collection of works created through commissions by hip-hop dance and contemporary dance festivals in Canada, Europe, and the United States. The program is the result of a contemporary choreographic research that breaks the established conventions of hip hop. Victor Quijada, choreographer and co-artistic

director of Rubberbandance Group creates a work that scrambles the aesthetic identity of hip-hop, fusing it with theories that evolved in him due to his experiences in various dance forms. He has given rise to a hybrid style that emerges between the worlds of break and contemporary dance.

## Punto Ciego

Choreographer:	Victor Quijada
Lighting Design:	Yan Lee Chan
Composer:	Jasper Gahunia
Video Concept:	René-Pierre Bélanger
Costume Designer:	Anne-Marie Veevaete
Set Design:	Stéphane Longpré

*Punto Ciego* is an ambitious project that was built in two phases over two years. This full evening work was inspired by the non-linear approaches of writers Kundera and Tarantino, and is comprised of several situations that bring six personalities together to examine, defend, and possibly accept varying perspectives on a collective reality. This tragic comedy uses the audience's own subjective validation to give the dense physicality of this work a double edge.

The first phase of the work - the duo of Quijada and Plamondon - broke the fourth wall and introduced characters that speak to the audience while slipping between present reality and past memories. The second phase of the work introduced a quartet that allows us to follow an individual from one situation to the next - appreciating the perspective of one character as the focus changes to the perspective of another. Using a novelistic approach, the ensemble offers a non-linear narrative of different situations from several viewpoints.

This work is the continuing development of a vocabulary that intermixes contemporary dance with the techniques and textures of various street dance forms. Refined over the last decade, this movement style coils tight and strong in the solar plexus, as arms and legs move freely through space. The three-dimensional surfaces of the body push and carve through the space - taking the body out of the upright position and into horizontal and inverted planes.

This creation is part of an ongoing exploration of what can be communicated through this distinct vocabulary. The use of video, audio recording, audience interaction, and set design are all aspects that have been successfully explored before. Rubberbandance Group has expanded on these past experiments, using the acquired knowledge to perfect the use of these tools, to produce their most remarkable work to date.

# Artistic Influences

One of the most unique features of Rubberbanddance Group's work and choreographer Victor Quiada's vision is that they incorporate a variety of different dance styles. Victor Quiada began his dance career in Los Angeles as a B-Boy or break dancer. His work, while always having elements of hip hop, goes far beyond traditional street dancing. Quiada also includes ballet contemporary dance, martial arts, yoga, and pedestrian movement. Pedestrian movement is the act of taking everyday movement- waving hello, checking your watch, tying your shoe- and incorporating them into leaps, spins, and other dance styles. Below is a brief introduction to two of the dance styles used by Rubberbanddance Group.

## Breaking (Break Dancing)

Break dancing, or "breaking", began with James Brown, the "godfather of soul", as a dance part of his act known as the "good foot." The "good foot," a high-energy, almost acrobatic pattern of footwork, caught on quickly with New York City youth. As it became the new dance style, it was established as an integral part of a new craze known as the dance battle. The "good foot", later known as "B-boying", and finally as "breaking," was particularly suitable for competition, especially as it appealed to certain athletic young men. The earliest "breaking" done consisted of very complicated and fast-paced footwork. Dance battles would take the place of violent altercations between inner-city gangs and rivals. These battles soon led to groups being formed solely for dance purposes, from which point DJ Afrika Bambaataa is credited with the continued widespread popularity of "breaking". A B-boy or B-girl is a person devoted to hip hop culture, or more specifically, breakdancing. The term originates with the first hip hop DJ, DJ Kool Herc, who, noticing the reaction of some dancers to his playing the part of the record with a drum break, named them beat-boys or B-boys. "Breaking" has been in a constant state of evolution since its conception, and probably will continue to grow and change. New moves are created and added to the repertoire every day, as dancers become more daring and exciting with their motions.

## Ballet

Classical ballet technique was established centuries ago in the courts of Europe, and it has been evolving ever since as dance teachers, artists, and researchers refine approaches to training and add to the vocabulary of steps and movements that are unique to the ballet discipline.

Ballet dancers are fit, strong, and flexible, and they are lifelong students. They take class every day of their lives to keep in shape, to maintain the quality of their style and technique, and to enjoy the community of other dancers. To be able to perform at the best of their ability, dancers need focus, commitment, and a capacity for hard work.

A ballet performance enables dancers to communicate with an audience. The creation of a ballet starts with an idea or a movement which is nurtured, tried out, modified, tried again, talked through, tried again, refined, practiced, and presented, then reflected upon and finally remembered.

On a crowded stage, dancers are able to kick, run, jump, and turn without hitting each other. This is because they have a highly developed kinaesthetic sense, a sensibility of who is where, a perception of speed and trajectory, and respect for one another's performance space. A performance is a successful model for our crowded world, where people working in concert learn to adjust and compromise.

## Visit UMS Online

[www.ums.org](http://www.ums.org)

*Source: "Hip-Hop: What It Is and Where It Came From".  
Cuesheet: Rennie Harris  
Puremovement. Ed. Rosalind Flynn. Washington D.C: Kennedy Center, 1997.*

*Source: The Australian Ballet. <http://www.australianballet.com.au/>.*



Rubberbandance Group (Photo by Natalie Galazka)

# About Dance

# What is Dance?

Anyone can participate in dance. You don't necessarily need years of practice or special classes to enjoy it. Dance has been a part of human beings' lives since the beginning of history, sometimes as a part of ceremonies or rituals, other times to create a performance for other people, and even for people to just have fun and socialize. These are a few of the same reasons people dance today.

Dance gives people the opportunity to express their feelings, culture, and values through body movement. Every type of dance, from break dancing to ballet, tells a story about the society and time in history that it comes from. However, dance is one of the few things that cultures all over the world from all time periods have in common, so it is able to express individual cultures and the human qualities we all have in common at the same time.

There are a four words that can be used while describing dance: body, energy, space and time. By talking about these four elements, dance artists find it easier to communicate in words what is normally expressed only with movement. While performing, they use physical, outward movement to show other people what they feel emotionally inside.

