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STUDY GUIDE
ORDWAY | Education
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Join the thousands of students and teachers whom we welcome into our theaters each year to experience the transformative power of the arts!

We collaborate with artists, community leaders and activists in communities throughout the Twin Cities through our Taking Our Place Centerstage initiative, produced with Soultoch Productions and Robin Hickman, which centers the work of communities of color. More at Ordway.org/topc

We look forward to seeing you at the Ordway for Pilobolus!

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MEET THE EDUCATION TEAM

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Coming to the Performance

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

Audience Member Checklist for Review at School

- Leave your food, drinks, and chewing gum at school.
- Remember to turn off all cell phones and other electronic devices 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 performance.
- 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 with you.

ORDWAY | Education
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 programs its own performance season. Musical theater tours such as *Kinky Boots* are a part of the **Broadway Series**. The **Target® Music and Movement Series** includes local and touring artists/companies such as Diavolo, Black Violin, Ladysmith Black Mambazo, Lila Downs, Camille A. Brown & Dancers, and Pilobolus. The **Concert Series** presents a wide range of musicians from The Sphinx Virtuosi to Yanni. The **Family Series** presents shows for our youngest audiences members and their families.

**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. This includes this year’s holiday show, *Annie*, as well as Lin-Manuel Miranda’s *In the Heights*.

The Ordway also presents the annual **Flint Hills International Family Festival**, a week-long festival of international artists performing work to our youngest audience members. The dates for the 2018 Festival are May 29–June 2.

**Fun Facts!**

**Did you know...**
The Ordway has two performance spaces?
- Ordway Music Theater: 1900 seats
- Ordway Concert Hall: 1100 seats

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

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 theatre and decided to use the Ordway family name.

Sally Ordway Irvine traveled to Europe with architects to visit opera houses and theaters when planning the design of the Ordway. More than 350,000 patrons come the Ordway each year.

Schools from all over the region attend the Ordway’s School Performances. More than **50,000** seats were filled by students and teachers last year!

For more information about the Ordway and Arts Partners, visit [www.ordway.org](http://www.ordway.org).
About Pilobolous

Pilobolus began at Dartmouth College in New Hampshire in 1971. Moses Pendleton, an English literature major and cross-country skier; Jonathan Wolken, a philosophy science major and fencer; and Steve Johnson, a pre-med student and pole vaulter were enrolled in a dance composition class taught by Alison Becker Chase. In that class, they created their first dance, which they titled “Pilobolus” - and a legacy of movement and magic was born.

*Pilobolus crystallinus* is a phototropic (light loving) fungus. Commonly known as “Hat Thrower,” its spores accelerate 0–45 mph in the first millimeter of their flight and adhere to wherever they land. The father of Jonathan Wolken was studying pilobolus in his biology lab when the group first formed. The name was apt, and stuck.

The group then went on to create dozens of dance works with its founding members Robby Barnett, Alison Chase, Martha Clarke, Lee Harris, Moses Pendelton, Michael Tracy, and Jonathan Wolken. In the more than four decades since, Pilobolus has performed on Broadway, at the Oscars, and the Olympic games, and has appeared on television, in movies, in advertisements, and in schools and businesses and created over 120 dance works. The company continues to propel the seeds of expression via human movement to every corner of the world, growing and changing each year while reaching new audiences and exploring new visual and musical planes.

**Pilobolus’s Mission Statement is to:**

- **Create, perform, and preserve dances**, applying the collaborative creative methods of Pilobolus.

- **Expand and diversify audiences through projects of all types and scales** in live performance, film, and digital media, characterized by the qualities of our namesake fungus—adventurous, adaptive, athletic, surprising and revealing of beauty in unexpected places.

- **Teach dancers, non-dancers, and organizations** how to harness the creative potential of groups using Pilobolus’s methods.

