

Los Angeles Choreographers & Dancers

Study Guide

The Program – DANCE! With LA Choreographers & Dancers (9-12)

Students will learn how to turn ordinary moves into dance by the end of this program. The elements of dance (space, time and energy) are introduced and explored as the company performs a narrated dance. Then "The Tennis Dances" expands on this, as well as how dance is about moods, atmospheres and feelings. Critically acclaimed, this dance work includes humor and theatrical excitement. For the third dance the company teaches words and gestures to a dance combining Japanese, Israeli, and West African cultures. Students join the dancers from their seats to perform what they have learned. At the close, students volunteer to work with the dancers on stage and join them in performing "Let's All Dance to a Bluegrass Beat." Students will be able to identify the elements of dance, and to name and perform parts from 3 traditional dances, the "Tanko Bushi", the "Lamba", and the "Kol Dodi." They will be able to use dance vocabulary to discuss and begin creating dance inspired by other media. All performances support the current State of CA Content Standards.

The Artists - Louise Reichlin & Dancers/ Los Angeles Choreographers & Dancers

specializes in educational performances and workshops for families and youth. LA C&D has toured schools for ICAP and the Arts Prototype Schools in the LAUSD since 1980. Thousands of sponsors include the LA County Museum of Art, the Mark Taper Auditorium at the LA Central Library, Young Audience's "Share the World" project touring for the Orange Co. Performing Arts Center "From The Center," for the Los Angeles and Ventura County Schools, the Las Vegas Cultural Affairs Dept. and touring in NY, MT, ID, NC, AZ & PA. Besides major theatre performances, LA C&D also completed a performance series for the LA Zoo and were official entertainers for the XXIIIrd Olympiad. **Louise Reichlin** has been teaching and choreographing in LA since 1971 after dancing in New York doing both modern dance and Broadway shows, and touring the USA, Canada, and Guatemala. She founded LA C&D in 1979 and her work has won outstanding reviews. Louise has been on the Faculty of USC and UC Irvine. Honors include a Horton Award (the Gary Bates Award, a three pronged award for creativity, sustained professional achievement, and service to the Community), the Bruce Geller Memorial Prize, and an ARC grant from the Center for Cultural Innovation. As a choreographer, her recent projects include the dance multimedia theatre piece "The Patchwork Girl of Oz", a cirque live music production "Dream Scapes," and new works to live orchestra with The Pasadena Pops.



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Los Angeles Choreographers & Dancers

Louise Reichlin & Dancers

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Study Guide 9-12 (Before the Performance)

Objectives:

To view the student as a creative individual who is capable of developing an aesthetic perception of dance so that the student will:

1. (Artistic Perception) Perceive and respond using the elements of dance – time, space and energy - and develop a dance vocabulary. The program will help the student develop an appreciation for dance as an art form and see how movement comes from natural moves we all do. On the High School level the students will also be able to analyze the dances with greater focus and have more skills to use them.
2. (Creative Expression) Feel that they also can create and dance, participating in the program with many volunteering and all participating in their seats. On the High School level the students will have the opportunity to use more advanced rhythms and patterns, and create more extended phrases during the program.
3. (Historical and Cultural Context). Learn how natural moves can be shaped into dance enriched by music of different places as diverse as Africa, Israel, Japan, France, and the Appalachian Mountains in the USA. The students will learn about the function and development of dance in past and present, as well as compare and contrast specific kinds of dances such as work, courtship, ritual, and theatrical concert or entertainment.
4. (Aesthetic Valuing) Assess and derive meaning from the dances, responding to the elements of dance, as well as the feelings and atmospheres conveyed. The students will learn to see the similarities and differences in the diverse dances shown. They will learn to identify assessment criteria used in different styles of dance. They will be asked to write and design pictures showing this, as well to apply these criteria to their own dance studies.
5. (Connections, Relationships, Applications) Discover the many connections dance has with the other arts, mathematics, literature, history and social science, and the sciences. Many of them are part of the performance. The relationship of dance (kinesthetic) learning to other areas, dance as a career, and how to use these connections in the students own work will also be explored.

