

**2000-2001 youth education
university musical society**



hubbard street dance chicago

james f. vincent, artistic director

teacher resource guide

university musical society
2000-2001 youth education program

**hubbard street
 dance chicago**
james f. vincent, artistic director

youth performance
friday, february 9, 2001
power center, ann arbor
11:00-12:00pm

*Ford Motor Company
 Fund*



101.9 FM
WDET

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Table of Contents

Part I: About the Production

5	University Musical Society
6	How to be a Good Audience Member
7	Youth Performance Repertoire
8	An Overview of Hubbard Street Dance Chicago
9	What is Dance?
10	Key Elements of Dance
11	Dance Vocabulary
13	History of Hubbard Street Dance Chicago
15	HSDC Fact Sheet
16	HSDC's Key Directors
18	Who Makes Up a Dance Company?
20	A Day in the Life of a Dancer

Part II: Lesson Plans and Activities

23	Lesson Plans and Learner Outcomes
24	State of Michigan Content Standards and Benchmarks: Meaningful Connections with Hubbard Street Dance Chicago
27	Assessing Your Students' Prior Knowledge
28	Activity 1: Rain Dance
29	Activity 2: Mirror Games
30	Activity 3: One on One
31	Activity 4: Imagination Walk
32	Activity 5: Statue
33	Activity 6: Connect Pose
34	Activity 7: Poetry in Motion
35	Activity 8: From Print to Performance
36	Community Resources
38	Bibliography/Internet Resources
39	Letters, Drawings and Reviews

Part I: About the Production



Burton Memorial Tower,
Home of the University Musical Society

University Musical Society

The goal of the University Musical Society (UMS) is to engage, educate, and serve Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world.

Over its 122 years, strong leadership coupled with a devoted community have placed UMS in a league of internationally-recognized performing arts series. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us into this new millennium. Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live performing arts.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts: internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers and theater. Through educational endeavors, commissioning of new works, youth programs, artists, residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. The University Musical Society now hosts over 90 performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that gathers in Hill and Rackham Auditoria, the Power Center, the Michigan Theater, St. Francis of Assisi Catholic Church, the Museum of Art and the Lydia Mendelssohn Theatre.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator with many University units, the Musical Society is a separate not-for-profit organization that supports itself from ticket sales, corporate and individual contributions, foundation and government grants, and endowment income.

How to be a Good Audience Member



Students attending the University Musical Society youth performances are expected to know how to be good audience members. Please take the time to educate and prepare your students for this live performance.

Good audiences . . .

- Are good listeners.
- Keep their hands and feet to themselves.
- Do not talk or whisper during the performance.
- Laugh at the parts that are funny.
- Do not eat gum, candy, food, or drink in the theater.
- Stay in their seats during the performance.



Applause, Applause!!

As a general rule, each performance ends with applause from the audience. This is how the audience acknowledges the performers. Applause says, "Thank you! You're great!" Applause is a compliment defined by the loudness and duration of the clapping of hands. In dance performances, it is traditional to applaud at the end of each piece and sometimes after impressive solos. Group numbers are also rewarded with applause. For example, it is common for the audience to applaud after an exciting or especially beautiful section. At the end of the show, the performers will take a bow or curtain call. This is the performer's chance to be acknowledged by the cast and rewarded with audience applause. If audience members really enjoy the performance, they may stand and clap in what is called a



Drawings, Letters, and Reviews

After the performance, please conduct follow-up activities with your students. Help your students think about, discuss and internalize the production they've just seen. Please have the students make drawings or write thank you letters and reviews. These items will be shared with artists and the funders who make these performances possible. Encourage the students to be as imaginative and creative as possible. Send drawings, letters and reviews to: Youth Education Program, University Musical Society, Burton Memorial Tower, 881 N. University, Ann Arbor, MI 48109-1011.

Youth Performance Repertoire

Hubbard Street's Sechs Tänze and Minus 16 demonstrate the company's versatility as an ensemble and innovation as a troupe. Theatrical jazz, modern and classical ballet technique are combined with a wide variety of music in this light-hearted, comical program that is certain to engage students of all ages.

Sechs Tänze (Six Dances)

Choreography, Set and Costume design by Jiri Kylián

Music by Wolfgang Amadeus Mozart

Premiered in 1998 by HSDC, Jiri Kylián's zany, clever and technically tricky Sechs Tänze arrives in a pouf of white dust from powdery eighteenth century wigs, with music by Mozart. In spirit and design the dance resembles "Amadeus" (the movie) -- demented in its puppetlike male-female relationships and gender games, and ingenious in every acrobatic move and froglike gesture. Kylián's period costumes of white petticoats and bloomers give the piece a mad doll-like quality. A disappearing back wall, of sorts, and two giant, funereal hoop skirts are part of the fun. And the eight dancers carry it all off with an almost off-handed brilliance.



Quoted from Hedy Weiss of the Chicago Sun-Times April 15, 1998, and from Sid Smith of the Chicago Tribune April 16, 1998.

Intermission hosted by James F. Vincent

Minus 16

Choreography by Ohad Naharin

Minus 16 is a freewheeling suite of choreographic sketches, most of them comic, some of them bizarre, to a potpourri of recordings ranging from cha-cha and mambo to techno and traditional Israeli folk music. One moment, dancers sway and shake, hypnotized by bossa nova rhythms. Another, they sit in a semicircle of chairs looking like people at a conference as they wave their arms as if in gesticular arguments. In one meditative sequence, dancers perform solos while recordings of their thoughts on personal and family problems are played in addition to the music. Joys returns when the cast runs up the aisles and involves the audience in their carefree cavorting.

