



SOCIETY FOR THE PERFORMING ARTS

Bringing the World's Best to Houston

www.spahouston.org

Education Department Presents

Teacher's Guide

to

Diavolo —
Architecture in
Motion

Friday,
January 9, 2015
8:00 PM



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ABOUT SOCIETY FOR THE PERFORMING ARTS

Founded in 1966, Society for the Performing Arts (SPA) is the largest independent non-profit presenting organization in the southwest United States. Since its inception, SPA has sponsored more than 1,000 performances of the world's finest music, dance and theater events, in adherence to the belief that the arts are fundamental to the overall enrichment and quality of life within the community. In addition to presenting artists, SPA seeks to provide a variety of learning experiences for adults and children through master classes, lectures and special student performances, as well as build relationships between the performing arts and other interests within the greater Houston area and throughout the state of Texas.

EDUCATION AND COMMUNITY ENGAGEMENT

PUBLIC PROGRAMS

Children and adults are invited to participate in various public programs offered throughout the season. On performance night, guests can arrive early to enjoy *Performance Preludes*, highlighting local performing groups of all ages, and *Arts Talks*, pre-performance discussions with artists or experts, giving insight to the evening's performance. *Master Classes* provide young, emerging dancers and musicians an opportunity to learn from the world-class artists SPA brings to Houston. Additionally, SPA presents *Community Events*, such as drum circles and open rehearsals at Jones Hall and the Wortham Center, as well as community centers located outside of the Houston Theater District.



STUDENT PROGRAMS

SPA is dedicated to enriching the lives of children throughout the greater Houston area through various student programs. The *Student Series* provides an opportunity for students to purchase discounted tickets to select evening performances throughout the season. *Student Matinee* performances introduce thousands of students to live performances every year. The program includes deeply-discounted tickets to daytime performances, study guides and partial reimbursement for bus transportation. The *Wells Fargo Student Art Contest* showcases the talent of Houston-area students in grades K through 12, with a chance to win a bevy of prizes. *Movement Toward Literacy* is a collaborative initiative between SPA and Writers in the Schools that explores the connection between words and actions to support learning and creativity in the classroom.



EDUCATOR PROGRAMS

SPA's professional development program is for all educators of grades K through 12. Facilitated by professional performers, these affordable workshops focus on teaching content through the arts.

For more information about SPA's Education and Community Engagement programs, visit www.spahouston.org/education.



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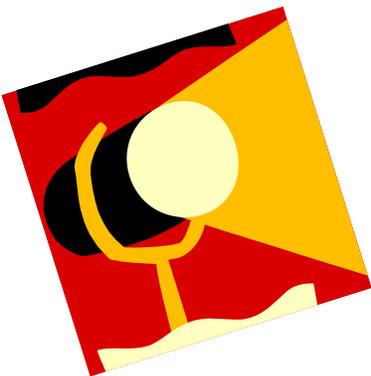
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THEATER ETIQUETTE

Attending a live theater performance is an exciting and unique experience shared between the performers on stage and the people in the audience. Live performances in the theater are different from the movie theater or television because the performers on stage can hear noises coming from the audience. As a courtesy to the performers and other people around you, it is important to review and understand the following tips before you attend a live theater performance.

BEFORE THE SHOW

- **Arrive on time.** You may not be allowed into the theater once the performance has started. Late arrivals can be distracting to the performers and disturb those who arrived on time. It is best to arrive about 30 minutes before the show begins.
- **Turn off all electronic devices.** These devices may interrupt the theater's sound system and can become extremely disruptive to both the audience and performers.
- **Do not bring any food, drink, gum or candy into the performance hall.** Food and drinks are not allowed in the theater, with the exception of Society for the Performing Arts sipper cups.
- **Visit the restrooms.** Public restrooms and water fountains are open before, during and after the performance; however, you should not leave your seat before intermission or before the performance ends.
- **Sit in your assigned seat.** Ushers are available to help you find your seats.
- **Be respectful of the audience around you.** You may talk quietly in your seats until the performance begins. Please keep your feet off the seats and do not kick the seat in front of you or stand during the performance.



