

# STUDY GUIDE

## DANCE FACETS 2009

Thank you so much for your interest in bringing your classes to see our dance concert this year. I know that in years past you have been leery of bringing your students due to the content of the concert. For those of you that attended last year, I worked really hard to make the concert content appropriate. This year I have done the same. There are a couple of the pieces that we will only show excerpts of to make the show even more appropriate for your students. I hope that you will allow your students to attend this concert I believe that it is important that we teach our young people the etiquette of attending theater and what is in good taste and what is not. In the following paragraphs you will become better acquainted with the selections we will be performing on April 24, 2009 at 10am.

**D**

**DR**

**Choreographers: Kelly Murdock and Cynthia McGinnis**

Mathematics and dance? No way! What does math and dance have in common? How about the concept of time, space, and energy? Time, space, and energy are components of choreography. These movements can be described by a coordinate plane using parametric equations. The dancer's movement on stage can be mapped mathematically similar to a point on a grid. Using this idea, a dance can be choreographed simply from a mathematical formula that computes a dancer's position on stage. Is mathematics just arithmetic? Many of us recall the awful time in elementary school when we had to prove our math abilities with speed in arithmetic, leaving many to believe, "I'm not good at math!" Mathematics is more than arithmetic; it's a language; a study of pattern. Anything that has pattern can be described mathematically. Hence, choreography can be described mathematically using the concept of pattern.

DDR was choreographed by taking the video game phenomenon and applying the theory of Pascal's Triangle. When you watch the dance, try to find the pattern.

Pascal's Triangle

1

11

121

1331

14641

151051

# **REVELATION**

**Choreographer: Joseph A. Taylor**

Have you ever been in a situation where you didn't know where to go or what to do? Have you ever found yourself looking for something else like there is more to life than just life? Have you ever felt empty and tried really hard to fill the void and still come up short? This is what this piece is about; searching and whole heartedly looking for THE answer.

Revelation according to Webster's Dictionary means an act of revealing or communicating divine truth or something that is revealed by God to humans.

This piece deals with eight individuals that are searching and seeking after something. The first section is the search. You will notice that the movement patterns are sporadic and much unfocused. This is how people feel when they are looking for something even as simple as trying to find your keys. Think about how frantic your thoughts get when you are looking for something while you watch the first section and tell me if this part of the dance truly depicts how you feel. Then the revelatory moment happens and all is made clear. You have found what you are looking for and it leaves you refreshed and free. When you know what you want then you make the decision to go after it. This is what the second section illustrates. In this situation, the dancers are trying to reach a goal that is only attainable by one person. With this in mind, you will be able to understand the struggle of the dancers and why the seemingly tireless race to win the prize. As I said before, there can be only one.

# **COMPASSION**

**Choreographer: Ulrike Dunbar**

The inspiration for this piece came from the Tibetan Buddhist Monks whom the choreographer was fortunate enough to share her home with for a week last fall. Their presence and kindness, love and compassion is contagious. It was a peaceful time and a renewing experience. The Mandala they worked on and the rituals they performed were incredibly soothing and gave her a new energy, love and compassion for life, and her surrounding environment. If there is one thing that she could share with this dance is the Buddhist sense of compassion for one another and every living thing on this earth. As the Dalai Lama explains:

The true expression of non-violence is compassion.

Compassion is a contemporary ballet.

# **GOT TO GET YOU – GOTCHA!**

**Choreographer: Wendy Justice**

This is a jazz-inspired tap piece reflecting on the unpredictable nature of infatuation, romance and love. Many of us have had the common experience of being bitten by the “love bug” as some point in our lives. This piece illustrates how the pursuit of affection at first seems adventurous but can sometimes result in the realization that the grass isn’t necessarily greener on the other side.

Given that jazz and tap dance share the same roots, it seemed only natural to combine the two forms for this project. The definitive styling of tap dance legends Fred Astaire and Gene Kelly served as influences as well as those of famed theatrical jazz choreographer Bob Fosse. His sophisticated sensuality brings a modern twist to the classic tap steps popularized during the 1930’s and 40’s – a little elegance, a little funk and a little sass.

Choreographer Wendy Justice chose two songs to further demonstrate these ideas – Earth, Wind and Fire’s remake of the Beatles’ tune “Got to Get You Into My Life” and “I Gotcha!” from the soundtrack of the award winning Broadway hit *Fosse*. Both songs contain distinct dynamic elements and narrative lyrics that provide additional inspiration for the movement while complementing tap dance’s percussive features.

