



MOMIX
ARTISTIC DIRECTOR MOSES PENDLETON

Alice

Study Guide

MARCUS
PERFORMING ARTS
CENTER

**2023/24 MARCUS PERFORMING ARTS
CENTER STUDENT MATINEE SERIES**

For Grades 6-12



MOMIX

ARTISTIC DIRECTOR MOSES PENDLETON



MOMIX: FORTY YEARS OF ENDLESS INNOVATION

Known internationally for presenting work of exceptional inventiveness and physical beauty, MOMIX is a company of dancer-illusionists under the direction of renowned choreographer Moses Pendleton. With nothing more than light, shadow, props and the human body, MOMIX has astonished audiences with performances across five continents for more than four decades.

In addition to their worldwide stage performances, MOMIX has worked extensively in film and television, recently appearing in national commercial campaigns for Hanes and Target. With performances on PBS's *Dance in America* series, France's *Antenne II*, and Italian RAI television, the company's repertory has been broadcast in more than 50 nations. Joining the Montreal Symphony in the Rhombus Media film of Mussorgsky's *Pictures at an Exhibition*, winner of an International Emmy for Best Performing Arts Special, the company's performance was distributed on laser disc by Decca Records. MOMIX was also featured in *Imagine*, one of the first 3-D IMAX films to be released in IMAX theaters. MOMIX dancers Cynthia Quinn and Karl Baumann, under Pendleton's direction, played the role of "Bluey" in the feature film FX2. "White Widow," co-choreographed by Pendleton and Quinn, was featured in Robert Altman's *The Company*. MOMIX participated in the *Hommage à Picasso* exhibition in Paris and was selected to represent the United States at the European Cultural Center at Delphi.

MOMIX has been commissioned by foundations and global corporations to perform and create original works, too. With the support of the Scottsdale Center for the Arts, Pendleton created *Bat Habits* to celebrate the opening of the San Francisco Giants' new spring training park in Scottsdale. The group performed at Fiat's month-long 100th Anniversary Celebration in Torino, Italy, and at Mercedes-Benz's International Auto Show in Frankfurt, Germany.

To learn more about MOMIX, visit Momix.com

"I continue to be interested in using the human body to investigate non-human worlds..."

Moses Pendleton
Founder and Artistic Director, MOMIX

2023/24 MARCUS PERFORMING ARTS CENTER STUDENT MATINEE SERIES

MOMIX: Alice

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WELCOME TO WONDERLAND

This performance study guide is designed to help guide your students through the process of learning about and responding to the art of dance.

In advance of the performance, we recommend preparing your students by reviewing the following:

- Performance description
- Information on MOMIX and the artists associated with the company
- History and overview of Lewis Carroll's books *Alice's Adventures in Wonderland* and *Through the Looking-Glass*
- Dance vocabulary
- The five elements of dance

Understanding the relevant background, history, vocabulary, concepts and context will ultimately help your students understand what they are seeing. After experiencing *Alice* in person, follow up with class discussions and written assignments to give your students an opportunity to recall, describe and analyze what they have seen and learned.

The activities included are meant to guide your students in conversation, observation and response to the performance. Also included are movement activities created to allow your students to physically explore and experiment with dance. Activities and questions can be assigned to individual students or groups; several questions are included with each activity, so feel free to limit the number of questions assigned to allow for more in-depth discussion.

BEFORE THE PERFORMANCE

Before your students experience *Alice* in person, give them a purpose for attending the performance. Consider providing your students with some of the post-performance activities and key questions in advance of the performance.

First impressions are important. Encourage your students to be prepared to reflect on their immediate responses to the performance.

When it comes to dance, details matter. But with a high-energy, fast-paced performance like *Alice*, the details can be easily missed. Encourage your students to watch the performance carefully. Remind them that they will be asked to recall several story- and dance-related components of the performance.

Encourage your students to be active rather than passive audience members. Urge them to stay engaged with the performance. Again, remind students they may be tasked with answering several detail-specific questions.

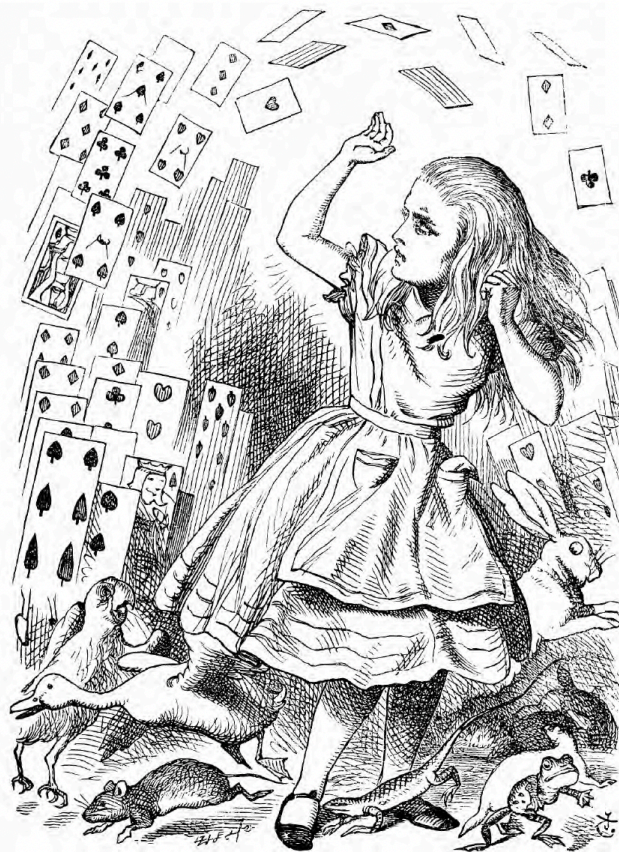


ALICE'S ADVENTURES IN WONDERLAND AND THROUGH THE LOOKING-GLASS

HISTORY & BACKGROUND

Lewis Carroll's *Alice's Adventures in Wonderland* was published in 1865. It is the story of a young girl named Alice who falls down a rabbit hole and finds herself in a fantastical world full of animal-like creatures and other mystical beings. The character of Alice was based on a real girl that the author knew well, Alice Liddell. It is said that Carroll began telling Alice and her sisters the story of "Alice's Adventures Under Ground" on an afternoon boat trip in 1862. He began writing the stories down for Alice soon after, but it took Carroll more than two years to complete the novel.

