



Pearl Arts

movement & sound

Student Performance Guide

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THEATRE ETIQUETTE

Do This:

Do make sure you are ready to sit and enjoy the show at least 5 minutes before the show starts: get a drink of water, visit the bathroom, get a Kleenex BEFORE the lights dim.

Do clap if you want to show the dancers you liked what you saw.

Do dress nicely as a sign of respect to the artists and the theater.

Do tell a teacher, parent, or chaperone before the show if the person in front of you is obstructing your view. Sometimes it helps to change places to make sure everybody can see.

Don't Do This:

Do not talk, laugh or whisper with companions. When the lights dim the performance is about to begin. Excessive noise is very distracting and disrespectful to the performers.

Do not eat during the performance. Theaters do not allow food in the seating areas. In the lobby refreshments are often served during intermission, before and after the performance, and are to be consumed in the lobby.

Do not take pictures or video. Photographs and/or audio and videos are not allowed in the theater because they are distracting to the performers.

ABOUT



Named as one of Pittsburgh's Cultural Treasures in 2022, PearlArts is a dance-focused arts organization that also provides music and media arts programming. We offer artistic experiences through creative residencies, innovative collaborations, and a broad range of dance and sound education and outreach opportunities. PearlArts is the creative parent organization for STAYCEE PEARL dance project & Soy Sos and Tuff Sound Recording. PearlArts will operate in residence at the Kelly Strayhorn Theater Alloy Studios for 2021 - 2023 as part of the PearlArts @ KST Mutual Aid Residency.

STAYCEE PEARL dance project & Soy Sos (SPdp&SS) exists to celebrate and explore the full range of Blackness and culture through dynamic dance-centered performances and experiences. Incorporating immersive soundscapes, SPdp&SS explores innovative conceptual possibilities while participating in meaningful collaboration. Under the leadership of Choreographer Staycee Pearl and Sound Designer Herman 'Soy Sos' Pearl, SPdp&SS produces programming around compelling concepts and themes driven by socio-political world issues. SPdp&SS also creates engaging works inspired by celebrated legendary and contemporary artists of the African Diaspora.

HISTORY

SPdp&SS began as an informal incubator for movement exploration in the Fall of 2009 with ten dance students and then made its debut as a dance company at the Kelly Strayhorn Theater with its first concert PUPA. From 2009 - 2012. SPdp&SS ended this formative residency with the premiere of *...on being...*, an investigation of race, gender, and personal identity in relation to conversations around Post-Blackness. Since these early works, SPdp&SS has created several evening-length works, including *ABBEY: In The Red, sol.*, and *sym.* Co-presented by The August Wilson African American Cultural Center and Kelly Strayhorn Theater, SPdp&SS *CIRCLES: going in* premiered October 28-30, 2021. *CIRCLES: going in* is supported by National Dance Project and National Performance Network.





THE PEARLS

Staycee and Herman

Staycee & Herman “Soy Sos” Pearl are the co-artistic directors of STAYCEE PEARL dance project & Soy Sos (SPdp&SS) where they create artful experiences through dance-centered multimedia works. In 2009, the duo debuted SPdp&SS at Kelly Strayhorn Theater where they served as resident dance company for 3 years.

There they were afforded the resources to experiment and grow. The Pearls founded a dance organization and SPdp&SS parent organization, PearlArts, in 2012. They have produced several dance works including *...on being...*, *OCTAVIA*, and most recently, *CIRCLES: going in*, their National Dance Project supported work.

SPdp&SS made it on Creative Capital’s radar for exploring identity with *...on being...* and earned New Sun Rising’s Vibrancy award in 2018.

Previously, Staycee served as Artistic Director for Xpressions Contemporary Dance Company. She began making solo work in NYC collaborating with musicians, poets and visual artists. Staycee recently choreographed a new work for Pittsburgh Ballet Theatre that was set to premiere March 20, 2020 as part of Here + Now. This program was postponed until April 2022 due to COVID.

Herman is also the founder of Tuff Sound Recording, a Pittsburgh-based recording studio. His work has been featured in various independent films and documentaries. He has designed sound for numerous choreographers and produced for a variety of recording artists across genres including Jasiri x, Mac Miller, Matt Rosenblum, Kyle Abraham, Donald Bird, and Rennie Harris.

The Pearls are proud to have initiated residency programs including Tuff Sound Apprenticeship Program and PearlDiving Movement Residency.

THEME:

GENERAL HISTORY

“General history relates to an individual’s personal history. For instance, when we created *FLOWERZ*, a house-inspired work, Herman and I drew from our shared experiences in music and culture via the underground dance music scene. We explore what it means to us as individuals, then together, then how it came to be and what it represented to young people involved in the scene when it was prominent... When developing these works, most of our research material is us. I then share experiences with dancers that color the vibe of the movement created.” -Staycee Pearl



FLOWERZ

Drawing from personal experiences, STAYCEE PEARL dance project (SPdp) takes audiences through an exploration and celebration of house culture and music in *FLOWERZ*.

