HOT Season for Young People 2011-2012
Teacher Guidebook

Diavolo Dance Theater

HUMANITIES OUTREACH IN TENNESSEE
TENNESSEE PERFORMING ARTS CENTER

Regions
Season Sponsor
A note from our Sponsor
~ Regions Bank ~

For over 125 years Regions has been proud to be a part of the Middle Tennessee community, growing and thriving as our area has. From the opening of our doors on September 1, 1883, we have committed to this community and our customers.

One area that we are strongly committed to is the education of our students. We are proud to support TPAC’s Humanities Outreach in Tennessee Program. What an important sponsorship this is – reaching over 25,000 students and teachers – some students would never see a performing arts production without this program. Regions continues to reinforce its commitment to the communities it serves and in addition to supporting programs such as HOT, we have close to 200 associates teaching financial literacy in classrooms this year.

Thank you, teachers, for giving your students this wonderful opportunity. They will certainly enjoy the experience. You are creating memories of a lifetime, and Regions is proud to be able to help make this opportunity possible.

Jim Schmitz
Executive Vice President
Area Executive
Middle Tennessee Area

Did you know that Krispy Kreme Doughnut Corporation helped groups across the nation raise more than $30 Million last year? Krispy Kreme’s Fundraising program is fast, easy, extremely profitable! But most importantly, it is FUN! For more information about how Krispy Kreme can help your group raise some dough, visit krispykreme.com or call a Neighborhood Shop near you!
Dear Teachers

It is our pleasure to present the Los Angeles-based dance company DIAVOLO for student audiences. Diavolo’s blend of daring, high-energy and artful dance will engage and entertain students, as well as demonstrate the heights that humans can attain with discipline, training and teamwork. Trust is integral in the company’s work as they leap through the air to be caught by fellow dancers and manipulate set pieces as well as their bodies in confined spaces. Attentiveness to timing and spacing is crucial in these dances, and woven within the physical spectacle are messages of individualism, adaptation and survival. The company is certainly true to its mission:

Diavolo redefines dance through dynamic movement, enlightening communities through trust, teamwork, and individual expression.

About the Name Di-a’-vo-lo

Dia - Spanish for “day” ; Greek - for “through, across, from point to point.” The first syllable of Diagilev, impresario of the famous Ballet Russe de Monte Carlo, and whose great-great-grand-nephew is Jacques Heim.

Volo - Latin for "I fly."

We look forward to sharing this exciting company with you and your students, and offering a window into the power of dance to not only entertain, but to communicate and inform.

Introduction

Diavolo: About the Performance 2
Program for Students 4
Tips for Viewing Contemporary Dance 5

Activities

Teamwork, Trust and Beyond 6
Playground Dance 7
Trajectories, Probability and Practice 8
Moving in a Confined Space 10
Short Activities related to P.E., Science, Language Arts and Visual Art 11
Ideas for the High School Dance Teacher 12
Post Performance Questions 12

Touchstones for this Performance:

Brainstormed during Summer and Fall Institutes for Teachers, 2011

Trust

Perimeter and boundaries in performance space or environment
Entrance/exit/personal space
Positive and negative space
Direction and force of energy
Danger
Risk
Strength

Call/response (vocal and in movement)

Synchronicity
Cause/effect
Momentum
Design and building of the props
Science: weight and balance
Teamwork, responsibility
Relationships Leaders/followers
Interdependence

DIAVOLO
DIAVOLO About the Performance

While at TPAC, Diavolo will perform Trajectoire, Humachina, Bench and Knockturn for all elementary/middle and high school audiences. The March 7th performance, recommended for high school audiences, is longer and also includes two more dances, entitled AWOL and Caged. Although each dance has a distinct mood and setting, they all incorporate Diavolo’s distinctive extreme physicality, daring movement and movable props.

Humachina

This dance begins with a dancer seemingly trapped under a metal wedge, one quarter of a circle, which is eventually tipped on its side with the aid of another dancer, and then tipped again to the curved edge to become something of a giant rocking horse on which the two dancers balance and move. One dancer eventually moves to stand on top of the structure, rocking slowly, and a curtain is opened to reveal three more identical wedges with dancers perched atop. These four pieces are maneuvered around the stage and eventually laid flat on their sides to create a circular platform for jumps, leaps and turns while dancers below fasten the pieces together, forming a giant, metal, three dimensional wheel. The wheel becomes an amusingly dangerous playground, with dancers riding inside it, jumping through the hole in the middle, and flying from its metal bars. At the end of the dance, all of the dancers jump off with momentum. Approximately 11 minutes.

