TPAC Education’s Humanities Outreach in Tennessee presents

ECHOA
Compagnie Arcosm

Teacher Guidebook
Dear Educator,

THANK YOU

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Dear Educators,

The guidebook you hold in your hands is the key to an especially memorable encounter with *Echoa*, because it empowers you to prepare your students for the show experientially. Experiential learning taps into all of the multiple intelligences, giving each student the opportunity to connect with this work of art in a fresh and personally meaningful way.

The Arcosm company is a young, inventive and playful group of four artists – two dancers and two musicians – who developed this piece by asking themselves how musicians might “dance” and how dancers might “make music” with their bodies. Their idea was to blur the line between these two art forms to create something new.

The lessons contained in this book allow your students to explore this same question by experimenting with movement and sound-making on their own and with others. Students will develop their experiments into original sound and movement studies. When they see the performance of *Echoa*, they will instantly perceive the parallels to their own work, and will relate to the creators of *Echoa* as peers.

You need no knowledge of dance or music to lead these lessons – an adventurous spirit is all it takes to work their magic in your classroom. Students love to move, and have far too few opportunities to exercise their kinesthetic and musical intelligences. By giving them the chance to do so, you will be a hero in their eyes. Prepare to be amazed by their creative genius!

Dare to start with a simple lesson, and don’t be surprised if the results motivate you to try your hand at some of the more complex ones. Take time in advance to familiarize yourself with the trajectory of the lesson and the carefully worded instructions. This will give you the confidence you need to lead lessons that are perhaps unlike anything else in your experience – so far.

Remember that you are surrounded by resources that can help you with these lessons. Your school music teacher may offer great suggestions about what kinds of everyday objects produce interesting percussive sounds. Another colleague might gladly rehearse the lesson with you. Finally, you are always welcome to consult with TPAC Ed staff member and dance educator Leigh Jones for advice and support.

Take a flying leap into dance, and have a wonderful time!

TPAC Education
About the Performance: ECHOA

ECHOA is a journey through movement and sound in seven distinct but interconnected segments. It is often whimsical and humorous, and at times contemplative and inspiring. Two dancers and two musicians set out to explore the questions: “How does a percussionist dance? How does the body of a dancer sound?”

The declared objective is “to tighten an arc between body and sound,” and throughout the show one realizes that though the primary artistic disciplines of the performers is evident, it is also evident that they are all both dancers and percussionists. They are all comedians as well, using the language of the body and sound to entertain without words. There are segments when both primary artistic disciplines are explored separately, but it is when the connection between dance and music is explored when much of the magic of the show is created.

The set of ECHOA is a series of multi-leveled scaffoldings on which are mounted two large marimbas. Two drums sets are in front of the scaffolding, each spread out much more than a traditional set, with drums at arms’ length above the head and to the sides, and spaced in an almost spherical shape.

The show begins quietly, with the female dancer standing on the highest scaffolding platform, her slow movements accompanied by a soft, soothing music played by the percussionists on marimbas. The female dancer gracefully moves downward and into the arms of the other dancer, seeming to float on his shoulder and around his torso.

In the second segment, each of the four performers is in his or her own cube, and each is making a distinct and repeated percussive noise. Additionally, each one is doing some kind of repeated movement pattern while making the noise. Most of the set is darkened, and this portion begins with one dancer in a rectangular cube, rolling from side to side and making a metallic scratching noise, as if she were moving a guitar pick across a wash board. Additional sounds and movement are layered on one at a time, with the cube of each performer being lit as the sound and movement are layered until you see and hear all four performers. The complexity of sound and music builds, with additional sounds added by the performers’ original rhythms.

The next portion is an exploration of movement with two dancers and no musical accompaniment. They travel across the stage, as well as doing some movement almost in place but at different, contrasting levels. They relate to each other through lighthearted movement and gestures, switching between harmony and playful antagonism.

Part four begins with two drummers at the spaced out sets, drumming suddenly and rapidly, which scares the dancers off stage. They proceed to individually show off their drumming skills. The spacing of the drum sets organically demands a certain amount of movement beyond a traditional set as the drummers reach high overhead and to the sides to reach the drums, but they begin to add more movement such as turns and lunges, and develop a repeating movement and music phrase that is circular, which they perform in unison. The two dancers return, doing the same movement phrase as the drummers as they continue to drum and move, and then the drummers leave the drums and join the dancers as the four perform the dance phrase
in silence. A couple of more challenging jump turns by the two dancers put an end to this portion, and the quartet heads for a downstage corner where they set up a few large wooden boxes around which they gather.

