Coming to the Theater

Your Role as an Audience Member

Audience members play a special and important role in the performance. The performers are very aware of the audience while they perform and each performance calls for different audience responses.

Lively bands, musicians, and dancers may desire audience members to clap and move to the beat. Other performers require silent focus on the stage and will want an audience to applaud only when they have completed a portion of their performance. As you enjoy the show, think about being a part of the performance.

- What are the differences between attending a live performance and going to a movie or watching television?
- What are some different types of live performances? Name a few as a class.
- What kind of responses might an audience give in each circumstance?
- What are the different cues that a performer will give you so that you know how to respond? For example, might they bow or pause for applause?

Also, remember that a theater is designed to magnify sound, and even the smallest whispers or paper rustling can be heard throughout the theater. When you come to the Ordway, you are part of a community of audience members and you all work together to create your theater experience.

Audience Member Checklist for Review at School

- Leave your food, drinks, and chewing gum at school.
- Remember to turn off all cell phones before the performance begins.
- When the house lights dim, the performance is about to begin. Please turn your attention toward the stage.
- Cameras and other recording devices are not allowed in the theater.
- Talk before and after the performance only. Remember that not only can those around you hear you, the performers can too.
- Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage; they will let you know what is appropriate.
- Open your eyes, ears, mind, and heart to the entire experience!
- After the performance you will be dismissed when your school is called from the stage. Remember to check around your seat for everything that you brought into the theater.
About the Ordway

As a center for the performing arts, the Ordway takes on three different roles:

Hosting
The Ordway is home to the following Arts Partners; they program their own seasons and use the Ordway as their performance venue:

- The Minnesota Opera
- The Saint Paul Chamber Orchestra
- The Schubert Club

Presenting
The Ordway also programs their own performance seasons. Musical theater tours such as Evita and Camelot are a part of the Theater Season. The Ordway also produces musical theater such as A Christmas Story, the Musical. The Target® World Music and Dance Series include companies and artists on national and international tours, such as Nachito Herrera, Cherish the Ladies, CONTRA-TIEMPO, and Diavolo.

Producing
The Ordway is a member of the Independent Presenters Network, which allows for collaborations to produce large musical productions with other performing arts centers. One such musical is Disney’s Beauty and the Beast.

The Ordway also presents the annual Flint Hills International Children’s Festival, a week-long festival of international artists performing work to our youngest audience members. The dates for the 2015 Festival are May 26-31.

For more information about the Ordway and Arts Partners visit www.ordway.org

Fun Facts!

Did you know...
The Ordway has two theaters?
- Ordway’s Music Theater, 1900 seats
- Ordway’s Concert Hall, 1100 seats (Opened March 2015!)

The Ordway first opened thirty years ago on January 1, 1985, as the Ordway Music Theatre!

More than 350,000 patrons come the Ordway each year.

What’s in a Name?
The name Ordway comes from Lucius Pond Ordway (1862-1948) a Saint Paul businessman and early 3M investor. His granddaughter, Sally Ordway Irvine (1910-1987) built the center and decided to use the Ordway name.

Sally Ordway Irvine traveled to Europe with architects to visit opera houses and theaters when planning the design of the Ordway.

Schools from all over the region attend the Ordway’s student performances. More than 50,000 seats were filled by students and teachers last year!
About the Company

Who is Diavolo?

Diavolo (di-a'-vo-lo) is a modern dance company founded in 1992 in Los Angeles by artistic director Jacques Heim. Diavolo specializes in creating large-scale interdisciplinary performances that examine the funny and sometimes frightening relationships between individuals and their environment. Diavolo’s powerful pieces combine athleticism and artistry, teamwork and trust.

The company is made up of dancers, gymnasts, actors and acrobats who collaboratively create performances under Heim’s guidance. Diavolo never performs on an empty stage; the outrageous set pieces created are important to each work.

Diavolo’s set pieces are often based on everyday items and have included chairs, wheels, stairways, dream catchers, ladders, and benches.

Diavolo’s pieces represent the challenge of relationships, the absurdities of life, and the struggle to maintain our humanity in an increasingly technological world. Demonstrating trust, teamwork, and faith, the Diavolo dancers leap, fly, and fall between set pieces and into one another’s arms.

Who is Diavolo?

Founded: 1992 by Jacques Heim
Hometown: Los Angeles, CA
Art Form: modern dance
“Architecture in Motion”

Mission Statement: The mission of Diavolo is to further the transformative style of Architecture in Motion by providing dance performances, training, and community programs for all. Diavolo / Architecture in Motion™ explores the relation and interaction between the human body and its architectural environment to understand how we are being affected not only socially, but physically and emotionally.

What does Diavolo mean?
“Dia” is Spanish for “day”
“Volo” is Latin for “I fly”
About the Company: Artistic Director

Meet Jacques Heim

Artistic Director
Jacques Heim has been a transformative choreographer for over 20 years. He founded Diavolo in 1992 and has directed the company’s work ever since.

Mr. Heim was born and raised in Paris, France. His earliest experiences with performance came from street performing. He attended Middlebury College (B.F.A. in Theater, Dance, and Film), the University of Surrey in England (Certificate for Analysis and Criticism of Dance), and the California Institute for the Arts (M.F.A., Choreography).