DURING THE SHOW

- **No flash photography.** Photography and audio/video recording of any kind is not permitted during the performance.
- **Please do not talk, whisper or sing along during the show.** It is extremely distracting to other audience members and the performers.
- **Enjoy the performance!** Feel free to applaud, laugh and enjoy the show by having an honest reaction to what is taking place on stage.
- **Do not leave early, unless it is an emergency.** This is disruptive to other audience members and the performers.

AFTER THE SHOW

- **Applaud the performers.** The performers will end the show with a bow while the audience applauds.
- **Exit the theater in a courteous manner.** Be sure to stay with your group.



ABOUT DIAVOLO

Diavolo's dancers, gymnasts, athletes and actors brilliantly explore the space where reality ends and imagination begins. Under Artistic Director Jacques Heim, the company reinvents dance, re-imagines theatre and redefines thrills. With outrageous and surrealistic sets playing an essential role in each work, Diavolo takes movement, athletics and daring to the extreme to create abstract narratives.

What does *Diavolo* mean?

Dia is Spanish for "day."
Volo is Latin for "I fly."

Also, the French word *diablerie* refers to the playfulness of humans; the clever, astounding, or comical pranks of a child.

Diavolo [di-a'-vo-lo] Founded in 1992 by French-born choreographer and visionary Jacques Heim, Diavolo is a cultural pillar of the city of Los Angeles, California and has performed for hundreds of thousands of concertgoers worldwide. In 2007, the Los Angeles Philharmonic commissioned Diavolo to create a trilogy of dance pieces to premiere with the orchestra at the Hollywood Bowl, the first open-air theater in Hollywood, California. The final piece of the trilogy, *Fluid Infinities* (preceded by *Foreign Bodies* and *Fearful Symmetries*), is set to the music of the great American composer, Philip Glass.

“

What we do on stage is like a live abstract painting. There is no narrative, but strong themes pervade the work such as human struggle, fear, danger, survival, chaos, order, deconstruction, reconstruction, destiny, destination, faith and love.

- Jacques Heim,
Artistic Director

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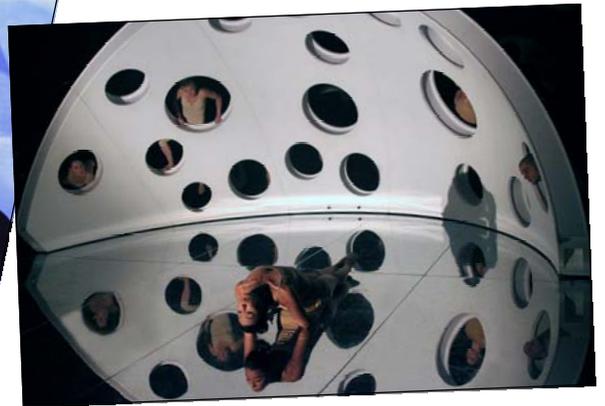
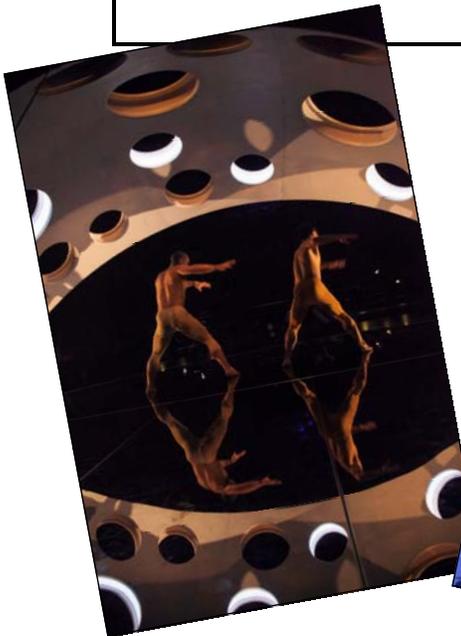
WHO IS PHILIP GLASS?