Through the Looking-Glass was published in 1871 as a sequel to *Alice's Adventures in Wonderland*. In this story, Alice enters a fantasy world through a mirror. In this new world everything is reversed—the mirror image, so to speak. *Through the Looking-Glass* was the first of the stories to become well-known and its popularity led to the appreciation of the original Alice.



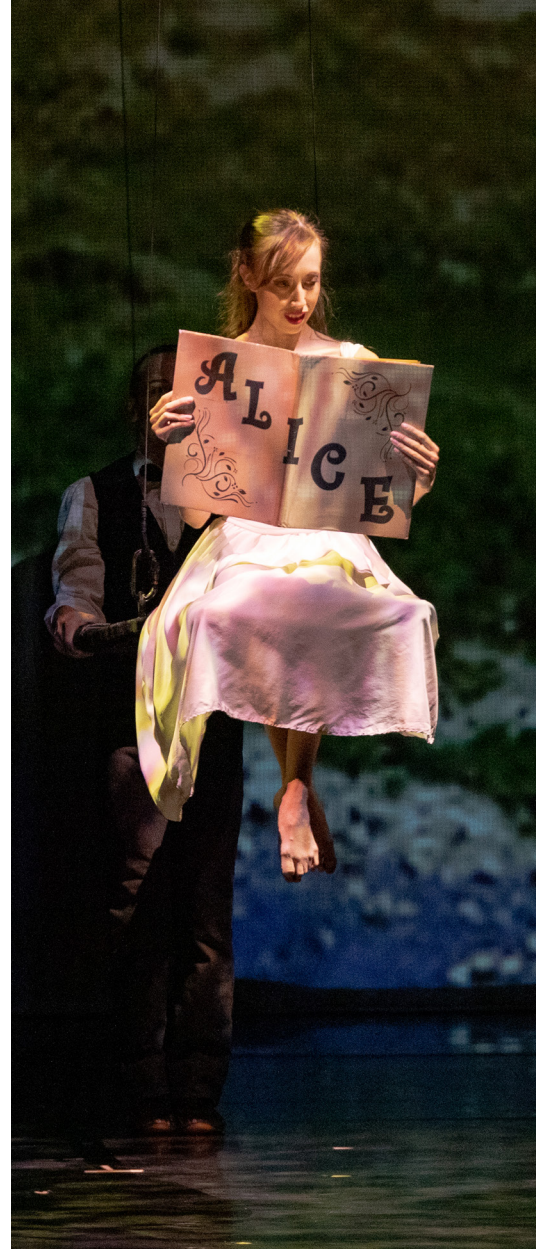
ABOUT THE AUTHOR

Lewis Carroll was born Charles Lutwidge Dodgson on January 27, 1832, in England. He was a poet and mathematician as well as an author. As a writer, he was known for his skill with word play, logic and fantasy. He published his literary works under his pseudonym (or pen name), Lewis Carroll. *Alice's Adventures in Wonderland* and *Through the Looking-Glass* are the most famous of his published works. His mathematical works were published using his birth name. In addition to writing, Carroll earned a living as an inventor, professional photographer and professor. He was passionate about the art of letter-writing and is said to have written and received nearly 10,000 letters in his life. Carroll died just shy of his 66th birthday on January 14, 1898, from pneumonia.

PLOT SUMMARY

ALICE'S ADVENTURES IN WONDERLAND: Young Alice falls asleep under a tree and dreams that she follows a White Rabbit down a rabbit hole where she has many peculiar adventures and encounters many strange and fantastical creatures. In this upside-down world, food and drink can make one change size, logic gets turned on its head, and animals are personified. In Wonderland, Alice encounters a hookah-smoking Caterpillar and the Cheshire Cat. She attends a never-ending tea party with the Mad Hatter and the March Hare and plays a game of croquet with a flamingo mallet and hedgehog balls and a Queen who wants to behead almost everyone. After the Gryphon takes Alice to meet the weeping Mock Turtle who has been educated in Ambition, Distraction, Ugification and Derision, she is called as a witness in the trial of the Knave of Hearts who has been accused of stealing the Queen's tarts. When the Queen calls for Alice to be beheaded, she realizes that the characters are just a pack of cards and awakens from her dream.

THROUGH THE LOOKING-GLASS: Alice once again enters a strange world full of unusual creatures, this time through a mirror in her house. Similarly, to Wonderland, this world is full of unusual and illogical things: chess pieces come to life, nursery rhyme characters are real, and flowers can speak. This strange land is one large chess board and Alice must work her way across the board to be crowned Queen. Along the way she meets the Red Queen, the White Queen, insects that are part bug, part object (Rocking-horse-fly), Tweedledum and Tweedledee, Humpty Dumpty, a lion and a unicorn, the Red King, the White King, and a White Knight. She learns about the Jabberwocky, has a conversation with flowers, recites poetry, and slowly, but surely, advances across the chessboard to the eighth rank and is crowned Queen. In the end, Alice again awakens to find that her adventure was all a dream, but the final line—"Life, what is it but a dream?"—leaves the reader with a question to ponder.



CHAPTER LIST

Alice's Adventures in Wonderland and *Through the Looking-Glass* are both divided into 12 chapters.