Adapted from Jack Anderson of *The New York Times* November 7, 2000.

Overview of Hubbard Street Dance Chicago



Photos courtesy Hubbard Street Dance Chicago

Understanding the Art of Dance

Dance is a universal, highly expressive form of communication which allows people to develop their own individuality as performers, form relationships by dancing with others, or gain insight by observing others perform. The key elements of dance are time, space, and energy, the same elements that describe all movement. Dance frequently takes familiar gestures or actions and exaggerates them in order to express an idea or event to the audience. There are several styles of dance that evoke a variety of moods and require different techniques. Hubbard Street Dance Chicago uses classical ballet as its foundation, but the company proudly incorporates all types of dance into its repertoire.

Hubbard Street Dance Chicago: The Company

Lou Conte founded Hubbard Street Dance Chicago in 1977 and since then has created a company that is renowned for its ability to perform a diverse challenging combination of popular, jazz, modern and ballet techniques. The company has a diverse repertoire commissioned from many of the greatest choreographers working today, including rising American and international artists. For dancers who resist restricting themselves to one genre of contemporary dance, performing with Hubbard Street is a dream come true.

A Dance Company on the Road

People from a wide range of professions are needed to maintain a dance company, such as electricians, costume designers, lighting managers, and stage directors. The dancers themselves stick to a very rigid and busy schedule in order to be fit and well-prepared for performances.

What is Dance?



Dance is a nearly universal and often complex phenomenon. With its roots in ritual and communal activity, dance is an expression of culture and a reflection of the shared values and attitudes that bind groups together. Every dance, from break dancing to ballet, is a sensitive barometer of the social and historical moment from which it springs. Dance is part of the common heritage and is rooted in the common bodily experience. To explore dance is to explore what it is to be human.

Underlying the appreciation of dance is the notion that movement is a language -- of space, time, and energy -- used by dance artists to communicate their perceptions and interpretations of human experience. The dancer's body is the conduit through which the dynamic image of dance flows, the link between the inner realm of the self and the outer world of experience.

The experience of seeing dance is an active one -- a dialogue between the performer and the audience. To be "present" at a dance performance is to be swept along by the flow of movement and caught up in the search for meaning. Children, at home in their bodies, busily exploring movement and searching for connection in their own lives, are a natural and responsive dance audience. The key to watching dance is to "imagine" that you are living in a dancer's body -- that you are actually doing the moves that you see.

Key Elements of Dance



The key elements of dance are the body, space, time, and energy. They are the elements of all movement: pedestrian (everyday movement), athletics, 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.

The Body

Body Parts: Muscles, bones, joints, heart, lungs (breath), head, shoulders, arms, hands, back, rib cage, hips, legs, feet -- leading the movement, moving in isolation, meeting and parting.

Body Moves: Stretch, bend, twist, circle, rise, collapse, swing, sway, shake

Steps: Walk, run, leap, hop, jump, gallop, skip, slide

Space

Shape: Body design in space

Level: High, middle, low

Direction: Forward, backwards, sideways, diagonal

Size: Big, small

Pathway: Curved, straight, combinations of curved and straight

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

Energy

Qualities: Swinging, sustained (smooth), percussive (sharp), vibratory (shaking)

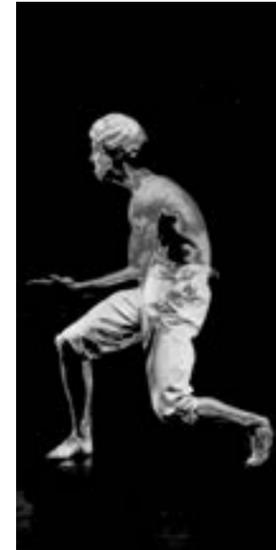
Dynamics: Strong (powerful), light (delicate)

Flow: Free-flowing, controlled

Quoted from *Study Guide to Dancing Stories*



Dance Vocabulary



Abstraction: Taking a familiar movement or everyday action and extracting its essential qualities. Transforming or stylizing the movement so that it becomes less literal or mimetic. Common ways of abstracting movement are to exaggerate its size, making it either smaller or larger; transfer it to another body part, for example pointing with the elbow or toe rather than a finger; changing the time element by speeding it up or slowing it down; etc.

Ballet: A highly refined Western European art form dating back to the courts of sixteenth-century France (Catherine de Medici and Louis XIV). Ballet is characterized by a desire to defy gravity (jumps, leaps, and rising on the toes). Balance and verticality, symmetry, clearly defined roles for men and women, and a hierarchical structure (prima ballerina or soloist vs. corps de ballet or chorus) reflect the European court that gave birth to it.

Choreography: The process through which a dance is created. It involves both creativity and craftsmanship. While the choreographer's vision guides the dance, many dances are the result of the combined efforts and ideas of the choreographer and the dancers (performers) with whom they work. Choreographers draw their inspiration from many sources, including everyday life, the natural world, relationships (family, peers, etc.), social and political events, dreams, images, and memories.



Dance Technique: The method which dancers use to develop and maintain their bodies as expressive and articulate instruments. All artists must explore and gain control of their materials. Dance technique involves exercises and dance movements that promote strength, flexibility, balance, control, speed, and articulation. It is also a way for the dancer to test the limits and range of his or her physical abilities and artistic expression.

Improvisation: Moving spontaneously, without thinking or pre-planning. Many dancers, like jazz musicians, use improvisation as part of their training because it develops a quickness of response and sensitivity to their own movement and that of others. Some improvisations are structured like games and have the same serious-play quality that games have. Many dancers enjoy improvising because it gives them an opportunity to get in touch with themselves and their own distinctive movement qualities.