Philip Glass is a contemporary American composer and is often regarded as one of the most influential people in 20th century music. Born in 1937 in Baltimore, Maryland, Glass grew up surrounded by music. He attended the University of Chicago and the Julliard School of Music before moving to Paris to continue his studies. Upon returning to the United States, Glass founded the Philip Glass Ensemble in 1967, comprised of seven musicians.

Over the past 25 years, Glass has composed more than 20 operas, eight symphonies, multiple concertos for violin, piano, timpani, saxophone quartet and orchestra, various film soundtracks (three of which were nominated for Academy Awards), string quartets and solo pieces for both piano and organ. Today, he presents lectures, workshops and solo keyboard performances around the world, and continues to appear regularly with the Philip Glass Ensemble.

Fluid Infinities, the third piece of a trilogy performed by Diavolo, is set to Glass' Symphony No. 3.

Adapted from PhilipGlass.com

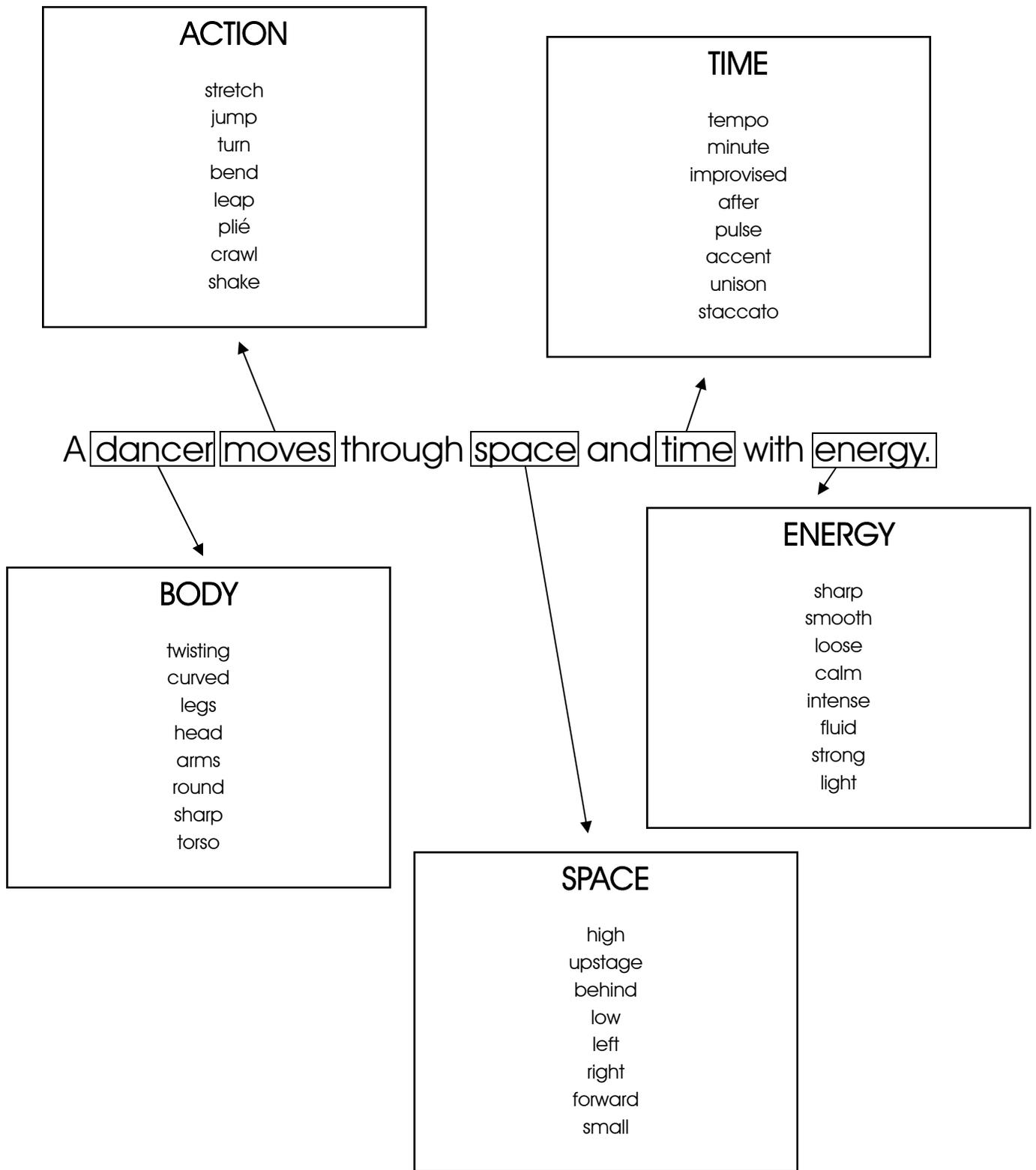


WHAT IS THE HOLLYWOOD BOWL?

First opened in 1922, the Hollywood Bowl is an open-air amphitheater located in the Hollywood neighborhood of Los Angeles, California. Over the years, the Hollywood Bowl has hosted notable performances by artists, singers, musicians and dance companies, such as George Gershwin, Pink Floyd, the Martha Graham Dance Company, Duke Ellington, the Bolshoi Ballet, Yo-Yo Ma, Ella Fitzgerald, Luciano Pavarotti and the Beatles, to only name a few.

Today, the Hollywood Bowl is the home of the Los Angeles Philharmonic. The venue still hosts a variety of artists and performers, including Diavolo. *Fluid Infinities* was choreographed specifically for the Hollywood Bowl.

ELEMENTS OF DANCE



Adapted from Perpich Center for Arts Education, 2009.

DIAVOLO: Artistic Vision

by Jacques Heim, Artistic Director

As Modern society becomes more complex with new technologies and marvelous possibilities, the everyday act of survival becomes increasingly fraught with danger and anxiety. My work investigates the latent absurdities of contemporary human life and seeks to recontextualize those absurdities through the body, exploring the influences of the environment, possessions and relationships.