Here begins a humorous section exploring vocalization and body language. Each performer is making a breathy, percussive noise. Combined, the four patterns of noise create an intricate music. As they vocalize, the performers frequently move to different positions centered around the box and reconfigure the boxes in different ways. There are small portions in which the performers sing words in a foreign language, and also perform a sort of rap/tap dance jam. There is much use of body gesture and expression in this portion, and although the performers are not speaking any language that we may be able to translate, they are certainly communicating to the audience and to each other.

The next segment involves larger dance movement in which the four performers travel across the stage much more than in the previous section, changing partners often and beating out rhythms on their partners’ torso as well as performing several small lifts.

The performance closes much like it began, with soft lighting and music, and slow, graceful dance. The performers are on the scaffolding; two percussionists playing the xylophone and the two dancers moving, with the female dancers hitting one key note repeatedly. Like an echo, the phrases of music and movement repeat, but rather than being an exact duplication each time, they reverberate and transform slightly until the last note and movement fades away.

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About the Company: AR COSM

Arcosm was formed in Lyon, France in 2001 by dancer Thomas Guerry and percussionist Camille Rocailleux, who met while attending the Higher National Academy of Dance and Music. They were joined by another percussionist and another dancer, who were students at the same university. Lyon, where Arcosm is based, is a town rich in the performing arts. It is home to the first Dance Center in France – the Maison de la Danse -- as well as other institutions in which the performing arts serves as a vehicle for experimentation and cross-pollination between artistic disciplines. The city hosts several national and international arts festivals each year.

The company, consisting of Thomas Guerry (choreographer/dancer), Camille Rocailleux (composer/percussionist), Eleonore Guisnet (dancer), Samuel Favre (percussionist) and Minh-Tam Nguyen (percussionist alternate), has performed extensively in France as well as other European countries, touring the production “Echoa” for school children and general audiences as well. Other productions for children by Arcosm include “Lisa” the story of a young woman told in music and dance.

Website: www.mitiki.com (in French)
THREE SHORT ACTIVITIES
Adaptable for all ages

Conversations Without Words
5-10 minutes

OBJECTIVE:
Students will use nonsense sounds, facial expressions and gestures to communicate with one another.

GOAL:
Students will recognize the parallel section of Echoa

In pairs, have a conversation without words. Use facial expressions and nonsensical vocalizations such as “oooomooo,” “pbbbb,” “laaaa,” “yop,” etc. Watch and listen to your partner and react to him/her. Is your partner scared, excited, worried? Kindergarten and first graders may want to try this as a group with the teacher making the first gesture and sound and all of them making an individual expression and sound in reaction.

To expand the activity
Depending on the students’ ages, have them choose three to five of the sounds they came up with and create a repeatable pattern. For example: “boom” “yip” “cheeee” “whoosh” “chaw” “boom” “yip” “cheeee” “whoosh” “chaw” If needed, encourage using a range of tones. Once a pattern is established, students should add some gestures, arm movements or full body poses to go along with their vocalizations. They can try “talking” to partners again with their vocalizations and gestures (taking turns) and then try to “talk at the same time” by doing both patterns at the same time.

Connecting to Pop Culture -- from “Krump” to “Echoa”
5-10 minutes

OBJECTIVE:
Students will morph a popular dance form into a variety of emotional expressions

GOAL:
Students will relate to part three of “Echoa,” where two dancers have a playfully adversarial relationship

“Krump” dancing (as opposed to “Crunk”) is a free form type of popular dance done to hip hop or rap music. It is aggressive, with dancers throwing fake punches and pretending to be or actually getting themselves angry when performing. It can be a release of aggression and energy in a non-violent manner, but also has the potential to lead to actual fighting or aggressive behavior. Carefully consider the maturity level of your students before attempting this exploration.

Have a student or two individually demonstrate Krump dance with no music. Ask the class how it would change if the emotion was changed. See if you can get a volunteer to try it and act excited and goofy instead of angry. Keep that goofy emotion and keep the footwork and shifting movements of the body, but make sure to say no kicking. Tell students to change the arm movements from fake
punches to reaches toward a partner, or slow motion sweeping arm movements. The partner should go under or away from the arm swings or reaches. Tell students to take turns reaching out/sweeping arms and ducking or moving away, making sure that you are excited and goofy. You may want to ask for a couple of volunteers to try this before putting the class into partners to attempt, or having two pairs try it at a time to make sure you can supervise.