In addition to his work with Diavolo, Jacques has worked extensively for other companies in dance, theater, TV, and special events worldwide. For Cirque du Soleil, Jacques choreographed KA at the MGM Grand, Las Vegas. He was invited to be a Creative Director for the Opening Ceremony of The 16th Asian Games, in Guangzhou, China. In 2005, Jacques was the Artistic Director for the Taurus Stunt Awards and returned in 2007 to stage a movement/stunt piece, “The Car”. With Center Theater Group, Jacques created choreography for the stage play, The Stones. On television, his work has appeared on BBC America’s Dancing with the Stars and Bravo’s Step Up and Dance.

Jacques taught movement and dance for many years at Ballet Pacifica, Cal State LA and UCLA. In addition to three USA Fellowship nominations and four Alpert Award nominations, Jacques has received the Martha Hill Choreography Award of the American Dance Festival, the Special Prize of the Jury at the 6th Saitama International Dance Festival, a Brody Arts Fund fellowship, and a James Irvine Foundation Fellowship.

“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

Interview with Jacques Heim
https://www.diavolo.org/fullscreen-page/comp-j4iprx7m/d8a04c11-4383-42d0-b911-173f68912314/7/%3Ft%3D7%26p%3Dc1x9v%26s%3Dstyle-j5sqlha9

Get Connected with Diavolo

WEBSITE:
diavolo.org

FACEBOOK:
facebook.com/DiavoloLA

TWITTER:
@Diavolo_LA, twitter.com/Diavolo_LA

YOUTUBE:
youtube.com/user/DiavoloDanceTheater

INSTAGRAM:
instagram.com/diavolo_la
About the Company: Performers

Ana Brotons (Performer)
Ana was born in Miami, FL. Her training includes high school all-star cheerleading, ballet, modern, jazz, tap, hip-hop, and salsa. Ana received a BFA in Modern Dance Performance from The University of the Arts in Philadelphia, PA. Ana has performed in music videos for Taylor Bright and Jill Scott, and has done two national tours with the show SuperWHY Live.

Aubrey Lawrence (Performer)
A native of Cleveland, Ohio, Aubrey began her dance education at the age of four under the direction of Clare Gales at Studio 82. After high school, she pursued her future artists passions at Shenandoah University where she earned a B.F.A in dance as well as a B.A. in English in 2015. Aubrey has trained in both New York and Los Angeles, and has performed at venues including Symphony Space in NYC, Harman Hall in Washington, DC, and the Rock and Roll Hall of Fame in Cleveland.

Christopher Carvalho (Performer)
Christopher Carvalho is originally from St. Louis, Missouri and graduated from Chapman University with a B.F.A. in Dance Performance and a minor in Economics. He has spent the past two seasons performing with the Diavolo Institute and other Los Angeles based dance companies. He was the understudy on Diavolo’s most recent production, Cubicle performing in its World Premier in 2015. His movement background is modern, ballet, jazz and track and field.

Jessie Ryan (Performer)
Jessie Ryan is a performer, educator, Choreographer and dance filmmaker hailing from Denville, New Jersey. She received her BFA in dance at Adelphi University training under Frank Augstyn, working with guest artists Jennifer Muller and Azurle Barton. She completed her MFA with a focus on Dance and Digital Technology at University of California, Irvine. Under Jodie Gates, she has created documentary shorts with Hubbard street Dance Chicago and Alonzo King LINES Ballet.

Erin White (Performer)
Erin White is originally from Alton, Illinois. She grew up taking tumbling and acrobatic classes at a local competition dance studio where she began at age 13 and quickly moved into teaching. Ms. White received her bachelor's of Science degree in Theater and Dance at Southern Illinois University Edwardsville where she was trained in modern, jazz and ballet. Upon college graduation in 2014, Erin joined Davolo’s institute where she performed and taught residencies all over L.A.

Francisco Herrejon (Performer)
Francisco was born and raised in Mexicali, California. He began Training in gymnastics at the age of 14 and at age 17 was awarded a 2-year talent scholarship to train in ballet and honorary programs at State Center for the Arts in Baja, California. Herrejon also competed in jazz and ballet at Attitude International Dance Contests for 2 years and was awarded 2nd and 3rd place for his performances. He attended the Professional Dance School of Mazatlan where his trained with Omar Carrum.

Derion Loman (Performer)
Derion Loman was born in Fairfield, California. His interest in dance came from his involvement in color guard, where he toured with the World Championship Blue Devils Drum and Bugle Corps. Derion started dancing his sophomore year of college and graduating in 2012 with a B.A. in psychology and a B.F.A. in Dance from the University of California Santa Barbara. He was also a pioneer member of BHdos, Ballet Hispanico’s second company.

Simon Greenberg (Performer)
Simon was born and raised in Berkely, California, and migrated south to earn his BFA in Dance Choreography and Performance from California Institute of the Arts. He has a background in martial arts, a variety of team sports, contemporary, tap, hip-hop, and acrobatics. Simon has worked with Colin Connors, Rosanna Gamson, Douglas Nielsen, Julie Bour, and Maxine Doyle.
About the Company: Performers

Majella Loughran (Performer)
Majella was born in Belfast, Northern Ireland and came to Diavolo from New York where she was a teacher, choreographer and production manager for Sleepy Hollow Performing Arts. She also ran her own company called Dark Matter Dance that performed site specific sance and character work at horseman's hollow. The New York Aquarium and outdoor festivals in upstate New York. Majella received a BFA in Dance Performance from SUNY Purchase Conservatory of Dance.