During a dance performance, more goes on than just a dancer expressing himself on stage while the audience passively watches. Seeing dance is an active experience. While you watch the dancers, think about the way they are moving and how they might be feeling. Think about how the dancers feel about each other, and how their movement helped you understand that. The key to watching dance is to imagine that you're living in the dancer's body, that you are actually doing the moves that you see.



**Rubberbandance Group: Elastic Perspective** (Photo by Christopher Duggan)

# The Elements of Dance

## Energy

Energy choices may reveal emotional states. For example, a powerful push might imply aggression or confidence depending of the intent and situation. A delicate touch might reflect affection and timidity or perhaps precision and skill. Some types of energy can be described in words; others spring from the movement itself and are difficult to label with language. Sometimes differences in the use of energy are easy to perceive; other times these differences can be quite subtle. Variations in movement flow, force, tension, and weight can be combined in many ways and may communicate a wide spectrum of human emotional states.

## Space

“Where?” is a question about space and spacing. Choices about use of space include such variables as position or place, size or range, level, direction, and pathway.

Here are some examples of space choices applied to actions: the dancer might choose to move or pause at any specific place in the dancing area. A skip could be in any direction such as diagonally forward and toward one side of the room. A twist might be high in the air or low to the ground or in between. A run or turning action could be in place or perhaps travel a certain distance along a particular pathway. The pathway might be curved, straight, zigzagging, or meandering. The dancer’s movements can also trace pathways in the air as in an elbow drawing loops, a hip jutting out straight to the side, or the head swooping down and up through an arc. The range of these movements can vary from so small as to be almost invisible, to as large as the reach of the dancer or the size of the dance area. There are countless variations and combinations of ways that movement can occur in space.

## Time

“When?” is a question about time or timing. Choices about time include such things as duration, speed, divisions of time (e.g., beats and intervals), timing of accents, and rhythmic patterns.

Timing choices are applied to actions. Here are some examples: a twist could be gradual or quick. A stop might be suddenly followed by a pause. Leaping might speed up, slow down, or be paced by even beats. A series of sitting, standing, and stretching actions could occur with an even pace taking a short or a long time. Such actions could be accented with pauses at regular intervals or occurring sporadically. Bending, jumping, and shaking actions might be arranged in a rhythmically patterned sequence. Rising and curling might ride on the rhythm of breathing.

There are endless possibilities for timing one’s movements; timing variables such as speed, duration, accents, and rhythmic patterns, simple to complex, can be applied to actions in many different combinations.

## Is All Movement Dance?

The dancer moves with energy through time and space. But then, who doesn’t? Are we always dancing every moment we are alive? Or are there some special features that lead us to call some of our movement experiences dance? It does seem that in dance, people tend to be more consciously involved in their movement, taking particular enjoyment or interest in their body.

## Language

Dance is a language. It is spoken through the movement of the human body. It tells stories, expresses emotions, and creates images. All dance is based upon a universal experience: the rhythms and movement of the human body. At a party, at home, or even on the street, most of us have felt the urge to dance. Whether it is hip-hop, swing, salsa, meringue, foxtrot, waltz, or twist, we all know a style of dance.

In dance we take in, synthesize, and transmit our ideas and feelings about life through our bodies. Dance is a medium for learning about oneself and one's world. It is truly a universal art since all humans relate to body movement and the need to communicate with each other.

As we dance, we sense our bodies and the world around us. We learn how and where our bodies can move, expanding our movement possibilities and enjoying our sense experience as we dance.

Dance is a vehicle for understanding life experience giving dynamic form to our thoughts and feelings. It symbolizes our thoughts and feelings kinesthetically. Dance is a unique form for communicating. As we manifest our experience of life in dance, we send out messages through our bodies. We can appreciate these messages ourselves, and others can receive them. Dance communicates in ways that words cannot.

## Practice

Sometimes, dance is designed to be performed and seen by an audience. In those cases, no matter what the style, dancers must train their bodies and their imaginations to be more expressive. Dance artists extend the vocabulary of their movement language through classes, rehearsals, and performances. The elements of their practice are the basic building blocks of dance.



**Rubberbandance**  
**Group: Elastic**  
**Perspective**  
(Photo by Chris Randle)

# The Elements of Movement

Another way to think about the key elements of movement and dance is to remember BEST: body, energy, space and time. These components drive all movement: pedestrian (everyday movement), athletic, the movement of animals, as well as dance in all its variety. These elements are constantly woven together to create an unbroken fabric, but the threads can be separated for a clearer understanding of the art form.

## Body

Body Parts: Head, shoulders, arms, hands, back, rib cage, hips, legs, feet, muscles, bones, joints, heart, lungs (breath)  
Moves: Stretch, bend, twist, circle, rise, collapse, swing, sway, shake  
Steps: Walk, run, leap, hop, jump, gallop, skip, slide

## Energy

Qualities: Swinging, sustained (smooth), percussive (sharp), vibratory (shaking)  
Dynamics: Strong (powerful), light (delicate)  
Flow: Free-flowing, controlled

## Space

Shape: Body design in space  
Level: High, middle, low  
Direction: Forward, backwards, sideways, diagonal, up, down  
Size: Big, small  
Pathway: Curved, straight, jagged, combinations of these  
Focus: Direction of gaze/focus of eyes

## Time

Tempo: Fast, slow  
Beat: Underlying pulse, rhythm  
Pattern: Combinations of fast and slow  
Accent: Emphasis  
Durations: Long, short

As students watch Rubberbandance perform, what elements of movement do they see? How does the company combine body, energy, space and time to create their pieces?



Student busily working during a UMS in-school visit.



# Lesson Plans

# Meeting Michigan Standards

**UMS can help you meet Michigan's Curricular Standards!**

**The activities in this study guide, combined with the live performance, are aligned with Michigan Standards and Benchmarks.**

**For a complete list of Standards and Benchmarks, visit the Michigan Department of Education online:**

**[www.michigan.gov/mde](http://www.michigan.gov/mde)**

## **ARTS EDUCATION**

**Standard 1: Performing** All students will apply skills and knowledge to perform in the arts.

**Standard 2: Creating** All students will apply skills and knowledge to create in the arts.

**Standard 3: Analyzing in Context** All students will analyze, describe, and evaluate works of art.

**Standard 4: Arts in Context** All students will understand, analyze and describe the arts in their historical, social, and cultural contexts.