Exploring Patterns of Movement
15 minutes

OBJECTIVE
Students create visual patterns and translate these into movement phrases. Students will add a vocal percussive sound for each movement.

GOAL
Students will see the relationship between movement phrases and percussive accompaniment in Echoa

This can be done individually or in small groups.

Have students create a simple pattern. These could be something they draw on paper – i.e. colored dashes and dots or letters – or made with different shapes or colored pieces of paper, colored blocks, etc. The pattern should be repeated at least once. For younger students, patterns could have just two colors or shapes. No more than four should be used. Colors/shapes may be repeated within pattern. Examples:

A B A B C C B   A B A B C C B or ▲ ♥ ♦ ☼ ♥ ▲ ♥ ♦ ☼ ♥

Create a pose or statue for each different symbol of the pattern, and repeat that each time that symbol appears in the pattern. You can encourage variety and by saying that some of your poses must have one hand on the floor, or must be round, or angular, etc.

Example:
A = standing, left arm reaching up
B = right arm on floor, left leg lifted
C = knees bent, arms in circle in front
Practice moving from pose to pose in the order of the pattern created, so that it becomes one phrase of movement.

ADDING SOUND
Imagine you had a drum set spread out around you, and that on each “pose” you somehow hit a part of the drums with your hands or a drumstick or your feet, made some kind of drumming sound. Try to vocalize what that sound would be as you do the movement phrases.

REFLECTION QUESTION
How did adding the sound change the movement?
Layering Percussive Sound and Movement


Goal
Experience the challenge of coordinating layered sound and movement as in Echoa.

Objective
Small groups will a) create unison repetitive patterns of body percussion; b) layer their sound with other groups; and c) mirror percussive patterns in movement.

Warm Up Discussion
What kind of percussive sounds can we make with our bodies? (for younger students – break it down to “What kind of sounds can we make with our fingers and hands, with our feet, with our mouths?”, etc.). Explore individually, or have students demonstrate ideas for the class.

Activity 1 – Layering Sound
Ask each group to repeat their sound, in unison, over and over. Practice this quickly, with some kind of cue from teacher or group leader. Then layer the sound. Have group one start and instruct them to continue their sound as group two joins in, groups one and two continue as group three joins, until all groups are making sounds at the same time. Try removing groups as well. Ask students which groups sounds’ would sound good together and try it.

Activity 2 – Adding Movement
Identify one student from each group who will be a “mover.” Movers work in the empty space in the center of all the groups. They are to walk (or dance) and freeze in some kind of shape in their own time. Anytime a group’s mover is walking, that group is to be making their sound, ideally in unison but it’s okay if it’s not. When their mover freezes in a pose, the group stops making the sound until the mover begins moving again. A practice round, with only one mover and one group practicing at a time, may be helpful. Work up to having all movers working in the center space at the same time. For older students, it would be good to ask the movers, instead of walking, to do movements that look like their group sounds.

Activity Prep
Divide the class into four equal groups (or two groups for younger students) and place groups in each corner of the space, facing toward the center with a large area of open space in the center of the circle of groups. Each group has a one simple sound to make, all at the same time. It would be best if students could to decide upon their own sound as a group, or the teacher may assign one. They should be simple and each group should have a distinct sound. For example, group one may clap once, group two stomp quickly two times, group three slap their knees once, group four vocalize a nonsensical sound such as “boooop.” Taking turns, each group should practice making their sound in unison with some kind of cue from the teacher or a “leader” in each group, until everyone in each group can perform the sound at the same time.

A fun variation on this might be for the movers to change their pace – i.e. moving very slowly or rapidly – and having the group try to follow the pace. At the end, have all the movers moving and posing in silence, without any group sound making.

Follow Up/Reflection Questions
What would it be like if you had to be the mover and the sound maker at the same time? What did you notice about the movement when the sound was removed?
BLENDING MOVEMENT AND SOUND
PHRASES INSIDE A CONFINED SPACE
Adaptable for grades K-4. Time: 45 minutes.

OBJECTIVE
Each student will make up a repetitive rhythmic pattern of four or more body shapes in a limited space. Students will group complimentary patterns together for simultaneous performance.

GOAL
Students will experience individual movement invention, and choreographic decision-making about how to arrange a group of independent movers on stage.