My aim is to capture and comment upon the ironic and frequently humorous patterns, as well as the darker consequences, of human behavior. I am also searching to expand the boundaries of what is considered to be dance by trying to create movement that offers audiences a cinematic experience of powerful images and abstract narratives.

Through the company, I try to convey an appreciation for movement by breaking down barriers to dance via a vocabulary based on everyday activities. Diavolo is made up of people of varied abilities and training – dancers, gymnasts, rock climbers, and actors – all of whom are teammates. Building a team that allows for complete trust has been essential to creating a kind of work where dancers are inspired to take serious risks. Architectural structures or sculpted adaptations of everyday items – sofas, doors, stairs – provide the backdrop for dramatic and risky movement, revealing metaphors for the challenge of maintaining human relationships in modern environments.

The Creative Process

Collaboration, interconnectivity and relationships play important roles in my work. When asked about my process, I often think of a quote I once read by essayist Roger Rosenblatt: “The best in art and life comes from a center, something urgent and powerful – an idea or emotion that insists on its being. From that insistence, a shape emerges and creates its own structure out of passion. If you begin with structure, you have to make up the passion. And that’s very hard to do.” I am really excited about exploring the very tension that exists between passion and structure. I am concerned with how we navigate this terrain, how we adapt to it, and finally, how we remain free. Although no two Diavolo pieces are created identically, they do always start with a passionate idea – born out of artwork that moved me in a certain way, or an exchange I watched between two people on the street, for example. I immediately decide on an idea for a constructivist set piece. Whether found or constructed, I choose the set because of its role in our lives – its architectural qualities, its geometric shapes and its mechanical functionality. In short, it must be something striking, as landscape or as object, that compels exploration and the desire to understand the ways in which it influences human behavior.