Jazz and Tap Dance: The syncopated rhythms of jazz and tap dance were born in Africa and nurtured in America, in large part by African-Americans who, in the face of great hardship, kept their song and dance alive through slavery and brought it from the plantations to the clubs of Harlem and East St. Louis and finally to Hollywood and the Broadway stage. The earthy vitality and energy of jazz and tap dancing are continually invigorated by their connections to social dance (the Lindy, Jitterbug, Twist, etc.), vernacular and street dancing (Break dancing, Hip-Hop, Vogue-ing, Hammer Time) and popular entertainment (movies and MTV).

Kinesthetic Sense: A real “sixth sense,” the sense of movement and bodily awareness of oneself, others, and the environment. The kinesthetic sense provides feedback about speed, height, tension/relaxation, force, exertion, direction, height, etc. It is the kinesthetic sense that gives an audience access to dance, just as the ability to make sense of the visual world gives a viewer access to visual art forms such as painting and sculpture. The kinesthetic sense is finely tuned in athletes and dancers but often overlooked in modern culture, which traditionally values the verbal over the nonverbal.



Modern Dance: An American and German contribution to the field of dance reflecting the values of rugged individualism, adventurous exploration of frontiers, and democratic principles. It originated as an art form during the early part of the twentieth century when it was called “aesthetic dancing” or “barefoot dancing.” Its most notable proponents were Isadora Duncan, Ruth St. Denis and Mary Wigman, who rejected the artificiality of the ballet of that period and were also catalysts in the dress reform and health-and-fitness movement of the day. Modern dance is characterized by a giving in to gravity, off-balance and asymmetry in movement, a sense of equality among the dancers, individualized movement vocabularies, and a rebellious spirit that often challenges the status quo.

Photos: *Sechs Tänze*
(Six Dances, courtesy
HSDC)

History of Hubbard Street Dance Chicago

Hubbard Street Dance Chicago (HSDC) was founded in 1977 by veteran dancer and choreographer Lou Conte. Today, 20 culturally diverse dancers represent Hubbard Street Dance Chicago throughout the world, performing annually for more than 130,000 people.

During its 21-year history, HSDC has emerged as an innovative force in contemporary dance, combining theatrical jazz, modern and classical ballet technique to create an unparalleled artistic style. The company and its distinctive repertoire serve as living archives for significant choreographic works by world-class choreographers Nacho Duato, Daniel Ezralow, Jiri Kylian, Kevin O'Day, Margo Sappington and Twyla Tharp. In addition, the company regularly collaborates with emerging American choreographers on new dance works.

HSDC performs an annual spring engagement in downtown Chicago and tours extensively throughout the year. The company has appeared in 42 states and 14 countries at celebrated dance venues including the American Dance Festival, Dance Aspen, the Holland Dance Festival, Jacob's Pillow, The Joyce Theater, the Kennedy Center, the Ravinia Festival and the Festival of Two Worlds in Spoleto, Italy.

From its inception, HSDC has captured public attention and garnered local, national and international critical acclaim. With four public television specials, including two that aired nationally, HSDC has enlightened and entertained audiences of all backgrounds, making dance accessible to a variety of audiences. After viewing the company's television debut in 1981, Fred Astaire called the performance “some of the greatest dancing I've seen in years.” In 1988, the national PBS special *A Grand Night - The Performing Arts Salute to Public Television* featured HSDC as one of the best in American performing arts. In 1986, the state of Illinois presented HSDC with the Governor's Award, a prestigious acknowledgment of the company's prominence and exemplary achievement. In addition, several HSDC company members have won Ruth Page Awards from the Chicago Dance Coalition for their outstanding work with HSDC.

In March 1998, Hubbard Street Dance Chicago officially merged with the Lou Conte Dance Studio (LCDS) and relocated to a permanent facility in Chicago's West Loop area. Unofficial partners for many years, HSDC and the LCDS now serve as one institution dedicated to performance, dance training and community education. This facility is the only dance center of its kind in Chicago and one of the most comprehensive in the



housing five large dance studios equipped with state-of-the-art floors and audio systems, including two stage-sized spaces, production shops for building and maintaining sets and costumes, storage space for the company's advanced sound and lighting systems, a sound mixing studio, administrative offices, and meeting rooms.

During the 1999-200 season, HSDC's annual budget of \$4.1 million will support the creation of new works; domestic tours to 17 cities; a winter tour of Brazil; a three-week engagement at Chicago's Schubert Theater; a dance training program for the Hubbard Street Trainee Ensemble (now know as Hubbard Street 2), HSDC's young professional educational company; a community education program that serves more than 20,000 students, seniors and teachers nationally; and the Lou Conte Dance Studio, HSDC's school, which offers nearly 60 dance classes a week for adults and teens, from beginners to professional dancers.

Quoted from Hubbard Street Dance Chicago: Intensive Dance in Education Workshop Guide



Hubbard Street Dance Chicago Fact Sheet

Hubbard Street Dance Chicago (HSDC) was founded as an ensemble of four women in 1977 by dancer/choreographer Lou Conte, who was the company's artistic director until this past summer. The ensemble gave its first public performance at a senior citizens' home in 1978.

HSDC has presented 40 world premieres during its 21-year history and currently has 18 pieces in its active repertoire.

Internationally, HSDC has toured to Argentina, Austria, Belgium, Brazil, Canada, France, Germany, Holland, Italy, Poland, Singapore, Switzerland and Uruguay.