ALICE'S ADVENTURES IN WONDERLAND

- Down the Rabbit-Hole
- The Pool of Tears
- A Caucus-Race and a Long Tale
- The Rabbit sends in a Little Bill
- Advice from a Caterpillar
- Pig and Pepper
- A Mad Tea-Party
- The Queen's Croquet-Ground
- The Mock Turtle's Story
- The Lobster Quadrille
- Who Stole the Tarts?
- Alice's Evidence

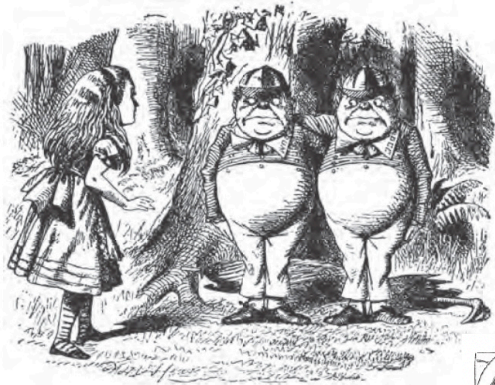
THROUGH THE LOOKING-GLASS

- Looking-Glass House
- The Garden of Live Flowers
- Looking-Glass Insects
- Tweedledum and Tweedledee
- Wool and Water
- Humpty Dumpty
- The Lion and the Unicorn
- "It's my own Invention"
- Queen Alice
- Shaking
- Waking
- Which dreamed it?

CAST OF CHARACTERS

ALICE'S ADVENTURES IN WONDERLAND

Alice
The White Rabbit
The Mouse
The Dodo
The Lory
The Eaglet
The Duck
Pat
Bill the Lizard
The Caterpillar
The Duchess
The Cheshire Cat
The Hatter
The March Hare
The Dormouse
The Queen of Hearts
The King of Hearts
The Knave of Hearts
The Gryphon
The Mock Turtle

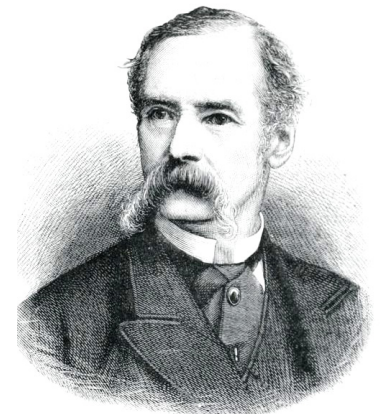


THROUGH THE LOOKING-GLASS

The Red Queen
The Red King
The White Queen
The White King
The White Knight
Tweedledee and Tweedledum
Humpty Dumpty
The Walrus and the Carpenter
The Lion and the Unicorn
The Tiger-lily
The Rose
The Violet
The Daisies
The Jabberwocky

DRAWING THE DREAMS

Sir John Tenniel was the illustrator for *Alice's Adventures in Wonderland* and *Through the Looking-Glass* when published in 1865 and 1871, respectively. Though author Lewis Carroll initially created his own illustrations for the first book, it is Tenniel's signature style that is most associated with the Alice characters. Tenniel was born in England in 1820 and was a successful illustrator, graphic humorist and political cartoonist in the second half of the 19th century. He was knighted for his achievements in 1893, the first illustrator or cartoonist to receive this honor.



POETRY is a form of literature that uses aesthetic and often rhythmic qualities of language—such as phonesthetics, sound symbolism and meter—to evoke meaning in addition to, or in place of, a prosaic ostensible meaning.

Poetry, or verse, plays an important role in Carroll's works and features prominently throughout *Alice's Adventures in Wonderland* and *Through the Looking-Glass*. While some poems in the Alice books were original compositions written by Carroll, some verses were derivations or parodies of verses popular at the time. Carroll manipulated the words, often absurdly, to further illustrate the topsy-turvy worlds of Alice's adventures.

Carroll's poetry is considered "light poetry," which is regarded as humorous poetry that can be on any subject matter. Light poetry often involves word play, puns, alliteration and adventurous rhymes. Some examples from each story are listed below.

ALICE'S ADVENTURES IN WONDERLAND

- "All in a golden afternoon ..."
- "How Doth the Little Crocodile"
Parody of "Against Idleness and Mischief" (Isaac Watts)
- "The Mouse's Tale"
- "You are Old, Father William"
Parody of "The Old Man's Comforts and How He Gained Them" (Robert Southey)
- "Speak roughly to your little boy"
Parody of "Speak Gently" (David Bates)
- "Twinkle, Twinkle, Little Bat"
Parody of "Twinkle, Twinkle, Little Star"
- "The Lobster Quadrille"
Parody "The Spider and the Fly" (Mary Botham Howitt)
- "'Tis the Voice of the Lobster"
Parody of "The Sluggard" (Isaac Watts)
- "Beautiful Soup"
Parody of "Star of the Evening, Beautiful Star" (James M. Sayles)
- "The Queen of Hearts"

THROUGH THE LOOKING-GLASS

- "Child of the pure unclouded brow..."
- "Tweedledum and Tweedledee"
- "The Walrus and the Carpenter"
- "Humpty Dumpty"
- "In winter when the fields are white"
Humpty Dumpty's poem
- "The Lion and the Unicorn"
A parody of an English nursery rhyme "Haddocks' Eyes"
- The Red Queen's lullaby
"Hush-a-by lady, in Alice's lap ..."
Parody of the nursery rhyme
- "To the Looking-Glass world it was Alice that said ..."
Parody of "Bonnie Dundee" (Walter Scott)
- The White Queen's riddle
- "A boat beneath a sunny sky"
From an acrostic poem using the name Alice Pleasance Liddell

WHAT'S A MOME RATH?

Lewis Carroll is known as a master of nonsense verse, a whimsical form of poetry. While the overall structure, rhythm and rhyme of a nonsense poem may be well-formed, the words used within the poem often lack clear meaning or have no meaning at all. "Jabberwocky" (right), featured in *Through the Looking-Glass*, is a prime example of Carroll's nonsense verse.

Jabberwocky

FROM *THROUGH THE LOOKING GLASS*

BY LEWIS CARROLL

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand;
Long time the manxome foe he sought—
So rested he by the Tumtum tree
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame
Came whiffing through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.





LITERARY ELEMENTS

Point Of View: Alice's adventures in Wonderland are told in 3rd person by a narrator who tells us what Alice is thinking, feeling, and experiencing.

Tone: Odd, absurd, and unnatural. Humorous and melancholic at times.

