



2016-17

HOT SEASON *for* YOUNG PEOPLE

Teacher Guidebook



Arch 8
TETRIS +

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For over 130 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

WELCOME !N *to the* ARTS



2016-2017
HOT Season
for Young People

Dear Teachers,

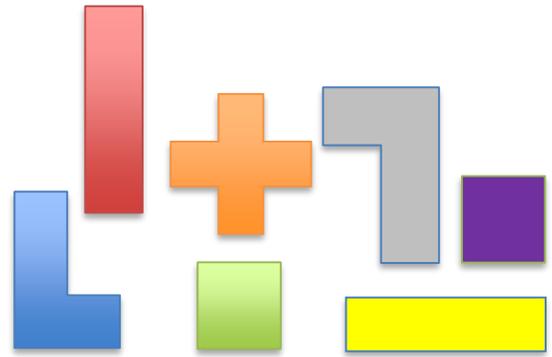
Thank you for choosing to bring your students to experience “Tetris+” by Arch8. This performance features two dances with impressive physicality and close contact between dancers. The athleticism, collaboration and connection between performers as they construct and deconstruct interlocking shapes, or partner in unique ways, are an instant hook for audience members. Arch8 encourages active viewing, and audience members engaging their imaginations during the performance.

Observant students will notice parallels between the physical shapes created by dancers and group dynamics in social settings. With the help of lessons or discussion questions in this guidebook, you can hone observation skills and help open this work more fully to your students.

But there is a deeper and potentially life-long lesson your students could learn from this show: the importance of taking risks, being curious, and persisting in trying something new.

Some of the moves in the performance seem nearly impossible; a lone dancer moves an inert dancer and remains balanced on his partner’s body, never touching the floor for the entire dance. He looks for hand and footholds, deftly trying new places to balance and pull his partner’s arms, torso or legs to a different position, and often trying similar moves several times until it appears to be successful. In “Tetris” four dancers flip, stack, and lift themselves and each other to create shapes which require strength, precision, and trust. Similar explorations are attempted with regularity and increasing complexity, often with moments of dancers observing and responding to each other. By the end of the dance, students will be familiar with the language of the choreography, and many will be invited on stage or into the aisles to become part of the performance.

In Erik Kaiel’s world, dance is for everyone.



Tetris+ By Arch8

Guidebook for Teachers
By Amanda Cantrell Roche

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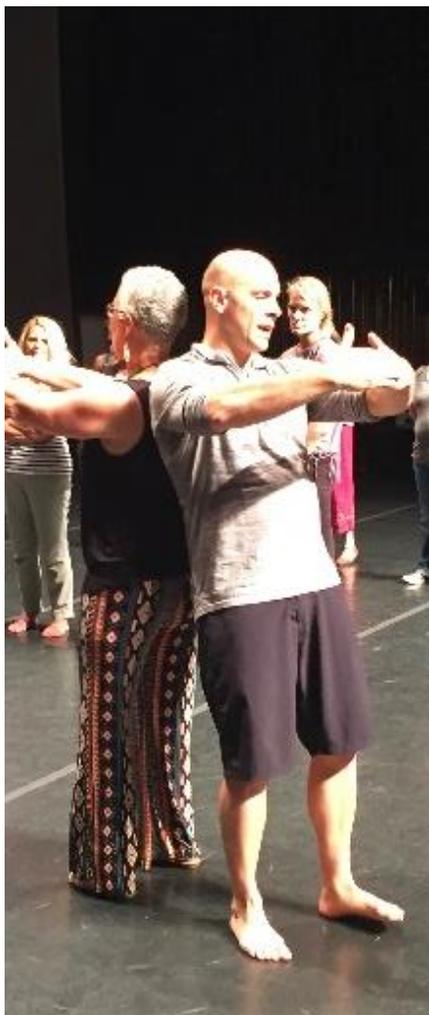


Guidebook author Amanda Cantrell Roche shared many of the activities and ideas for this guidebook in professional development sessions for educators at TPAC’s Arts Integration Institute. Look for photos from the Institute throughout these pages. Sincere thanks and admiration go to the teachers and teaching artists who explored this work with TPAC Education.