In 1997, HSDC inaugurated The Trainee Program (recently renamed Hubbard Street 2) as a new component of its comprehensive educational program. Trainees are pre-professional dancers who travel to schools and community centers to showcase different dance styles. Other elements of the education program include school visits by volunteer artists, teacher training workshops, in-school movement workshops and lecture/demonstrations with HSDC dancers.

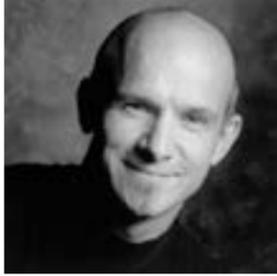
Since April 1997, HSDC has raised more than \$6.5 million for a special initiative, the Above and Beyond Campaign, a fund-raising effort to finance the company's repertoire and an endowment to ensure the company's fiscal stability into the next century.

Quoted from Hubbard Street Dance Chicago: Intensive Dance in Education Workshop Guide



The 40s
Photo Courtesy HSDC

HSDC's Key Directors



James F. Vincent, Artistic Director, joins HSDC following an extensive career as a dancer, teacher, ballet master, and choreographer. Vincent's dance training began at the age of five and continued through his childhood with Mercer, Burlington, and Princeton Ballets in New Jersey. He studied on scholarship at the Washington School of Ballet in Washington, D.C., Harkness House of Ballet in New York City, and North Carolina School of the Arts at University of North Carolina. Vincent's distinguished career as a professional dancer includes a 12-year tenure with Jirí Kylián's Nederlands Dans Theater, a guest appearance with Lar Lubovitch, and two years with Nacho Duato's Compañía Nacional de Danza in Spain. As a dancer, he worked with many choreographers, including Kylián, Duato, William Forsythe, Mats Ek, Hans van Manen, Christopher Bruce, Ohad Naharin, and Lar Lubovitch.

Vincent served as ballet master for Nederlands Dans Theater II, Compañía Nacional de Danza, and Opéra National de Lyon, where he rehearsed repertory by renowned choreographers Kylián, Duato, William Forsythe, George Balanchine, Mats Ek, Angelin Preljocaj, Bill T. Jones, and Steven Petronio among others. He has restaged choreographies for Duato, including *Jardi Tancat*, *Synaphai*, and *Na Floresta*, and for Kylián, including *Return to the Strange Land* and *Stamping Ground*.

Vincent has choreographed a number of works for Nederlands Dans Theater I and II, Quebec's *Bande à Part* and Switzerland's *Stadt Theater Bern*. His teaching experience includes Holland's Royal Conservatory of the Hague, Australia's Victorian College of Art, Compañía Nacional de Danza, and Opéra National de Lyon. He served as assistant artistic director of Compañía Nacional de Danza from 1990-94.

In October 1997, Vincent joined the creative team of Disneyland Paris as a concept designer and show director. He has specialized in creating original concepts for corporate entertainment, press, and gala events. Born in New Jersey, Vincent is both a U.S. and French citizen, speaks four languages, and is married to France Nguyen, a former dancer with Nederlands Dans Theater, Compañía Nacional de Danza, and Lyon Opéra Ballet. They have three daughters: Léna, Claire, and June.



Gail Kalver, Executive Director, is a native Chicagoan who joined HSDC in 1984. She received a degree in music education from the University of Illinois (Champaign/Urbana) and a master's in clarinet performance from the Chicago Musical College of Roosevelt University. Ms. Kalver founded the Windy City Wind Ensemble and performed with the Chicago Symphony Orchestra, Lyric Opera Orchestra, and Grant Park Symphony. From 1976 to 1984, she was Associate Manager of the Ravinia Festival. Ms. Kalver was also music consultant to the Peabody Award-winning National Radio Theatre. She has served on the boards of the Chicago Dance Coalition, the National Association of Performing Arts Managers and Agents, and on numerous funding panels. Ms. Kalver currently serves on the boards of the Illinois Arts Alliance, Chicago Dancers United, Dance/USA, and the West Loop Gate Association. Ms. Kalver is the recipient of the Chicago Dance Coalition's 1988 Ruth Page Award, was recognized by *Today's Chicago Woman* in 1996, and was the co-chair of the 1999 Midwest Arts Conference.



Lou Conte, Founder, began dance lessons as a child in DuQuion, Illinois. A zoology major at Southern Illinois University, Mr. Conte returned to dance in 1960, inspired by Marie Hale, the current artistic director of Ballet Florida. After studying in Florida, New York and at the Ellis-DuBoulay School in Chicago, Mr. Conte's career took him to Broadway, where, in 1964, at the age of 22, he performed in the chorus of Bob Fosse's *How to Succeed in Business Without Really Trying*. Other Broadway credits include *Cabaret* and *Mame*, both in New York and on the road. From the mid-1960s to the early 1970s, he choreographed more than 30 musicals. After 13 months in Europe with The George Reich Ballet, Mr. Conte returned to Chicago in the mid-1970s to establish the Lou Conte Dance Studio, and in 1977 he founded Hubbard Street Dance Chicago. The company has received popular and critical praise throughout the world, including accolades from the late Fred Astaire, who, after seeing HSDC's first television special, said it contained "some of the greatest dancing" he had seen in years. In addition, Mr. Conte choreographed a dance for Madonna in the film *A League of Their Own*. He has served on the Illinois Arts Council's dance panel and the National Endowment for the Arts' Dance Presenters Panel. Mr. Conte has received numerous awards, including the inaugural Urban Gateways Jessie Woods Award, the Sidney R. Yates Arts Advocacy Award and the University Club of Chicago's Artistic Achievement Award in 1995. In 1999, he was voted Chicagoan of the Year by *Chicago* magazine.

Who Makes Up a Dance Company Besides Dancers?

18

If you could have any job in a dance company, what would you do?