**Standard 5: Connecting to other Arts, other Disciplines, and Life** All students will recognize, analyze and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

## **ENGLISH LANGUAGE ARTS**

**Standard 3: Meaning and Communication** All students will focus on meaning and communication as they listen, speak, view, read, and write in personal, social, occupational, and civic contexts.

**Standard 6: Voice** All students will learn to communicate information accurately and effectively and demonstrate their expressive abilities by creating oral, written and visual texts that enlighten and engage an audience.

## **MATH**

**Standard I-1: Patterns** Students recognize similarities and generalize patterns, use patterns to create models and make predictions, describe the nature of patterns and relationships and construct representations of mathematical relationships.

## **CAREER & EMPLOYABILITY**

**Standard 7: Teamwork** All students will work cooperatively with people of diverse backgrounds and abilities, identify with the group's goals and values, learn to exercise leadership, teach others new skills, serve clients or customers and contribute to a group process with ideas, suggestions and efforts.

## **TECHNOLOGY**

**Standard 2: Using Information Technologies** All students will use technologies to input, retrieve, organize, manipulate, evaluate and communicate information.

# Watching the Performance/Lecture

## Suggestions for Watching the Performance

You don't have to have any special training or experience to watch dance. You will be taking in information with all of your senses: eyes, ears, even your muscles. You may be fascinated with the physical activity you see, the music, the production elements (lighting, costumes and props), or with a "story" the dancers tell you. Your muscles may even react to the action with a kinetic response as you empathize with the movements on stage; tensing when the dancers leap or bracing as they perform a daring fall or a remarkable lift. It is very natural to want to get up and dance after watching an inspiring performance. Open your mind to the moment; concentrate and and raise your awareness to the immediate moment in front of you. The members of the audience are as much a part of the performance as the dancers are!

As the lights lower and the music begins, take a deep breath and relax in your seat. You are beginning to watch motion, movement, shape, line, rhythm, tempo, color, space, time and energy...dance. Allow yourself to let go of any notion that you already know what dance means, or has to mean. Release the notion that you have to look at dance as if you were reading a book. If you watch dance with this type of open mind, you may experience an emotion, an image, or a feeling that you may not be able to describe. You may not know why or where these reactions come from, but don't worry. This is all a part of the magic of dance.

You may want to ask yourself some questions as you watch the performance:

What are the sensory properties in the dance?

What do you see? What do you hear? What are the dancers actually doing on the stage?

What are the technical properties in the dance?

What kind of space is being used? What are the shapes and designs being created? What kinds of energy, dynamics or motions are being used?

What are the emotional properties in the dance?

How does the movement on stage make you feel? How does the music make you feel? Do you think the music and movements work well together?

Is there a story being told on stage? If so, what is the story?

What about the music? Did the dancer dance with or against the music?

What are the dancers wearing? Why do you think the choreographer and costume designer chose those specific clothes?

Every piece of choreography has a reason for being. Dances may be celebrations, tell stories, define moods, interpret poems, express emotions, carve designs or even help you to visualize music. As you watch a dance, a story may occur to you because of your past experiences. However, not all dances relate to stories. The sequences do not have to make literal sense. Allow images and personal feelings to come to the surface of your consciousness.

## Following the Performance

After the performance, feel free to discuss your thoughts with others. Please don't be disturbed if others had a different reaction to the dance than yours. Take time to think about your personal images and thoughts. Was it enjoyable to watch? Did the dance remind you of experiences in your own life? Did the choreography inspire you to express yourself by writing a poem, drawing a picture, or even creating your own dance?

# A Preview of Rubberbandance Group

## Visit UMS Online

[www.ums.org](http://www.ums.org)

There is not a DVD to accompany this guide, instead, examples of Rubberbandance Group's work are available online. These videos are a bit different than most dance available online. Victor Quijada and his company worked with directors and editors to create dance films. Each video is beautiful lit and shot to showcase the dance in the best possible way.

### ***Secret Service (from Elastic Perspective)***

[http://www.youtube.com/watch?v=EwNYVPUV\\_xl](http://www.youtube.com/watch?v=EwNYVPUV_xl)

Synopsis: The sole survivor of a tactical unit is haunted by guilt, when a covert operation goes wrong.

Originally conceived as a live stage production for RBDG in 2002, Quijada directed this film adaptation, focusing decisively on the character back stories that were the initial inspirations for the choreography; set to the powerful Prokofiev score from *Romeo & Juliet*.

Director: Victor Quijada

Choreographer: Victor Quijada

Performers: Anne Plamondon, Victor Quijada, Joe Danny Aurelien, Julio Cesar Hong, Louise-Michele Jackson

Composer: Sergei Prokofiev

Producer: Natalie Galazka

Produced in 2008 with support from Bravo!FACT

### ***Hasta La Proxima (from Elastic Perspective)***

<http://www.youtube.com/watch?v=MoxRVqJNylc>

Synopsis: An office skyscraper is the setting for this dance film about love, loss, and the psychic connection between lovers conjuring images of the morning of September 11.

Originally presented as a 30-minute live stage production of the same name was named best dance production of 2002 by the Montreal Devoir. This duet was adapted for film in collaboration with director Mark Adam.

Director: Mark Adam

Choreographer: Victor Quijada

Performers: Diana Diaz, Jayko Eloï

Composer: Paolo Santos

Producer: Natalie Galazka

Produced in 2003 support from Bravo!FACT

## ***Small Explosions That Are Yours To Keep***

<http://www.youtube.com/watch?v=Ub1-vqsJKG0>

Synopsis: A woman breaks free of the physical and psychological binds of a stifling relationship.

In his directorial debut, Quijada (under the mentorship of director Micah Meisner), adapted this tango-inspired duet. Originally presented as part of the full-length work *Slicing Static* in 2004.