Bench

Imagine the game of “King of the Mountain” choreographed and performed by highly trained dancers, actors, and gymnasts. The dance “Bench” might just be that. Beginning with dancers looking for a place to sit on an empty stage and creating seats for each other with their bodies, everything changes when another dancer carries a bench on stage. From there ensues a spirited game of who is sitting, standing on, flipping over, under and upon or otherwise possessing this simple metal bench. The extreme physicality and sense of competition becomes laughably aggressive at times, with dancers throwing each other around and occasionally chasing the group with the bench. The classical music to which it is set gives this piece a timeless quality, and the artfulness of the choreography makes this a daring and sometimes playfully alarming entertainment. Approximately 7 minutes
Knockturn
What could be a traditional partnering duet between a man and a woman takes a wonderfully refreshing turn when performed on a doorframe. As this couple, together and individually, dance on top of, beside and through a door which is opened and closed throughout the piece, metaphors for doorways and thresholds abound. Set to the operatic music of Madame Butterfly, this dance on the surface seems to be a romantic duet, but can symbolize the entrances, exits, open and closed opportunities in many types of relationships.
Approximately 6 ½ minutes

Trajectoire
The most substantial piece on the program in depth and time, Trajectoire is set on a wooden and metal ship-like structure with a footprint of approximately 12 x 12 feet. Beginning with two dancers slowly moving in unison one behind the other almost as dancer and shadow, the dance builds in intensity and risk as the “ship” is moved by the weight of the dancers upon it, and sometimes within it, and repositioned on the stage. As the dance progresses more dancers appear on stage and the three fence-like pieces on two sides of the prop are removed, allowing for a more open space on which to move but also removing the barriers which help keep them on this “vessel.” Tremendously daring, flying leaps into the arms of other dancers and the powerful rocking of the prop highlight this dance about survival in an ever-changing environment. It ends with softer music and a solo by a female dancer who appears to be demonstrating strength and transcendence against the odds. Music is The Tempest – Symphonic Fantasia after Shakespeare, Op. 18. Approximately 27 minutes

About Diavolo
With excerpts from Diavolo’s website:
Diavolo was founded in 1992 in Los Angeles by Jacques Heim to create large-scale interdisciplinary performances which examine the funny and frightening ways individuals act with their environment. Constantly changing the image presented to the audience, Diavolo has developed a movement vocabulary that creates an almost cinematic experience of powerful images that develop abstract narratives of the human condition.

The company is comprised of dancers, gymnasts and actors who create performances collaboratively under the guidance of Heim. The sets created are outrageous and surrealistic and form an intrinsic part of each piece of work. Everyday items such as doors and benches provide the back-drop for dramatic movement – leaping, flying, twirling – that creates metaphors for the challenge of relationships, the absurdities of life and the struggle to maintain our humanity in an increasingly technological world. Diavolo performs throughout the United States, and has also performed in Mexico, Germany, Italy, Spain, the Netherlands, Austria and beyond. In addition to performances, the company’s Educational and Community Outreach program, “Learning to Fly,” includes hands-on activities, residencies and workshops that emphasis the values of trust, teamwork, collaboration, physicality and artistry.

Dancers and an artistic director may be the most visible members of this group, but there are many more contributors behind the scenes. Diavolo collaborates with six set designers and creators, several music composers as well as a staff lighting designer and stage manager, a dramaturge, and a staff chiropractor!