Many people with different responsibilities work together to make up a dance company. These are just a few of the various jobs in the world of dance:

An Artistic Director is the person who makes the artistic choices and decisions for a company. For example, which dancers to hire, which choreographers to use, and which dances should be performed on each program.

The Executive Director supervises the marketing (advertising), development (fund-raising), public relations, human resources, special events, and education departments. The Executive Director is in charge of all the non-artistic issues.

The Choreographer creates the dance steps to be performed with the selected music. In order to learn the moves and music, the dancers take classes from the Ballet Master and Mistress, who instruct them and direct rehearsals almost every day.

Dancers often change costumes several times during a single performance. The Costume Designer works with the artistic director and choreographer to create clothing that fits the mood of each dance number.

A Wardrobe Supervisor maintains the costumes and shoes by making sure that they are always in good condition and that the dancers can move freely and comfortably while wearing them.

The Production Stage Manager has a variety of responsibilities: overseeing the building of sets and costumes, supervising the lighting and sound before and during each performance, and calling the dancers to their places before the curtain rises. On tour, the production stage manager discusses with each theater manager the lighting and special needs required for each dance.

A Lighting Designer is needed to decide which lights are to be used to create the desired mood of the dance. Mood is created through the use of light and shadow, as well as color.

The Sound Engineer is responsible for music during the performance. He or she makes sure the sound is easily heard by the dancers and audience members. When live musicians are not being used, the sound engineer

is in charge of recording the music for rehearsals and performances. 19

When a dance company performs on the stage, they hire stagehands or crew members. The crew sets the scenery onstage or “flies it in” using pulley. The crew also helps the dancers dress, launder and iron costumes, and runs the light board (a computer with all of the different lighting “looks” or cues in it). The show cannot go on without a crew. Many stagehands belong to a union, the International Alliance of Theatrical Stage Employees (IATSE).

House Managers are in charge of the lobby during the show. They organize ushers, help audience members and make sure everything is running smoothly.

Ushers are usually volunteers. They greet the audience, take tickets and show people to their seats.

Quoted from Hubbard Street Dance Chicago Study Guide

A Day in the Life of a Dancer

The members of Hubbard Street have two schedules, one for their rehearsal days in Chicago and the other for their performance days on tour. As you will see, the life of a dancer can be very exciting, but it is also very demanding, particularly during tours. Professional dancers have very little free time.

This is a typical rehearsal day in Chicago:

- 8:00 a.m. Wake up
- 8:30 a.m. Have breakfast
- 10:00 a.m. Go to the studio and take ballet class
- NOON Rehearse (practice dances they will perform later)
- 2:00 p.m. Eat lunch
- 3:00 p.m. Rehearse the rest of the afternoon
- 5:30 p.m. Take a shower
- 6:00 p.m. Go home
- 7:00 p.m. Have dinner
- 11:00 p.m. Go to bed

This is a typical performance day on tour:

- 8:00 a.m. Wake up in a hotel room
- 8:30 a.m. Eat breakfast
- 10:30 a.m. Meet in the hotel lobby to travel to the theatre
- 11:00 a.m. Get on the bus and drive to the theatre
- 11:30 a.m. Find the dressing rooms at the theatre
- 11:45 a.m. Unpack stage makeup for the performance and change into dance clothes for class
- NOON Take ballet class (at the theater)
- 1:30 p.m. Eat lunch
- 2:00 p.m. Walk through a spacing rehearsal so the dancers can get used to the size of the stage
- 3:00 p.m. Have a technical rehearsal, which is rehearsing the dances with music and lights
- 5:30 p.m. Eat a light dinner
- 6:30 p.m. Take a shower and put on stage makeup
- 7:30 p.m. Warm up muscles by stretching
- 8:00 p.m. Perform
- 10:00 p.m. Take a shower
- 10:30 p.m. Travel back to the hotel on the bus
- 11:00 p.m. Eat
- MIDNIGHT Go to bed

What is your schedule like compared to a dancer's?



Photograph by Dorothea Lange
Oakland Museum of California

Lesson Plans

The following lessons and activities offer suggestions intended to be used in preparation for attending a performance of the Hubbard Street Dance

Chicago. Teachers may pick and choose from the cross-disciplinary activities and can coordinate with other subject area teachers. The lesson plans are meant as aids or guideline. 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 your 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 multi-



Part II: Lesson Plans and Activities

Sechs Tänze

State of Michigan Content Standards and Benchmarks: Meaningful Connections with Hubbard Street Dance Chicago

English Language Arts

Standard 5: Literature

All students will read and analyze a wide variety of classic and contemporary literature and other texts to seek information, ideas, enjoyment, and understanding of their individuality, our common heritage and common humanity, and the rich diversity of our society.

Early Elementary: Describe and discuss the similarities of plot and character in literature and other texts from around the world.

Later Elementary: Describe and discuss the shared human experiences depicted in literature and other texts from around the world. Examples include birth, death, heroism, and love.

Middle School: Identify and discuss how the tensions among characters, communities, themes, and issues and literature and other texts are related to one's own experience.

High School: Describe and discuss archetypal human experiences that appear in literature and other texts from around the world.

Standard 9: Depth of Understanding

All students will demonstrate understanding of the complexity of enduring issues and recurring problems by making connections and generating themes within and across texts.

Early Elementary: Explore and reflect on universal themes and substantive issues from oral, visual, and written texts. Examples include new friendships and life in the neighborhood.

Later Elementary: Explore and reflect on universal themes and substantive issues from oral, visual, and written texts. Examples include exploration, discovery, and formation of personal relationships.

