



# School Programs Instructional Study Guide

Dear Teachers,

We are pleased to present to your students the Denver Ballet Guild's School Programs! This year's goals are as follows:

1. Students will appreciate a myriad of cultures represented through the dance arts.
2. Students will be able to demonstrate and practice their knowledge of appropriate theater audience behavior.
3. Students will be able to respond to dance on a personal level by viewing, reading, writing, listening and speaking (discussing).

As you will note on page 2, the instructional activities offered in this study guide are linked to the Colorado Model Content Standards in several curricular areas. Consequently, the time you spend teaching from this guide will enhance student achievement overall and should be reflected on state-wide assessments.

The success of the Showcase is directly linked to student preparation for the performance. We ask that you include time in your daily lesson plans to lay the groundwork for your students to enjoy and learn from the program.

Thank you.

Denver Ballet Guild



# Colorado Model Content Standards

The following Standards are addressed throughout these Denver Ballet Guild instructional materials.

## READING AND WRITING

- 1 Students read and understand a variety of materials.
- 2 Students write and speak for a variety of purposes and audiences.
- 4 Students apply thinking skills to their reading, writing, speaking, listening and viewing.

## MUSIC

- 4 Students will listen to, analyze, evaluate and describe music.
- 5 Students will relate music to various historical and cultural traditions.

## DANCE

- 4 Students will understand and relate the role of dance in culture and history.
- 6 Students will understand the relationships and connections between dance and other disciplines.

## HISTORY

- 3 Students understand that societies are diverse and have changed over time.



# Being an Audience Member

## **Before the performance**

When you go to the theater, you are part of the AUDIENCE. Without the audience, there are no performances—only rehearsals. When you arrive at the theater, an usher directs you to your seats. When the lights dim and go out, the performance is about to begin. At this time the audience becomes very quiet.

## **During the performance**

It's fun and exciting to see a performance. There are lights, costumes, actors and dancers right there in front of you – LIVE. They are not on a television or movie screen. Their job is to perform for you. Your job is to listen and watch them carefully. It's important to concentrate and be quiet during the performance. Noise or movement disturbs the performers and other members of the audience.

Performers like it when you react to what they do. Laugh when something is funny or cry when something is sad.

## **At the end of the performance**

Show the performers how much you liked the experience by clapping (applauding) when they bow. After the bows (called the 'curtain call'), the audience stays seated until the theater lights come on. Then the audience follows the ushers' directions for leaving the theater. Afterwards, audience members like to talk with family and friends about favorite parts of the performance.

## **AUDIENCE PROTOCOL FOR TEIKYO-HEIGHTS THEATER – Please remind students of these expectations.**

- A. Whispered conversations are permitted until the performance begins.
- B. Clapping is appreciated and appropriate, however, hooting or whistling is not.
- C. Sit still and flat on the seats so all can see and enjoy the dances.
- D. Please remind students to listen with their ears and eyes and to watch the dancers and concentrate on their movements. What are their feet doing? – their heads? – their arms? – their torsos?



- E. Student focus on the performance demonstrates classroom preparation and respect for the dancers' hard work and talent.
- F. Be consistent with all students – whether they are in your class or not. Please refocus student attention and behavior as needed.

Thank you!