Kimara Wood (Performer)
Kimara Wood is originally from Victorville, California but grew up in Lorton, Virginia. He studied hip-hop, tap, jazz, ballet, gymnastics, and martial arts. In 2007, he was the winner of the Washington Post's Music and Dance Scholarship Award. In 2013, he earned a BFA in Dance and Choreography from Virginia Commonwealth University. Wood then moved to Dallas, Texas to join Dallas Blac Dance Theatre and to guest with various dance companies. There he studied Horton and Dunham.

Kellie St. Pierre (Performer)
Kellie St. Pierre is originally from Bakersfield, California and received a BFA in Dance Performance and two minor degrees from the University of California, Irvine. She spent two years as a teacher and performer in the Diavolo Institute teaching engagement activities and performing in school assemblies throughout greater Los Angeles. Her movement background includes ballet, jazz, modern dance and yoga.

Chantelle Mrwoka (Performer)
Chantelle Mrwoka is a native of suburban Chicago, born and raised in McHenry Illinois. She began her training primarily focused on gymnastics at the age of 3 and transitioned to classical ballet at the age of 10. Throughout high school she had the opportunity to start working with a contemporary fusion dance company, Chicago Dance Crash, where she expanded her movement background focusing on contemporary, modern, jazz and breakdance.

Matt Wagner (Performer)
Matt Wagner received a BFA in Dance from Oakland University in Michigan. His movement background is in gymnastics, baseball, martial arts, modern dance, and ballet. Mr. Wagner has participated in international competitions for trampoline and tumbling and artist gymnastics. In Dance, he has worked with artists such as Laurie Eisenhower, Bryan Strimpel, Meg Paul, Chien-Ying Wang, Pascal Merighi and Sean Greene.

Biography adapted from www.diavolo.org/about-us
Photos from www.diavolo.org
About the Performance: The Repertoire

**PASSENGERS (2016)**

DIAVOLO’s newest piece, *Passengers* was created in 2016 and is part of a two-part piece entitled *L.O.S.T.* (Losing One’s Self Temporarily). *L.O.S.T.* explores the human experience, as we teeter between vulnerability and control, losing and reshaping ourselves as we travel through our daily lives. During the performance, you see the company perform *Passengers* - a piece performed on and around a giant morphing staircase with multiple doors, passageways and shifting surfaces. The dancers explore themes of transition and the tenuous balance we attempt to strike each day as both indomitable drivers and unwitting “passengers” in our own lives.

DIAVOLO’s work highlights how the human body is affected socially, emotionally and physically by our architectural environment. The trademark stylings of DIAVOLO come to life on the *Passengers* set piece, showcasing the company’s unique use of space and movement. Diavolo’s daring choreography relies on the implementation of trust, teamwork and a shared ability to believe in one’s self and each other at every step.

Watch: “What is Architecture in Motion” with students - [www.diavolo.org](http://www.diavolo.org)
About the Performance: The Work

What is Modern Dance?
Modern Dance is an **expressive** dance style that allows dancers to move outside of the set gestures and rules of traditional ballet and other forms of traditional dance to create their own unique movements and interpretations.

While ballet dancers are suppose to keep their backs straight and rigid, modern dancers use their backs as a tool of expression in dance. Modern dancers usually prefer to dance barefoot and in clothing that allows freedom in movement.

History of Modern Dance
The earliest modern dancers were often seen as “ballet rebels.” One of the first “ballet rebels” was Vaslav Nijinksy. In 1912 Nijinsky, a Russian ballet dancer, began choreographing his own work. His most notable choreography was seen in the ballet to Igor Stravinsky’s musical piece, *Rite of Spring*. Nijinksy’s choreography for this piece had dancers stomping, bending, and **contorting** their bodies to suggest the emotion of grief. Though these movements caused an outrage among the patrons of traditional ballet, it was early modern dance.

Nijinsky **re-envisioned** ballet, but there were dancers who took things even further and created dance movements that were completely different than ballet.

Modern Dance Pioneers
Isadora Duncan, known as the founder of modern dance, danced barefoot in light airy dresses and with highly expressive movements during the early 1900s. Duncan’s style of dance was not appreciated in the United States, but was adored among European audiences.

Ruth St. Denis was an early modern dance pioneer. She quickly gained popularity for her style of dance in the United States and in Europe. She and her husband, male dancer Ted Shawn, set up the Denishawn School.

There have been several schools of dance that have contributed and help make modern dance what it is today. The variety of contributions that have been made to modern dance began with The American Modern Dance Movement.

Information gathered from the text, *Modern Dance* by Andrew Solway and from the text, *Modern Dance* by Cheryl Tobey

Photos from www.diavolo.org
About the Performance: The Work

**Everyday Movement**
Pedestrian movements that can be recognized from everyday life such as walking, running, and arm and hand gestures.
In choreography, everyday movements can provide humor, variety, and something recognizable for the audience.