Middle School: Explore and reflect on universal themes and substantive issues from oral, visual, and written texts. Examples include coming of age, rights and responsibilities, group and individual roles, conflict and cooperation, creativity, and resourcefulness.

High School: Analyze and reflect on universal themes and substantive issues from oral, visual, and written texts. Examples include human interaction with the environment, conflict and change, relationships with others and self-discovery.

Social Studies

Standard II-1: People, Places, and Cultures

All students will describe, compare, and explain the locations and characteristics of places, cultures, and settlements.

Early Elementary: Describe the basic characteristics of places and explain some basic causes for those circumstances.

Later Elementary: Locate and describe diverse kinds of communities and explain the reasons for their characteristics and locations.

Middle School: Locate and describe diverse kinds of communities and explain the reasons for their characteristics and locations.

High School: Describe how major world issues and events affect various people, societies, places, and cultures in different ways.

Standard III-3: Human/Environment Interaction

All students will describe, compare, and explain the locations and characteristics of ecosystems, resources, human adaptation, environmental impact, and the interrelationships among them.

Early Elementary: Describe the ways in which their environment has been changed by people and the ways their lives are affected by the environment.

Later Elementary: Explain how various people and cultures have adapted to and modified the environment.

Middle School: Explain how humans modify the environment and describe some of the possible consequences of those modifications.

High School: Describe the environmental consequences of major world processes and events.

Mathematics

Standard II-1: Shape and Shape Relationships

Students develop spatial sense, use shape as an analytic and descriptive tool, identify characteristics and define shapes, identify properties and describe relationship among shapes.

Elementary: Explore ways to combine, dissect and transform shapes.

Middle School: Generalize about the common properties of similar, congruent, parallel and perpendicular shapes and verify their generalizations informally.

High School: Compare and analyze shapes and formally establish the relationships among them, including congruence, similarity, parallelism, perpendicularity and incidence.

Standard II-2: Position

Students identify locations of objects, identify location relative to other objects, and describe the effects of transformations (e.g., sliding, flipping, turning, enlarging, reducing) on an object.

Elementary: Locate and describe objects in terms of their orientation, direction and relative position, including up, down, front, back, N-S-E-W, flipped, turned, translated; recognize symmetrical objects and identify their lines of symmetry.

Middle School: Locate and describe objects in terms of their orientation and relative position, including coincident, collinear, parallel, perpendicular; differentiate between fixed (e.g., N-S-E-W) and relative (e.g., right-left) orientations, recognize and describe examples of bilateral and rotational symmetry.

High School: Locate and describe objects in terms of their orientation and relative position, including displacement (vectors), phase shift, maxima, minima, and inflection points; give precise mathematical descriptions of symmetries.



Envelope, by David Parsons

Assessing Your Students' Prior Knowledge

- What is art? What is music? What is dance? What is theatre? How do they fit into our lives?
- Ask your students if they have ever attended a performance before. If they have, what? If they haven't, what do they think it would be like to attend?
- Ask the students to compare the differences between going to sports events and attending the theater, listening to the radio or going to concerts. Is it different to attend a dance concert than it is to go to a play?
- Have your students create their own University Musical Society in which they could perform in anything they wanted. What would they be, and who would help them?
- Discuss the kinds of jobs associated with a dance company (see page 17): costumer, dancer, director, actor, stage manager, set designer, musician, etc. If they could work in a dance company, what would they do?



Jardi Tancat
photo courtesy HSDC

Activity 1: Rain Dance



Paris Street; Rainy Day
Gustave Caillebotte
Art Institute of Chicago

Background Information:

When a group of people work together, they can produce sound, movement, and effects that they could never create by themselves. In this activity, the teacher leads the group in mimicking the sound of mist, a drizzle, rain, and a downpour.

Objective:

For students to see how groups work together to form sound and movement.

Materials: None

Directions:

- 1) Have the participants sit in a circle. Stress the importance of no one speaking during the activity.
- 2) The teacher begins the dance by rubbing the pads of the fingers together to create the MIST. No one else in the circle is involved at this point.
- 3) The leader passes the mist along by making direct eye contact with the player immediately on his/her right. Once eye contact is made, the person on the right joins in creating the MIST by rubbing the fingers. The process is continues around the circle by making eye contact.
- 4) When the MIST has been passed all the way around the circle and eye contact returns to the leader, he/she progresses to creating the DRIZZLE.
- 5) Rubbing the hands together creates the DRIZZLE. The same process is used to pass the DRIZZLE from player to player around the circle.
- 6) Next, the leader creates the RAINDROPS by tapping the desk with his/her fingers. Continue around the circle as before.
- 7) Next, the leader creates the DOWNPOUR by stomping his/her feet. Continue as before.
- 8) Reverse the rain storm by changing the direction of the eye contact from person on the right to person on the left and descending through the various movements of the rain dance from DOWNPOUR, to RAIN-DROPS, to DRIZZLE, to MIST.

Discussion:

- 1) Discuss the textures created by sound and movement. How can we use our bodies and our environments to portray effects normally created only in nature?
- 2) Discuss how the participants communicated even though no one spoke. How did eye contact and gestures help them to understand one another?

Activity 2: Mirror Games



Girl at the Mirror
Norman Rockwell
The Norman Rockwell
Museum, Stockbridge
Connecticut

Background Information:

Dancing with other people is very different from dancing by yourself. Professional dancers need to practice anticipating and following each other's movements.

Objective:

This activity will help students learn to read their partners' actions and move together as one unit instead of independently.