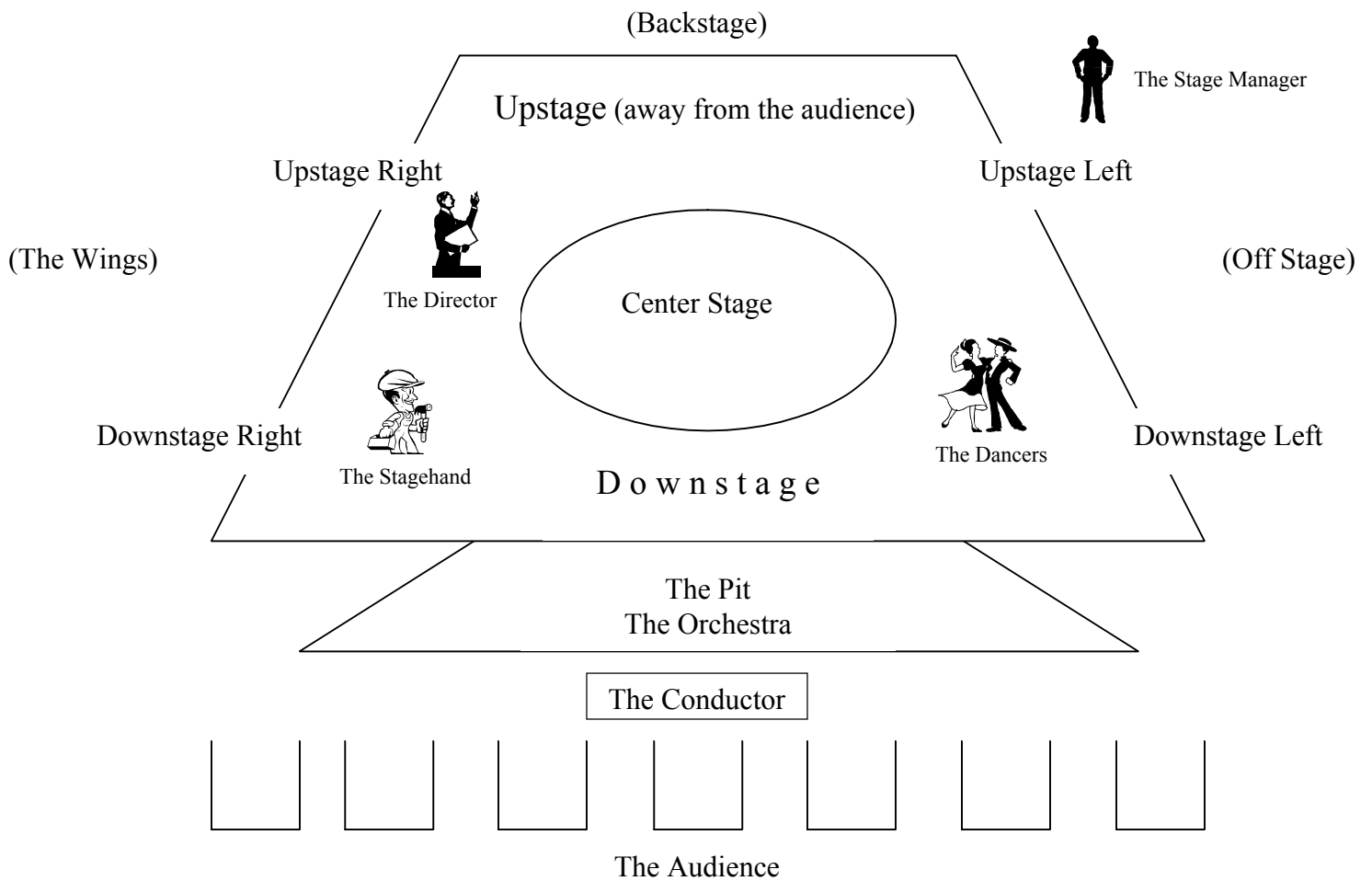
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# Typical Theater Staging Design

## WHO PUTS A STAGE PERFORMANCE TOGETHER?

Once we've chosen the show and picked the dancers, we must rehearse. A rehearsal is where the entire cast gets together and practices the show until it is perfect. There are many people involved in putting a show together. Not only do you have the people on stage (the principals and the supporting roles, the chorus and all of the other parts), but you also have the orchestra in the pit and the crew behind stage. The crew is made up of lighting people, set designers, costumers and make-up artists, stage managers and stagehands, prop people and the director! That's a lot of people – just look at them all!