Tense: Present

Setting: The story takes place in a magical place called Wonderland. There is no distinct time that can be determined as to when the story takes place, because Wonderland operates outside the realm of conventional time.

Exposition: Alice, the protagonist, follows the White Rabbit into the rabbit hole. As she is falling down the hole to Wonderland, she begins to question how she will ever get out and begins problem solving upon arrival.

Rising Action: Alice is searching for a way to enter the garden to find help and finally finds a way by using a little golden key to unlock the door. Alice encounters numerous other characters with strange behavior. She attempts to understand them and then works to resolve their main issue or problem.

Climax: Alice meets the dangerous Queen of Hearts, who forces her to play croquet while sentencing numerous other players to beheading. Afterwards, the Queen looks over the trial of a knave accused of stealing her tarts. As the trial becomes more ridiculous, Alice bravely stands up to the Queen of Hearts and her tyranny.

Falling Action/Resolution: The Queen sends her deck of cards to attack Alice. As they swarm around her, Alice wakes up from her dream and finds that she has finally escaped Wonderland.

Themes: Growing up in a confusing world, childhood curiosity, managing emotions

Motifs: Imagination, identity, bravery, dreams, alternate reality

Symbols: White Rabbit, Cheshire Cat, Mad Hatter, King & Queen of Hearts and the playing cards under their rule

STORY CONTEXT QUESTIONS

See if you can remember each of these details from the story of *Alice in Wonderland*.

1. Who is the first character that Alice sees in Wonderland?
2. What does Alice use to grow or shrink to be the right size to enter the garden?
3. Name 3 characters that Alice meets before she gets to the royal palace. Which do you find most odd and why?
4. One of the main themes in the book is growing up. The confusing characters in Wonderland are believed to represent the confusion of entering adulthood. Select a character that Alice meets and explain what they might represent as a symbol of adulthood.
5. Another theme in the book is managing emotions. Is there a particular character or two that comes to mind who can't keep his or her temper? What happens when they can't keep it together?
6. Does Alice do a good job at keeping her emotions at ease during the book? How would you feel if you were in her situation?



ACTIVITY

Quotable Quotes

Identify who said the following quotes below and describe in detail what was happening at this point in the story.

“Oh dear! Oh dear! I shall be late!”

Character: _____

Description:

“I’m afraid I can’t put it more clearly for I can’t understand it myself to begin with; and being so many different sizes in a day is very confusing.”

Character: _____

Description:

“Oh, you can’t help that. We’re all made here. I’m mad. You’re mad.”

Character: _____

Description

“Hold your tongue!...Off with her head!”

Character: _____

Description:

“Well, then, if you don’t know what to uglify this, then you are a simpleton!”

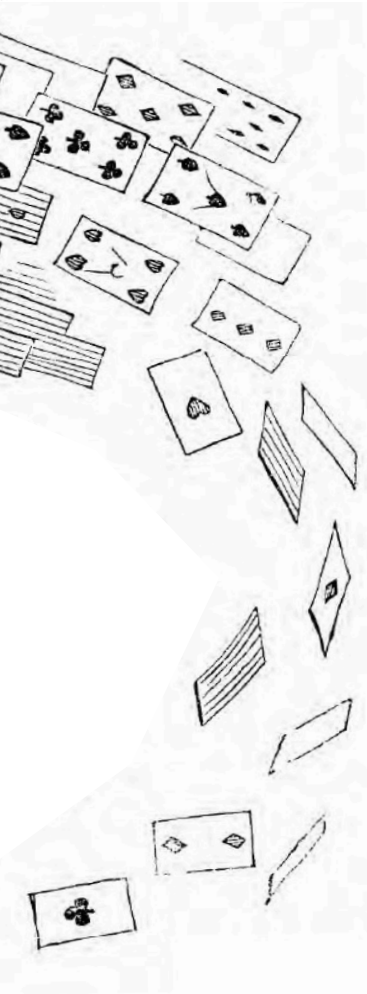
Character: _____

Description

“Who cares for you? You’re nothing but a pack of cards!”

Character: _____

Description:



ACTIVITY

Poetry Matching

Lewis Carroll uses many different forms of poetry in his novel to tell the story of Alice and the characters she meets. Look at the poetry terms on the left side and draw a line to the matching example.

Imagery

Creates a picture in your mind

Alliteration

The repetition of one or more initial letters

Rhyme

When two or more words have the same sound at the end of a sentence

Consonance

The repetition of consonant sounds.

Tone

The emotion that the author is feeling as they write

Onomatopoeia

The use of words whose sounds suggest their meaning

Personification

When animals or objects are said to have human characteristics

Assonance

The repetition of vowel sounds

Simile

A comparison usually using the words "like" or "as"

Anaphora

The repetition of a word or phrase, usually at the beginning of a line



Her hair was as red as a rose.

"Beautiful soup, so rich and green
Waiting in the hot tureen"

The tone of Alice in Wonderland is fascinating, curious, and bizarre as Alice and the narrator experience a new world with wonder

It was the best of times
It was the worst of times.

Tiger tiger burning bright

Sally sells seashells by the
seashore

The golden yellow sunlight
filtered down through the pale
new leaves on the oak tree.

Hear the mellow wedding bells.

"A large caterpillar was sitting on
top with its arms folded"

The pitter-patter of the mouse's
feet could be heard in the
distance.

ACTIVITY

Poetry Matching

ANSWER KEY

Imagery

Creates a picture in your mind

The golden yellow sunlight filtered down through the pale new leaves on the oak tree.

Alliteration

The repetition of one or more initial letters

Sally sells seashells by the seashore

Rhyme

When two or more words have the same sound at the end of a sentence

“Beautiful soup, so rich and green
Waiting in the hot tureen”

Consonance

The repetition of consonant sounds.

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The emotion that the author is feeling as they write

The tone of Alice in Wonderland is fascinating, curious, and bizarre as Alice and the narrator experience a new world with wonder

Onomatopoeia

The use of words whose sounds suggest their meaning

The pitter-patter of the mouse's feet could be heard in the distance.