Director: Victor Quijada

Choreographer: Victor Quijada

Performers: Anne Plamondon, Kevin Turner

Composer: Mitchell Akiyama

Producer: Natalie Galazka

Produced in 2007 with the support of the Canada council for the Arts

## **Départ**

<http://www.youtube.com/watch?v=LBMvZxXWSLk>

Synopsis: A chance meeting in an airport gives long lost lovers an opportunity for reconciliation.

The fruit of the second collaboration with director Rene-Pierre Belanger, this choreography danced to Beethoven's *Ninth Symphony*, was created for the screen to honor the inaugural performance of Kent Nagano as the new conductor of the l'Orchestre symphonique de Montréal.

Choreographer: Victor Quijada

Performers: Anne Plamondon, Victor Quijada

Director: Rene-Pier Bélanger

Producer: Amérimage Spectra for Radio-Canada

Created by commission for *La symphonie éclatée* with Kent Nagano

# Curriculum Connections

**Are you interested  
in more lesson  
plans?**

**Visit the Kennedy  
Center's ArtsEdge  
web site, the  
nation's most  
comprehensive  
source of arts-  
based lesson  
plans.**

**[www.artsedge.  
kennedy-center.  
org](http://www.artsedge.kennedy-center.org)**

## **Introduction**

The following lessons and activities offer suggestions intended to be used in preparation for the UMS Youth Performance. These lessons are meant to be both fun and educational, and should be used to create anticipation for the performance. Use them as a guide to further exploration of the art form. Teachers may pick and choose from the cross-disciplinary activities and can coordinate with other subject area teachers. You may wish to use several activities, a single plan, or pursue a single activity in greater depth, depending on your subject area, the skill level or maturity of your students and the intended learner outcomes.

## **Learner Outcomes**

- Each student will develop a feeling of self-worth, pride in work, respect, appreciation and understanding of other people and cultures, and a desire for learning now and in the future in a multicultural, gender-fair, and ability-sensitive environment.
- Each student will develop appropriately to that individual's potential, skill in reading, writing, mathematics, speaking, listening, problem solving, and examining and utilizing information using multicultural, gender-fair and ability-sensitive materials.
- Each student will become literate through the acquisition and use of knowledge appropriate to that individual's potential, through a comprehensive, coordinated curriculum, including computer literacy in a multicultural, gender-fair, and ability-sensitive environment.

# Time, Space and Energy

Grade Levels:  
K-12

## Objective

For students to explore three elements of dance: time, space and energy.

## Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 2: Creating	Career & Employability 7: Teamwork

## Materials

Open space for movements

Index cards

Pencils

## Activity

1. Review the three major elements of dance: time, space, and energy. Give examples of each on the board. You may wish for students to add to this list.
  - TIME (How do you move in time? fast, slow)
  - SPACE (do you take up a lot of space or a little? Tall, thin, high, low, wide)
  - ENERGY (How do you carry out the movement? Happy, sad, bouncing, stomping, angry, frustrated, heavy-stepped, flowing, sharp, light-stepped)
2. Ask the students to act out the following activities. The correlating dance element is included in parentheses:
  - walking happily (energy - bouncing)
  - walking angrily (energy – stomping, scowling, crossed arms)
  - walking while scared (energy – fear, choppy or nervous energy)
  - crawling (space - low)
  - reaching up to grab something on a high shelf (space – high, thin)
  - fast jumping jacks (time – fast)
  - wading through a deep pool of maple syrup (time – slow)
  - hands out like an airplane (space – wide)
  - walk like an elephant (space – wide; time – slow)
  - move like a bee (time – fast; space – small)
3. Now ask students to write down one “time” example (i.e., fast or slow), one “space” example (high, low, wide, narrow, etc.) and one “energy” example (flowing, sharp, happy, sad) on an index card.
4. Students can trade cards with a partner and have the partner carry out the same procedures as before.

# LESSON ONE

# Directed Improvisation

**Grade Levels:**  
**K-12**

## Objective

Students will be introduced to the elements of dance and become comfortable with improvisation in the classroom. They will also focus on personal space, group dynamics and working as a team.

## Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 4-1: Arts in Context	Career & Employability 7: Teamwork
Arts Education 4-4: Arts in Context	World Languages 2: Using Strategies

## Materials

Music of your choice

## Activity

1. Have students divide into pairs and ask students to stand in a circle. One of the partners must be the “driver” and the other the “car.” The car must keep his or her eyes closed at all times, completely putting trust in the other partner. The “driver” must stand behind the partner, hands on shoulders, and direct them around the other cars and drivers in the room.
2. Direct them to begin milling about in the center of the circle, with two rules: they must not bump into another car and driver and they must not speak to one another or give verbal directions.
3. As the cars and drivers begin to settle into a pace, ask them to do one of the following at various times:
  - a. **Travel alternately walking and then freezing**
  - b. **Travel only in a backwards fashion**
  - c. **Travel in slow motion or speed it up**
  - d. **Travel in a type of pattern by creating a rhythm**  
(Encourage students to use hands or expressions to create the rhythm or pattern.)
  - e. **Travel by varying the levels**  
(Some may choose walking on tiptoes, some may crawl or even move on their bellies.)
4. Switch car and driver roles and try the exercise with the other partner. This time, the driver does not place his or her hands on the shoulders of the other partner. The two rules for this portion of the activity are: they must not bump into another car and driver, they may only use voices to direct the car by giving verbal directions.

## Extension Activity

Direct students to play the game again, only this time without a partner. Instruct them to keep their eyes closed, move slowly, and they must not speak or make noise. Focus only on where others are around you by using your senses.

## Discussion/Follow-up

How did working as a team make you feel? Did the feeling of trust come into play for anyone? Which activity did you like the best? Which activity did you like the least? Which role did you prefer playing?



## Objective

Students will use body language for communication.

## Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 3: Analyzing in Context	Career & Employability 7: Teamwork
Arts Education 5: Connecting to Life	

## Materials

None

## Opening Discussion

People use gestures and movement to help share ideas and emotions every day. We wave our hands, smile, roll our eyes and tap our feet. These common actions are so universal that anyone can understand how we feel by observing them.