# **WHO I AM**

**Choreographer: Katie Jones**

Through the years women have always been considered lower than men. When it came to jobs, salaries, or education, it seemed like women were at the bottom of the barrel. This piece represents the empowerment, confidence and strength that all women have. It is a statement that many people (including women themselves) overlook. As women, we shouldn’t focus on the stereotypes that the world has given us, we should focus on our strengths and capabilities that God himself placed upon us at birth.

Who I Am is a conglomeration of styles including lyrical and technical jazz and contemporary movement. It is a celebration of the strength of women.

# **RAIN**

**Choreographer: Cristi Perry**

Rain is a joyful piece about playing, singing, dancing and celebrating one of Mother Nature’s gifts. Whether you are on the beach, on the bayou, in the city, in the mountains...what better way to celebrate life than dancing in the rain? This piece

contains Broadway style jazz, with a bit of old Hollywood soft shoe. It challenges the dancers with technique and props whilst allowing them to feel the pure joy of dance.

## **SEA OF LOVE**

**Choreographer: Deborah Simpson**

This piece is about a couple who just had a major fight in the middle of the night. The girlfriend has said something really terrible to her boyfriend just as the dance begins. She feels awful about their argument, but her boyfriend is really hurt by what she has just said. Because her boyfriend refuses to forgive, she becomes even angrier and their fight worsens. Despite the girlfriend's plea, the boyfriend takes his car keys and leaves to clear his mind. While out, he is in a terrible car accident and dies. However, the girlfriend has no idea about this terrible accident and falls asleep in their bed alone. While she sleeps, her boyfriend's spirit comes to her in her dream and they reconcile their differences before his soul passes on forever.

## **LE BOURGEOIS GENTILHOMME**

**Choreographers: Northwest Florida Dance Faculty**

### **ACT 1**

It's 1985. Jourdain, a middle-aged, middle-classed man, came into a lot of money when his father died leaving him a fortune. Jourdain, in an effort to better himself, hires teachers to teach him the arts (i.e. dance, fencing, music, and philosophy). The egotistical teachers believe that "their" art is the most important henceforth causing chaos and constant fighting in Jourdain's house; in the midst of all this chaos, a tailor shows up to measure Jourdain for his new wardrobe. Jourdain's wife is furious with the upheaval of her home and urges Jourdain to stop all of this foolishness and just be himself. He doesn't listen. Jourdain's newfound friend, Dorante, is a man born wealthy but has squandered all his money. Because Jourdain is naïve, Dorante is able to talk him into paying his debts. But Jourdain is also using Dorante to court another woman behind his wife's back. Dorimene, a wealthy heiress, is unaware that the gifts that Dorante has been giving her are from Jourdain but rather from Dorante himself and Dorante, being the playboy that he is, refuses to divulge such information. Lucille, Jourdain's daughter and Nicole, the maid, are best friends. They both date two middle-classed boys, Cléonte and Covielle respectively. Jourdain is completely against Lucille marrying Cléonte and refuses his blessing. Jourdain's wife, on the other hand, is for Lucille marrying Cléonte. After a heated discussion Jourdain's wife leaves with a broken-hearted Lucille in tow. During her absence, Jourdain invites Dorante and Dorimene for dinner. Dorante's affections for Dorimene are now more apparent and Jourdain tries to force his affections on Dorimene and his wife catches him in the act. Since Jourdain will not allow Cléonte to marry Lucille, he and Covielle concoct a scheme to fool Jourdain that Cléonte is a wealthy oil tycoon that wants to marry his daughter.

**INTERMEZZI** (Small ballet not pertaining to the storyline)

## **ACT 2**

As Act 2 opens, a parade comes into town announcing that an “oil tycoon” is looking for a wife. In actuality it is Cléonte and Covielle disguised and looking for Jourdain. Jourdain is completely taken with the scheme. Jourdain throws a huge party and reveals that he has given his blessing for Lucille to marry this “oil tycoon”. Lucille is completely defiant but her insistent father forces her to marry him. During all of the festivities of the wedding Lucille realizes that it has been Cléonte the entire time. Jourdain’s wife, still in the dark about the scheme, tries to help Lucille remain true to Cléonte. When Lucille reveals Cléonte to her mother Jourdain is entertained elsewhere. In the end everyone realizes that it is Cléonte in disguise except Jourdain; once a fool always a fool. But as they say, all’s well that ends well...I guess.