# Dance and Culture

Use this section for discussion, writing or even research. First, some definitions:

*Dance (n):* 1. rhythmic movement of the feet or body, ordinarily to music. 2. a particular kind of dance, as the waltz, tango, etc. 3. the art of dancing. 4. one round of a dance. 5. a party to which people come to dance. 6. a piece of music for dancing. 7. rapid, lively movement.

*Culture (n):* the concepts, habits, skills, art, instruments, institutions, etc., of a given people in a given period; civilization.

- a) Make a list of as many kinds of dancing as you can think of. What settings do these different dances occur in? How are the settings appropriate to the dances?
- b) What are some reasons people have for dancing?
- c) Do all people dance alike? What makes people dance differently from each other?
- d) How can you tell when something is dancing and when it is not? What are the essential ingredients of dance as opposed to just movement?
- e) How has dancing changed over time? (Do you dance like your parents? Like your grandparents?) Can you think of any dances that have stayed current over a long period of time, or that have come back into fashion? Why do you suppose some dances last or come back, and some don't?
- f) What is the connection between dancing and –  
Happiness? Sadness?  
Love? Hate?  
Wealth? Poverty?  
Youth? Age?  
Religion?  
Nationality?
- g) Where would you expect to see a *waltz* performed? What people/ feelings/ dress/ relationships/status go along with this dance?

Where would you expect to see a *folk dance* performed? What people/feelings/ dress/relationships/status go along with . . .

A *break-dance*?

A *tango*?

- h) Does dancing *do* anything? Does anything *change* when people dance?



# Pre/Post Performance Classroom Activity

Dear Teachers,

Please conduct a discussion before the performance to focus your students' attention to the details of the performance. Ask them to watch for the items/topics noted below so they will be prepared to discuss them from their perspective after the program.

Then, once back in the classroom, ask students to share their thoughts and specific examples from the performance. (B = before performance, A = after performance, B/A = before and after performance.)

- B Do you expect the performance to be similar to a movie or TV show?
- B/A Watch for the color of the costumes. Are they the same color? Similar colors? How do the colors make you feel? What do you think the costume designer was trying to get across?
- B/A Is the music fast or slow? Loud or soft? How did the music make you feel?
- B/A Choose a dancer to watch particularly. Which one? Why?
- B/A What is your feeling about "dance" before the performance? What is your feeling after?
- B/A Which props did the performers use? Could the props have been better?
- B/A Which was your favorite performer? Why?
- B/A Watch the performers to see their shoe type. Do the shoes look comfortable? Why or why not?
- B/A Dancers are fine athletes. Watch for clues that show their strength and physical control. What do they do to get so strong?
- B/A Posture is important to convey moods and ideas. What postures do you see?
- B/A Hairstyles are used to convey ideas and moods. Notice the styles. Why were they used?
- B/A Do the performers keep their feet on the stage at all times? If not, how do their feet get moved from the stage surface?
- A Write or perform a telephone conversation between yourself and one of the performers. What would you like to know about or ask?
- A Write a newspaper article for your school newspaper telling your favorite part of the performance. Include a sentence or two about the favorite part of two of your friends.