Introduction to Dance:

Dance is moving, and many of the moves that we think of as dance come from natural moves that we have been doing since we were born. To make a move special for dance, we work with the three elements of dance -- space, time, and energy. Space is where we move in a room or outside, or how we hold our bodies. Time is what speed we move in, and what rhythms we use. Energy can be smooth or soft like a gentle wind moving a cloud. Or energy can come rushing towards you like a punch or like a shooting star. Some dances are about the elements of dance itself. Some dances are about how we feel. Some dances create moods or atmospheres. Some dances help tell stories. Some dances are from a specific culture and have music or words from that culture. Some dances are part of rituals or ceremonies and some are social. Some dances are from different historical times. Some are a combination of several of these.

Study Questions:

1. Q. What is dance?
A. Please see introduction above for many answers.
2. Q. What kinds of dance have you seen and done yourself?
A. This may include ritual, social, theatrical concert and entertainment, specific ethnic, and others.

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- 3a. Q. What is a dance from Japan that is done at harvest time each year?
A. The Tanko Bushi, or Coal Mining Dance.
- 3b. Q. Why was coal so important for so many years, and where does it come from?
A. It was an important source of energy in many countries. We get it from mines in the ground. Coal is now a mineral rock, but was once a different form, like a leaf.
- 3c. Q. What is the major source of energy to the earth? (Science Standards, Earth Science)
A. The sun is the major source of energy.
- 3d. Q. What are other better ways for energy much healthier for our planet than coal?
A. Water and Wind power.
- 3e. Q. What African dance is from the 14th century Mali Empire? (Dance Standards – Historical And Cultural Context)
A. The Lamba
4. In what ways are sports similar to dance? Different? What about training?
5. Q. Does dance use other arts when you see a performance?
A. Visual arts in costumes, sets, and props as well as Music and Theatre can influence as well as enhance dance. Often dance has a multimedia component.

Vocabulary: (Under Dance Standards - Artistic)

dance steps- **plié** (bend the knees- French), **elevé** (rise to 1/2 toe- French), **tempo** (speed), **prop** (property that a dancer or actor, in our dances, a racket that become other things), **dynamics** (the energy of a dance), **focus** (where we look or want the audience to look at), **warm-up** (how we prepare to dance or do specific sports), **freeze** (as used in dance- not moving)

abstraction	An idea or concept conveyed through movement and removed from its original context.
accent	A strong movement or gesture.
aesthetic criteria	Standards applied in making judgments about the artistic merit of a work.
alignment	The relationship of the skeleton to the line of gravity and base of support.
axial movement	Movement anchored to one spot by a body part. Only the available space in any direction is used while the initial body contact is being maintained. Movement is organized around the axis of the body and is not designed for travel from one location to another. Also known as nonlocomotor movement. Examples include stretching, bending, turning in place, gesturing.
balance	A state of equilibrium referring to the balance of weight or the spatial arrangement of bodies. Designs may be balanced on both sides of center (symmetrical) or balanced off center (asymmetrical).
choreography	The creation and composition of dances by arranging or inventing steps, movements, and patterns of movements.
contrast	To set side by side to emphasize differences. In dance two contrasting movements might differ in energy; space (size, direction, level); design (symmetrical/asymmetrical, open/close); timing (fast/slow, even/uneven); or two or more different themes or patterns.
counterbalance	A weight that balances another weight. In dance it usually refers to one or more dancers combining their weight in stillness or in motion to achieve a movement or design that is interdependent. Any limb moving in one direction must be given a counterweight.

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Study Guide 9-12 (Before the Performance)

Motivational Activities (Under Dance Standards – Artistic and Creative)

1. A. Play a tennis game with imaginary props in slow motion.
B. Try any game or sport (like football or baseball) using slow motion. Try calling “freeze” at different times and holding the positions. What do you have to do to hold your weight on one foot?
2. Try to express an emotion or feeling without using words, such as “I like you and would like to be your friend,” or “I hate you and want you to go away,” or “I am sad and want to be by myself,” or “I feel wonderful and every part of me feels good.”