Arch8's Artistic Director, Erik Kael

Austrian-born choreographer Erik Kael (pronounced "kale") grew up in Portland, OR and earned a masters degree in dance and choreography from Tisch School of the Arts at NYU. He has been making dances for many years: in subway stations, sculpture gardens, empty swimming pools, city streets, and occasionally on stage. In 2003, after a decade in New York City, he moved to the Netherlands. He performs, choreographs and teaches throughout Netherlands, Europe, and the world.

In 2010 Erik won the Dutch national prize for choreographic talent, and the No Ballet competition in Germany. Danslab, Crosstown Den Haag, and ArtEZ Dance Academy are among many organizations and projects with which Erik has been involved in recent years. "Tetris," created by Erik for young audiences, is currently touring internationally.



Teachers at TPAC Education's Arts Integration Institute explored choreographic process with Erik Kael.

Q&A with Erik Kael

Q: When creating a dance, do you collaborate with dancers? Does improvisation play a role in the performance?

A: Yes it is a collaborative process. My belief is that the deeper all participants understand the intention, the better everyone can use all their creative facilities. It makes the creation process a dialogue, which is a much more satisfying and real process than the myth of the genius maker.

Improv can play a role in performance. It depends on the piece - but as above, if each performer has a deep understanding of what the piece is about, the work can evolve over time, through improvised and newly discovered possibilities.

Q: How does risk-taking in dance and choreography translate to everyday life?

A: Just as your reach should exceed your grasp, risk taking is not about what is, but what could be. How far can you imagine? How do you give that imagined discovery form in human motion? The dance skills of observing / describing / and allowing the mind to imagine how pieces could evolve further, these all help us interpret and engage with an increasingly complex modern world.

Q: What would you like for students and teachers to learn, feel or consider about social architecture and relationships when they experience this performance?

A: Regarding social architecture, I don't have a wish. A good dance, like a good poem, is bare-bone metaphor. Each viewer, based on their life path and way of seeing the world, sees different things. And each viewer's interpretation is exactly right - I made "Tetris" as a meditation on belonging, and it makes me joyful to see how it is positively received in cultures around the globe.

TETRIS +, performed by Arch8

Choreography by Erik Kaiel

No Man is an Island

This physically challenging, award-winning duet explores connection between two dancers. One dancer (Erik Kaiel) is the base for the other, who never touches the floor. Beginning with the base dancer laying flat and unmoving on the stage, his partner walks, crawls over, turns and rests on his inert body while also moving it, searching for hand and footholds like a rock climber. As the duet progresses, the base dancer begins to change levels, holding his own torso weight with his arms when pulled into that position. It ends with the base dancer standing, his partner having precariously climbed to stand on his shoulders. The isolation and struggle of the active dancer and the plight of the passive dancer is amplified by the contemplative, melancholy and sometimes discordant piano music of Simeon Ten Holt.



Though choreographer Erik Kaiel says the dance was not inspired directly from John Donne’s “For Whom the Bell Tolls,” it does borrow its name from the poem.

There is no intermission, but there will be a brief pause between dances.

Tetris

Inspired by the 80s video game Tetris, this athletic and daring dance quartet is a playful, and at times reflective, exploration of human interaction. Dancers individually and together create shapes with their bodies, which are stacked, flipped, constructed and deconstructed, often in amazing, seemingly impossible ways. But beyond exploring Tetris-like angular shapes with bodies and how they might fit together like building blocks, the dance “Tetris” is about group dynamics. Kaiel says of the piece, “Instead of just making only the shapes, it is also about social architecture -- about how things fit into each other: Do you belong to the group? Are you left out, are you excluded?”

With music ranging from Goldberg’s Variations to electronica, as well as some segments in silence, the dance “Tetris” is a journey through many vignettes; solos, duets, trios and quartets. Freelance breakdance solos give way to daring, gymnastic group formations. One segment incorporates the popular 80s 3D puzzle Rubik’s Cube to explore action and reaction, with dancers and then the audience moving the cubes’ parts to control movement of other dancers.