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When animals or objects are said to have human characteristics

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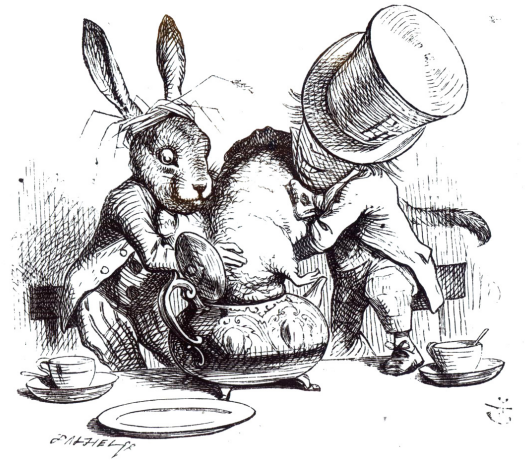
Anaphora

The repetition of a word or phrase, usually at the beginning of a line

It was the best of times
It was the worst of times.

TRY IT YOURSELF!

Poetry Terms



Write your own example to go with each poetry term!

Imagery

Creates a picture in your mind

Alliteration

The repetition of one or more initial letters

Rhyme

When two or more words have the same sound at the end of a sentence

Consonance

The repetition of consonant sounds.

Tone

The emotion that the author is feeling as they write

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Anaphora

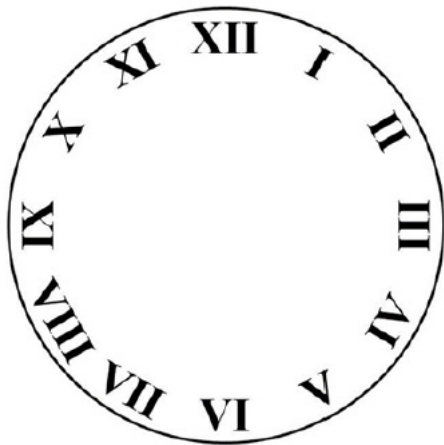
The repetition of a word or phrase, usually at the beginning of a line

Poor White Rabbit, he is once again late—for a very important date. Maybe if he adjusted his watch, then he may be on time for once.

Can you help him read his watch correctly?

ACTIVITY

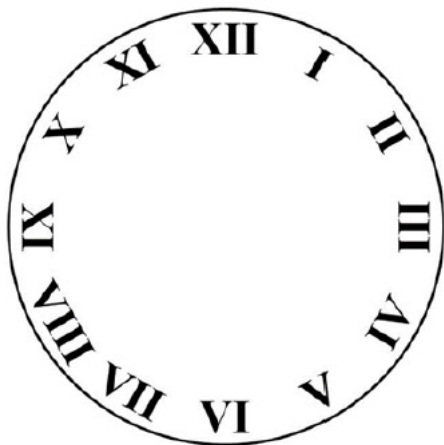
Keeping Time



This is an old-fashioned watch with Roman numerals instead of numbers.

No wonder the Rabbit is always late, **the minute hand is now on the III and the hour hand is just after the IX**—the problem is that his watch is **twenty minutes slow**, what time should it be?

Mark it on the clock.



Finally, White Rabbit has managed to get some advice from the helpful and all-knowing Caterpillar. “When the sun is highest in the sky, it is noon. Set your watch by that.” **At noon, Rabbit sees his watch is 35 minutes fast.**

Draw the hands in the right place on the clock here to show what time Rabbit’s watch shows.

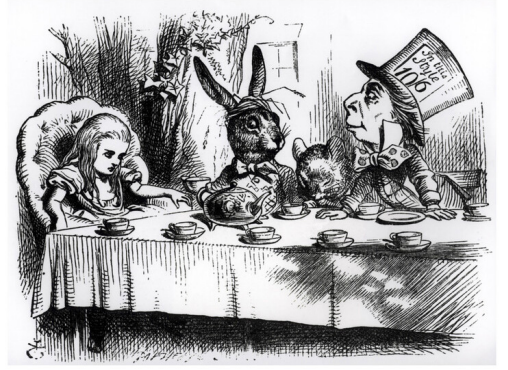
FURTHER STUDY

1. How many minutes are in the hours from noon to midnight?
2. How many hours are in three quarters of a day?
3. How many minutes are in the third month of the year?
4. How many minutes are in a year?
5. How many hours are in the first six months of the year?



ACTIVITY

Mad Hatter Mad Lib



On Alice's adventure in Wonderland, she was _____ (-ing verb) along and came upon a _____ (adjective) tree with _____ (adjective) _____ (Plural Noun). _____ (preposition) the tree was the _____ (-est adjective) table she had ever seen. There were _____ (a large number) chairs and only the March Hare, the Hatter, and _____ (name of person in the room) were sitting there. "There is no room for you!" They _____ (past tense verb). "But of course, there is plenty of room," Alice responded. She _____ (past tense verb) down in a large _____ (noun - thing). "Have some _____ (food or drink)" said the March Hare. Alice looked down the very _____ (adjective) table and saw nothing but _____ (adjective), _____ (adjective), & _____ (adjective), _____ (noun). "What a very _____ (adjective) tea party," thought Alice. They all began to drink _____ (noun) and play _____ (title of a game) around the _____ (adjective) table. Suddenly, the Hatter _____ (past tense verb) up and pulled a _____ (noun) out of his _____ (adjective) coat pocket and asked, "oh my it's nearly _____ (time of Day) !" "Does your _____ (noun) tell you what time it is?" He asked Alice. "What a _____ (adjective) way to tell time," Alice thought. "Could you please pass the _____ (adjective) _____ (food) ," asked the March Hare. But as soon as Alice picked it up, it turned into a _____ (noun) that began to _____ (verb). She was _____ (adjective) and decided that it was time for her to leave. She _____ (verb) up and said, "Goodbye to you all. I won't be back. This is the _____ (adjective) tea-party I ever been at!"