**Contemporary**
An evolving style of dance that is inspired by balletic movement but breaks from the tight structure of classical ballet in order to express more creativity and make dance more relevant to contemporary culture.

**Hip-Hop**
The collection of street/social dances from the 1970s-1990s that developed in New York and LA alongside the hip-hop cultural movement. Can include breakdancing, popping, and locking.

**Ballet**
A highly stylized dance form developed in France in the 17th century that uses five basic positions of the feet and arms, with the legs in a turned out position. Ballet usually tells a story and gives dancers an appearance of grace, agility, and lightness.

**Martial Arts**
Forms of self-defense or combat that utilize physical skill and coordination without weapons, often practiced as sport. Examples include karate, aikido, judo, or kung fu.

**Gymnastics**
An activity and sport in which strength, flexibility, coordination, and balance are practiced. Various gymnastics skills can be demonstrated with or without equipment such as parallel bars, balance beam, pommel horse, still rings, vault, and high bar.

**Acrobatics**
The performance of gymnastic, often difficult, complex, and dangerous feats involving great agility and skillful control of the body. Can include tumbling, balances, and more.

Look for these types of movement while watching the performance!
Vocabulary

abstract: describes dance or art that does not carry a specific plot, emotion, or mood but instead expresses general ideas or emotions without trying to be realistic

absurd: very ridiculous, unreasonable, meaningless, or foolish

anarchy: a situation of disorder with no structure of government, rules, laws, or organization within a group

artistic director: the main leader of a dance or theater company, responsible for making decisions about the artistic vision and direction of the company

athleticism: showing strength, vigor, and a resemblance to demanding physical exercise

choreographer: the person who creates the dance steps, patterns, and formations of a dance piece

choreography: the creating, arrangement and planning of dancers and movement for a performance

collaboration: a project where two or more people work together

commission: an arrangement where an artist is hired to produce something (like a dance or a piece of music) for a specific purpose person, event, or organization

confinement: the state of being enclosed or restrained within set limits

corporate: describes an organization with a set of governing rules and standards often associated with tight control and little originality

destiny: the future events that a person is to experience, perhaps in a predetermined way

distinctive: having a unique quality that separates from the rest

enrich: to make something better, greater, add on to it, or improve it

environment: the area or conditions that surround a person or situation

homogenized: changed so that all parts resemble each other

humanity: the collection of qualities and characteristics that are inherent and specific to being a human being

innovative: having creative, new, inventive ways of thinking or doing something

integrate: to combine or bring different parts together

interdisciplinary: in art, describes a work that stretches across more than one medium—visual art, dance, theater, etc.

monotony: unrelenting sameness

modern dance: a style of dance that developed in the early 20th century that emphasizes individual creativity and movements that are expressive of feelings or personal experiences and ideas

mission statement: a short statement that communicates an organization’s main purpose for existing, goals, and helps direct decision making within the organization

solidarity: unity between a group of people

perspective: a point of view or way of looking at a situation

piece: a work of dance created by a dance company

transit: moving from one place to another

trust: in dance, the ability of the dancers to know they are safe with each other, not only in performing dangerous dance tricks but in sharing their creative opinions and thoughts with one another

urban: relates to a city environment, as opposed to a rural or country environment

vitality: the quality of being alive, energetic, and healthy
Understanding Dance

The Nature of Dance

People have been moving their bodies in patterns to music and rhythms even before there was the word, dance. Dance is often used as a way to express how one is feeling, to socially connect with others, and to have fun!

In what ways have you seen dance used? How do you use dance?

People around the world also use dance to:
- mourn
- celebrate
- worship
- honor
- heal
- demonstrate power
- exercise
- educate
- entertain

A choreographer is a person who uses their knowledge of dance and adds his or her own interpretation of ideas, themes and emotions to create a piece of dance art. Performed as a solo, duet, or ensemble dance can be improvised, choreographed or a combination of both.

Improvised—movement that is created spontaneously or within the moment that it is being performed is improvised.

Choreographed—a planned sequence of movements that utilize the form and structure of dance.

Costumes can also be used to help bring the choreographed dance to life and to help communicate the story. In modern and ballet, costumes are often form-fitting, allowing the audience to see the detailed shapes made by the dancer's body and to highlight the dancer's movements.

Dance can be a window into the nuances of cultures and time periods. Dance and rhythmic movement can often be used as a nonverbal way of communicating with other human beings on a social level.

Dance can communicate a:
- story
- purpose
- message
- idea
- visual effect
- emotion
- associations

How do you interpret dance?

Dance does not have a right or wrong interpretation to its meaning or purpose. Dance is an art form that can mean something different to everyone who experiences it.

Much of the art that is created is done so to provide a place where discourse can occur. It may be around a meaning or purpose, or simply the dance movement itself. This discourse can either be internalized or to provide an open discussion with those around you. Some art is created just so it can be experienced. Rather than focusing on “getting” a piece of dance, experience the piece and see what reflections it leaves you with.