*Information and photos from pilobolus.org*
Meet The Company

Dancers

Left to Right
Top Row: Nathaniel Buschbaum, Krystal Butler, Isabella Diaz, Zach Eisenstat, Heather Favretto
Middle Row: Alexander Lieberman, Ariana Nakamine, Nile Russell, Jacob Warren, Benjamin Coalter
Bottom Row: Neva Cockrell, Marlon Feliz, Mistral Hay, Justin Norris, Klara Beyeler

Executive Staff

Itamar Kubovy
Executive Producer

Renee Jaworski
Co-Artistic Director

Matt Kent
Co-Artistic Director

Photos from pilobolus.org
About the Performance: The Repertoire

**Shadowland (2009)**

*Shadowland* combines Pilobolus’ legendary approach to **modern dance** with high-energy, fast-paced **multimedia innovation**, including multiple moving screens of different sizes and shapes, and a mind-bending merging of projected images and front-of-screen choreography that leverage darkness and light. Created by famed dance company Pilobolus after years of experimentation, *Shadowland* is part shadow act, part dance, part circus, and part concert. The piece tells the “coming of age” story of a young girl learning about her strengths and weakness through the fluid logic of a dream, the grace of an acrobatic dance, the humor of a child’s cartoon diversion, and the heart of a love story. Shadowland celebrates the strange and wonderful power of the dark to show us who we are in unexpected and utterly thrilling ways.

**Did You Know…**

- *Shadowland* was originally performed in Madrid, Spain at Teatro Nuevo Apolo

- *Shadowland* was created in collaboration with Steven Banks, lead writer for *SpongeBob SquarePants*

- *Shadowland* has been performed in 32 countries across Europe, Asia, Australia, and The Americas, and for more than 1,000,000 fans! (That’s enough to fill The Ordway’s Music Theater 526 times!)

Information and photos sourced from pilobolus.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 supposed 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 Nijinsky. 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. Nijinsky’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 Modern Dance by Andrew Solway, Modern Dance by Cheryl Tobey, and African-American Dance, A History

Photos from pilobolus.org
About the Performance: The Work

The American Modern Dance Movement
During the 1920s, Denishawn School taught the early modern dancers through their variety of lessons on movement that included Eastern dance and dancing with free movement. The Denishawn School fostered such leading modern dancers as Martha Graham and Doris Humphrey.

Martha Graham, known as the Mother of Modern Dance, left Denishawn School and the Denishawn Dance Company to start her own dance school in 1927. Graham’s style included dramatic dances that centered around a strong female character. She used flexed feet and bent elbows in her movements to create dances that were highly expressive. She also created the movements known as contraction and release in her dances. This requires the dancer to contract the back, then straighten or arch it in what is called a “release.” A curve in back can be used to express grief, while an arch in the back can express joy.

In 1928, Doris Humphrey left Denishawn School as well to create her own dance school. Humphrey developed the process known as “fall and recovery” in which the body is tipped off balance and begins to fall. Her style of dance included movements that flowed smoothly, unlike Graham’s style, and she often choreographed dances that included a group of dancers.

Influential Modern Dancers and Choreographers
Over time, modern dance emerged and became a prominent dance form around the world. Many have contributed to what modern dance is today. Some influential contemporary modern dance contributors include:

**Lester Horton 1906–1953**
Lester Horton formed the Lester Horton Dance Theater in Los Angeles in 1928. He is known as one of the founding contributors to American modern dance. He developed a unique style of choreography that drew inspiration from many ethnic dance influences. Horton’s company was also one of the first racially integrated dance companies.

**Pearl Primus 1919–1994**
Pearl Primus was born in Trinidad and moved to New York as a child. After graduating from college, Primus joined the New Dance Group in New York and made her professional dance debut in 1943. As her career evolved, she was not only a dancer, but a choreographer, anthropologist, and teacher whose performance work focused on political issues, the African American experience and developing educational programs to teach both children and adults about Africa through dance.
About the Performance: The Work

Influential Modern Dancers and Choreographers Continued

**Donald McKayle (born in 1930)**
Inspired by Pearl Primus while still in high school, Donald McKayle knew early on that he wanted to be a dancer. After studying with Primus and Sophie Maslo, McKayle branched out to create his own work at the age of 18. At 20, McKayle created a piece called *Games*, instantly becoming a classic dance composition based on the feelings, imaginations, and fears of children. McKayle later became one of the first African Americans to choreograph for television.

**Alvin Ailey (1931–1981)**
Alvin Ailey began his work in dance at age 18 under the guidance of Lester Horton, who was one of the first choreographers to racially integrate his modern dance company. After Horton’s death in 1953, Ailey took over direction of Lester Horton Dance Company. In 1960, Ailey founded his own dance company called Alvin Ailey Dance Theater. Although Ailey was known for creating performances based on themes rooted in the African American experience, he also integrated his dance company to break down racial barriers.