“Tetris” ends with multiple audience members invited onto the stage or in the aisles of the theater to do simple repetitive movements or hold positions. This becomes a gigantic construction of bodies where the performers disappear, and the audience becomes performers.

Discussion and Reflection Questions

Before the Performance

- How does space (the distance between two or more people) affect our relationships with each other?
- What role does risk-taking play in learning and growing as an individual?
- What happens when a group of people takes a risk together to accomplish something positive? What needs to be in place to enable risk-taking as a group?
- What do you need to know about a language before you can speak it? How is dance like a language?

Explore this performance more using **Web Resources** listed on page 14, including links to video performance excerpts and comments from the artistic director.

After the Performance

- Describe the relationship between the two dancers in “No Man Is An Island.” How did it change?
- Describe parts where you saw dancers try something that did not work the first time; what did the dancer(s) do? What role does risk and persistence play in learning or trying something new?
- Where did you see action and reaction in the performance? What is the relationship between those who act, and those who react?
- In what ways is dance a language?
- For those who got to participate at the end of “Tetris”: How did watching the dance help you know what to do, or what was possible to do, when you were a part of it?



Photo Credit: Savitri Bastion

Compare and Contrast

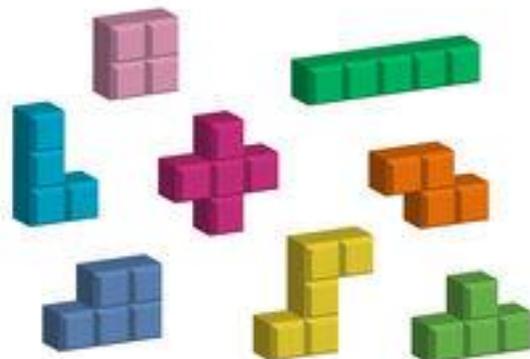
Before the performance:

Compare and contrast the video game Tetris and block game Jenga.

After the performance:

Compare and contrast the video game Tetris and the dance “Tetris.”

Compare and contrast the relationships/roles between dancers in the two dances.



Exploring Social Architecture with Objects

Grade level: 4-6, adaptable older and for grades 2 and 3

Time: Approximately 30 minutes

Materials: One stackable object for each student: block-shaped Legos or Duplos, wooden blocks, textbooks or any other block-like object that can be safely moved, stacked and reoriented on itself (needs to have flat surfaces and be able to stand up on each.) Ideally, the same type of object (i.e. textbook) is used for the entire class, but if not, all the members of small groups should have very similar objects.

Choreographer and artistic director Erik Kael refers to “social architecture” when describing the dance “Tetris”. While noting that the dance is inspired by the shapes of the video game Tetris, he also adds: *“Instead of just making only the shapes, it is also about social architecture -- about how things fit into each other: Do you belong to the group? Are you left out, are you excluded?”* This lesson will introduce students to spatial relationships from both a geographical and social perspective. It will also touch lightly on the other dance on the program, “No Man is an Island.”

Objectives:

- Students will explore and exhaust possibilities of changing the spatial orientation of an object.
- Students will consider special relationships between objects, and relate this to social architecture.
- Students will work in small groups to create shapes that are inclusive and exclusive.

For the purpose of clarity, the word “block” is used to indicate the wooden block, Lego, textbook, or other object you use for this lesson. In an ideal world, the block or object you use would be a different color or pattern on each side to help in identifying different spatial orientations.

Warm up and Reflection Activity:

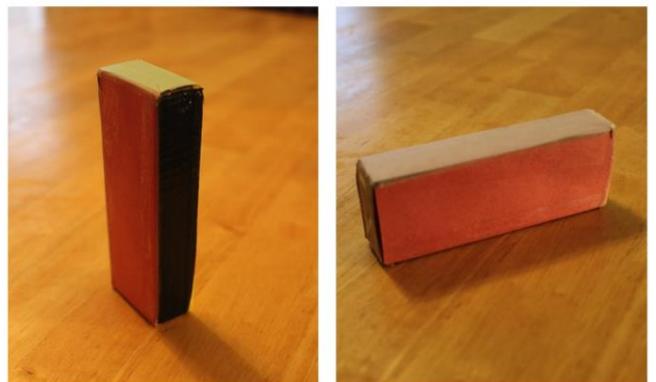
Place a block on a level desk or on the floor where all students can see it. Ask students to observe its shape, how many sides it has, and how it is positioned.