What does dance communicate to you?
Understanding Dance

Elements of Dance

Dance is the movement of the human body through space in time using energy. These are often referred to as BASTE, the five recognized elements of dance including: Body, Action, Space, Time and Energy. It is important to understand each element as they come together to create the whole.

**Body** refers to the awareness of specific body parts and how they can be moved in isolation and combination.

**Action** refers to locomotor movement and non-locomotor movement.
- Locomotor action includes movement that travels through space such as walking, running, jumping, and leaping.
- Non-locomotor or axial action refers to movement with body parts while the main part of the body stays planted in one space. Examples of non-locomotor action are swaying, shaking, stretching, and twisting.

**Space** refers to the space the dancer’s body moves through, the shape of the dancer’s body, the direction of the body movements, and the shapes, levels and movement patterns of a group of dancers.

**Time** is applied as both a musical and dance element which includes beat, tempo, accent, and duration.

**Energy** refers to the force applied to dance to accentuate the weight, attack, strength, and flow of a dancer’s movement.

Movement in the Classroom

By moving in the classroom, you are encouraging students to explore their personal relationship to movement, which in turns broadens and deepens their understanding of dance. Also, embodying each of the BASTE elements helps to make the elements of dance more concrete for your students.

If this is the first time that you have worked with students on movement in your classroom, here are some tips to help your activity be successful!

- Set some collective rules of behavior while the group is moving. These can include keeping hands and feet to yourself, etc.
- Start each part of the activity by demonstrating a movement before asking students to participate.
- Consult your dance or physical education specialist in your building or partner with another teacher who has experience leading students through group movement.

*In accordance with the Minnesota State Arts Standards
Understanding Dance: Dance in the Classroom

The Dancing Mirror
Description: Introduction to ACTION, one of the basic elements of dance through exploration of locomotor and non-locomotor movements.

Duration: 45 minutes-1 hour
Objectives:
- Identify locomotor and non-locomotor action
- Develop basic dance vocabulary
- Practice types of action
Materials:
- Open area
- White/chalk board and markers

1. Write locomotor and non-locomotor action on the board and read the descriptions of each from the elements of dance action section on previous page.
2. Read through the examples of each type of action on the previous page as a group and ask students to generate additional examples of each that can be listed on the board underneath the title of each type of action.
3. Ask the students to stand up and form a circle with you. Explain to students that they are to be your mirror image. If your hand moves, their hand moves; if your body sways, their body sways, etc. *This step could also be done in two lines facing each other.
4. Demonstrate a number of examples of action from the board and ask students to name whether the action is locomotor or non-locomotor movement as they mirror the action.
5. Ask the students to form pairs and each take turns being the leader and the follower using both locomotor and non-locomotor actions.

Discussion:
1. Describe how it felt to perform locomotor action.
2. Describe how it felt to perform non-locomotor action.
3. What was it like to lead your partner?
4. What was it like to follow your partner?
5. What did your movements remind you of, if anything?

Grooving to the Beat
Description: Introduction to TIME and SPACE, two of the basic elements of dance, through beat creation and movement through space.

Duration: 30-45 minutes
Objectives:
- Identify and create a beat
- Change tempo of beat and movement
- Move through space to beat
Materials:
- Open area

1. Ask the student to create a circle and clap 8 count beats while counting out loud: 1, 2, 3, 4, 5, 6, 7, 8.
2. Explore variations in tempo by asking students to insert a word after each number such as "Mississippi" for a slow tempo, "art" for a fast tempo, or "dancer" for a medium tempo. I.e. "one, Mississippi, two, etc.”
3. Ask student to divide into two groups: A and B.
4. Ask group A to clap a beat using one of the tempo prompts from the previous step, while group B moves through the space by stepping on each beat. To give the walking purpose and character, you may want to ask students to move like a certain kind of animal as they walk, or as if walking on the moon, through water, etc.
5. Students in group A can experiment with different tempos, prompted by you, as students in group B change their movement to the beat.
6. Ask group A and group B to switch roles.

Discussion:
1. Describe the difference between moving to the beat and creating the beat by clapping. Was one more challenging for you? Why?
2. How did changing the tempo of the beat affect your group's movement?
3. Describe some of the ways that everyone moved through the space (stepping, high or low levels, etc). What are some other ways that you might move through space to a beat?
Diavolo: My Review!

You are a reporter for your school's newspaper! Write and illustrate a review article to inform others about the performance you just saw.

Title:

I saw ____________________________________________

______________________________________________

______________________________________________

I heard _______________________________________

______________________________________________

______________________________________________

The music made me feel _______________________

______________________________________________

I wish I had seen more_________________________

______________________________________________

The performance reminded me of _______________________

______________________________________________

My favorite part of the music was ________________

______________________________________________

______________________________________________

______________________________________________
Activity: Body Mapping

**Description:** In this activity, students will review the written description of Diavolo’s Transit Space and explore the idea of the human body as a life map. Students will create their own “body map” as well as have the opportunity to create a body map for another character.

**Duration:** Two 30-minute sessions

**Objectives:**
- Students will gain an understanding of the piece *Transit Space* before seeing the performance.
- Students will understand how our experiences and past shape a person’s identity.
- Students will identify shared qualities and experiences amongst classmates and historical and fictional characters.