**Dwight K. Rhoden (born in 1962)**
A native of Dayton, Ohio, Rhoden began dancing at age 17. He has performed with Dayton Contemporary Dance Company, Les Ballet Jazz De Montreal and as a principal dancer with Alvin Ailey American Dance Theater. As a performer, he has appeared in countless television specials, documentaries and commercials throughout North America and Europe. He is the Resident Choreographer of North Carolina Dance Theatre and is a beneficiary recipient of various honors and awards including the New York Foundation for the Arts Award, The Choo San Goh Award for Choreography, and The Ailey School’s Apex Award in recognition of his extensive contributions to the field of dance.

**Ronald K. Brown (born in 1966)**
As a child, Ronald K. Brown knew he wanted to be a dancer, and even dressed up as Arthur Mitchell for a school project. Brown studied dance through high school and went on to study at the Mary Anthony Dance studio. After two years of study, Brown decided it was time to create his own work. Evidence, a solo dance piece, was created by Brown in 1984 and would eventually become the name of his com-
Vocabulary

**choreographer:** a person that creates the dance steps, patterns, movements, and formations of a dance piece

**choreography:** the composition and arrangement of dances and dance steps

**contemporary dance:** 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

**Collaboration:** a project where two or more people work together

**commission:** in the arts, when a person or organization pays for the creation of a new work in dance, music, theater, or visual arts

**composition:** the way in which dance is created, put together or arranged; the combination of parts or elements that make up something

**genre:** a category of artistic, musical, or literary composition characterized by a particular style, form, or content

**innovation:** a new idea, product, or way of doing things

**interpretation:** the meaning drawn from a work of art, such as a dance, song, or painting. Also, a particular adaptation or version of a work, method, or style

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

**Piece:** a work of dance created by a dance company

**Modern dance:** a style of dance that developed in the early 20th century in contract to classical ballet that emphasizes individual creativity and movements that are expressive of feelings or personal experiences and ideas

**Multi-media:** in art or education; using more than one form of expression or communication

**rhythm:** the time element of music and dance often referring to the flow of patterns in music or movement

**venue:** the place where events are held

Definitions derived from merriam-webster.com; Photos from Pilobolus.org
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.

What does dance communicate to you?

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 impressions it leaves you with.
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.

© Ordway Center for the Performing Arts

*In accordance with the Minnesota State Arts Standards
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

**Directions:**
1. Write locomotor and non-locomotor action on the board and read the descriptions of each from the elements of dance action section (page 15)
2. Read through the examples of each type of action 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 as they mirror the action.
5. Ask the students to form pairs and each take turns being the leader and the follower.

**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

**Directions:**
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?
Activities and Discussion Questions

**Description:**
In *Shadowland*, Pilobolus uses shadow art to create moving pictures and tell a story. In this activity, students will preview an excerpt of *Shadowland* and work together to recreate some of the images from in the performance.

**Duration:** one 30-minute session

**Objectives:**
- Students will investigate and embody the creative process of Pilobolus's *Shadowland*
- Students will utilize creativity in finding ways to create non-human shapes with their bodies
- Students will use group problem solving skills to create shapes together

**Materials:**
- Video, *Shadowland* Excerpt: [https://www.youtube.com/watch?v=FYftvyseVzul](https://www.youtube.com/watch?v=FYftvyseVzul)
- Paper/pen, whiteboard, or smartboard

**Directions:**
1. As a class, watch the video at the link provided above. The video is an excerpt of *Shadowland* in 2011. As they watch, ask students to make a mental list of the images they see being portrayed by the Pilobolus dancers.
2. After watching the video, ask students to share what pictures/images they saw. The list might include a building, a flower, a face, a moped, various animals, etc. Create a written list as a class on a large sheet of paper, whiteboard, or smartboard.
3. After the list is completed (5-10 items on the list), ask students to identify which images the dancers might be able to make alone, and which images the dancers would need to work together to create. Label each image as either “solo” or “group”.
4. Select one of the solo images and ask students to stand and recreate the image with their body.
5. Next, select one of the group images and divide students into groups of three. Assign a group image to each group and give students about five minutes to work to recreate the image with their bodies.
6. After each group is ready, ask each group to share their completed image/shape with the rest of the class.
7. Conclude the activity with the discussion questions below.