While other students are asked to watch carefully and remember each way the block was moved, ask for different volunteers to:

- move the block to **change its direction**.
- move the block to **change its orientation**. For younger students, consider language such as “make it stand up” or “lie down” if you have a rectangular block.
- move the block to find every different **direction** and **orientation** in which the block can be placed. Encourage students to exhaust all possibilities.

Add a second block. Ask a volunteer to place the block on or near the first block. Discuss the relationship of the blocks to each other as you continue to invite volunteers to reposition them. How does the relationship change?

If one block is the base, explore how many different ways you can position a second block on the base block.



Add two more blocks and invite students to create a **group shape** with them. Stacking is encouraged, but be sure to encourage students to find more than one way to stack them.

Discussion:

What is architecture?

What does social mean?

What do you think social architecture means?

“Tetris” choreographer Erik Kael’s definition, paraphrased, is that social architecture is about the structure of groups, and how people fit in, or sometimes don’t fit in, to those groups.

Activity:

Divide students into groups of four or five per group. Each student gets an object and is responsible for moving that one object. (All objects within the group should be similar.) Allow each group space to work on the floor or on a level desktop.

Instructions for the groups, given one at a time:

- Create a group shape with your blocks.
- Create a different group shape with your blocks.
- Create a group shape that is compact.
- Create a group shape this is spread out.
- Create a shape in which one block is left out of the group.
- Create a stacked shape that has a space for the block left out.

Consider playing some music at this point.

Instruct students to, as a group, choose three different shapes to create.

Students should remember where their own block is in each shape.

Include:

- A shape that is **inclusive** of all blocks, where they all seem to belong to the group.
- A shape that is **stacked** and **compact**.
- A shape in which one or two blocks are **excluded from the group**.



Put these three shapes together in a sequence, allowing each shape to be held for about five seconds. Teacher may need to give a cue for transition to the next shape.

Allow some or all groups to share their three shapes, and ask others what they notice about the shapes and the social architecture. How would this be different if it were people?

Whole group closure:

Find a space large enough to hold all of the blocks. Invite the students to create an inclusive social architecture shape with all the blocks, adding them to the group shape one at a time (one block per student). Option: after establishing boundaries for safety, you could invite students to create an inclusive group shape with their bodies in the same way – placing one body at a time to create an inclusive group shape with every student in the class.

Exploring Positive and Negative Space with Bodies

Grade level: 5th and up

Materials: a coffee mug (empty), a textbook, a pair of sunglasses

Time needed: 45 minutes

Space needed: enough open space for the class to all stand about arms' width apart without touching anyone or anything

Objectives:

- Students will learn or review what positive and negative space means in visual art, and relate that to human bodies.
- Students will explore creating whole-body shapes that have both open and enclosed negative space.
- Students will work in pairs and small groups to create shapes fitting into the negative space of other students' shapes.

Demonstrate and discuss:

What is positive space in sculpture? (The space filled by the sculpture). Hold up the closed textbook, and ask students to think of the book as a sculpture. The space the book fills is positive space.

If the space the book fills is positive space, what is negative space? (The empty space around the book). Point out the right angles on the book, and ask students to define a right angle (for later reference).

Open the book to indicate how the positive space it fills can change. To ensure understanding, you may ask for volunteers to indicate the positive and negative space of the book in the opened position.

Repeat the process with a pair of sunglasses, or other everyday object that has moveable parts. With sunglasses with the arms opened, make sure students understand that the negative space includes the empty space between the two open arms of the glasses.

Repeat with a coffee mug. Again, be sure that students understand that the empty space inside the mug as well as the empty space inside the mug's handle is negative space, even if it is enclosed by positive space.

Flip the mug on its side, and let students know this is called **reorientation** in space. With the mug, show the many different ways a mug can be reoriented (changing its direction, flipping it upside down, turning it on its side, etc.).