Dance History and Cultural Context

Discuss the dance history and cultural background that the students already know. Is it limited to ballet and modern dance, or do some of the students know the history and cultural background of jazz and tap? Do any of the students know the history of dances that come from other cultures?

Aesthetic Valuing

Referring back to Study Question 2, discuss and analyze what has inspired some of the theatrical dance performances the students may have seen. After the performance this should have an enlarged scope.

Draw a Short Dance (Advanced Visual Arts Standards – Creative Expression 2.4 or 2.5) (Proficient Visual Arts – Connections and Applications 5.1)

Use the space below to draw something that is a metaphor or symbol of dance to you. There are MANY possibilities. After the performance, do another on a full sheet of paper, or a 3-dimensional abstract sculpture. It can be abstract or possibly an ad for a production at your school.

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Study Guide (Before the Performance)

A Multicultural Folk Dance, with Audience Participation

Elements from 3 cultures are united in this dance. From the Jewish culture - **Kol Dodi**, an Israeli courtship dance; from the Japanese culture - **Tanko Bushi**, a coal-mining dance learned in almost every village of Japan to celebrate the harvesting in the fall; and from the West African culture - the **Lamba**, a healing dance of the 14th century Mali Empire, often danced at weddings.

As part of the Audience Participation section, students will learn some of the words and movement to Tanko Bushi and Kol Dodi. Following are these songs in Japanese and Hebrew, and the English translation or movement gestures.

Tanko Bushi

Ho ta, ho ta, ho ta, ho ta
Ka tsu e da, ka tsu e da
Na ga me te, na ga me te
O she te, o she te
He la e te

(Japanese Coal Miner's Dance)
(digging)
(throwing coal over shoulder)
(shading eyes from sun)
(pushing coal cart)
(open, or ceremonial bow)

Kol Dodi (Voice of My Beloved – In Hebrew, from a psalm)

Kol do-di, kol do-di, kol do-di hi-nai-zeh ba
Kol do-di, kol do-di, kol do-di hi-nai-zeh ba
Medaleg al heharim
Mekapetz al hagvaoth
“The voice of my beloved!
He is coming
Jumps over the mountains
Skips on the hills.”

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Dance & Physical Education (Under Dance Standards – Artistic Perception And Creative Expression)

1. Review some of the ways you can vary a natural move such as a walk to make it special for dance. Use space, time, and energy for this. For example try A) changing your focus, B) carrying a prop, C) doing it slow-motion or going from freeze to freeze like a series of photographs, D) changing the tempo, or how fast it happens, E) changing dynamics or energy level. (example: walking under water, walking like an athlete in the Olympics, walking as if you have just run 200 meters, running to catch a bus, running away from someone.)
2. Now choose any game or sport you know and experiment with these ways to make them dance.
3. Use this to create a dance study, with a specific structure (such as ABA) and combine the movement phrases use a variety of influences. Perhaps, like the solo Tennis Dance character, you can find a real sports champion as a source. Or perhaps, like the part in "The Tennis Dances" about the two people having the argument, you can increase the number of people and turn the dance into a metaphor.
4. Try the dance warm-up of plié and élevé and see if you can jump higher or further, or if you can run faster.

Written Composition (Dance Standards – Aesthetic Valuing, Writing Skills – All)

Write a letter to **Louise Reichlin & Dancers, LA Choreographers & Dancers**, either about the program or about how they related to some of the Study Guide activities. Address the letters to **LA Choreographers & Dancers**, 351 South Virgil Avenue, Los Angeles, CA 90020. Or send Louise an e-mail at: louisehr@LAChoreographersAndDancers.org

Resources For Expanded Learning (Dance Standards – Connections, Relationships, Applications)

Library & Computer Projects (dance standards 3.1-3.3, 5.1-5.4)

First look up 'Dance' on the internet. How many kinds of dance can be found in Los Angeles? Under the dance type known as folk or ethnic, explore what ethnic groups in Los Angeles have dance forms that they practice in groups or clubs and compare and contrast how they are alike or different using what you have learned about dance in this program. What books or publications could assist in this project? Perhaps if they are in other languages, someone could translate for the group. Look up 'Dance' on the internet. Visit some of the pages. Visit our home page called 'Southern California Dance and Directory.' It lists over 580 local professional dance companies and dance organizations as well as our own company. The address is: <http://www.LAChoreographersAndDancers.org> Click on Special Projects: Southern California Dance Directory.