PREPARATION 5 minutes
Talk about patterns. What is a pattern? Have students draw examples of patterns for the class using shapes. Encourage linear patterns. Ask students how we know that it is a pattern. Demonstrate repeating patterns that have at least four different shapes. Shapes in the pattern may repeat within it:

▲ ♥ ♦ ☻♥ ▲ ♥ ♦ ☻♥

Younger students may benefit from being asked to indicate where the pattern begins to repeat.

WARM UP 5 minutes
Instruct students to stand and, without any noise, begin walking around the room, not touching anyone or anything. Give the following instructions:
1. Walk in a circle.
2. Walk in half circles.
3. Walk a step or two backwards and then go forwards again.
4. Reach high with your hands while you’re moving, down low, to the sides.
5. Really move around the room, using all the space.
6. Try adding a turn, a hop, a jump.

ACTIVITY PART 1
Exploring patterns of movement in confined space - 20 minutes
1. Tell students to move to a space in the room where they can stand and reach hands to sides and not touch anyone or anything. They are to imagine there is a shape around them, and it’s small enough that they can reach out and touch the sides. Students should think about what shape they would like it to be, but is should be a simple shape – i.e. rectangle, circle, square, triangle. They may have a shape that is long and low, so they cannot stand up in it, or one that is wide at the bottom and narrow at the top, like a triangle, etc.

2. Once students have their shape, ask them to run their hands all along the sides of the shape so they know where it is. There must be enough room in their shape for some movement, such as a step to the side, a jump, a roll.

3. Once the shape is defined, ask them to start experimenting with the movement they can do inside their shape. For younger students, ask them to make at most three or four poses in the shape, and some of the poses have to be touching the sides of the shape.
4. Then tell them to connect those poses by moving from one to another to make a pattern. Once they have their pattern of shapes down, have them practice and be able to repeat the pattern at least once. Older students can do movements within their shape for about a count of 8 and create a repeatable movement pattern. If eight different poses is too hard to remember or come up with, four poses that repeat can be used.

5. Tell students that they will need to practice their pattern to a beat. Clap a beat, emphasizing the first beat in each phrase, which should have the same number of beats as the students have poses (i.e. 3 beats for kindergartners, 8 for 4th graders) and have all practice their movement pattern at the same time, going through it at least three times without stopping. Kindergartners and possibly first graders will likely need the actual numbers “1, 2, 3 1, 2, 3” called out.

6. Split class in half and have one half perform their patterns, all at once, for the other half of the class. Ask students to look for different patterns of movement that might look good together because they are either similar (complimenting) or very different (contrasting). Ask if the students can tell what kind of imaginary shape some of the students are in. Form groups of four or five whose patterns of movement might look good together. Switch roles, having the other half of the class perform their patterns and repeat the process until all students are in a small group.

**ACTIVITY PART 2** Combining Patterns - 15 minutes

1. In the groups of four or five, ask students to share what imaginary shape they are in. Then ask the groups to go through their pattern slowly, one pose at a time but all members of the group doing pose one at the same time, then pose two, etc. and looking at the other group members’ poses and seeing which ones might look good next to each other. Kindergartners and first graders may need to just stay in a circle or square for this, but older students can think about how they might want to arrange their group to make it the most interesting for the audience. For example, a person with an imaginary shape low to the ground might look interesting contrasted next to someone with a tall, thin shape. Ask groups to rehearse performing their different patterns all at the same time. After this, older students can consider if they want everyone in the group performing at the same time, two at one time and two at another time, or staggered start times where one group member starts and continues and others start later.

2. For younger students, this would be the end of the lesson. Ask them to imagine what it would be like if the imaginary shapes they were in were real, but see-through, and could be stacked on top of each other, or at different levels on the stage. Ask them to imagine there were some things inside the shape that they could use to make music, as well as what color their shape might be.

3. Older students should be able to perform for the class. Teacher or an audience member may need to clap a beat.

**REFLECTION QUESTIONS**

1. Why do you think this group chose this arrangement? How was this different than watching half the class at the same time?
2. If you had percussive instruments positioned inside your shape, what kinds of sounds would you make to go with your movements?
EXPLORING THE CONNECTION OF MOVEMENT AND SOUND
Adaptable for grades K-2. Time: 20 minutes

OBJECTIVE
Each student will combine body percussion and movement to make their own short, rhythmic dance phrase then find a satisfying way to coordinate their phrase with a partner’s phrase.