What would positive space in dance be? (It is the space the dancer's body fills.)

What is negative space in dance? (It is the space not filled by the dancer's body.)

Warm up activity

1. Students stand and spread out in an open area of the room, with enough space to be able to extend their arms and not touch anyone or anything. Be sure to establish any rules during this portion **prior** to having students move. See sidebar for tips.

Both dances on the Tetris+ program utilize very close physical contact between the performers. *This lesson should help students look at the close proximity of the dancers with somewhat of an objective lens.* The lesson requires some physical cooperation and exploration among students, but no physical contact.



If classroom movement is new to you, three essential rules could be:

- 1) No touching anyone or anything besides the floor.
- 2) Stay within the established area for movement.
- 3) Communicate with your body and not with your voice.

2. Ask students to make the widest shape they can make with their body, then the smallest, most compact shape. Try another, different wide shape, maybe with a torso twist, and another compact shape that is wrapped.
3. Instruct students to walk silently through the open area of the room defined for movement. Let them know they are moving through negative space – space not occupied by other people or other things.
4. **Tell them to pause to create shapes each time a new direction is given, then walk until a new instruction is given.** Ask students to:
 - Make a shape with bent arms.
 - Make a shape with arms at right angles.
 - Make a shape with the whole body making a right angle.
 - Make a shape that has an enclosed area of negative space, like the coffee mug arm (i.e., arms in a circle).
 - Make a shape with at least one hand touching the floor.
 - Make a shape two hands touching the floor.
 - Make a shape with only hands and feet touching the floor.
 - Etc., as complex as you'd like to make it!
5. Choose a student whose shape has enclosed negative space (like the coffee mug handle) and ask the student to hold the pose. Other students release their shapes and observe, and indicate where there is negative space in the held pose. With student #1 continuing to hold the shape, ask others to imagine how they could create another shape that fits into the negative space around the shape of student #1. Remind students that if you are filling the negative space around a person's shape, that means you cannot be touching. Ask for a volunteer to create a shape in the negative space of student #1's shape.
6. Divide the class in half as evenly as possible, and name group one and group two. Group two stands on the edge of the open space for movement and group one walks, moving through the negative space. On command, students in group one all make an individual shape they can hold (a statue). Encourage shapes where the positive space occupied is wide -- no standing with arms by sides allowed!
7. Group two is instructed to walk around the statues, looking at the positive and negative space. After they have woven through, they choose one stature for which they create a shape in the negative space around that statue.
8. Group one is instructed to **extract** themselves from the pair shape, while group two holds their shape. They then walk around the group two statues, find a different person, and create a shape in the negative space.

To increase the challenge, you can require that the new shapes must have one hand on the floor, or two hands on the floor, etc. Also, encourage group one to look for and try to fit into areas of enclosed negative space in group two statues.

Activity

1. Create groups of four. In each group, name students A, B,C, and D. Make sure each group has an open space in which to work.
2. Encourage students to make shape choices they can hold, but are somewhat challenging for this activity. Remind them that there is no touching, but they are going to build an angular group shape.
3. Give these instructions as they are working. All groups work at the same time:
A s make a shape and hold it.
B s make a shape in the negative space around A and hold it.
C s make a shape in the negative space around A and/or B and hold it.
D s make a shape in the negative space around A, B and/or C and hold it.
A s extract themselves from the shape, then B s and C s.
4. You can repeat this in reverse order (D C B A). Encourage angular shapes. Add challenges as needed for diversity of levels (i.e. certain letters have to make a shape on the floor).
5. Watch for groups with complex shapes and ask one or two to recreate their shape for the rest of the class to observe.

Closure

Building one student at a time, create a whole-class shape making shapes around the negative space of others.



Teachers use negative and positive space to build an example of Social Architecture with movement. TPAC's Arts Integration Institute explored ideas found in Arch8's TETRIS+.