## Activity

1. Pair the students into partners and have them sit beside each other.
2. Direct the students to start a conversation with their partners, beginning with simple questions such as "How are you today?" or "What have you been doing lately?"
3. Instruct each pair of students to incorporate movement, facial expressions and gestures into their conversation to correspond with what they are discussing.
4. As the partners become comfortable with the exaggerated movements, have them stop talking but continue their conversation by interpreting each other's actions.
5. Have the students talk with one another to see if they were "reading" their partner's mannerisms correctly.

## Discussion/Follow-up

Dancers often exaggerate common actions or gestures to help the audience understand what they are acting out. How easy or difficult was it for the students to do that with one another? What actions were the simplest to understand? The hardest? Some people who are unable to hear or speak use sign language to communicate every day. Do any of the students know anyone like this? Do any of the students know any sign language?

# Textures and Environment

**Grade Levels:**  
**K-12**

## Objective

This activity allows the students to explore how different creatures and objects move in different environments.

## Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 4-1: Arts in Context	World Languages 2: Using Strategies
Arts Education 4-2: Arts in Context	Career & Employability 7: Teamwork

## Materials

CD Player

A variety of musical excerpts such as classical, jazz, Celtic, Indian, swing, Latin, pop, etc. from the classroom collection or downloaded from inexpensive sites like itunes.com.

## Activity

1. Clear the room of desks, chairs, and other furniture. Have the students find some personal space.
2. Teacher leads with such questions as: Imagine you are in water. How would you move? Explore different ways of moving in water. What does it feel like?
3. Explore different texture environments such as clouds, peanut butter or jello.
4. Have the students emphasize different parts of their bodies as they walk, such as leading with the head, the toes or the knees.
5. Instruct the students to walk like animals. Try a wide variety of creatures such as elephants, whales, crickets, snakes, or penguins.
6. Have the students act out the motions of objects. Try popcorn popping, pancakes flipping, or an avalanche.
7. Play musical excerpts from several genres and allow the students to move in a style implied by the piece they're listening to.

## Discussion/Follow-up

How did it feel to mimic walking through different textures?

How did leading with different parts of the body affect the students' balance and coordination?

Did it take a little practice to remain steady?

How was walking like animals or objects similar to acting?

Did the students use facial expressions or sounds as well as their walk to help?

How did the music's beat or dynamic level affect the way the students walked or danced?

Did they coordinate their movement with the musical phrase?

Do choreographers select movement to correspond with their music, music to correspond with their planned movement, or a little of both?

# LESSON FOUR

# Communicating with Movement

## Objective

For students to actively investigate how movement communicates emotion.

**Grade Levels:**  
**K-12**

## Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 4-1: Arts in Context	English Language Arts 3: Meaning and Communication
Arts Education 4-2: Arts in Context	Career & Employability 7: Teamwork

## Materials

CD Player

Musical excerpts in a variety of styles, cultures, rhythms, and tempi from the classroom collection or downloaded from inexpensive sites like itunes.com.

## Opening Discussion

Long before we communicate with speech and the written word, we first communicate with gesture and sound. We point to what we want to get at, we shake our fists with frustration, we bounce with glee. We may mouth sounds along with the movements, but turn off the volume and you still get what's being communicated. Just watch little babies and toddlers and observe their communication dance.

## Activity

1. Begin by using and moving your hands only – can your hands move to communicate happiness, sadness, anger, loneliness, sneakiness, surprise?
2. Can you communicate the same things with your shoulders? Your legs? Your whole body? Remember to keep your mouth quiet – let your body do the talking with movement.
3. Adding background music with the appropriate emotional quality can help focus the activity, but you can just as easily do with in silence.
4. Have students take turns to show their movement communication. Can the observers understand what's being said with movement?

## Discussion/Follow-up

What can you say more effectively with your body than you can with your words?

# LESSON FIVE

# Dance on Film

**Grade Levels:**  
**5-12**

## Objective

In this activity, students will watch and compare two pieces of dance-- one set for film and the other set for stage. Students will think about how a dance changes when it is performed for film rather than for the stage.

## Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 4-1: Arts in Context	English Language Arts 3: Meaning and Communication
Arts Education 3-3: Analyzing in Context	

## Materials

Computer  
Projector  
Copies of a blank Venn Diagram:  
<http://www.readwritethink.org/materials/venn/venn.pdf>

## Opening Discussion

As audience members we are familiar with watching dance live in a theater. However, Rubberbandance Group has taken some of their dance pieces and set them to film. Before watching the pieces, ask students what they think dance on film will look like. How will it differ from live theater? How might it be the same?

## Activity

1. Arrange for the class to watch two dances by Rubberbandance Group:  
*AV Input/Output*- A video of dance on stage  
<http://www.youtube.com/watch?v=i7mlPXImxE>  
*Départ*- A video of dance on film  
<http://www.youtube.com/watch?v=LBMvZxXWSLk>
2. After viewing both pieces, ask students to film out a Venn Diagram based on their reaction to the pieces. They will ask themselves, what was unique to both pieces and what was the same?

## Discussion/Follow-up

Bring students together in a group and discuss both videos. Some questions to pose are:

- How did the students react to the two pieces? Did they prefer one to another?
- How do they think the dance changes when it is filmed?
- Are there things the choreographer could do on film that he couldn't do on stage and vice versa?
- Would you prefer see live dance or dance on film? Give reasons why or why not?
- How would you describe the composition and energy of the two pieces in relation to one another?

# Post-Performance Follow Up

Critique (writing or talking about dance) and evaluation of a dance performance is affected by the past experience, sensitivity, involvement, and personal judgement of the viewer. When you evaluate a dance performance give your reasons for anything you liked or disliked.

Thinking about the piece can be broken down into three categories: the description, interpretation, and judgement of the particular piece(s) being analyzed. When a student writes or talks about a dance performance, he or she considers four different aspects of the dance:

## **Choreographic Elements**

This includes examining the overall form, use of space, rhythmic, and timing factors, use of dynamics, style, music and movement.

## **Performance Elements**

This includes evaluating the technical skill of the dancers, their projection of the characters they portray, and their ability to communicate through movement.

## **Production Elements**

The writer takes a close look at the costumes, lighting, props, sets, and music used in each piece.