**Materials:**
- Pen, pencil, or markers
- Butcher paper or other large paper, or standard 8.5x11 sheets of paper

**Directions:**

**Part 1: Transit Space Description (10 minutes)**

1) As a class, read the description of Diavolo’s *Transit Space.*
2) Ask students to turn to a partner and share one-sentence summaries of the piece description. Prompt students by asking, “Based on the description, what do you think is the ‘essence’ of the message of *Transit Space*?”
3) As students discuss with their partner, circulate and distribute the large paper for the next part of the activity. Give each student a piece of the paper long enough to trace their body shape. If large paper is not available, use the “Body Map” handout (pg 20).
4) Conclude this part of the activity by asking students to share their summary with the class.

Photos from www.diavolo.org
Activities and Discussion Questions  Grades 2-12

Activity: Body Mapping (cont.)

Part 2: Body Mapping (15-20 minutes)
1) Ask students to take turns laying down on their piece of paper, and making the pose they like (can be a pedestrian movement such as standing or walking, or a more specialized pose like jumping). Ask students to trace their partner’s shape on their paper.
2) Explain to students that this paper with their body outline is now their “map” of where they have been and where they are going. Explain to students that they can fill their map with both drawings and/or written descriptions. Their map might include places, memories, significant life events, places they’ve been, people they have known, memorable experiences, and even things they want to see, experience, do, and become in the future.
3) Allow students 15 minutes to complete their map
4) When all students have completed their body map, invite students to circulate the classroom and look at all the body maps (5 -10 minutes)
5) Move on to either the “Discussion Questions Before the Performance”, or to the additional optional section of activity.

Part 3: Body Mapping for Notable Characters (Optional) (10-20 minutes)
1) If time allows, students may apply this activity to a notable character that they have learned about in class. This can include a character from a novel, a current cultural icon, or a prominent historical figure.
2) Explain to students that they will be repeating the body mapping exercise for the particular character that you have chosen.
3) As a class or in small groups, allow students 10-15 minutes to complete a new body map for this character.
4) When completed, move on to the “Discussion Questions Before the Performance”.

Discussion Before the Performance:
1. Transit Space explores the idea that our body is a map. What does this mean?
2. What kinds of things might affect our future, our destiny?
3. What important memories, events, people, places, and experiences did you put on your own body map?
4. What things did your classmates put on their body maps that you did not think to put on yours?
5. What similarities did you notice between yourself and your classmates when you looked at all the body maps? Did you learn anything new about your classmates?

Discussion After the Performance:
1. What moments in the performance stood out to you? Why do you think those moments stood out to you?
2. Where were any moments in the show that reminded you of something on your body map?
3. What moments of the performance stood out to you that support the ideas in the description of Transit Space that you read before the show?
Body Map Handout
Activities and Discussion Questions  Grades 7–12

Activity: Mission Statements

Description: A Mission Statement is a short statement that communicates an organization’s main goals and purposes for existing. In this activity, students will consider the mission statements of several organizations, and write their own mission statement for themselves as an individual.

Duration: 1 hour, or two 30-minute sessions

Objectives:
• Students will understand the purpose of a mission statement

Materials:
• Computers and internet access (optional)
• Paper and writing utensils

Directions:
Part 1: Define (15 Minutes)
1) As a class, review the mission statement of Diavolo:

**Mission Statement:** The mission of Diavolo is to further the transformative style of Architecture in Motion by providing dance performances, training, and community programs for all. Diavolo / Architecture in Motion™ explores the relation and interaction between the human body and its architectural environment to understand how we are being affected not only socially, but physically and emotionally.

2) As a class, discuss the following questions:
   A. What does this organization do?
   B. What is the goal of this organization?
   C. How does the organization plan to achieve their goals?
   D. Any other things that set this organization apart from other organizations similar to it?

3) As a class, create a definition for the term mission statement. For example: A mission statement is a short statement that communicates an organization’s main purpose for existing, goals, and helps direct decision making within the organization.

Part 2: Imagine (10-15 minutes)
1) As a class, or in small groups or partners, ask students to write mission statements for a few of the following organizations: Mayo Clinic, Target, Animal Humane Society, Ordway Center for the Performing Arts, Minnesota Public Radio. Remind students to consider the key elements of a mission statement, which they just defined.
2) Give students 5-10 minutes to complete this task
3) If students were working in partners or small groups, conclude this part of the activity by sharing a few mission statements with the class

Part 3: Research (20 minutes)
1) After students have discussed the mission statements they wrote for each organization, explain that they will now do some research to discover each organization’s actual mission statement.
2) Allow students about 10 minutes to find the mission/vision statements online and become acquainted with them.
• Mayo Clinic
• Target
• Animal Humane Society
• Ordway
• Minnesota Public Radio
3) If time and resources do not allow for computer research, simply provide students with the mission statements for the five organizations (Handout, page 25). Read the mission statements out loud as a class.
4) Move on to “Discussion Questions Before the Performance”, or to Optional Part 4

**Part 4: Reflect and Create (10 minutes)**

1) Explain to students that they will now be writing their own mission statements about a new organization....Themselves!
2) Give students about 10 minutes to write their mission statement, keeping in mind the key elements of a mission statement as they defined in Part 1.
3) Optional: Instead of writing the mission statement about themselves as an individual, students may write it about a group to which they belong, such a team, their family, an activity group, etc.
4) After students have completed their mission statements, move on to the “Discussion Questions Before the Performance”.