Recordings with music used in the program or related. (Dance Standards 5.1)

1. Any African music. Used in "*Tennis Dances*" is part of "*African Sanctus*" by David Fanshawe. (Philips 6558001). Look in the 'World Music' section of the library or music store.
2. In "*Tennis Dances*" we use music from a recording called "*Electronics*" on Westminster xwn-18962. An instrument called the Studio Trautonium was developed by the composer, Oskar Sala, and was first invented in the 30's. What other music was sung or played in the 30's? Find and listen to more recent electronic music, which is now used extensively on television and films and contrast it with music made by acoustic instruments as in the first of "The Tennis Dances."

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Study Guide 9-12 (After the Performance)

Research Areas On Choreography

Content VS Structure

A few very influential choreographers.

Books, videos and internet information about all of these are available.

Louis Horst - Preclassic and Modern Forms.

Basing studies on preclassic musical forms.

Basing studies on painting and art styles throughout the ages.

Doris Humphrey

Strong sense of structure.

Idea of a phrase.

Climax at beginning, ending at lowest point or stillness.

Climax in middle, begins low dynamic - builds - ebbs.

Climax at end, beginning still or low and building to big ending.

Theatrical idea important.

Martha Graham

Dramatic idea and theatrical vision.

Set vocabulary used to mean different things.

George Balanchine

Neo-classic approach.

Strong visual sense on dancer look.

Busby Berkeley

Hollywood choreographer who used angles and zooms on dancers to create elaborate designs in motion pictures.

Jerome Robbins

Ballet and Broadway choreographer. Often used ethnic sources and dramatic ideas. Two of his Broadway shows are "West Side Story" and "Fiddler on the Roof."

Alvin Ailey

Influenced by Lester Horton.

Use of black culture as source material.

Merce Cunningham (the only one living on this list)

Influenced by Buckminster Fuller and John Cage.

Part of a school of non-representational artists.

Dance by chance. Used I-cheng as a source. Rolled dice for choices.

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Alignment to the California State Content Standards (p 1 of 5)

DANCE STANDARDS

1.0 Artistic Perception

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Dance

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

Development of Motor Skills and Technical Expertise

1.1 Demonstrate refined physical coordination when performing movement phrases (e.g., alignment, agility, balance, strength).

1.2 Memorize and perform works of dance, demonstrating technical accuracy and consistent artistic intent.

Comprehension and Analysis of Dance Elements

1.4 Demonstrate clarity of intent while applying kinesthetic principles for all dance elements.

HOW: Students who volunteer do all the above when they learn different parts in "Let's All Dance to a Bluegrass Beat." The entire audience does this as they learn the movement from the "Tanko Bushi" in the multicultural dance.

Development of Dance Vocabulary

1.5 Apply knowledge of dance vocabulary to distinguish how movement looks physically in space, time, and force/energy.

HOW: This is done while the students are learning the last "Bluegrass Beat" dance as the Narrator talks with the audience watching.

2.0 Creative Expression

Creating, Performing, and Participating in Dance

Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance.

Application of Choreographic Principles and Processes to Creating Dance

2.2 Identify and apply basic music elements (e.g., rhythm, meter, tempo, timbre) to construct and perform dances.

Communication of Meaning in Performance of Dance

2.5 Perform works by various dance artists communicating the original intent of the work while employing personal artistic intent and interpretation.

HOW: This happens during the jump sections and fall sections of "Bluegrass Beat." The students create their own version and can use more advanced rhythms and patterns. They can also demonstrate this in the parts of the program that have volunteers that use props to create different sports and then use this for more extended phrases. With another, they can also do this with a partner, as the standard that follows.