Inert, Passive and Weight Sharing Partnering

- Grade level:** 5th and up
- Time:** This lesson has two parts, each requiring about 30 minutes. Part Two is optional.
- Space:** Dance studio, theater, or any room with enough open space for movement
- Materials:** 2-4 bean bags
2-4 containers of Play Doh or modeling clay
a chair for each student

Objectives:

- Students will explore and exhaust the possibilities of moving a chair as if it were a dance partner.
- Students will explore and reflect upon the differences in qualities of partnering: inert, passive and weight sharing.
- Students will create a short dance incorporating three different states of partnering: inert, passive and weight sharing (Part Two).

The dance “No Man is an Island” is a duet in which one dancer manipulates the other in states of being totally inert, then passive and malleable but holding his own weight, and then eventually in a weight-sharing partnership. This lesson is designed for dance and theater teachers, or any classroom teacher who has access to a large space for movement exploration and is comfortable leading *a very movement-centered lesson in which students make physical contact with each other.*



Part One

Introduction

Hand out a couple of bean bags and a couple of containers of Play Doh or modeling clay, and ask students to simply feel them, play with them a bit and then pass them on during this brainstorming. Ask students to describe the qualities of the bean bag and the Play Doh, including how the objects respond to being moved. Consider discussing the meaning of the words **inert**, **passive**, **active**, and **spatial relationship**.

Individual warm up and exploration

Everyone moves to an open space in the room with a chair nearby. Ask students to spread out their arms to sides, then imagine a circle that is twice that size. This is the space in which they have to work.

Give students two minutes to individually explore moving their chair within that confined space, only using their hands on the chair. (They are not yet allowed to sit or lay or drape across it.) How can you change the chair’s level? Its orientation in space? In what ways can you balance your chair? Come up with as many different options as possible within the defined time frame.

Pause. In addition to moving the chair and finding ways to reposition it, invite students to find ways to put their body on, around, over, or through the chair, exploring the **spatial relationship** between them and the chair. Ask them to think of their chair as a dance partner.

Partner Warm Up and exploration

Students should be paired with someone with whom they feel comfortable working closely for the remainder of this lesson. This is a good time to reiterate any of your classroom rules about safe partner work and physical contact.

Tell students that each partner will get to play each role in the following three explorations.

For the remainder of this lesson, feel free to use “bean bag” interchangeably with “inert” and “Play Doh” interchangeably with “passive.”

1. Inert/Active

Pairs place their chairs side by side. One partner sits in the middle of the chairs and becomes a bean bag. Invite them to relax their body completely, as if they have no skeleton and no ability to move their body.

Partner two moves parts of their partner’s inert body, starting with an arm. Partner two is charged with the responsibility of moving body parts with care and attention to where they may fall, and to be sure to protect your partner. Chair partner’s job is to release as completely as possible and let their partner do 100 percent of the work.

Recommended: 2 minutes of exploration. Switch roles and repeat.

Move chairs out of the way; they will not be used for the remainder of the lesson.

2. Passive/Active

Partners who were just the bean bag will now become Play Doh rather than a bean bag. The other partner is a sculptor. Like the bean bag exercise, the Play Doh partner allows their body to be moved and does not assist the movement, but this time holds the shape in which they are placed until they are moved again.

Demonstrate with a volunteer. Encourage exploration of levels and movement of different body parts.

2 minutes of exploration. Switch roles and repeat.

3. Weight Sharing

Partners stand facing each other and press hands together, putting weight into their hands. As they feel balanced and safe, they may move their feet further apart. Next, ask pairs to stand back to back and press their weight into each other. They may try bending their knees and going towards the floor, then pressing back up.

Remind or tell students this is called weight sharing. Encourage students to explore other ways they can share weight, and let them know this does not always have to be symmetrical or evenly balanced/shared.

In pairs, students choose one partner to be passive and one to be active for this last exploration. The passive partner will move between states of being inert like the bean bag, passive like the Play Doh, and more active as in the weight sharing. The active partner is to move their partner, not knowing what response their partner will choose to give. Pairs should explore all three states at some point – bean bag, Play-Doh, and weight sharing. Encourage students to explore changing levels during this process.



Teachers at TPAC’s Arts Integration Institute explore weight sharing with a partner.

Reflection

Ask students to remember their experience working with the chair as their partner. Consider the differences between working with a chair as an inert partner, and working with a human body as an inert, passive and then active partner sharing weight. Either in pairs or as whole group, discuss the difference between the chair as partner and a human partner.