Trajectoire is set on a wooden and metal ship-like structure.
Photo credit: Angela Weiss
Selections Included in the High School Program  
(On March 7th only)

AWOL

Set to the upbeat, urgent techno music of Reinold Heil, AWOL features three panels approximately 4 x 8 feet in size which are moved around the stage by the dancers to create a solid wall, separated panels and a variety of angled surfaces that become stages for all manner of leaps, jumps, slides and other extreme movement. Popular break dance moves, such as running up a wall and flipping, are incorporated in this high-energy dance. Approximately 6 minutes

Caged

This dance begins with a dancer inside a cube-shaped cage constructed of pipe that is slightly taller and wider than the dancer’s height, and another, immobile dancer laying on the stage just outside the cage. The soloist moves within the cage, reaching out, obviously distressed by his confinement as the other dancer slowly moves around the perimeter. About four minutes into the dance, six more dancers appear who begin trying to get into the cage but are pushed back. They eventually succeed, and what ensues becomes a spectacle of multiple, diverse and simultaneous movements as dancers jump through, swing upon and dance in, on and around the cage with tremendously accurate and crucial timing in this highly confined space. At certain points, the entire cage is lifted by dancers as a soloist swings on the pipes within it or clings to the top. The industrial music to which this dance is set enhances the mood of the piece. The dance ends with the original two dancers inside the cage, all others outside it. Approximately 10 ½ minutes.

DIAVOLO

Program for Student Audiences at Tennessee Performing Arts Center  
March 6 and 7, 2012

Caged (10.5 minutes)  
(March 7th only)

AWOL (6 minutes)  
(March 7th only)

Humanchina (11 minutes)

Bench (7 minutes)

Knockturne (6.5 minutes)

Trajectoire (27 minutes)

“Humanchina”  
Photo courtesy of the company
Tips for Viewing Contemporary Dance

Remember that not every dance has a specific, easily-defined narrative or story. Just like in visual art, dance is often abstracted, allowing for broader interpretation rather than presenting a solidly realistic and exact picture or plot. Whereas a ballet such as The Nutcracker is like a picture book told beautifully without words, more abstract contemporary dance may capture a theme or mood, and allow the viewer the freedom to make his or her own meaning. It is also helpful to be able to view contemporary dance for the aesthetics, or the look of it, whether or not you can decipher a message. Try not to get frustrated by trying to figure out exactly what it all means and simply enjoy. The physicality alone of Diavolo’s work makes this company a joy to watch.

Some Things to Watch For

Any form of dance can be broken down into the fundamentals of Body, Motion, Energy, Space and Time. Notice how the dancers use the following:

**Body:** What parts of the body are used? How are arms and legs used in unison, in opposition? Are the body shapes linear, curved, spiral, angular, etc.?

**Motion:** In what ways do the dancers move across the stage or performance space? Some examples of motion, often called locomotion in dance, include running, sliding, leaping, and jumping. Axial movement, or movement that does not travel across a space, includes spinning, twisting, stretching and more.

**Energy:** How would you describe the force behind the movement? Soft, powerful, sharp, smooth, bound and flowing are some different ways of using the body’s force in dance.

**Space:** How do the dancers utilize space in front of their body, behind and to the sides? How do they move their bodies through different levels; high, medium and low? How do they move in relationship to other dancers on the stage, and in relationship to the sets and props?

**Time:** What is the speed of their movement? In what ways might slow and fast movement be combined to create a dynamic effect? How is stillness used, and timing? Are there noticeable rhythms, or emphases on certain beats in the music? Is it syncopated?

Other elements that contribute to dance productions are lighting, music, props/sets and costuming. In Diavolo, both unique and everyday structures that are a movable set piece are integral to their work.

---

**Dance Genres: What is Modern or Contemporary Dance?**

Although there is no universally accepted definition of modern dance, it generally refers to a style of dance that developed in the early 1900s in the United States as a rebellion against the strict positioning and classicism of ballet. Modern dance allowed a much broader range of motion than ballet or folk dance, and was more abstract than the narrative form of ballet. Isadora Duncan and Ruth St. Dennis are considered two of the founders of modern dance, followed by other dancers and choreographers who developed specific dance techniques for training and choreography, such as Martha Graham, José Limón, Doris Humphrey, Katherine Dunham and Lester Horton. Contemporary dance is a term that has an even broader scope than modern. It is often used to refer to performance dance that has foundations in modern dance, but is inspired by current issues and themes, and not necessarily rooted in a specific modern technique. Diavolo is more “contemporary” than “modern” and their incorporation of gymnastic moves and moving set pieces puts them in a dance category undefined and unique, but certainly rooted in modern and contemporary dance.
Teamwork, Trust and Beyond

For grades 3 and up; Approximately 45 minutes
Needs an open classroom space or gym; this is an ideal activity to involve the P.E. instructor.
Connections: Weight and Balance; Community, Trust, Group Interactions

A universal component in Diavolo’s work is that of physical risk in dance, and trust in fellow dancers. This is most evident in the dance Trajectoire, in which dancers make flying leaps through the air, sometimes jumping at a point at which they cannot see the dancers who will catch them. Though more obvious in some dances than others, the issue of trust in a partner or group is integral to every dance on the program. This lesson is intended to give students a personal experience with movement and trust which will help them relate to the Diavolo performance.