GOAL
Active reflection on the performance.

SPACE
Classroom with desks and chairs pushed to the perimeter of the room, or open area such as a gym or multi-purpose room.

DISCUSSION - 5 minutes
Ask students to describe some parts of the performance in which the performers used percussion and dance at the same time. What types of percussion did they use? What parts of their bodies did they use to make sounds?

ACTIVITY WARM UP - 5 minutes
1. Tell students to walk around the room, changing direction often, being careful to not bump into anyone or anything.
2. Ask everyone to make a stomping noise as they move, and see if they can all try to stomp at the same time. Ask students to think about that noise, and how it might look and move.
3. Tell students to keep making the noise, but try different ways of moving while making the noise. Repeat with various percussive body sounds:
   - Claps
   - Jumps
   - Leg slaps
   You can also include nonsense vocalizations if you wish

If this is simply too chaotic, you can have two to three students demonstrate different ways a clap, etc. might look and move, then have everyone try.

ACTIVITY - 10 minutes
1. Ask for volunteers to show how they could use the different types of sound and movement together to make a short dance, or rhythm and movement pattern. Allow all students some time to explore this individually.
2. Put students with partners, and ask them to face each other and take turns doing their rhythm and movement phrases. Then ask, how can you make some of the sounds together? How can you make one of the movements together? They need not do the same moves and sounds at the same time, but at some point they should make some kind of physical connection (i.e. high five) and be relating to each other through movement.
Layering Percussive Sound and Movement

Adaptable for grades 5 and up. Time: 20-30 minutes

Objective
Small groups will a) create unison repetitive patterns of body percussion; b) layer their sound with other groups; and c) add movement that compliments the body percussion phrases.

Goal
Experience the challenge of simultaneously performing layered body percussive sound and movement in ways that reflect the structure or Echoa.

Space
Needs an open area approximately half the size of the classroom or greater free of desks, chairs, etc.

Warm Up Discussion
As quickly as you can, come up with a list of simple percussive sounds one can make with their body. Have students demonstrate. i.e. two claps, body beats, stomping, snapping, percussive vocalizations, etc.

Activity Prep
Divide the class into four equal groups and place groups in each corner of the space, facing toward the center of all the groups. Space the groups as far away from each other as possible. Each group needs to decide on a simple percussive sound phrase they can make in unison. It should be four beats, with a pause for two of the beats, and can be a combination of percussive body sounds. Number the groups 1 to 4. Each group should have a distinct sound. Groups one and three should pause on the odd counts, groups two and four should pause on the even counts. Example:
Group one – pause, snap, pause, knee slap
Group two – stomp, pause, tongue click, pause
Group three – pause, body slap, pause, vocalization “bop”
Group four – drum roll on legs for one count, pause, clap, pause

Taking turns, each group should practice making their sound in unison with some kind of cue from the teacher or a “leader” in each group, until everyone in each group can perform the sound at the same time.

Activity 1 – Layering Sound
Ask each group to repeat their sound, in unison, over and over. Practice this quickly, with some kind of cue from teacher or group leader. Then layer the sound. Count off four beats to establish a tempo. Have group one start and instruct them to continue their sound as group two joins in after the first four counts, groups one and two continue as group three joins, until all groups are making sounds at the same time. Try removing groups as well. Ask students which groups’ sounds would sound good together and try it. What happens if you replace one of the sounds within each group with another pause, so you have only one sound and three pauses? You could do the same with adding sounds and taking away pauses. At what point does it get too complex?

Activity 2 – Adding Movement
Ask “If your group sound had a movement, what would it look like?” Each group should try to come up with a movement they can perform while making their group sound. Suggest they find a way to make their movements bigger when making their body sounds – i.e. widening how far apart they move their hands when they clap, or adding a circle of the arms, or jumping with a stomp. You may need to allow each group a time to practice one at a time without the distraction of the other groups’ sounds. The layering could be attempted again, or perhaps two groups at a time. Ask the students then to make the movements without making the sound.

Follow Up/Reflection Questions
In what ways did making the sound limit your movements to it? How would this have been different if you had not been working individually?
BLENDING MOVEMENT AND SOUND PHRASES IN A CONFINED SPACE
Adaptable for grades 5 and up. Time: 45 minutes.

OBJECTIVE
Students will make up 8 count movement patterns and percussive sound patterns using everyday objects and perform these simultaneously.