## **General Impact**

Does the dance have clear intention? Is the impact of the performance felt by the audience?

## **Questions to Think About and Discuss**

- What emotional reaction did you have to the dance? What moved you?
- What was the most interesting feature of the performance?
- Was there an apparent motive for the dance? Was it dramatic, abstract or comical?
- Did the choreographer convey a certain message?
- What did you notice about the form? How did the forms blend together?
- Was there variety, contrast, balance, unity, repetition and/or harmony?
- What kind of music was used?
- Rubberbandance Group often juxtaposes contemporary dance against classical music. Did the music support the ideas in the dance or did it conflict with them?
- Did the movement go with the music or against it?
- Did you like the set, lighting, props and costumes? What made you react this way?
- Was the performance a positive experience for you? Did it stimulate questions or ideas?
- What could have helped your understanding of the performance prior to watching it?

# The Vocabulary of Dance

## **Art**

The production of something that shows a level of skill (or specific intention) in the chosen medium and an intent to communicate meaning. Art may be classified as architecture, dance, music, theater, visual, literary, technological, etc.

## **Audience**

People who have gathered together to hear or watch something. They may gather formally in a hall designed to sponsor professional performances, or they may gather in a classroom or other space to observe each other's work.

## **B-boy**

Short for break-boys, these men (and women!) listen and wait for the "break" in music. Once they hear it, it inspires them to break into dance and perform their best moves. This is where the term "breakdancing" comes from

## **Body Shapes**

The design of the body in stillness; shapes may be curved, angular, twisted, or straight.

## **Challenge**

A hip-hop term for dancing free-style in the middle of a circle. There are no limits to what a person can do.

## **Choreography**

The process of creating a dance; originating from the Greek word *choros* (meaning "to dance") and *graphos* (meaning "to write"). This process includes an understanding of form and movement development in dance.

## **Choreographer**

A person who creates a dance work and decides how, when, and where the dancers should move.

## **Concentration**

The ability to focus on the task at hand. This may include listening, following directions and completing assigned tasks or combinations in a dance class.

## **Concert**

A formal performance of music or dance for an audience.

## **Costumes**

Specific clothes designed for a dance or theater production.

## **Dance**

Many sequences of movement that combine to produce a whole; a dance has organization, progression and development, including a beginning, middle, and end.

## **Dance Technique**

The specific vocabulary of dance and the physical principles for producing efficient and correct body movement are called technique.

# The Vocabulary of Dance

## **Dance Elements**

Dance is an art form comprised of the elements of time, space, energy and the body; each of these elements has its own knowledge base which is interpreted uniquely by each dance whether it be folk, ballet, modern, jazz or ethnic dance.

## **Energy**

One of the elements of movement; energy propels or initiates movement or causes changes in movement or body position.

## **Ensemble**

A group of dancers who perform together.

## **Expression**

A manner of speaking, playing music, dancing, writing or visually producing something that shows feeling and meaning.

## **General Space**

The area of space through which a dancer travels or takes his/her personal space; it may include a dance studio, a stage, a classroom or the gymnasium; pathways and directions are defined in this space.

## **Gesture**

A movement of the body or part of the body that a dancer makes in order to express an idea or an emotion; everyday gestures include a handshake, a wave, or a fist; abstract gestures in dance are those movements given special emotional or content meaning by a choreographer.

## **Hip-hop dance**

Hip-hop refers to dance styles, mainly street dance styles, primarily danced to hip hop music, or that have evolved as a part of the hip hop culture. By its widest definition, it can include a wide range of styles such as breaking, popping, locking and krumping, and even house dance. It can also include the many styles simply labelled as hip hop, old school hip hop (or hype), hip hop new style, and freestyle.

## **Hype and Top Dance**

This dance is composed of all the hip-hop movements, which are executed while standing up. These are the most common teachings in schools.

## **Improvisation**

Movement that is created spontaneously ranging from free-form to highly structured environments.

## **Isolation**

Movements restricted to one area of the body such as the shoulders, rib cage, or hips; isolations are particularly prominent in jazz dance.

## **Kinesthetic Sense**

The sense of movement and bodily awareness of oneself, others, and the environment; this sense provides feedback about speed, height, tension/relaxation, force, exertion, direction, etc.; accessible to audience and performers alike.

# The Vocabulary of Dance

## **Levels**

The height of the dancer in relation to the floor: high, medium, or low. When a dancer is low, a part of his/her torso is touching the floor; when a dancer is middle level the feet are flat on the floor; when a dancer is on high level, he/she is in the air or on the toes.

## **Locking**

A movement that creates the illusion that a dancers' joints are stuck, almost like a freeze frame in a movie. Introduced in 1968, it was the first kind of hip-hop dance.

## **Locomotor**

Movement that occurs in general space when a dancer moves place to place; basic locomotor movements are walk, run, skip, jump, hop, leap, slide and gallop. Low level locomotor movements may be rolling, crawling or creeping.

## **Modern Ballet**

A choreography that maintains elements of traditional ballet but that was created during the 20<sup>th</sup> century; many modern ballets are abstract and nonliteral.

## **Modern Dance**

A performance movement form that evolved at the beginning of the 20<sup>th</sup> century, modern dance can be contrasted with ballet, tap or jazz. Creative work on choreography is an important part of the learning experience in modern dance.

## **Motion**

Moving; a change of position. It may be in one place or through space.

## **Nonliteral choreography**

Choreography that emphasizes movement manipulation and design without the intent of telling a story; nonliteral works communicate directly through movement and need no translation.

## **Non-locomotor**

A teacher may refer to non-locomotor movement as axial movement, referring to movement that occurs in person's space with one body part anchored to one spot; movement is organized around the spine or axis of the body. Basic non-locomotor movements are bending, stretching, twisting, rising, falling, opening, closing, swinging and shaking.

## **Percussive**

Use of energy that is powerful, staccato and explosive.

## **Personal Space**

The kinesphere that one occupies that is defined by the reach space around the body; it includes all levels, planes, and directions both near and far from the body's center.

## **Repertoire**

Movement phrases or full sections from completed dance works that are taught in order to familiarize dancers with a specific choreographer's style and movement vocabulary. Repertoire can also mean the dance pieces a dance company is prepared to perform.