THE END

ABOUT THE PERFORMANCE

Travel down the rabbit hole MOMIX-style with Moses Pendleton's newest creation, *Alice*, inspired by the beloved children's tales *Alice's Adventures in Wonderland* and *Through the Looking-Glass*.

As Alice's body grows and shrinks and grows again, MOMIX dancers extend themselves by means of props, ropes and other dancers.

"We don't intend to retell the whole Alice story," Pendleton says, "but to use it as a taking-off point for invention. I'm curious to see what will emerge, and I'm getting curiouser and curiouser the more I learn about Lewis Carroll. I share his passion for photography and his proclivity for puns." *Alice* is full of imagery and absurd logic. Before there was Surrealism, there was *Alice*—an invitation to invent and let the imagination run wild.

Pendleton continues: "You can see why I think *Alice* is a natural fit for MOMIX and an opportunity for us to extend our reach. We want to take this show into places we haven't been before in terms of the fusion of dance, lighting, music, costumes and projected imagery."

As with every MOMIX production, you never quite know what to expect. Audiences will be taken on a journey that is magical, mysterious, fun, eccentric and much more. As *Alice* falls down the rabbit hole and experiences every kind of transformation, so will your students.

PROGRAM ORDER

***Alice* is divided in two acts: "Down the Rabbit Hole" and "Through the Looking-Glass." Below is a list of dances performed in each act.**

ACT ONE: DOWN THE RABBIT HOLE

- A Summer Day
- Alice Down the Rabbit Hole
- Pool of Tears
- A Trip of Rabbits
- The Tweedles
- The Cheshire Cat
- Advice from a Blue Caterpillar
- The Lobster Quadrille
- Mad Hatters
- The Queen of Diamonds
- The Queens of Clubs Versus
The Queen of Spades
- The Mad Queen of Hearts
- Cracked Mirror

ACT TWO: THROUGH THE LOOKING-GLASS

- There is Another Shore
- Into the Woods
- The Wolf-Spied-Her
- Looking Through Stained Glass
- Garden of Molar Bears &
Other Creatures
- The Mock Turtle Deflated
- Trial of the Fallen Cards
- Bed of Roses
- Go Ask Alice



DANCE VOCABULARY

Dance is a performing art in which the body is moved in a rhythmic way, most often to music. This action can be prescribed or improvised and is often used to express an emotion, idea or story.

The category of dance is determined by its choreography, type of movement, or when and where it originated.

Theatrical dance is a type of performance presented to an audience. It may include a story, costumes, scenery and/or musical interpretation. Some examples of theatrical dance are ballet, modern and jazz.

Participatory dances are folk dances, social dances and group dances in which people participate, rather than watch. Some examples of participatory dance are line dancing, square dancing and partner dancing.



Here are a few additional vocabulary words that will assist students in conversations about the art of dance:

Accent

A way to give emphasis. In dance, a way to give emphasis to a particular movement.

Beat

The rhythmic pulse of the music and/or the movement.

Choreography

The process of creating movement sequences for dancers; it can also describe a specific dance work.

Choreographer

The person who creates the choreography.

Duration

The length of time something lasts. In dance, it is the length of time a movement lasts.

Levels

The height of the dancer in relation to the floor. A kneeling dancer would be low, a standing dancer would be mid-level and a leaping dancer would be high, for example.

Locomotor

A type of movement that travels from one place to another. Some common examples are walking, running, leaping, hopping, jumping, skipping, sliding and galloping.

Non-locomotor

A type of movement that is fixed in one place such as bending, twisting, turning and stretching.

Phrase

A short series of connected movements that have a sense of rhythmic completion.

Shape

The form created by the body's position in space, such as open/closed, symmetrical/asymmetrical and angular/curved.

Tempo

The speed or the pulse of the music or the movement.

CIRQUE AND ACRO APPARATUSES - CLICK IMAGES TO SEE VIDEO EXAMPLES



Aerial Hoop/Lyra



Aerial Rope



Ariel Straps



Cyr Wheel



Trapeze

THE 5 ELEMENTS OF DANCE



When learning something new, it is always a good idea to approach the subject from the ground up, learning the basics first to help you understand the bigger picture. A great way to start is by asking the familiar questions of who, what, when, where, why and how.

In this lesson, you and your students will identify and analyze the fundamental components of dance.

To better understand dance or, more specifically, the movement of a single dancer or performance, the initial question we might ask is:

Who does what, where, when and how?

The answer to this question is:

The dancer moves through space and time with energy.

To dig deeper and get even more specific, we can break down this question even further by examining the five elements of dance:

- **BODY**
- **ACTION**
- **SPACE**
- **TIME**
- **ENERGY**

A popular acronym for remembering the five elements of dance is **B.A.S.T.E.**

The five elements of dance are typically intertwined within a performance and can sometimes be hard to separate from one another. However, it is important to understand each element individually to better interpret the art of dance.

BODY

Body refers to who moves. The dancer moves their body. This movement can be of body parts like the head, neck, arms, fingers, torso, legs, feet and the toes, or it can be of the whole body through creating shapes. Some shapes that the body can create through movement are curves, angles and lines. The dancer also uses their muscles, breath and balance among other body systems.

ACTION

Action refers to what type of movement is being performed. This can be any movement in the act of dancing, including locomotor and non-locomotor movement. Locomotor movement is any movement that travels from one place to another while non-locomotor movement remains in place.

SPACE

Space refers to where the dancer moves and includes the components of dance involving direction, levels, shapes and design. Space can also refer to the physical place the dancer occupies including all levels, planes and directions both near and far from the body's center. Additionally, it can reference the dancer's focus, whether inward or outward.

TIME

Time refers to when the dancer moves. Time includes duration, tempo, beat and accent. Duration indicates how long or brief the movement is. The tempo is determined by how fast or slow the movement is. The beat can be steady or uneven and refers to the movement, not the music. Accents in the movement can happen singularly or multiple times. All these items can be dictated by the music, but do not have to be.