Using a structured improvisation process, I engage dancers in a journey of “working out” with a new prop for at least six weeks – exploring the set’s possibilities, and cultivating the story behind the work. Sometimes the process takes more time, or goes off in an entirely new direction. It helps me toss out any preconceptions with which I might have entered the process, and allows the piece to emerge. After the improvisation period is over, I develop the structure and movement script, setting the piece and developing metaphoric content. Most commonly, once the movement has been set, the music is then laid onto the piece. My work is never static, and pieces will change from performance to performance, sometimes quite radically over the course of a year.

LESSON PLAN: MATH MOVES

Targeted Grade Levels

This lesson is recommended for students in grades 5 and 6.

Duration

30 minutes

Standards: ELPS & TEKS

ELPS

Listening, The student is expected to **(2.C)** learn new language structures, expressions, and basic and academic vocabulary heard during classroom instruction and interactions; **(2.I)** demonstrate listening comprehension of increasingly complex spoken English by following directions, retelling or summarizing spoken messages, responding to questions and requests, collaborating with peers, and taking notes commensurate with content and grade-level needs

Speaking, The student is expected to **(3.D)** speak using grade-level content area vocabulary in context to internalize new English words and build academic language proficiency; **(3.E)** share information in cooperative learning interactions

Reading, The student is expected to **(4.C)** develop basic sight vocabulary, derive meaning of environmental print, and comprehend English vocabulary and language structures used routinely in written classroom materials

Writing, The student is expected to **(5.B)** write using newly acquired basic vocabulary and content-based grade-level vocabulary

TEKS

Mathematics Grade 5, 111.7.7 Geometry and measurement. The student applies mathematical process standards to select appropriate units, strategies and tools to solve problems involving measurement. The student is expected to solve problems by calculating conversions within a measurement system, customary or metric.

Mathematics Grade 6, 111.26.13 Measurement and data. The student applies mathematical process standards to use numerical or graphical representations to solve problems. The student is expected to **(B)** distinguish between situations that yield data with and without variability.

Objectives

1. The student will measure the distance of movements using standard and non-standard units of measure.
2. The student will make real-world connections between dance and mathematics.

Materials

- Various yard sticks, tape measures, and rulers



Key Vocabulary

- *Standard unit of measure* – standard deviation used as a unit of measurement (inches, minutes, miles, ounces, etc.)
- *Non-standard unit of measure* – measurement units that are not commonly accepted as standard but are applied uniformly when measuring (paperclips, pencils, shoes, etc.)
- *Estimate* – to make an informed guess

Anticipatory Set/Hook

To open the lesson, request a student volunteer. Ask the class how far they think their classmate can jump. Allow them to respond with both standard and non-standard units of measure. Have the student volunteer demonstrate the action, then measure his/her distance.

Procedures

1. Review standard versus non-standard units of measure. Explain to students that they will be using both types of measurement to explore movement in today's activity.
2. Working in pairs, have students select four different movements to measure. Types of movement might include hopping on one foot, leaping, somersaulting, crawling or tiptoeing.
3. Before attempting each movement, students should estimate the distance (in standard units of measure) they think they will travel. Record these estimates on the Math Moves: Measuring Distance handout.
4. Have each student execute all five movements, then measure and record the actual distances using yard sticks, rulers, tape measures, etc.
5. Partners should "turn and talk" to discuss whether each of their actual distances differed from their estimates. Did they guess too far or too short? Who traveled farther – taller or shorter students? Why might that be?
6. Next, have pairs select three random distances as "Point A to Point B" (such as from the window to the door, the teacher's desk to the chalkboard or one desk to another) and estimate how many movements (using the ones they selected in the first activity) it would take to travel that distance. For example, it may take two leaps to travel from one desk to another.
7. Have students travel each of the three distances using their various movements and record the actual number of movements it took.
8. Again, have the partners "turn and talk" to review how close their estimates and the actual numbers were. Did they guess any distances correctly? Why might their estimates have been off? Did it take each partner the same number of movements to travel each distance? Why or why not?