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**Discussion Before the Performance:**

1. What is a mission statement?
2. Why is it important for an organization to have a mission statement? How does the mission statement help and support the organization?
3. Did anything surprise you about the mission statements of Diavolo, Mayo Clinic, Target, Animal Humane Society, The Cowles Center, or MPR?
4. How did you use the mission statements of the above organizations to help you in creating your own mission statement?

**Discussion After the Performance:**

1. How did you see Diavolo’s mission statement reflected in their performance?
2. If you had not read Diavolo’s mission statement, but saw the performance, what would you guess was the key mission of the organization?
3. How is having a mission statement helpful to the director, staff, and performers of Diavolo?
Mayo Clinic: To inspire hope and contribute to health and well-being by providing the best care to every patient through integrated clinical practice, education and research.

Target: Our mission is to make Target your preferred shopping destination in all channels by delivering outstanding value, continuous innovation and exceptional guest experiences by consistently fulfilling our Expect More. Pay Less." brand promise.

Animal Humane Society: To engage the hearts, hands, and minds of the community to help animals.

Ordway Center for the Performing Arts: Ordway Center for the Performing Arts’ vision is to bring the joy and insight that the arts can provide at the highest level of quality to the largest number of people we can reach. Our mission is to be a driver for the artistic vitality of our community by hosting, presenting and creating performing arts and educational programs that engage artists and enrich diverse audiences.

Minnesota Public Radio: Our Mission is to enrich the mind and nourish the spirit, thereby enhancing the lives and expanding the perspectives of our audiences, and assisting them in strengthening their communities.
Resources

Local Resources

**Black Label Movement**
blacklabelmovement.com

Black Label Movement (BLM) is a Twin Cities based dance theater dedicated to creating wildly physical, naturally virtuosic, intellectually and emotionally engaging art. Lead by Carl Flink, this collective of dance artists seeks to push the mind, body, and heart to the edge of what is possible and beyond.

**Circus Juventas**
circusjuventas.org

Circus Juventas is a performing arts youth circus school located in St. Paul, MN and serving the Twin Cities metro area. They offer youth circus arts training and performance opportunities for children and youth ages 3 to 21 in a safe and noncompetitive environment.

**Fight or Flight Academy**
fighterflightacademy.com

Fight or Flight Academy is a parkour, freerunning, and martial arts gym located in Edina MN, featuring realistic obstacle courses and structures. Fight or Flight offers private instruction, group classes, and open gym.

**World Martial Arts Center**
wmacenter.com

Located in the Uptown area of Minneapolis, the World Martial Arts Center has been offering martial arts instruction since 1965.

**Spirit Gymnastics**
spiritgym.com

Gymnastics classes in St. Paul for all ages

Internet Resources

- Diavolo on *America’s Got Talent*
  https://www.youtube.com/watch?
- Diavolo Website
  http://www.diavolo.org/
- Review of Diavolo’s 2010 performance at The Ordway by Dan Reiva, *TC Planet*
  http://www.tcdailyplanet.net/news/2010/03/30/dance-ordway-diavolo-transcends
- Interview with Jacques Heim by Myra Joy Veluz, *Theater-Los Angeles*
  http://www.stageandcinema.com/2013/08/30/jacques-heim-diavolo/

Information adapted from Organization’s respective websites
Photos from www.diavolo.org
Ordway School Performance Frequently Asked Questions

BEFORE ARRIVAL:
- Please include all students, teachers, and chaperones in your tickets order.
- Order buses to arrive at the Ordway 15-20 minutes prior to your performance start time.
- Performance Length:
  - Performing Arts Classroom performances are approximately 50-60 minutes long.
  - Broadway Songbook performances are approximately 90 minutes long.
- Plan bus pick-up time accordingly.
- Please be aware of your bus number so the Ordway staff can better direct you once the performance is over.
- Inform students that there is no food, drink, or gum allowed in the theater.
- Remember to turn off all cell phones, pagers, or electronic devices before the performance begins.
- Study guides should be received 3 weeks prior to the performance and will also be posted online at www.ordway.org/education/studyguides/

WHILE AT ORDWAY:
Seating:
- Performances are general admission; groups will be seated by seating chart upon arrival.
- Seating is determined by many factors at the Ordway. We take into consideration special needs, group size, and grade level.
- Please allow ushers to seat your entire group, then you can rearrange students, and take groups to the bathroom, etc.

In the theater:
- In case there is a medical emergency notify the nearest usher who will call the paramedic on duty.
- If an item is lost while your group is still at the Ordway please see an usher. If your group is no longer at the Ordway please contact the Stage Door at 651.282.3070.
- Ushers will do their best to respond to behavior issues; if you see students disrupting your students’ theater experience or that of other students, please notify an usher.
- Dismissal is determined by seating arrangement and will not necessarily reflect the order that buses are lined up outside. The Ordway staff will be stationed outside with bus order lists to help you find your buses. Often we have multiple buses for one school. Therefore, please remember your bus number.