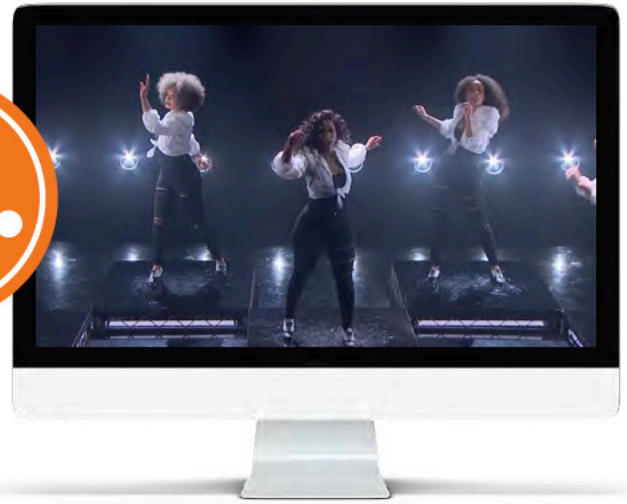
ENERGY

Energy refers to how the dancer moves. Energy can describe the degree of muscular tension and energy used to move. For example, a movement can be heavy or light, sharp or smooth, tense or relaxed. Energy can also refer to the quality of the dance, whether it is aggressive, timid, wild or languid.

THE ELEMENTS OF DANCE

Ask ►	Who?	Does what?	Where?	When?	How?
<i>Answer ►</i>	<i>The dancer</i>	<i>moves</i>	<i>through space</i>	<i>and time</i>	<i>with energy</i>
B.A.S.T.E.	BODY	ACTION	SPACE	TIME	ENERGY
	<u>Body Part(s)</u> Head Neck Shoulders Arms Hands Fingers Legs Feet Toes	<u>Locomotor</u> Walk Run Skip Crawl Roll Leap Slide Hop Traveling turn Jump	<u>Direction</u> Forward Backward Upward Downward Sideways Diagonally Linear Rotating	<u>Duration</u> Brief Long	<u>Tension</u> Tight Loose
	<u>Body Shape(s)</u> Rounded Twisted Angular Linear	<u>Non-locomotor</u> Bending Non-traveling Turn (pirouette) Stretching Twisting	<u>Level</u> High Mid Low	<u>Tempo</u> Fast Slow	<u>Attack</u> Sharp Smooth Sudden Sustained
	<u>Body System(s)</u> Muscles Bones Breath Balance Reflexes		<u>Focus</u> Inward Outward	<u>Beat</u> Steady Uneven	<u>Force</u> Strong Gentle
				<u>Accent</u> Single Multiple	<u>Weight</u> Heavy Light
					<u>Flow</u> Bound Free
					<u>Quality(s)</u> Vigorous Languid Furious Melting Light Wild Proud Sudden Sustained Smooth Timid Sharp

IDENTIFYING THE ELEMENTS OF DANCE



After reviewing the elements of dance, your students should be able to successfully identify and discuss the five elements (body, action, space, time and energy) as exhibited in different dance performances.

For this activity, have your students—together as a class or individually—select two dance videos from the provided options (right). While watching the first selected video, ask students to carefully evaluate the performance using language from the elements of dance chart.

Being as specific as possible, discuss the following:

- The different parts of the body used (body)
- Ways in which the featured dancer(s) moves (action)
- The movement each part of the body creates (action)
- The directions, levels and focus of the different movements (space)
- Examine the duration, tempo, beat and accents (time) used by the dancer and what type of energy required.

Repeat the exercise with the second selected video. Now, compare and contrast the two performances.

- What similarities can be found? What differences?

DANCE 1

Giselle

The Royal Ballet, Opus Arte Ballet; 2:25
aub.ie/giselle-video

DANCE 2

“Rise Up”

Syncopated Ladies, Tap dance; 2:29
aub.ie/syncopated-video

DANCE 3

“Sweet Dreams”

Brooke Henderson Dance Studios, Jazz dance; 4:30
aub.ie/dreams-video

DANCE 4

“Flowers in the Rain”

Koresh Dance Company, Modern; 5:59
aub.ie/flowers-video

DANCE 5

“Easy on Me,”

Jonah Almanzar & Bailey Vogel, Lyrical; 2:10
aub.ie/easy-video

EXPERIENCING THE ELEMENTS OF DANCE

After reviewing the elements of dance, facilitate a time for experimentation with movement so that your students can experience (and better understand) the elements using their own bodies. Students can begin this exercise at their desk or a designated personal space and, with consent, progressively occupy additional shared spaces within the classroom.

Lead your students with the following prompts:

PROMPT 1

In your personal space (the space available directly around you), make the shape of a circle with your arms.

- Make the circle as big as you can. Make the circle as small as you can.
- Can you take the circle above you, behind you and to the side of your body?
- Starting from a neutral position (just casually standing), can you make a circle as slow as you can? How about as fast as you can?
- Can you name the elements of dance you used?

SPACE: Size of circle action: Direction—above, in front of, behind and to the side of your body **TIME:** Tempo—making the circle as slowly and quickly as possible

PROMPT 2

In a general space (the space available throughout the entire classroom), walk a straight path, being careful not to bump into your classmates.

- Notice where you are walking; stop and change direction. Repeat this action as much as you like.
- Stop, make a shape and freeze.
- Slowly melt into a different shape, facing a new direction as you morph from one shape to another.
- Skip a zig-zag pathway; go backwards; slide on a sideways pathway.
- Moving toward the ground, freeze in a shape.
- Now, in eight counts, move into a new shape slightly above the ground (knee- or hip-level).



- Finally, in four counts, move sharply into a new shape as far from the ground as you can.
- Can you name the elements of dance you used?

SPACE: General space; Direction—skipping forward and backward, walking straight pathway, changing direction; Level—making shapes on the low, middle and high level **TIME:** Tempo—moving in eight counts and four counts **ENERGY:** Quality—changing shape in a sharp way

PROMPT 3

In your personal or a general space, begin in a low shape near the ground.