Closing/Wrap-Up

Discuss with students the differences between standard and non-standard units of measure. Standard units, such as rulers, assure that all distances are measured exactly the same. Non-standard measures, while sometimes still good ways to gauge distances, may not always reflect the same measurements every time.

Assessment

Teachers may use the "turn-and-talk" portions of the lesson as formative assessments. While moving around the room, use this time to encourage students to elaborate, pose additional challenging questions, or redirect/re-teach.

Extensions

1. Have students work in small groups to create brainstorming maps exploring connections between dance and math. (Examples may include counting beats, patterns/repetition in movement, body shapes and angles, etc.)
2. Have students create a scaled drawing or map using non-standard units of measure (ex. 1 somersault = 3 feet).

MATH MOVES: Measuring Distance

Part I:

Type of Movement	Estimated Distance	Actual Distance
<i>Hop on one foot</i>	<i>12 inches</i>	<i>13.5 inches</i>

Part II:

Point A to Point B	Estimated Distance	Actual Distance
<i>Teacher's desk to the bookshelf</i>	<i>8 hops on one foot</i>	<i>6 hops on one foot</i>

PRE-SHOW ACTIVITY

Targeted Grade Levels

This lesson is recommended for students in Dance III and Dance IV.

Duration

45 minutes

TEKS Standards

Dance III 117.58.5 Response/evaluation. The student makes informed judgments about dance's form, meaning, and role in society. The student is expected to **(B)** analyze dance from a variety of perspectives such as those of dance critic, performer, choreographer, and audience member

Dance IV 117.59.5 Response/evaluation. The student makes informed judgments about dance's form, meaning, and role in society. The student is expected to **(A)** evaluate personal work and the work of others, using a valid rationale and demonstrating sensitivity toward others



Objectives

1. The student will examine the relationship between an artist's statement and his/her oeuvre.
2. The student will write his/her own artist's statement.

Materials

- Video clip from Diavolo's *Fearful Symmetries* (see "Teacher Resources" at the end of this lesson)
- Copies of *Diavolo: Artistic Vision* handout

Procedures

1. Show students the Diavolo performance video clip.
2. Ask students to discuss the performance. How would they describe it to others? Did they like it? Why or why not?
3. Have students read and discuss Jacques Heim's Artistic Vision statement. Ask questions, such as:
 - How does the statement compare to the video clip you just saw? Is the statement an accurate description of the performance?
 - Were there questions you had about the performance that were not answered in Heim's artist statement?
 - What words from this statement resonated with you? Why do you think Heim chose these words?
4. Divide students into small groups of 3-4 people. Encourage them to discuss their own experiences, attitudes and aspirations. Guiding questions may include:
 - Why do you dance? Why are you passionate about dancing?
 - What role does dance play in your life?
 - How do you view your own work as a dancer?
 - What contributions do you aspire to bring to the field of dance?
5. Have students write his/her personal artist statement. For the scope of this activity, statements should be limited to 250 words or less.

Closing/Wrap-Up

Invite students to share their statements with the class. Students may want to discuss how each others' statements compared to the way they viewed each others' approach to the discipline. Are their views similar or different?

Extensions

1. This activity could be extended into a longer, more complex project. Students could work with partners to edit and revise their statements, depict their statements creatively, or present their finished work to classmates or before/after a performance. Additionally, advanced students could choose a specific piece to write about, such as a favorite personal performance or piece of choreography.

Teacher Resources

Video clip, Diavolo's *Fearful Symmetries*, <http://goo.gl/y68t97>

POST-SHOW ACTIVITY

Targeted Grade Levels

This activity is recommended for high school students in Dance I-IV.