AFTER LEAVING ORDWAY:
- Please return the survey in the back of the study guides. Any comments and suggestions are appreciated.
- Fill out and return the bus reimbursement sheet in the your performance study guide or online to receive your schools bus reimbursement.

If you have any additional questions, please call the education hotline at 651.282.3115 or e-mail Sarah Wiechmann at swiechmann@ordway.org
David Gonzalez’s CUENTOS: TALES FROM THE LATINO WORLD Performance Evaluation

Thank you for choosing the Ordway and attending Cuentos for your field trip! Please take a moment to complete this evaluation following the performance.

Please return the evaluation as soon as possible. Your comments and suggestions are greatly valued, as they help us offer you and your students better services in the future. Thank you again!

Your Information

School: ____________________________

Your name: ________________________

E-mail Address: ____________________

Grades of Students attended: __________

Number of Students attended: __________

Which types of resource lists are most useful for you:

- [ ] Websites
- [ ] Local Arts & Cultural Organizations
- [ ] Multimedia Resources
- Other Suggestions: __________________________

Performance Review

How well did the show connect to the classroom? (i.e. curricular areas, graduation standards, social skills, etc.)

- [ ] Excellent
- [ ] Good
- [ ] Average
- [ ] Poor

I rated it this way because...

________________________________________________________________________

________________________________________________________________________

Study Guide Review

Which sections of this guide did you use? (check all that apply)

- [ ] About the Ordway
- [ ] Coming to the Theater
- [ ] About the Company
- [ ] About the Performance
- [ ] Vocabulary & Behind the Scenes
- [ ] Understanding Music
- [ ] “My Review!”
- [ ] Activities/Discussion Questions
- [ ] Local/Internet Resources

Please write any comments or suggestions regarding the Study Guide:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

How well did you feel your students identified with the performance/performers? (i.e. culturally, through the art form, wanted to meet the artist, etc.)

- [ ] Excellent
- [ ] Good
- [ ] Average
- [ ] Poor

I rated it this way because...

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

~continued on next page~
Experience Review

Rate your overall experience at the Ordway, please explain your answer:
☐ Excellent
☐ Good
☐ Average
☐ Poor
I rated it this way because...

__________________________________________

__________________________________________

Did you and your students feel comfortable and welcome at the Ordway?
☐ Yes  ☐ Indifferent  ☐ No

What do you feel the value of Ordway’s programming is to your students?
__________________________________________

__________________________________________

__________________________________________

What overall improvements could be made?
__________________________________________

__________________________________________

__________________________________________

Do you see cultural benefits for students attending the Ordway performances? (i.e. learning about the language, tradition, arts, etc. of other cultures)
☐ Yes  ☐ Indifferent  ☐ No

If yes, what cultural benefits do you see?

__________________________________________

__________________________________________

Do students attend the Ordway school performances:
☐ Multiple times a year
☐ Once a year
☐ Once every few years
☐ Other: ________________________________

Please rate the most important factor when deciding to bring your students to the Ordway, one being the most important and five being the least.

☐ Multicultural performances
☐ Ticket Cost
☐ Bus Reimbursement
☐ Study Guides
☐ Other: ________________________________

Any Additional Comments:
__________________________________________

__________________________________________

__________________________________________

☐ Please check here if we do not have permission to quote or paraphrase your comments or name in future publications or funding proposals.
17-18 Bus Reimbursement Form

To receive a bus reimbursement for attendance to one of Ordway’s School Performances*, please:

☐ Fill out this form. All lines should be filled in.
☐ Attach a paid copy of your transportation bill. **
☐ Attach a completed evaluation or fill one out online (a link is emailed after the show)
☐ E-mail, mail or fax all documents no later than 6 weeks after your performance to:
   Bus Reimbursements
   Education at Ordway Center
   345 Washington Street
   Saint Paul, MN 55102
   Fax: 651.215.2135
   educationsales@ordway.org

Questions? Please call the education hotline at 651.282.3115.

School Name ________________________________________________________________

School Address ____________________________________________________________

City ___________________________ State ____________ Zip _______________________

County _________________________________________________________________

School Phone ___________________________ Fax _________________________________

Order Contact Name ______________ & E-mail _________________________________

Office Contact Name ______________ & E-mail _________________________________

Performance __________________________ Date and Time _________________________

# of students _______________ # of buses for which you are requesting payment________

<table>
<thead>
<tr>
<th>City/Region/School District</th>
<th>Subsidy amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minneapolis Public Schools and Saint Paul Public School Districts</td>
<td>100%</td>
</tr>
<tr>
<td>Seven County Metro including Anoka, Carver, Dakota, Hennepin, Ramsey, Scott &amp; Washington Counties</td>
<td>Up to $180.00 per Bus</td>
</tr>
<tr>
<td>Outside Seven County Metro</td>
<td>Up to $450.00 per Bus</td>
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</tbody>
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* Eligible performances for bus reimbursement include those in the Performing Arts Classroom Series and Festival School Week
** For all schools outside of the Saint Paul Public Schools (SPPS) and Minneapolis Public Schools (MPS), Ordway Center will send the reimbursement check to your school. SPPS and MPS should request that district transportation forward their bus bill directly to the Ordway.