GOAL
Experience the challenge of simultaneously performing percussive sound and movement in ways that reflect the structure or Echoa.

SPACE NEEDED
An open space or classroom with desks pushed to perimeter.

MATERIALS
For each student
A pencil/pen
Hard cover book
Spiral notebook
Any other everyday school supply object that can be used make a percussive sound – i.e. ruler, protractor,

DISCUSSION - 10 minutes
1. What are some examples of percussive instruments? Write list on board. Ask students to go down this list and just try to hear, in their heads, what each of these might sound like.
2. You may want to share the definition above.
3. What types of percussive instruments can we make with what is found in our desks? Etc.
4. Have students demonstrate a few percussive sounds made with paper, pencils, spirals, book covers, etc.

WARM UP - 5 minutes
1. Instruct students to stand and begin walking silently in an open space, finding their own path and not touching each other or objects. Imagine your legs are making a repetitive percussive sound when you walk. Try to really hear that sound in your head as you continue walking. Experiment with different patterns of walking – try taking one or two steps backwards every now and then. Try walking in a tight circle, or half a circle.
2. Change the pace, and see if the sound in your head changes. Keep walking, but start to move your arms more. Try making sweeping movements, sharp quick movements, opening and closing, etc. Use arm movement that are extended, or reaching out. As you continue to do this, imagine a different percussive sound for each type of arm movement. Think about how different movements might call for different types of sound. For fun, you can invite students to try to make those sounds briefly all at once, or ask a couple of volunteers to share.
3. How did the arm movements sound differently than the rhythm kept by your feet?
ACTIVITY PART 1
Creating a rhythmic movement phrase - 10 minutes

1. Divide class into groups of four. Students in each group should form pairs, and each pair is to come up with a movement “phrase” with the guidelines below:
   a) 8 steps in a variety of forwards, backwards and circular directions (that’s literally walking steps)
   b) Different types of arm movements that are extended/reaching
   c) Stays within a relatively confined area
   d) Can be easily repeated

2. Pairs should practice doing this phrase in unison until they can repeat it three times together. Remember it, and tell students they will come back to it soon.

ACTIVITY PART 2
Exploring found sound - 5 minutes

Using the desk materials – spiral notebook, hard cover book, pencils or pens, etc. -- groups of four should reform and experiment with types of percussive sound that can be made with those instruments.

ACTIVITY PART 3
Fitting sound to movement, and movement to sound - 15 minutes

1. Going back to the movement phrase created in pairs, identify one pair in each group to be the movers, and one pair to be the percussionists. Have one pair watch while the other pair performs, and ask them to think about what sounds that have just been made might go with the movements. Repeat and have watchers practice making sounds to the movements, until they establish a percussive phrase which can be repeated along with the movement phrase.

2. Then, the group must decide how to position the percussive instruments around the movers so that the movers can reach the instruments. The percussionists may hold some of the instruments in position. Ask students to identify moves in which the movers could reach out and make percussive sounds on the instruments around them, becoming both the movers and the percussionists. Ideally, the end result would be to have the movers doing all of the sound, but depending on the level of difficulty, you may allow percussionist to make some of the sounds. If the groups work quickly and you have extra time, you can allow the groups to change roles. You may want to allow groups to perform for the whole class.

REFLECTION QUESTIONS

1. How did combining the role of mover and percussionist change either the movement and/or the sound?
2. What kind of movement could you have come up with if you were in a box not much bigger than yourself?
3. What were some challenges in trying to perform movement and/or percussive sound at the same time as someone else?
EXPLORING THE CONNECTION OF MOVEMENT AND SOUND
Adaptable for grades 3 and up. Time: 20 minutes

OBJECTIVE
Each student will combine a variety of body percussion sounds and coordinating movements to make their own rhythmic, repetitive locomotor dance phrase through interaction with other movers.

GOAL
Active reflection on the performance.

SPACE
classroom with desks and chairs pushed to the perimeter of the room, or open area such as a gym or multi-purpose room.

ACTIVITY WARM UP - 5 minutes
1. Spread out, with room to reach arms to the side and not touch anyone.
2. Individually, using hands and feet to clap, stomp, body slap, etc., tell students to explore some different kinds of sound they can make, and to try to make as many different sounds as possible.
3. As they are making these sounds, ask them to think about how their body wants to move with the sound, and begin moving that way, but remaining in the same area by moving backwards, forwards or in full or half circles.
4. You can encourage a variety of movement by suggesting students try lifting one foot off the ground while turning, adding leans forward or backward, stretching arms outward, making curved and straight lines with their arms, legs or bodies. Sound levels will have to be kept low.
5. Students may naturally do this, but if some do not, ask them to start developing a rhythm, or short pattern of sounds and movement that repeats.