Opening Discussion
Discuss the idea of trust. What does it mean? Why is it important? What are some examples of trust that we see day to day? Why would players on a basketball team, for example, need to trust each other? What about a dance company? If students have never seen a dance performance, guide their thinking to envision dancers lifting and catching one another. The moves performed in gymnastic cheerleading can also help students imagine how and why trust is an important component.

Activity One
1. Explain to students that this activity will demonstrate how dancers must trust each other when performing risky moves. Of course we will be careful and supportive of one another to do this.
2. Put students in groups of approximately seven to nine per group.
3. Ask groups to observe while the first group performs a modified trust fall.
4. To do this, one student faces away from the group. The group is positioned behind and to the sides of the “faller”, with arms stretched out and ready to catch their classmate. Instruct the student falling to keep arms crossed across the chest and keep their body as strong and straight as possible when falling. The group must communicate when they are ready, and the student leans backward into the arms of the group. This is more of a trust lean than a fall, and safer.
5. Repeat until all students have had a chance to fall/lean. If students do not seem mature enough to handle this or if you do not want to take the risk, you can also do a true “trust lean,” in which a group of about eight students stand in a tight circle with one student in the middle, and the middle student crosses his/her arms across chest, leans into the circle and is caught and gently pushed to the center by others.
6. When everyone has had a turn, ask students:
   What were the responsibilities of the person falling? What were the responsibilities of the people catching? How did that feel different to be in those different positions?
   What is momentum? What affects momentum? How could momentum of the falling or leaning person be increased?

Activity Two
In the same groups, have students form two lines facing each other, holding arms out at shoulder height and overlapping slightly but not touching. One student is facing the column, and walks forward, through the column of arms. Students holding arms out are to lower their arms quickly as the student passes through, just before the passing student touches them, and then raise again when the student has passed. That student can take a place at the back of the line, and another from the front of the line takes a turn passing through the column. As trust is increased, the speed at which students go through the column can also be increased. The goal is to never touch anyone in the process.
Closure

Share with students that the dancers in Diavolo take classes together and rehearse and perform together as a full-time job. The type of dance they do requires a tremendous amount of trust because they are lifting and catching each other, as well as sometimes performing big, powerful and fast dance moves in a small space next to other dancers. Timing, momentum, force, use of weight, strength and especially trust are all very important aspects of this dance show. Just like being a professional athlete, it takes years of training, practice and hard work to become a professional dancer.

To Expand this Lesson

Encourage students to try going through the line of arms in a different direction that requires more trust, such as sideways or backwards. This also introduces a fundamental of choreography; utilizing different directions in movement. Break the groups in half and have students create a short dance phrase that includes parts of both activities – trust leans with a partner or group, or small trust falls and moving through a small space (could be a line or they could change it to a circle or square or triangle) with arms that lower when a dancer approaches.

A universal component in Diavolo’s work is that of physical risk in dance, and trust in fellow dancers. This is most evident in the dance Trajectoire, in which dancers make flying leaps through the air, sometimes jumping at a point at which they cannot see the dancers who will catch them.

Photo Credit: Kristi Khans
Playground Dance

Grades 3-8
Approximately 45 minutes
On site at school playground

Opening Discussion
Spend some time on your school playground. Visit each area, and ask for students to think about ways they could move on that equipment safely in addition to the way they normally do. Have some students give examples. How can you move on different levels on this equipment? (High, medium and low?). How can you use different speeds of movement? How can you move in ways that are in unison (all together) and ways that are opposite? Describe or have student volunteers demonstrate.

Activity
Divide students into small groups based on the different playground equipment available. Each group is given the assignment to try to find different ways to move on, around, through, or over that equipment safely.

Give groups a time frame to create a short playground dance they will share. (Three counts of eight beats, for example.)