Note: If you have limited time, the lesson could end here. The above portion should be able to be accomplished in approximately 30 minutes.

Part Two

Remaining with the same partner, students will create a duet with a beginning, middle, and end in which one partner is active, the other passive, using the different stages of **inert**, **passive** and **weight sharing**. Although one partner is moved and the other is the mover most of the time, both partners must actively contribute ideas during the choreographic process. The ending should show a shift in the relationship between the two partners.

Guidelines to Post:

- One dancer is primarily passive, the other active.
- Include stages of inert (bean bag like) passive (Play Doh like) and weight bearing.
- Include a level change.
- Include a resolution that shows a shift in the relationship between the two partners.

Sharing

When students are ready, pairs should share with other duets. Each viewer offers at least one thing they noticed about the duet they watched.

Whole Group Reflection

Invite a couple of duets to be shown to the whole class. Discuss the possibilities and limitations during different phases of partnering. Invite students to share what they noticed about spatial relationships, connection, or transitions during the duets.

Closure

Invite students to close their eyes and imagine themselves playing the “active” role in a duet similar to what they just explored. But imagine their partner is lying face down on the floor, like a giant bean bag, and later becoming more like Play Doh. And while moving their partner, they must stand, kneel, lay or crawl over him or her, never touching the floor -- as if their partner was an island.



Teachers at TPAC's Arts Integration Institute explore movement with a passive partner.

The Mat Challenge – Mini Lesson

Grade Level: 4th and up

Materials: yoga or Pilates mats

Space: open classroom or gym

Activity

Challenge One: Using a yoga or Pilates mat, have student stand on the mat and, using as many moves as needed, flip the mat onto the other side without letting their feet or hands touch the floor. This should be easily accomplished. You may want to demonstrate so that students don't think they have to jump off it and try to flip it while they are in the air. Consider making "no jumping" a safety rule.

Challenge Two: do the same thing, but on your hands and knees on the mat.

Challenge Three: do the same thing while lying down.

Challenge Four: Without scooting, move the mat from one space in the room to another while always staying on it.

You can adapt the exercise by adding different body parts that always must remain in contact with the mat.

Reflection questions: What was difficult and why? How would it have been different if the mat was very heavy? What would this have been like if the mat was actually a person?

This quick and active mini lesson will help students explore the challenge of balancing and manipulating the base on which they are standing (as in "No Man is an Island"). It starts easy and becomes increasingly challenging. Students can move to different areas of the mat in these challenges, and the goal is that no body part touches the floor during this exploration.



*Image from
No Man is an Island,
by Arch8.*

Photo Credit Robert Benschop

Resources

Arch8 Website: <http://www.arch8.nl/en/>

Tetris: Created in 1984 by Alexey Pajitnov, the video game Tetris became iconic and remains one of the most widely-played video games of all time. Different shaped blocks, called Tetriminos, fall from the top of the screen. The objective is to rotate these blocks to stack them compactly, forming lines of Tetriminos with no empty spaces. Each time a line with no spaces is formed, the playing field is cleared of that line and points are earned. The game is over when stacked Tetriminos make it to the top of the screen. It is estimated that one billion people have played Tetris. To play Tetris free online: <http://tetris.com/play-tetris/>

Rubik's Cube: This official site has photos and videos of the popular 3D puzzle, whose popularity peaked in the US in the 1980s. The Rubik's Cube is used in the dance "Tetris."
<https://www.rubiks.com/>

The Fourth Wall: This describes the metaphoric "wall" between audience and performer, used most often in theater but also in dance. The dance "Tetris" purposely breaks the fourth wall, bringing the audience onto the stage to become part of the performance.

Erik Kaiel Describing the Dances: Short video, searchable with "Tetris+ @TPAC" on Google Video: <https://youtu.be/2dX4UTpFTsI>

Video excerpts of TETRIS and comments by Erik Kaiel: https://youtu.be/wXYX_u--pvQ



Tetris+ guidebook author and teaching artist, Amanda Cantrell Roche, at TPAC's Arts Integration Institute.