# The Vocabulary of Dance

## **Phrase**

The smallest and simplest unit of dance form; usually part of a larger, more complex passage. A phrase is frequently repeated throughout a work in order to give it continuity.

## **Prop**

An object that is separate from the dancer's costume but that is a part of the action or spatial design in the choreography or that contributes to the meaning of a dance. Common dance props include flowers and swords.

## **Rhythm**

The organization of sound in time; rhythm is a pattern of pulses/beats with selected accents that can be repeated or joined with other patterns to form longer phrases. Rhythm is one of the basic elements of music.

## **Section**

A smaller division of a whole work that contains many phrases in and of itself.

## **Shape**

An interesting and interrelated arrangement of body parts of one dancer; the visible makeup or molding of the body parts of a single dancer; the overall visible appearance of a group of dancers; also the overall development or form of a dance.

## **Space**

One of the elements of movement. Direction, level, size, focus and pathway are the aspects of space. An altered use of the aspects allows the choreographer to use space in different ways.

## **Style**

A distinctive manner of moving.

## **Suite**

A choreographic form, usually with a moderate first section, second slow section and a lively third section.

## **Symmetrical**

A visually-balanced body shape or grouping of dancers.

## **Technique**

The learning of movement skills; the ability to use specific methods to create a dance.

## **Tempo**

The speed of movement as it progresses faster, more slowly or on a pulse beat.

## **Unity**

A principle of choreographic form in which phrases fit together, with each phrase important to the whole.

## **Vibratory**

Use of energy that involves shaking or trembling actions.



Rubberbandance Group: *Punto Ciego* (Photo by Michael Slobodian)

# RESOURCES

# UMS FIELD TRIP PERMISSION SLIP

Dear Parents and Guardians,

We will be taking a field trip to see a **University Musical Society (UMS) Youth Performance/Lecture of Rubberbandance Group** on **Wednesday, January 7 or Thursday, January 8** from **11am-12:00pm** at **Power Center**.

We will travel  by car  by school bus  by private bus  by foot  
Leaving school at approximately \_\_\_\_\_am and returning at approximately \_\_\_\_\_ pm.

The UMS Youth Performance Series brings the world's finest performers in music, dance, theater, opera, and world cultures to Ann Arbor.

We  need  do not need  
additional chaperones for this event. (See below to sign up as a chaperone.)

Please  send  do not send  
lunch along with your child on this day.

If your child requires medication to be taken while we are on the trip, please contact us to make arrangements.

If you would like more information about this Youth Performance, please visit the UMS website at [www.ums.org/education](http://www.ums.org/education). Copies of the Teacher Resource Guide for this performance are available for you to download.

If you have any questions, please don't hesitate to call me at \_\_\_\_\_  
or send email to \_\_\_\_\_.  
Please return this form to the teacher no later than \_\_\_\_\_

Sincerely,

-----

My son/daughter, \_\_\_\_\_, has permission to attend the UMS Youth Performance on Wednesday, January 7 or Thursday, January 8, 2009 (circle one). I understand that transportation will be by \_\_\_\_\_.

I am interested in chaperoning if needed.  YES  NO

Parent/Guardian Signature \_\_\_\_\_ Date \_\_\_\_\_

Relationship to student \_\_\_\_\_

Daytime phone number \_\_\_\_\_

Emergency contact person \_\_\_\_\_

Emergency contact phone number \_\_\_\_\_



# Internet Resources

## Visit UMS Online

[www.ums.org](http://www.ums.org)

## Arts Resources

### [www.ums.org](http://www.ums.org)

The official website of UMS. Visit the Education section ([www.ums.org/education](http://www.ums.org/education)) for study guides, information about community and family events, and more information about the UMS Youth Education Program.

### [www.artsedge.kennedy-center.org](http://www.artsedge.kennedy-center.org)

The nation's most comprehensive web site for arts education, including lesson plans, arts education news, grant information, etc.

### **Rubberbandance Group**

#### <http://www.rubberband.com/>

(It can be viewed in English or French, many performance films and videos available)

### **Dance**

#### <http://www.pbs.org/wnet/gperf/genre/dance.html>

PBS's *Dance in America* series maintains an archive of multimedia presentations and educational resources lessons for each of its *Great Performances*. They cover ballet, African American dance and contemporary dance.

#### <http://www.hiphop-network.com>

This is the official website of the Hip-Hop Network, a site that is dedicated to the four pillars of hip-hop. Here you can find information on all of the aspects of hip-hop.

#### <http://www.ballet-dance.com/>

This site offers both professional dancers and dance enthusiasts forums for conversation and information on current dance events.

*Although UMS previewed each web site, we recommend that teachers check all web sites before introducing them to students, as content may have changed since this guide was published.*

# Recommended Reading

## Resources for your classroom

This page lists several recommended books to help reinforce dance education through literature.

### PRIMARY & ELEMENTARY GRADES

Cooper, Elisha. *Dance!* New York: HarperCollins, 2001.

Giovanni, Nikki. *Hip Hop Speaks to Children with CD: A Celebration of Poetry with a Beat*. Naperville, IL: Sourcebooks Jabberwocky, 2008.

Haskell, Arnold L. *The Wonderful World of Dance (El maravilloso mundo de la danza)*. Garden City: NY Doubleday, 1969.

Murphy, Liz. *A Dictionary of Dance*. Maplewood, NJ: Blue Apple Books, 2007.

Pilobolus. *The Human Alphabet*. New York: Roaring Brook Press, 2005.

Sorine, Stephanie Riva. *Imagine That! It's Modern Dance*. New York: Knopf, 1981.

Terry, Walter. *Frontiers of Dance*. Crowell, 1975.

Van Zandt, Eleanor. *Dance*. Austin, Texas: Steck-Vaughn Co., 1990.

Waters, Rosa. *Hip Hop: A Short History*. Broomall, PA: Mason Crest Publishers, 2007.

### UPPER MIDDLE & SECONDARY GRADES

Anderson, Jack. *Ballet and Modern Dance*. Pennington, NJ: Princeton Book Company, 1992.