The dance needs to have a beginning, middle and end, with a beginning and ending pose.

Remind them to use elements of dance; different speeds of movement, different levels, movement that is all together and movement in which different dancers are doing different things at the same time. If time allows, or if students will be upset by not getting the playground equipment of their choice, consider making the time frame for experimenting on each piece of equipment shorter and rotating stations.

This can also be done in a classroom or open indoor space with something more basic than playground equipment, such as a chair or wooden bench, and all students could have the opportunity to create a dance utilizing the same “set.”

Closure and connection to the performance
The dance company Diavolo uses everyday objects such as a bench and a door frame to dance on and around. They also have special pieces of equipment that are large and moveable on which they dance, which have been created just for their choreography. Sometimes it looks almost like they are on a playground because the dancers look like they are having so much fun swinging on and jumping off these moving set pieces. With the use of imagination, teamwork and much practice, they create dances in which they are not just dancing on the stage floor, but all over and through sets and props.
Trajectories, Probability and Practice

Grades 3 and up

Materials: Sharpened pencils, textbooks, half sheet of paper, sheet of notebook paper

Opening Discussion
What is a trajectory? What are some examples of a trajectory (or, for younger students, an object falling)? What affects the trajectory or path of a falling object?

Activity
Students are paired. Each pair needs a sharpened pencil (not too short), a piece of paper folded in half, two or three thick textbooks and paper and pencil for charting.

Have students work at two desks pushed together or on the floor. Each pair creates a chart for recording data. Set up the chart following this example:

<table>
<thead>
<tr>
<th></th>
<th>Landed on Paper</th>
<th>Landed Partially on Paper</th>
<th>Did Not Land on Paper</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trial 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trial 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trial 3</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Place a thick textbook on the desk or working area. Place the folded piece of paper perpendicular to the textbook, “long side” up, about 6 or 8 inches away (students can use the pencil to measure this length if needed). Place the pencil, tip down, on the edge of the textbook and hold upright with one finger on the erasure tip. With the other hand, the student flicks the pencil with one finger. The goal is to try to get the pencil to land completely on the folded paper. Each partner has 5 tries per trial, the other student recording results under “trial one”, and then switch partners and repeat.

Repeat two times and see if the results improve with practice, with a total of 30 tries (10 per trial).

From here, students can try variations depending upon their age, skill and maturity level. Here are some suggestions:
- Add more textbooks under the pencil to increase the starting elevation.
- Fold the landing piece of paper in half, decreasing the size of the “landing pad” by half.
- Move the landing piece of paper further away from the textbook starting point.
- Try with eyes closed

Have students label and chart these attempts in a manner similar to above.

Reflection and Discussion
How did your results change in your first three trials? What does this tell you? Were there any methods you used to increase the probability (or chance) of the pencil landing on the paper?
How did the different variations (name specifically, i.e., using more textbooks or making the landing pad smaller) affect the probability of the pencil landing on the paper?

Imagine the pencil was a person, and the piece of paper it was landing on represented people who needed to catch the person who was flying through the air. You are going to see something like this in the dance Trajectoire. Dancers leap off of a moving platform into the arms of other dancers. Because of the angle of the platform, there may be times when they cannot even see the dancers who are going to catch them. What does this tell you about the importance of practice, timing and spacing in dance?
Moving in a Confined Space

Grades 6-12

Materials & Space Required:
Pieces of yarn, string or ideally, strips of stretchy fabric or elastic that are approximately 15 feet long, with ends tied to make a circle. One per group of 5-6 students. Open space is needed, like a gym or a classroom with desks pushed to perimeter.

Activity One
1. Divide students into small groups of 5-6 students per group. Give each group a large circle of yarn or elastic.
2. Ask the group to stand a circle, facing in, with the yarn at waist level behind them. Just enough tension should be used to keep the yarn tight and not fall down, without using hands to hold it. Have students experiment with all stepping toward the middle at once to see what happens with the string. Tell them the goal is for the string to never fall down, and they can never hold on to it with their hands.
3. Ask students to begin exploring movement they can do as a group in unison, such as rotating the circle one direction, then another. See if they can change their level by walking on tip toe, or bending knees. If space allows, encourage students to move their circle to another spot without bumping into another group.
4. Have students count off (1-5 or 6) in their group. Tell them that person number one is going to change places with someone on the opposite side of the circle (e.g. # 4). Person number four then moves across to fill in the space vacated by number one and tags one of the people beside that open space to cross the circle. Repeat until everyone has had a chance to cross, and then try to pick up the speed. Don’t let the string fall!