**Discussion Before The Performance**
1. What did you see or notice in the video excerpt of *Shadowland*?
2. How does this dance performance look similar or different to other types of dance you have experienced?
3. Why do you think Pilobolus might have chosen to use shadow art in creating this show?
4. What challenges did you face in recreating the shapes that you saw in the video?

**Discussion After The Performance**
1. Were there specific moments in the performance that stood out to you or that surprised you? Why do you think these moments stood out?
2. How did using shadow art help the dancers tell a story in this performance?
3. How would this performance have been different if it had not included shadow art?
4. What moments in the performance seemed relatable, recognizable, or similar to something you’ve seen before?
Activities and Discussion Questions

**Description:** Like a poet or novelist, dancers use many verbs in the art they create. In this activity, students will explore dance and language through the use of vivid verbs.

**Duration:** one 45-minute session

**Objectives:**
- Students will explore the basic dance concepts of non-locomotor movement, locomotor movement, and shape.
- Students will further understand the use of verbs through embodiment of these particular articles of speech.

**Materials**
- Chalkboard, whiteboard, or smartboard

**Directions:**

**Part 1: Locomotor, Non-Locomotor, and Shape**

1. Explain to the students that they will be exploring concepts of dance and action words or verbs.
2. Ask the students to consider how they can be creative and safe at the same time during the dance activity. Be sure to emphasize to them that it’s important that each student is aware of their body at all times and to be sure that they are respecting each other’s space.
3. Demonstrate and explain the dance concepts to the students:
   - **Non-Locomotor** is when dancers dance in one spot (self-space). Wiggling and stretching are movements you can do in your self-space.
4. Prompt the students to explore the new dance concepts they just learned. Ask the students to demonstrate both non-locomotor and locomotor movements in the classroom.

(continues on the following page)

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*Photo from pilobolus.org. Activity adapted from Arts Impact: www.arts-impact.org*
Activities and Discussion Questions  Grades 5-8

**Part 2: Vivid Verbs in Dance**

1. Lead a discussion with your students on what is a verb and what makes a verb vivid.
   - What is a verb? (A verb is an action word)
   - Can you give me examples of verbs?
   - Writers like to make their verbs vivid. What do you think vivid means? How would you make a verb vivid? (Use the verb “walk” as an example. Ask the students to make the verb “walk” sound more interesting or descriptive, like using “stroll” or “strut” instead).
2. Explain that dancers and writers can find vivid verbs as inspiration for their art.
3. Make two columns on the board. Label one column self-space (Non-Locomotor) and label the other column general space (Locomotor).
4. Ask students to each take a turn coming up with a vivid verb for each column.
5. Split the students up in groups of three or four.
6. Instruct the groups to each come up with a short dance piece that should include:
   - A beginning shape (any frozen pose the students come up with).
   - One non-locomotor vivid verb from the list on the board.
   - One locomotor vivid verb from the list on the board.
   - An ending shape (any frozen movement the students come up with).
7. Ask the groups to perform each of their dances in front of the class. See if their peers can pick out which vivid verbs they chose to represent.
8. Conclude with the discussion questions on this page.

**Discussion Before The Performance**

1. What did you notice in the dances that your peers created?
2. What was it like collaborating with your group members to create a dance piece?
3. How did you and your group members choose your beginning and ending shapes?
4. What was it like moving in non-locomotor ways versus locomotor ways?
5. How do vivid verbs make you move differently compared to verbs that are less vivid?
6. Why do you think vivid verbs can be used as inspiration for writers and dancers?

**Discussion After The Performance**

1. When was non-locomotor movement used in the performance? When was locomotor movement used in the performance?
2. When did you see shapes in the performance?
3. What moments in the performance stood out to you? What vivid verbs would you use to describe these particular moments in the performance?
4. What do you think the choreographers were trying to express in Shadowland?
5. If you could ask the dancers or choreographers a question bout their performance, what would you ask?
Local Resources

**Black Label Movement**
[www.blacklabelmovement.com](http://www.blacklabelmovement.com)
Minneapolis based dance company dedicated to making movement driven art that examines and engages the human condition.

**Open Eye Figure Theater**
[www.openeyetheatre.org](http://www.openeyetheatre.org)
An image-driven theater company that creates intimate-scale performances in Minneapolis.