Au, Susan. *Ballet and Modern Dance (World of Art)*. London: Thames and Hudson, 2000.

Chang, Jeff and D.J. Cool Herc. *Can't Stop Won't Stop: A History of the Hip-Hop Generation*. New York: Picador, 2005.

Coe, Robert. *Dance in America*. New York: E.P. Dutton, 1985.

Croce, Arlene. *Writing in the Dark, Dancing in the New Yorker*. New York: Farrar, Straus and Giroux, 1991.

Ford, Carin T. *Legends of American Dance and Choreography*. Berkeley Heights, NJ: Enslow Publishing, Inc., 2000.

Light, Allen. *The Vibe History of Hip Hop*. Three Rivers Press: 1999.

There are  
many more  
books available  
about dance!  
Just visit  
[www.amazon.com](http://www.amazon.com)

# Community Resources

**These groups  
and  
organizations  
can help you  
to learn more  
about dance  
performance  
styles**

## **University Musical Society**

University of Michigan  
Burton Memorial Tower  
881 N. University Ave  
Ann Arbor, MI 48109-1101  
734.615.0122  
umsyouth@umich.edu  
[www.ums.org/education](http://www.ums.org/education)

## **University of Michigan Department of Dance**

3501 Dance Building  
Ann Arbor, MI 48109-2217  
734.763.5460  
[www.music.umich.edu/departments/dance/index.htm](http://www.music.umich.edu/departments/dance/index.htm)

## **Michigan Dance Council**

P.O. Box 381103  
Clinton Twp., MI 48038  
[www.michigandance.org](http://www.michigandance.org)

## **Detroit Dance Collective**

23 E. Adams  
Detroit, MI 48226  
313.965.3544

## **Michigan Theater and Dance Troupe**

24333 Southfield Road  
Southfield, MI 48705  
248.552.5501

## **Swing City Dance Studio**

Susan Filipiak, Director  
1960 S. Industrial  
Ann Arbor, MI 48104  
734.668.7782  
[www.swingcitydance.com](http://www.swingcitydance.com)

## **Wayne State University Dance Department**

4841 Cass Avenue  
Detroit, MI 48202  
313.577.4273  
[www.dance.wayne.edu](http://www.dance.wayne.edu)

# National Resources

## **American Dance Festival**

1697 Broadway, Room 900  
New York, NY 10019  
212.586.1925  
adfny@americandancefestival.org  
www.americandancefestival.org

## **Jacob's Pillow**

P.O. Box 287  
Lee, MA 01238  
413.243.0745  
info@jacobspillow.org  
www.jacobspillow.org

## **The Joyce Theater**

175 Eighth Avenue  
New York, NY 10011  
212.242.0800  
www.joyce.org/

## **New York City Center**

130 West 56th Street  
New York, NY 10019  
212.247.0430  
edu@nycitycenter.org  
www.nycitycenter.org/

## **Dance Theater Workshop**

219 West 19th Street  
New York, NY 10011  
212.691.6500  
www.dtw.org/

## **Danspace Project**

131 East 10th Street  
New York, NY 10003  
212.674.8112  
info@danspaceproject.org  
www.danspaceproject.org/

# Evening Performance Info

To purchase UMS  
tickets:

Online  
[www.ums.org/tickets](http://www.ums.org/tickets)

By Phone  
(734) 764-2538

**Rubberbandance Group**  
Victor Quijada and Anne Plamandon,  
co-artistic directors

**Friday, January 9, 8 pm**  
**Saturday, January 10, 1 pm [FAMILY PERFORMANCE]**  
**Sunday, January 11, 2 pm**  
**Power Center**

An über-physical hybrid of precision and invention, Rubberbandance Group mixes up explosive hip-hop, contemporary, and classical dance with energy that pops and sizzles. Founded in Montreal in 2002, RBDG has burst onto the international dance scene with appearances at both hip-hop and contemporary dance festivals throughout North America, Europe, and Japan.

Choreographer Victor Quijada is a total original who grew up on the streets of Los Angeles and was nicknamed Rubberband by b-boys and rappers for his unusually elastic dancing style. He went on to work with Twyla Tharp and Eliot Feld, honing a style that combines the freedom of breakdance, the profoundness of modern storytelling, and the nuances and technique of contemporary dance. "It's really like a genetic experiment," Quijada says, "taking genes from two different forms so that those forms don't stay the same, but have been informed by each other and changed."

In its UMS debut, RBDG presents two full-evening works: *Elastic Perspective*, a suite of seven dances that are audacious settings of hip-hop to classical music and Latin rhythms, and their newest work, *Punto Ciego*. *Punto Ciego* explores whether there is a loss of time and self in our "virtual" universe, answering with a contemporary dance work influenced by ballet and break, and laced with AV feeds, street demeanor, and an ardor for violence and tenderness together.

## Program

- Fri 1/9 : *Punto Ciego* (formerly known as *Phase II*)
- Sat 1/10 Family Performance/Lecture
- Sun 1/11 : *Elastic Perspective*

## TEEN Rush Ticket

The UMS Teen Ticket is a special opportunity for high school students to purchase one discounted ticket to UMS performances. Tickets are subject to availability. There are two ways to purchase the Teen Ticket:

### \$10 Teen Ticket

Students may purchase a Teen Ticket for \$10 the day of the performance for weekday performances or the Friday before for weekend performances at the Michigan League Ticket Office. The Michigan League Ticket Office is located at 911 North University Avenue and is open from 9 am - 5 pm weekdays.

### \$15 Teen Ticket at the Door

Students may purchase a \$15 Rush Ticket, if available, 90 minutes prior to a performance at the performance venue.





## Send Us Your Feedback!

UMS wants to know what teachers and students think about this Youth Performance.  
We hope you'll send us your thoughts, drawings, letters, or reviews.

UMS Youth Education Program  
Burton Memorial Tower • 881 N. University Ave. • Ann Arbor, MI 48109-1011  
(734) 615-0122 phone • (734) 998-7526 fax • [umsyouth@umich.edu](mailto:umsyouth@umich.edu)  
[www.ums.org/education](http://www.ums.org/education)