ACTIVITY - 10 minutes
Tell students to start moving throughout the room by making their steps larger, keeping their rhythm going, and try to interact with other students without words. They may gently do a body beat on someone else, or if that seems too dangerous, a hand-to-hand slap. No talking is allowed (and you may want to warn no “Krump” moves, or fake punches). They should continue to travel and switch partners frequently. They can change their moves and their sound to react to a partner. After a few partner changes, tell students to work on their own again and really concentrate on their own rhythm and movement pattern. After a moment of this, instruct students to slow down their sound and movement gradually, until they reach a final sound and pose and freeze.

REFLECTION QUESTIONS - 5 minutes
1. What kinds of movement went with what kinds of sounds?
2. How would this have been different if you had started with movement first, and then added sound that went with the movement?
3. What happened to your own pattern of sound and movement when you started interacting with a partner?
Suggestions for Research & Discussion

5th grade and up

• Write a report on the culture of Lyon, France, which is where the company Arcosm was formed by two dancers and two percussionists. How might the atmosphere of the performing arts in Lyon have influenced the company?

• Research the traditional relationship between drumming and dancing in African culture. The company Arcosm challenges that traditional relationship. Imagine what it would look like if drummers danced while they drummed, and dancers beat out rhythms with their hands on the skin of their partners.

• Imagine you are a performer from France and speak no English. You are touring the United States for the first time with a small company, performing in major cities as well as mid-sized cities such as Nashville. Write a short story about the challenges and surprises you might encounter.

• Find some examples of how percussion and/or dance has been used as a form of communication in the past and in other cultures. How might this be different from communicating through music and dance on stage today?

• Research definitions of percussive sound and percussive instruments, and make lists of traditional and non-traditional percussive instruments.

• How might a company that combines percussion and dance use lighting, sets and microphones in a performance? Draw an imaginary set and with lighting, or diagram where microphones might be placed for optimum sound quality without being attached to the dancers' bodies.

• Write a report on various ways body beats or rhythms made by the dancer’s body have been used in dance in the past and present. What part of a dancer’s body do you think is the most commonly used percussive instrument?
INTERVIEW WITH ARCOSM

1. Could you describe the structure of the company. i.e., is there a permanent artistic director or is it more of a democracy?
Arcosm: La cie est dirigée par 2 co-directeurs : Thomas Guerry et Camille Rocailleux. Ils sont tous les deux à la base des projets mais chaque danseur et musicien de la Cie apportent leurs influence sur les créations que signent Thomas et Camille.

“The company is directed by two deputy managers: Thomas Guerry and Camille Rocailleux. They are at the foundation of the work but each company dancer and musician influence Thomas and Camille’s creations.”

2. How did the atmosphere of Lyon influence your work and your company?
Arcosm: La ville de Lyon est un symbole fort dans l’univers de la Danse en France qui reconnaît le travail de la Cie. Elle soutient nos créations financièrement et nous aide logistiquement à créer nos pièces.

“The town of Lyon is a strong symbol in the universe of the Dance in France which recognizes the work of the company. It supports our creations financially and helps us logistically to create our shows.”

3. Could you describe the creative process of creating "Echoa?" Were there any surprises when creating the choreography and music?
Arcosm: Echoa est né de la rencontre de Thomas et Camille, d’un danseur et d’un musicien... Une volonté de s’échanger les rôles. La chorégraphie et la musique ont été créée simultanément. La pièce est née progressivement au fil du temps. Elle a pris du poids au fil des années.

“Echoa was born from the meeting from Thomas and Camille, a dancer and a musician… A will to exchange roles. The choreography and music were created simultaneously. The piece developed gradually over time. It expanded with the passing of years.”

4. How is "Echoa" different from other productions that Arcosm has created?
Arcosm: Echoa est la première création de la Cie Arcosm. La deuxième, Lisa, vient de voir le jour. Elles regroupent des danseurs, des musiciens et une chanteuse lyrique. C’est une pièce à découvrir... Peut-être à Nashville l’an prochain !