Reflection
Pause for a moment, and tell students about some fundamentals of dance. Speed is one you just explored, moving slowly at first, then faster. Direction and floor patterns were explored when the whole circle moved at once. Levels were used as well in making the circle higher and lower. Now think about how you could use change of direction, levels and different speeds when you are crossing the circle. Could you do a small jump or leap, or do a roll or move low to the floor? Could you move sideways, or maybe even backwards? Could you begin slowly and get faster?

Activity Two
Go back to the circles and try crossing again, but this time each person utilizes a level change, direction change or speed change when crossing. If there is confusion as to who goes when, call out numbers or have students tag each other, making sure everyone has a chance. Try multiple times with the speed building. If this is working well, you can have two students try crossing at the same time (best to call out numbers to indicate who should go and when). Remind them they will have to not only pay attention now to where they are going and the space they are using, but also what the other student who is moving is doing. Older students grouped in six may be able to try three students moving in the space at the same time while maintaining the string perimeter.

To expand this activity
Ask students to take some time and create a short dance phrase consisting of movements across the circle in solos and pairs. Given time to figure out different moves and practice, students may be able to include some moves in which crossers are doing the same movement at the same time, as well as contrasting movement, such as one going high and one going low. Encourage students to count in 8s, the most typical phrasing in dance and music. A brief dance phrase of four counts of 8 should allow all students to participate and be short enough to remember. Using music could help in setting the mood and making students more comfortable.

Closure and connection to the performance
Most of the dances on the Diavolo program involve at least a portion of the dance in which dancers are moving in a confined space. What do you think some of their challenges are and why? How would timing and practice play a part in performing a dance like this? Why do you think a choreographer would chose to create a dance in a small space? Dancers in Diavolo often do big, powerful movements in a very small area where other dancers are also moving. What does this say about the dance company?
Short Activities: 15 to 20 minute explorations

Balance: Physical Education and Science
Grades 3-8
Materials: tennis balls and short planks, or wobble boards
Place a short plank on a tennis ball, or see if your physical ed or athletic director has “wobble boards” to borrow. Have two students stand on each side of this, while another student places hands on their shoulders and tries to stand on the plank or board. The goal is for the student to let go of the shoulders and balance on his/her own. If this is easily achieved, ask the student to then move arms in different directions, hold legs still and lean torso forward, or look up and to the sides. Ask students to pay attention to what parts of their body they are using to balance. When they have stepped off the balance board, have them record with words or drawing the different parts of their body that were most important in remaining balanced, and speculate why.

This can be followed by a discussion on the center of gravity. Where is a person’s center of gravity when standing? (most often around the naval but can vary with weight). What affects the center of gravity? How do you think this might change when someone is dancing?

What’s in a Name?: Language Arts
Grades 6-12
Diavolo’s dances, as well as the company itself, are often cleverly named, utilizing combinations of words and foreign languages. Some examples of these are Knockturn, Humachina, Trajectoire and AWOL (AWOL is performed on March 7th only, designated for older middle and high school audiences). Have students do research or discuss the meanings of these names or terms and, in some cases, the root words from which they are formed. What speculation can you make about the dance based on this name? After the performance, continue with a response on how that speculation may have been confirmed, deepened or not met after seeing the dance to which they referred.

Set Ideas and Imagination: Visual Art and Proportions
Grades 3-8
The dance company Diavolo uses objects in every dance – sometimes small but usually big and moveable – on which to dance. Sometimes these are things that are familiar, like a bench or a door frame. Sometimes they are things that are imagined by the dancers and the choreographer and designed and built for the company. Imagine an object, large or small, moveable or stable, that would be interesting to dance on, jump off, maybe swing on or balance upon. If you were asked to create something like that for the dance company, what would it look like? How big would it be? How would it move? Where would the spaces be for dancers to be on it, or in it? Ask students, individually or in pairs, to create a sketch of this object. If they choose something that is an everyday object like a desk, have them draw one or more stick figures showing how the dancer might move on that desk. If it is an original design, also have them draw a stick figure to show the proportion of their structure to a dancer. Older students can give approximate dimensions for the height, width, depth of their creation, list potential construction materials and write a paragraph describing ways on which dancers could move on this object.
For the High School Dance Teacher

Diavolo is an extremely physical dance company with evident gymnastic influence in choreography. Here are some seeds for studies which will help your students connect with the performance.