**Zenon Dance Company and School**
[https://zenondance.org/](https://zenondance.org/)
Located Downtown in the Cowles Center for the Performing Arts, Zenon offers dance classes in many styles to students of all ages.

**TU Dance Center**
[http://www.tudance.org](http://www.tudance.org)
Located on University Avenue in Saint Paul, TU Dance offers a variety of dance workshops and programs open to the public. Their work and art is aimed at the connective power of dance.

**Young Dance**
[www.youngdance.org](http://www.youngdance.org)
A dance school in south Minneapolis, offering a place for youth to grow in body and spirit through the creative expression of modern dance.

**Cowles Center**
[www.thecowlescenter.org](http://www.thecowlescenter.org)
The Cowles Center for Dance and the Performing Arts is the Twin Cities’ newest arts center and the flagship for dance in Minnesota.

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**Written Resources**


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**Get Connected with Pilobolus!**

**WEBSITE:** [Pilobolus.org](http://Pilobolus.org)

**INSTAGRAM:** @pilobolus [Instagram.com/pilobolus](https://Instagram.com/pilobolus)

**FACEBOOK:** @PilobolusDance [https://www.facebook.com/PilobolusDance/](https://www.facebook.com/PilobolusDance/)
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 dancing made me feel _________________________________
__________________________________________________________
__________________________________________________________
The performance reminded me of ____________________________
__________________________________________________________

My favorite part was__________________________
__________________________________________________________
__________________________________________________________
I wish I had seen more___________
__________________________________________________________
__________________________________________________________
Ordway School Performance Frequently Asked Questions

BEFORE ARRIVAL:
• Please include all students, teachers, and chaperones in your ticket order.
• Order buses to arrive at the Ordway at least 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 at the Ordway.
• Remember to turn off all cell phones and other electronic devices before the performance begins.
• Study guides should be received around 3 weeks prior to the performance and will also be posted online at [www.ordway.org/education/studyguides/](http://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 or hall:
• 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 performance study guide or online to receive your school’s 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.
Safety is our highest priority! Please follow the directions of police, security personnel, and Ordway staff AT ALL TIMES.

**Initial drop-off:** Order buses to arrive at the Ordway at least 15-20 minutes prior to your performance start time. Buses should arrive traveling eastbound on West 5th Street (one-way) and turn right onto Washington Street. Buses will be parked in front of the Ordway to unload. Please **WAIT** until an Ordway staff member greets you at your bus and asks you to begin unloading. This is to ensure the safety and efficiency of unloading for all, so we thank you for your patience.

**Bus plans to stay:** If your bus plans to stay for the duration of the performance, it will be moved to West 4th Street (or down Washington St. if W 4th St. becomes full). Ordway staff will be stationed outside following the performance with bus order lists to help you find your buses—please remember your bus number for this. Buses parked along W 4th St. should exit once given the all clear by turning right onto Market St. and proceeding to Kellogg Blvd.

**Bus plans to leave and then return:** If your bus needs to leave and then return (or a different bus is returning), the bus will pull forward on Washington St. when given the all clear after drop-off and will proceed to Kellogg Blvd. Returning buses should again utilize West 5th St. and then turn right onto Washington St. Returning buses will line up on Washington St.
Pilobolus Performance Evaluation

Thank you for choosing the Ordway and attending a School Performance for your field trip. Please take a moment to complete this evaluation following the performance. You may also fill out the online evaluation sent to you via email.

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!

School Information

School: ____________________________
Your name: ________________________
E-mail Address: ____________________

Grades of Students attended: ________
Number of Students attended: ________

Study Guide Review

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

☐ About the Ordway
☐ Coming to the Performance
☐ About the Artist
☐ About the Performance
☐ Vocabulary
☐ Understanding Music
☐ Activities/Discussion Questions
☐ Local/Internet/Book Resources

Please write any comments or suggestions regarding the Study Guide:
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

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...
________________________________________________________________________

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~
Performance Evaluation (cont.)

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: ____________________________

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 the 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 The Ordway  
   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>
</tr>
</tbody>
</table>

*Eligible performances for bus reimbursement include those in the Performing Arts Classroom Series and the Children’s Festival School Week

** For all schools outside of the Saint Paul Public Schools (SPPS) and Minneapolis Public Schools (MPS), the Ordway will send the reimbursement check to your school. SPPS and MPS should request that district transportation forward their bus bill directly to the Ordway.