Development of Partner and Group Skills

2.6 Collaborate with peers in the development of choreography in groups (e.g., duets, trios, small ensembles).

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Alignment to the California State Content Standards (p 2 of 5)

3.0 Historical and Cultural Context

Understanding the Historical Contributions and Cultural Dimensions of Dance

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers.

Development of Dance

3.1 Identify and perform folk/traditional, social, and theatrical dances with appropriate stylistic nuances.

3.2 Describe ways in which folk/traditional, social, and theatrical dances reflect their specific cultural context.

Diversity of Dance

3.4 Explain how dancers from various cultures and historical periods reflect diversity and values (e.g., ethnicity, gender, body types, and religious intent).

HOW: The students learn words and movements from the Japanese "Tanko Bushi", the Hebrew "Kol Dodi", and the West African "Lamba" rhythms, and then perform parts of them from their seats joining the company while they perform the pieces. In the interactive narrative before that, the various cultures and historical periods they are from are compared and contrasted.

4.0 Aesthetic Valuing

Responding to, Analyzing, and Making Judgments About Works of Dance

Students critically assess and derive meaning from works of dance, performance of dancers, and original works based on the elements of dance and aesthetic qualities.

Description, Analysis, and Criticism of Dance

4.1 Describe how the qualities of a theatrical production contribute to the success of a dance performance (e.g., music, lighting, costuming, text, set design).

Meaning and Impact of Dance

4.4 Research and identify dances from different historic periods or cultures and make connections between social change and artistic expression in dance.

HOW: Our program has sections from the critically acclaimed "The Tennis Dances", and the narration talks about craft of the dance elements as part of a theatre piece. This includes diverse music, costumes and props. The narration also includes comments on the different styles, for example, the solo for the tennis champion shows was inspired by a photo of a real tennis champion of the 1920's, and although her dance is to music of the 16th century, it all goes together to create the essence of a character. A duet is in the form of two people who are very upset with each other and their fight turns into a tennis match. Both use dance for the expression of emotions, but are also a function and form of dance. Our narration explains how the different dances in our multicultural dance come from different areas – one is a healing dance (ritual), one is a love song based on a psalm, expressive, now secular where it was from a religious source. It has become a folk dance often done at weddings (social.) During the performance as well as in the Study Guide, we ask the students to write us in both e-mails and letters, and to use visual art to create related pictures or perhaps a videotape of their own dances we might have inspired.

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Alignment to the California State Content Standards (p 3 of 5)

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and Applying What Is Learned in Dance to Learning in Other Art Forms and Subject Areas and to Careers

Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.

Development of Life Skills and Career Competencies

5.3 Explain how dancing presents opportunities and challenges to maintain physical and emotional health and how to apply that information to current training and lifelong habits.

5.4 Explain how participation in dance develops creative skills for lifelong learning and well being that are interpersonal and intrapersonal

5.5 Examine the training, education, and experience needed to pursue dance career options (e.g., performer, choreographer, dance therapist, teacher, historian, critic, filmmaker).

HOW: These are areas usually covered in the Q and A near the end of the performance as volunteers are working on the stage. Our dancers often have many of these careers besides being performers, and in HS it become more important to realize that dancing can be integral to health and lifelong learning. Kinesthetic thinkers do well in a number of areas and careers. But there really can be careers in dance if the student is prepared.

ADDITIONAL CURRICULUM STANDARDS

Advanced Visual Arts

2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in the Visual Arts

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

Communication and Expression Through Original Works of Art

2.4 Demonstrate in their own works of art a personal style and an advanced proficiency in communicating an idea, theme, or emotion.

2.5 Use innovative visual metaphors in creating works of art.

HOW: In the study guide, before the performance, students are asked to do a drawing of a dance, possibly abstract and/or metaphorical.

Proficient Visual Arts

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connections and Applications

5.1 Design an advertising campaign for a theatre or dance production held at a school, creating images that represent characters and major events in the production.

HOW: In the study guide (and at the performance), students are asked to do a larger picture inspired by the performance. It could also be used for one of the school's productions.