“Echoa is the first creation of the company Arcosm. The second, LISA, has just premiered. It includes dancers, musicians and a lyric singer. It is a piece to be discovered... Perhaps in Nashville next year!”

5. Did the dancers do any technical training in percussion to prepare for this show, and did the musicians do any technical training in dance?
Arcosm: Danseurs et musiciens ont interchangés leurs rôles au fil de la création. Les danseurs avaient des facultés rythmiques et les musiciens avaient une bonne connaissance de leur corps... C’est tout!

“Dancers and musicians interchanged their roles along creative lines. The dancers had rhythmic abilities and the musicians had a good knowledge of their body…That’s it!”

6. Are parts of "Echoa" improvised, or is all the music and choreography set?
Arcosm: La pièce est totalement écrite. Tout est réglé comme une horloge. C’est seulement dans la façon de l’interpréter que la pièce change de soir en soir !

“The piece is completely set. All is regulated like a clock. It is only in the way of interpreting it that the piece changes from evening to evening!”
RESOURCES, EVENTS & MORE INFORMATION

Arcosm Performances at TPAC

• HOT Student Performances
  October 30 – November 2, 2007  10:30 AM  Polk Theater
• TPAC’s Family Field Trip
  Saturday, November 3, 2007
  1 PM Lobby Activities
  2 PM Performance

Arcosm Website
www.mitiki.com (in French)

View Video Excerpts of ECHOA on the internet

• YouTube
  Less than 5 minutes:
  http://www.youtube.com/watch?v=4kq_3WaRZK0
• TPAC Education Website HOT Preview Videos COMING SOON
  Check www.tpac.org/education to find the link for an excerpt of ECHOA as well as other featured HOT performances.

Workshops for Teachers

• ArtSmart Refresher for ECHOA – September 11, 12 & 13.
• Arts Integration Fall Institute:  Tuesday – Thursday, October 23-25, 2007.
  4pm-7pm Tuesday and 8:30 – 4:30pm Weds and Thurs.
• Call Leigh Jones 615-687-4285 or email LJones@TPAC.org for more information.

Preparing for your trip to TPAC

Visit the TPAC Education Website for useful forms and instructions that will help make your trip to TPAC a complete success. In addition to an engaging and enlightening experience for your students, we want your visit to be a smooth and organized event.

http://www.tpac.org/education/hot/teacherresources.asp
Performance Guidebooks
Day of Show Instructions
Maps/Directions
Travel Grant Application
HOT Teacher Workshops
In-school visits by request

Questions? Call TPAC Education at 615-687-4288.
The 2007-2008 HOT Season for Young People
Performances for school groups begin at 10:00 or 10:30 weekdays. $7 for students & teachers, one chaperone for every 20 students free. Advance reservations required; ticket subsidies available upon advance approval. Call 687-4288 or visit www.tpac.org/education for details. Teacher guidebooks are provided free for each performance.

The Crucible – Tennessee Repertory Theatre
Arthur Miller’s brilliant portrayal of the Salem Witch trials
Oct. 2 – 4, 2007

Echoa – Compagnie Arcosm
An innovative combination of dance and percussion from France.
Oct 30 – Nov 2, 2007

Snowflake – Gale LaJoye
The story of a homeless man who finds joy in the simplest things
Dec 5 – 7, 2007

Nutcracker – Nashville Ballet
Tchaikovsky’s beloved holiday ballet
Dec 5-7, 2007

A Christmas Carol – Green Room Projects
An exciting one-man production that brings to life more than two dozen characters
In-School tours: Nov - Dec, 2007

H.M.S. Pinafore - Nashville Opera
Gilbert and Sullivan’s delightful comic satire of love across social boundaries
Jan. 29-30, 2008

San Jose Taiko
Japanese traditional drumming with a contemporary flair
Feb 19-22, 2008

Teddy Roosevelt and the Treasure of Ursa Major
Kennedy Center Theatre for Young Audiences on Tour
The President’s children explore the White House to solve a mystery
Feb 25 – 29, 2008

Julius Caesar - Aquila Theatre
Shakespeare’s masterpiece of political intrigue
Mar 31 – April 4, 2008

Simon Shaheen and Qantara
A virtuoso on the Arabic ‘oud and violin whose music combines sounds of the Middle East with those of the West
April 9 – 11, 2008

Fisk University Jubilee Singers®
A special concert for elementary (K-4) students by the world renowned choral group
April 16, 2008