Duration

20-30 minutes

TEKS Standards

Dance I 117.56.5 Response/evaluation. The student makes informed judgments about dance's form, meaning, and role in society. The student is expected to **(A)** incorporate appropriate movement vocabulary when identifying qualities and discussing meaning of performance and production in dance

Dance II 117.57.5 Response/evaluation. The student makes informed judgments about dance's form, meaning, and role in society. The student is expected to **(B)** analyze qualities of performance and production in dance

Dance III 117.58.5 Response/evaluation. The student makes informed judgments about dance's form, meaning, and role in society. The student is expected to **(B)** analyze dance from a variety of perspectives such as those of dance critic, performer, choreographer, and audience member

Dance IV 117.59.5 Response/evaluation. The student makes informed judgments about dance's form, meaning, and role in society. The student is expected to **(A)** evaluate personal work and the work of others, using a valid rationale and demonstrating sensitivity toward others

Objectives

1. The student will analyze his/her experience with Diavolo and will make judgments about the artistic merits of the performance.

Materials

- Various resources about Diavolo (handouts from this guide, show program, etc.)

Procedures

1. Divide students into small groups of 4-5 people.
2. Post guiding questions on a chalkboard, anchor chart, projector, etc.
3. Using any available resources as references, have students "think-pair-share" in their small groups by considering each question and sharing their responses with their group. Allow 3-4 minutes per question for discussion.

Guiding Questions:

- Was the show, *Fluid Infinites*, what you expected? Why or why not?
- How were the different elements of dance used throughout this performance? Did the choreography focus more on some elements than others?
- What was the theme of the performance? Do you think there was a "message" or "purpose?"
- Did the performance have one specific style or was it a combination of various styles? Which one(s)?
- How effectively did the performance incorporate sets, lights, sounds and costumes? Did these elements complement or detract from the choreography? If you were the artistic director, what, if anything, would you change?
- What was the best or strongest part of the performance? The weakest?

Closing/Wrap-Up

Have each group share their responses to at least one question with the whole class.

PRE-ASSESSMENT

Name: _____

Match the vocabulary term to the correct definition:

- | | |
|-------------------|--|
| _____ 1. VOLO | A. one of the elements of dance |
| _____ 2. ENERGY | B. to make an informed guess |
| _____ 3. ESTIMATE | C. a Latin word meaning, "I fly" |
| _____ 4. TRILOGY | D. a group or series of three related things |

Choose the best answer:

- | | |
|--|---|
| 5. Diavolo is from New York City.
A. True B. False | 8. A mile is a _____.
A. standard unit of measure
B. non-standard unit of measure |
| 6. Jacques Heim is a _____.
A. writer C. choreographer
B. singer D. composer | 9. The Hollywood Bowl is a 1920s amphitheater located in the Hollywood neighborhood of Los Angeles, California.
A. True B. False |
| 7. What is one theme explored in Heim's work?
A. multiculturalism C. animals
B. love D. human behavior | 10. What is the name of the third piece in Diavolo's trilogy?
A. <i>Foreign Bodies</i> C. <i>Fluid Infinities</i>
B. <i>Symphony No .3</i> D. <i>Fearful Symmetries</i> |

11. What are the five elements of dance? Name an example of each.

Answers: 1. C ; 2. A ; 3. B ; 4. D ; 5. B ; 6. C ; 7. D ; 8. A ; 9. A ; 10. C

POST-ASSESSMENT

Name: _____

Match the vocabulary term to the correct definition:

- | | |
|-------------------|--|
| _____ 1. VOLO | A. one of the elements of dance |
| _____ 2. ENERGY | B. to make an informed guess |
| _____ 3. ESTIMATE | C. a Latin word meaning, "I fly" |
| _____ 4. TRILOGY | D. a group or series of three related things |

Choose the best answer:

- | | |
|--|---|
| 5. Diavolo is from New York City.
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11. What are the five elements of dance? Name an example of each.

Answers: 1. C ; 2. A ; 3. B ; 4. D ; 5. B ; 6. C ; 7. D ; 8. A ; 9. A ; 10. C

A NOTE FOR TEACHERS

The SPA Education Department is always seeking new and improved ways to support teachers. In order to help create a worthwhile experience for you, please share with us your opinions about this Teacher's Guide and the Diavolo performance. A brief survey is available at:

<https://www.surveymonkey.com/s/2R2QYKQ>