# Pre-Performance Activity

## Audience Game

YIKES? NO GUM CHEWING  GO BACK ONE		FANTASTIC! YOU LISTENING WITH EYES AND EARS!  GO AHEAD TWO		GOOD JOB! YOU CHOSE YOUR FAVORITE DANCER!  GO AHEAD ONE			
WOW! NICE APPLAUSE  GO AHEAD ONE	<table border="1" style="margin: auto;"> <tr> <td style="text-align: center; padding: 20px;"> <b>START</b>             CLASSROOM         </td> </tr> <tr> <td style="text-align: center; padding: 20px;">           YEA! YOU'RE ON            TIME FOR THE            PERFORMANCE             GO AHEAD TWO         </td> </tr> <tr> <td style="text-align: center; padding: 20px;">           THE LIGHTS            DIMMED AND            YOU WERE            STILL TALKING            GO BACK ONE         </td> </tr> </table>			<b>START</b>  CLASSROOM	YEA! YOU'RE ON TIME FOR THE PERFORMANCE  GO AHEAD TWO	THE LIGHTS DIMMED AND YOU WERE STILL TALKING GO BACK ONE	
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YEA! YOU'RE ON TIME FOR THE PERFORMANCE  GO AHEAD TWO							
THE LIGHTS DIMMED AND YOU WERE STILL TALKING GO BACK ONE							
GROAN! WHISTLING IS A NO-NO  GO BACK ONE					OOPS! YOU'RE SEEN COMBING YOUR HAIR  GO BACK ONE		
OOH! YOU'RE SO QUIET! GREAT!  GO AHEAD TWO					EXCEPTIONAL ENJOYMENT OF THE SHOW  TAKE EXTRA TURN		
WOO-HOO! YOU ALMOST MADE IT							
THE PERFORMANCE IS JUST AHEAD							
YOU ARE A GREAT AUDIENCE							
YOU'VE EARNED A =====>	<b>TICKET</b> ADMIT ONE						

Come! Let's prepare for the dance performance. We will begin in your classroom, then move to the auditorium.

- Use a coin to mark your place
- Use another coin to toss to tell you how far to advance  
Heads: 2 spaces, Tails: 1 space
- To win, you must land exactly on the **TICKET** space.

ENJOY THE SHOW!



# Word Search Activity

C	E	L	E	B	R	A	T	I	O	N	R	E	D	O	M	R	L	T
L	D	R	E	S	O	P	M	O	C	N	O	I	T	I	S	O	P	C
A	A	S	E	C	O	N	D	Z	B	A	L	L	E	R	I	N	A	A
S	N	N	R	V	X	M	A	P	O	I	N	T	E	S	H	O	E	N
S	C	Q	E	E	N	C	R	B	D	F	F	O	H	T	H	L	T	V
I	E	V	H	X	S	O	T	E	M	P	O	P	N	R	T	Y	E	A
C	C	X	P	L	P	S	J	R	K	F	B	L	G	E	F	O	L	S
A	A	M	A	S	A	T	B	U	D	C	A	T	K	N	I	I	H	R
L	P	O	R	T	R	U	L	T	I	J	L	E	U	G	F	H	T	E
Y	S	V	G	A	T	M	U	S	I	C	A	S	U	T	V	E	A	R
R	Z	E	O	G	N	E	X	O	Y	W	N	T	R	H	U	C	R	U
I	Q	M	E	E	E	U	J	P	R	E	C	N	A	D	K	N	H	T
C	L	E	R	Z	R	D	R	I	H	T	E	L	L	A	B	E	Y	P
A	Z	N	O	S	I	N	U	A	J	U	M	P	S	B	D	I	T	L
L	Z	T	H	E	C	I	T	C	A	R	P	B	F	O	F	D	H	U
T	A	P	C	D	F	E	S	C	O	N	T	R	O	L	I	U	M	C
T	J	S	E	H	C	T	E	R	T	S	Z	M	H	J	R	A	I	S
O	R	G	E	L	L	A	E	D	U	T	I	T	T	A	S	D	M	F
H	A	R	A	B	E	S	Q	U	E	Y	F	O	U	R	T	H	E	M

COSTUME

DANCE

MUSIC

BALLET

TAP

JAZZ

COMPOSER

POINTE SHOE

ATHLETE

STRENGTH

POSTURE

CHOREOGRAPHER

UNISON

CANON

BALLERINA

TUTU

ATTITUDE

FOLK

MODERN

CLASSICAL

CELEBRATION

AUDIENCE

PROPS

SPACE

SCULPTURE

CANVAS

LYRICAL

STRETCHES

PRACTICE

CONTROL

RHYTHM

MOOD

ALLEGRO

MIME

STAGE

URNS

BALANCE

JUMPS

DANCER

LIFT

POSITION

TEMPO

MOVEMENT

PARTNER

FIRST

SECOND

THIRD

FOURTH

FIFTH

ARABESQUE