- Using your choice of energy and tempo, move from your low-level shape to a high-level shape in 12 counts; immediately return from your high-level shape to a low-level shape in 12 counts.
- Perform the same action again. This time, however, move from a low-level shape to a high-level shape using eight counts—eight counts up, eight counts down.
- Repeat the same action. This time, move from a low-level shape to a high-level shape using four counts—four counts up, four counts down.
- Now try the same action using only two counts—two counts up, two counts down.
- Finally, repeat the action using one count—one count up, one count down. (This action should look like jumping since it's so fast!)
- Can you name the elements of dance that you used?

SPACE: Level—high, medium, low; Direction—upward, downward **Time:** Tempo—fast, slow **Energy:** moving in

THE ELEMENTS OF DANCE IN ALICE

Having experienced MOMIX'S adaptation of *Alice* in person, and after reviewing the elements of dance, your students should be able to successfully identify and discuss the five elements (body, action, space, time and energy) as exhibited in the live performance.

Referring to "The Elements of Dance" chart as needed, pose these elements-related questions (right) to your students.

BODY

Remember to consider these body-related items:
Body Part(s) • Body Shape(s) • Body System(s)

- What did you notice most about the way the dancers moved their bodies?
- What parts of their bodies did the dancers use? Did they use some parts more than others?
- Did the dancers enter and exit the stage together or at different times?
- Did the dancers ever do the same movements at the same time (move in unison)? When?
- Did the dancers perform close together, far apart or both? Did the dancers touch (e.g., link arms or hands, or swing or lift one another)?

ACTION

Remember to consider these action-related items:
Locomotor Movement • Non-locomotor Movement

- What do you remember most about the dancers' movements?
- What locomotor movements did you see in the dance?
- What non-locomotor movements did you see?
- How did the dance combine locomotor and nonlocomotor movements?
- Did the movements seem to go with the music? Why or why not?
- Did the movements remind you of other kinds of movements you have seen? How were the movements similar to or different from the way we move our bodies in everyday life or sports movements?

SPACE

Remember to consider these space-related items:
Direction • Level • Focus

- What did you notice most about the use of space in the dance?
- What levels were used in the dance? Did the dancers change levels? Were there many lifts?
- What shapes did the bodies of the dancers make (individually and/or as a group)? Were the shapes symmetrical or asymmetrical?
- Did the use of space help make the dance interesting or convey an idea or feeling? How?
- Where were your eyes drawn when you watched the dance? Why? On what did the dancers focus (e.g., looking in the direction of the movement, changing focus as they moved)?

TIME

Remember to consider these time-related items:
Duration • Tempo • Beat • Accent

- What did you notice most about the use of time in the dance?
- Was the dancing fast, slow or medium? Did the tempo change or stay the same during the dance?
- What rhythms did you notice?
- Was the tempo of the movement always the same as the tempo of the music? If not, how did they differ?
- Did the use of tempo and rhythm help make the dance interesting or help convey an idea or feeling? How?

ENERGY

Remember to consider these energy-related items:
Tension • Attack • Force • Weight • Flow • Quality(s)

- What words would you use to describe the energy of the dancers and the dance (e.g., heavy, light, sharp, smooth, tense, relaxed, flowing, etc.)?
- Did the energy used stay the same throughout the dance or did it change? If it changed, when and how did it change?
- Did different dancers use different energies?
- Was the energy of the movement similar to or different from the energy of the music? Explain.
- Did the energy or force help make the dance interesting or convey an idea or feeling? How? What do you remember most about the movements of the dancers?

POST-SHOW DISCUSSION QUESTIONS

We hope you enjoyed the show! Here are some questions you can talk through as a class so students can think critically about the performance.

1. After reading the book, were you surprised by anything that you saw in the show's interpretation? What was different from the book?

2. The choreographer worked with the scenic designer and the costume designer to create the visuals seen in the performance. How do you think the costumes helped the dancers create the character and the audience understand the character? If you were going to design the costumes for this show, what would you change from what you saw today?

3. Name an example of when the dancers worked together to create or build an image that you remember.

4. How does the music and sounds heard help tell the story? Fast music, sad music, animal sounds, etc.

5. After seeing the show, which character was your favorite? Was it the same character as when we read the book together? Why or why not?

6. What was the most surprising stunt or illusion seen in the show? Alice falling down the rabbit hole, the caterpillar, or something else?

7. Who do you think Alice admires the most? Who does she admire the least? Why do you think that?

8. Do you know that what you saw was only Act I of the show? What do you think happens in Act II?

9. Would you be brave enough to go onstage and perform like the dancers did in the show? Why or why not?

10. There are lots of other team members working on this show behind the scenes (choreographer, lighting designer, stage manager, costume designer, etc.). What backstage roles might interest you and be in your skillset?



SOURCES

MOMIX

momix.com

ALICE

momix.com/portfolio-view/alice

ALICE'S ADVENTURES IN WONDERLAND AND THROUGH THE LOOKING-GLASS

Carroll, Lewis. (1865/1871) *Alice's Adventures in Wonderland and Through the Looking-Glass*. Reprint, New York: The Heritage Press, 1941.

alice-in-wonderland.net

britannica.com/topic/Alices-Adventures-in-Wonderland

britannica.com/biography/Lewis-Carroll

THE FIVE ELEMENTS OF DANCE

kennedy-center.org/education/resources-for-educators/classroom-resources/lessons-and-activities/lessons/6-8/elements-of-dance

kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactives/media/dance/doyou-wanna-dance

portal.ct.gov/-/media/SDE/Arts/Guide-to-K12-Program-Development-in-the-Arts/Dance-Glossary.pdf

elementsofdance.org

DANCE VOCABULARY

education.ket.org/resources/dance-glossary

superteacherworksheets.com



Alice performance photography by Sharen Bradford. Courtesy of MOMIX.

Alice's Adventures in Wonderland and Through the Looking-Glass illustrations by Sir John Tenniel.



*Bring your
lessons to life!*

ABOUT MPAC'S STUDENT MATINEE SERIES

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