Materials: None

Directions:

- 1) Have the students pair off and sit facing one another about an arms length apart.
- 2) Decide which student will be the leader and which student will be the mirror.
- 3) The leader moves his/her hands, arms, head, or feet while the mirror follows each action identically. It is important that the leader moves very slowly and smoothly so that the mirror can follow and execute the motions accurately.
- 4) When the teacher calls out go, the activity begins. When the teacher calls out freeze, the students must remain frozen. When the teacher calls out switch, the leader and mirror switch roles.
- 5) Optional: Allow the leader and mirror to switch roles a their own discretion without direction from the teacher. See if the teacher can tell who is the leader and who is the mirror.

Discussion:

- 1) How did the follower know what the leader was going to do? Did the follower tend to be a little behind the leader? Did it get easier to anticipate the leader's movements?
- 2) What did the leader do to make the follower's role easier? What happened when the leader moved very slowly? Too quickly?

Activity 3: One on One



Conversation Gallante
Niclas Lafrensen
Wallace Collection, London

Background Information:

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.

Objective:

For students to use body language for communication.

Materials: None

Directions:

- 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:

- 1) 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?
- 2) 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?

Adapted from *Hubbard Street Dance Chicago Teacher Training Workshop Guide*

Activity 4: Imagination Walk



Little Dancer, Aged 14
Edgar Degas
Tate Gallery, London

Background Information:

People in the dance profession need to be capable actors as well as dancers. When a dance number is supposed to tell a story, the dancers act as people, animals, and objects without speaking at all. The way they walk is a very important factor in letting the audience know who or what they are.

Objective:

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

Materials:

Tape player or stereo

A variety of musical excerpts such as classical, jazz, Celtic, Indian, swing, Latin, pop, etc.

Directions:

- 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 toe, 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:

- 1) How did it feel to mimic walking through different textures?
- 2) How did leading with different parts of the body affect the students’ balance and coordination? Did it take a little practice to stay steady?
- 3) 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?
- 4) 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?



American Flamingo
John James Audubon
National Gallery of Art,
Washington, D.C.

Adapted from *Hubbard Street Dance Chicago Teacher Training Workshop Guide*

Activity 5: Statue



The Thinker
Auguste Rodin
National Gallery of Art,
Washington D.C.
A copy can be found on the
steps of the Detroit Institute
of Arts



The Spirit of the Dance
Jean - Baptiste Carpeaux
North Carolina
Museum of Art

Background Information:

Being expressive while remaining perfectly still is oftentimes just as important to a dancer as being able to move effectively.

Objective:

This activity contrasts the others in that it emphasizes the stationary rather than the dynamic skills of the students.

Materials: None

Directions:

- 1) Divide the class into pairs. One member will be the “sculptor;” the other will be the “clay.”
- 2) The sculptor has to think of a statue position he/she wants to mold the clay person into.
- 3) The sculptor is allowed 5 moves to mold the clay into the statue of his/her choice and must move only one body part at a time.
- 4) The “sculptor” begins molding the “clay” when the teacher says to begin.
- 5) The objective of the “clay” is to hold whatever position the sculptor places the body part in.
- 6) Variations:
 - a) Have one sculptor and several clay people create a scene.
 - b) Have other students guess what the sculpture is or is doing.
 - c) Provide a variety of costumes or props for the students to incorporate into their sculpture.

Discussion:

- 1) How difficult was it for the “clay” to maintain balance? How important do you imagine it is for dancers to practice in order to have complete control over their balance and coordination?
- 2) How does it feel when a car you are riding in stops very suddenly? What feelings go through your mind? What types of feelings go through your body? How are your feelings different when you are moving and when you are still?

Adapted from *Hubbard Street Dance Chicago Teacher Training Workshop Guide*

Activity 6: Connect Pose

Background Information:

Dance companies work very hard to make each individual's part in the performance connect smoothly to the others. This makes each dancer's role look like a smaller part of the whole work.

Objective:

In this activity, everyone can do different things and express their individuality, but they are still a small part of a bigger presentation.

Materials: None

Directions:

- 1) Arrange the students into medium-sized groups.
- 2) One person starts with a shape/pose.
- 3) The 2nd person connects him/herself to the 1st person's shape and freezes in a different pose.
- 4) The 3rd person connects him/herself to one or both of the other people.
- 5) Each member of the group continues to attach themselves to the human sculpture, placing themselves in poses connected to at least one other person.
- 6) When everyone in the group is attached, the first person untangles themselves and reconnects someplace else.
- 7) Next level: Employ musical cues to initiate when each person will move. Challenge them to smooth out the transition from one person's pose to the other person's.

Discussion:

- 1) What happened to your group's pose if one person dropped out or didn't follow the directions?
- 2) How is a group's pose different from an individual's?
- 3) Did you find yourselves acting with each other? Did some people choose poses for themselves that were humorous or interesting when placed in relationship to the others?

Adapted from *Hubbard Street Dance Chicago Teacher Training*



The Parable of the Blind
Leading the Blind
Bruegel the Elder
Galleria Nazionale, Naples

Activity 7: Poetry in Motion



*Japanese Poetry
Personified*
Eishi Chobunsai
Minneapolis Institute
of Arts

Background Information:

Dance can be accompanied by words as well as music. When body motion mimics the rise and fall of text, the two art forms combine to help the audience gain a better understanding of the meaning behind the performance.

Objective:

For students to integrate text and motion.

Recommended Poems:

- 1) I lie belly-up
In the sunshine happier than
You will ever be
(Tribute to the domesticated dog)
- 2) In the sudden burst
Of summer rain wind blown birds
Clutching at grasses
- 3) Roaring winterstorms
Rushing to its utter end
When they are ready

Feel free to use other poems as well. (Some haiku websites are listed at the end of this guide.) The students might enjoy writing and performing their own haikus or limericks.