- **Momentum:** Explore momentum with a partner and in small groups. How can a partner or group stop or redirect the momentum of a dancer? Create a short dance phrase that demonstrates momentum, redirection of energy, and stopping of momentum in solos, in partners and in small groups.
- **Entrances and Exits:** Do a study in which entrances and exits are a primary focus for a piece of choreography, with very rapid timing.
- **Confined Spaces:** Define a small area in which to dance – on the floor with tape or with physical barriers such as chairs, etc., and ask students to create movement that is as large as they can safely move within that space without hurting each other.
- **Movable Sets:** Utilizing whatever objects are at your disposal (i.e., benches, Yoga balls, ladders) have students explore moving on, under, over, around and possibly through these objects. Then have them create a movement phrase in small groups with in which these objects are an integral part of the choreography.

**Post Performance Discussion Questions**

- In what ways did you notice the dancers communicating with each other during some of the jumps and catches? Why would they do this?
- What is the relationship between trust and risk? How did you see this in the performance?
- What is the difference between sets and props? How would you define the objects that Diavolo uses on stage, and why?
- How did the dancers in Diavolo effectively utilize space and timing in the performances?
- What challenges do you think the dancers faced when preparing for a performance such as this? How do you think they overcame them?
- Where did you see examples of momentum? What affected that momentum?

**Resources**

Diavolo Website: www.diavolo.org

Discover Who Makes HOT Possible

THANKS TO OUR SPONSORS

TPAC Education is supported in part by the generous contributions, sponsorships, and in-kind gifts from the following corporations, foundations, government agencies, and other organizations.

Aladdin Industries Foundation, Inc.
AT&T
American Airlines
The Atticus Trust
Bank of America
Baulch Family Foundation
BlueCross BlueShield of Tennessee
BMI
The Broadway League
Bridgestone Americas Trust Fund
Brown-Forman
Caterpillar Financial Services Corporation
Central Parking Corporation
Coca-Cola Bottling Co.
The Community Foundation of Middle Tennessee
Corrections Corporation of America
Davis-Kidd Booksellers Inc.
Dickinson Wright PLLC
Dollar General Corporation
Dollywood
Doubletree Hotel Downtown Nashville
Enterprise Holdings Foundation
Ezell Foundation
Fidelity Offset, Inc.
Samuel M. Fleming Foundation
Patricia C. & Thomas F. Frist Designated Fund*
Gannett Foundation
Gaylord Entertainment Foundation
The Gibson Foundation
GroupXcel
Landis B. Gullett Charitable Lead Annuity Trust
HCA-Caring for the Community
Highland Capital Management
Ingram Arts Support Fund*
Ingram Charitable Fund*
Krispy Kreme
Landmark Digital Services
Lipman Brothers, Inc.
Meharry Medical College
The Memorial Foundation
Metropolitan Nashville Airport Authority
Miller & Martin, PLLC
Monell’s Dining and Catering
Nashville Convention and Visitors Bureau
Nashville Predators Foundation
National Endowment for the Arts
Neal & Harwell, PLC
Nissan North America, Inc.
NovaCopy
The Pfeffer Foundation
Piedmont Natural Gas Foundation
Pinnacle Financial Partners
The Premiere Event
Publix Super Markets Charities
Mary C. Ragland Foundation
The Real Yellow Pages
The Rechter Family Fund*
Irvin and Beverly Small Foundation
SunTrust Bank, Nashville
Earl Swensson Associates, Inc.
The Tennessean
U.S. Trust
Vanderbilt University
Waller Lansden Dortch & Davis
Wells Fargo Foundation
XMi Commercial Real Estate
*A fund of the Community Foundation of Middle Tennessee

Special Thanks to:
The HCA Foundation
on behalf of HCA and the TriStar Family of Hospitals

This performance is presented through arrangements made by David Lieberman Artists’ Representatives.