Los Angeles Choreographers & Dancers

PROGRAM EVALUATION
ASSEMBLY

DATE: _____

- | | | | |
|----|-----------------------------------|-----|----|
| I. | 1. The artists were courteous. | YES | NO |
| | 2. The artists were punctual. | YES | NO |
| | 3. The artists were professional. | YES | NO |

Please circle the following on a scale of 1-5. 1 = not at all, 5 = very much so.

- | | | | | | | |
|-----|---|---|---|---|---|---|
| II. | 1. The program was educational, and addressed the CA VAPA Standards. | 1 | 2 | 3 | 4 | 5 |
| | 2. The program used both narration and dance to achieve its impact. | 1 | 2 | 3 | 4 | 5 |
| | 3. The program made good use of theatre and music in addition to dance. | 1 | 2 | 3 | 4 | 5 |
| | 4. The program was entertaining and well paced. | 1 | 2 | 3 | 4 | 5 |
| | 5. The program was at the students' grade level of comprehension. | 1 | 2 | 3 | 4 | 5 |

- | | | | | | | |
|------|--|---|---|---|---|---|
| III. | 1. The students were engaged during the performance. | 1 | 2 | 3 | 4 | 5 |
| | 2. The students were helped to appreciate dance as an art form. | 1 | 2 | 3 | 4 | 5 |
| | 3. The students were able to participate with both movement and words. | 1 | 2 | 3 | 4 | 5 |
| | 4. The students were encouraged to make connections in more than one area. | 1 | 2 | 3 | 4 | 5 |
| | 5. The students were encouraged to continue using dance in their learning. | 1 | 2 | 3 | 4 | 5 |

- | | | | | | | |
|-----|---|---|---|---|---|---|
| IV. | 1. The program positively affected the students' self image. | 1 | 2 | 3 | 4 | 5 |
| | 2. The program increased the students' understanding of other cultures. | 1 | 2 | 3 | 4 | 5 |

- | | | | | | | |
|----|---|---|---|---|---|---|
| V. | The study guide was useful to make connections within the curriculum. | 1 | 2 | 3 | 4 | 5 |
|----|---|---|---|---|---|---|
- Comments on the study guide: _____

- VI. Please give a brief overall personal reaction to the program: _____

Name: _____

School: _____

Position: _____

No. of students responsible for: _____

Grade Level: _____

Thank you very much for taking the time to complete this. It will help us evaluate our assembly programs.

Please return to the administrator who will mail to artist.

LA C&D, 351 S. Virgil Ave, Los Angeles CA 90020

You can contact us at 213-385-1171 or louisehr@LAChoreographersAndDancers.org

Los Angeles Choreographers & Dancers

Technical & Administrative Needs

Performances

Auditorium. Please have floor washed and cleared. If we are working on the stage, please have the wings cleared and a space to change in on at least one side of the stage. We will arrive one hour before the performance to warm up. Person supplying technical help for set-up should meet us at that time. Please have a microphone, CD player, and sound system for amplification set up. Please show us how the lights are turned on, unlocking anything that's needs unlocking.

For "Mix and Match with The Patchwork Girl of Oz", please provide a piano bench.

Please copy the study guide for each class teacher.

Professional Development

Auditorium. Please have floor washed and cleared. Please have a microphone, CD player, and sound system for amplification set up. Please copy the study guide for each teacher. Do not distribute in advance, but bring to session. Please ask the teachers to dress in comfortable shoes and clothing.

Student Workshops

Auditorium. Please have floor washed and cleared. Please have a LOUD CD player. If the volume is not good, please have mike or sound system to amplify. Please ask the students to wear nametags and dress in comfortable shoes and clothing. Long pants are better for the girls than skirts.

If you give us the teachers' names and room numbers, it helps us contact them if there is a sub that day and they don't get there in time.

Parking

Please have a place for 2-4 cars in your parking lot for us. (2 for workshops, more for performances)

Bathroom

Please let the dancers know which bathroom they can use. Unlock if in the auditorium.