Directions:

- 1) Divide the students into groups, with one poem given to each group.
- 2) Ask the students to create an original dance with a clear beginning, middle, and end. Use motions which correspond with the descriptions or actions described in the poem.
- 3) Read the poem once for the class before the group presents. This way the students can see how dance contributes to the meaning of the poem.
- 4) Students may have one person recite the poem while the others dance, have one student dance while the others recite, take turns dancing or reciting, have the class recite while they dance, or whatever they find to be appropriate.

Discussion:

- 1) How did the dancing help the audience understand the poem better?
- 2) Was it more difficult to act out motions or feelings? Why?

Adapted from *Hubbard Street Dance Chicago Teacher Training Workshop Guide*

Activity 8: Print to Performance



Little Red Riding Hood
John Everett Millous



A Visit to the Witch
Edward Frederick Brewtnall
Art Gallery, Harrogate,
England

Background Information:

Many dance numbers are dramas as well, just like a play, musical, or opera. In dance, however, the performers cannot speak and must tell their story through movement alone. Several popular stories such as Peter and the Wolf, Hansel and Gretel, and Dracula have been transformed into popular ballets. In this activity, the students will interpret a story to the class through their own dance. It may be helpful to review the "Imagination Walk" as a warm-up activity.

Materials:

- Xerox copies of popular fairytales
(such as Little Red Riding Hood, Anansi the Spider,
Jack and the Beanstock, or Goldilocks and the Three
Bears)
- Highlighters
- Wide variety of props

Directions:

- 1) Using highlighters, the story groups will highlight significant lines or actions which are frequently repeated in the story and would be recognized by the rest of the class. For example, in Jack and the Beanstock, a repeating action would be his ascending and descending the beanstock. In Little Red Riding Hood, the conversation between the girl and disguised wolf ("My, what big teeth you have!") is a distinguishing mark of the story.
- 2) The groups should invent gestures that represent these words or lines, stringing together their favorite gestures in the order they appear in the story.
- 3) The team should make final plans for how to perform the storydance for the class. They may wish to include music, props, or costumes. Arrange the furniture in the room so that it resembles a stage in front and rows of chairs for the audience. Have the teams perform their storydance, then have the rest of the class guess which fairy tale was presented.

Discussion:

- 1) How did the audience know what story was being told even though none of the performers said anything?
- 2) How did the music, props, or costumes help give the audience clues about what was going on?
- 3) Have the students ever seen a ballet on stage or on television before? Have them discuss what they saw and how they felt about it.

Adapted from *Study Guide for Dancing Stories*

Community Resources

There are many community resources, people, and organizations that can enhance your in-class activities. Listed below are a number of contacts who could be involved as you teach about art, dance and Hubbard Street Dance Chicago.

University Musical Society
 University of Michigan
 Burton Memorial Tower
 881 N. University
 Ann Arbor, MI 48109-1011
 734-615-0122
umsyouth@umich.edu
www.ums.org

Ann Arbor Art Center
 117 West Liberty
 Ann Arbor, MI 48108
 734-994-0067

Ann Arbor School for the Performing Arts
 4090 Geddes Road
 Ann Arbor, MI 48103
 734-995-4625
<http://community.mlive.com/cc/arts>

Arts League of Michigan
 1528 Woodward Avenue, Suite 600
 Detroit, MI 48226
 313-964-1670

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

University of Michigan Department of Dance
 3501 Dance Building
 Ann Arbor, MI 48109-2217
 734-763-5460

Walk and Squawk Performance Project
 at the Furniture Factory
 4126 Third Street
 Detroit, MI 48244
 313-832-8890
www.walksquawk.org

For a complete listing of arts/service organizations that can be invited into your classroom, please contact the Michigan Association of Community Arts Agencies at 1-800-203-9633 or <http://www.macaa.com>



Bibliography

Anton-Harris, Diana, Glawe, Julia, Kalver, Gail and Sallyan Windt.
Hubbard Street Dance Chicago Study Guide. Chicago:
Hubbard Street Dance Chicago, 2000.

Ho, Suet May, and Debbie Kristofek. Hubbard Street Dance Chicago:
Teacher Training Workshop. Chicago: Hubbard Street Dance
Chicago, 2000.

Lau, Holly, Logan, Moira, Bancroft, Sheri, and Kristin Fontichiaro.
Study Guide for Dancing Stories. Memphis: Memphis Arts
Council, 2000.

Internet Resources

ARTHUR: Art Media and Text Hub and Retrieval System. Ed. M.
Harris. 28 November 2000. <<http://www.isi.edu/cct/arthur/>>.

Ballroom Dance. <<http://www.ballroomdancer.com>>

Children's Haiku Garden. Ed. Ryo Suzuki. 12 November 2000.
<<http://www.tecnet.or.jp/~haiku/>>.

Hubbard Street Dance Chicago Official Site. Ed. Beth Wells.
28 November 2000. <<http://www.hubbardstreetdance.com>>.

University Musical Society Website
1 December 2000. <www.ums.org>

Letters, Drawings and Reviews

After the performance, please conduct follow-up activities with your students. Have students think about, discuss, and internalize the production they've just seen. Please have the students create drawings or write thank you letters and reviews. These items will be shared with artists and the sponsors who make these performances possible. Encourage the students to be as imaginative and creative as possible!

Send drawings, letters and reviews to:
Youth Education Program
University Musical Society
Burton Memorial Tower
881 North University Avenue
Ann Arbor, MI 48109-1011



Dance Class at the Opera. Edgar Degas, Musée d'Orsay.