TPAC Education's Arts Integration Institutes

Join us to see why so many educators call the Institute their "best professional development" experience!

Classroom teachers, arts specialists and teaching artists are invited to discover how preparing students for a class trip to TPAC can address standards in memorable ways and spark meaningful student engagement with a performance.

The Arts Integration Institutes are multi-day sessions in July and November at the Tennessee Performing Arts Center in Nashville, Tennessee. Each Institute offers integrated teaching strategies built upon specific performances from TPAC's annual HOT Season for Young People.

For 30 years, teachers have participated in the Institute to renew their own inspiration for teaching, and to launch arts-integrated ArtSmart units for their classroom.

Each Institute provides

- active, inquiry-based lessons that address multiple learning styles
- previews of upcoming HOT shows
- collaboration with peer educators and teaching artists
- guided planning time to design a classroom Arts Integration Project
- advance reservations for ArtSmart Units and HOT Performances*

For more information, visit tpac.org/education

*ArtSmart Units are for school teams who have completed an Institute and who will attend at least one HOT performance with their class. ArtSmart will provide a teaching artist who will visit your classroom three times during the unit. Schedules are limited. Advance commitment is required, and schools are encouraged to request ticket subsidies from TPAC so that cost is not a barrier for student participation. *(Restrictions may apply based on travel distance from Nashville.)*

TPAC EDUCATION

directs programs that bring exciting arts opportunities and learning to a diverse audience, from pre-school to adult.



Humanities Outreach in Tennessee (HOT) presents an annual season of outstanding professional performances of theater, dance and music to complement curriculum objectives and to provide a rich variety of artistic and cultural expression for school groups. To make these experiences more fulfilling and accessible for all students, HOT provides teacher workshops, in-school visits, and post-performance seminars as well as subsidized tickets, travel grants, and logistical support. All teachers receive specific performance guidebooks containing lesson plans, plot synopses, historical background information and activity suggestions that can be used in the classroom before and after the performance.



ArtSmart inspires creative connections with the arts to enrich classroom learning. Educators and teaching artists collaborate to engage students in school-based residencies that cross curriculum and address students of all abilities and learning styles. ArtSmart's teacher institutes and workshops provide guidance in arts-integration and project-based learning designed to motivate critical and creative thinking for students.

NASHVILLE WOLF TRAP | INSTITUTE FOR EARLY LEARNING THROUGH THE ARTS

Wolf Trap Early Learning Through the Arts is a nationally affiliated program that utilizes the disciplines of music, dance, theatre, and puppetry as powerful tools for educating pre-school children. Professional performing artists partner with early childhood educators and create activities that target curriculum and developmental goals for 3- to 5-year-olds, including emerging literacy skills, social interaction and self-expression. Wolf Trap residencies and workshops provide training for teachers in arts-based instruction techniques they can employ in their classrooms.



InsideOut is for adults who want to grow in their knowledge and enjoyment of the performing arts. InsideOut events come in many shapes and sizes and in many different places both inside and out of TPAC's downtown theaters. The TPAC Education program offers a series of lunch seminars, performance excerpts, discussions, workshops, and sneak previews behind the scenes.



Disney Musicals in Schools (DMIS) is an extracurricular program that develops sustainable theater programs and enhances classroom learning in Metro Nashville elementary and middle schools. At no cost to them, each new school participating in the program receives a performance license for the Disney KIDS or Disney JR. musical of their choice, along with resource materials and support from TPAC staff and professional teaching artists. Program goals include developing appreciation for musical theatre as a collaborative art, connecting to curriculum standards, and increasing pride in the school among students, families, faculty, staff, and community partners. After a successful experience in Nashville, beginning with a pilot program in 2011-12, Disney Theatrical Group expanded the program to school systems nationwide.



TPAC.ORG/Education



SPECIAL THANKS

The Tennessee Performing Arts Center's nonprofit mission is to lead with excellence in the performing arts and arts education, creating meaningful and relevant experiences to enrich lives, strengthen communities, and support economic vitality. TPAC Education is funded solely by generous contributions, sponsorships, and in-kind gifts from our partners.



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