CIRCLES: going in

CIRCLES: going in, is a full-length dance work celebrating #BlackGirlMagic. Layering dance, visual arts, and a live original score, the work presents snapshots of popular culture through Choreographer Staycee Pearl’s lens as a Black woman. With an ensemble of five dancers, *CIRCLES: going in* is a colorful, unapologetic, and daring path to self-reclamation. *CIRCLES: going in* is amplified by an original soundtrack created by Herman “Soy Sos” Pearl in collaboration with club artists.

THE SOUND

"I try to create something that I would love if someone else had made it. Working with SPdp creates a space of experimentation. As a matter of fact, some of the most interesting and unexpected results have been born through accidents. There are many individual layers and small pieces that come together to create a soundscape that is satisfying to me. However, the best part of making or manipulating sound and music is the collaboration process. Sometimes there can be a moment or a few where there doesn't need to be sound at all; it is all about working together for the greater good of the art."

- Herman Pearl

Item 1

Dance Workshop with live electronic accompaniment

Facilitators: Staycee, Herman, SPdp company member(s)

Intermediate - advanced dancers

- FLOWERZ workshops with collaborative DJ accompaniment

Item 2

Sound design for dance workshop (for sound, music & dance students)

Facilitator : Herman only

Intermediate - advanced experience / ages 18+

- Working with dancers, creating cues, show control, live instrumentation, experimental techniques, multi channel systems, synthesis

Item 3

Collaborative partnership class/lecture/round table (what we do and how we do it)

Facilitators : Staycee, Herman

General Public / suggested for ages 16+

- For artists interested in collaboration across disciplines, specifically sound and dance. Why it's good to work with artists outside of one's own discipline and genre. We live our work - how your passion can be your lifestyle.

Item 4

DJ set for afterparty or cocktail party (dancing or ambience)

Facilitator : Herman

- Sounds ranging from deep house, Reggae, Bhangra, African and more

THE FIVE ELEMENTS OF DANCE

BODY refers to the awareness of specific body parts and how they can be moved in isolation and in combination. **Shape:** curving, angling, and twisting body parts such as arms, legs, head, feet, hands, torso

ENERGY refers to the force applied to dance to accentuate the weight, attack, strength, and flow of a dancer's movement.

SPACE refers to the space the body moves through, the direction of movements, and the shapes, levels, and patterns of a group of dancers. **Levels:** low, medium, high **direction:** forward, backward, diagonal, sideways **focus:** straight, curved, open, closed, peripheral

TIME is a musical and dance element. It includes beat, tempo, accent, and duration. **Tempo:** fast, medium, slow with or without music long / short patterned / counted

ACTION refers to locomotor and non-locomotor movement.

Locomotor: walk, run, leap, hop, skip, gallop, slide (anything that moves from one point to another) **Non Locomotor:** bend, twist (anything that does not move from one point to another) following and leading

DISCUSSION QUESTIONS

The Art Form

1. Who dances?
2. Why do we dance?
3. What is the difference between music and sound?
4. What makes a good Musician?

Elements of Dance / Sound

1. Which parts of the body were the dancers using?
2. Were all the body parts moving together or separate from one another?
3. Were all the performers moving at the same speed? How would you describe their movement?
4. Did they all do the movements on the same beat?
5. What kind of spatial shapes did the dancers form?
6. What adjectives would you use to describe the energy of the dancers?
7. What instruments did you hear?
8. What was the main differences between the songs used in the performance?
9. How did the quality of the music affect the way the dancers performed?
10. What adjectives would you use to describe the sound?

DISCUSSION QUESTIONS CONT.

Performance Components

1. How did the lighting add to the show?
2. How did the costumes help to express the ideas or moods of each dance?
3. How did the music add to the show? Did you have a favorite sound in the performance or a least favorite sound? Why?

Prior Knowledge & Connections

1. Did any of the movement or music remind you of any cultures or countries?
2. What themes did you see in the performance? What did you see specifically that led you to conclude that conclusion? Did any of those themes repeat in different ways throughout the show?



ACTIVITY

WRITE A REVIEW

Ask students to imagine that they are a critic for the school newspaper. They are going to write a review of the performance to inform others about what they experienced. They should describe with detail: what they saw; what they heard; how the performance made them feel; what the performance reminded them of; and what their favorite part was and why. Remind students that they must paint a picture of the experience with their words so that others who did not see the performance can imagine it as vividly as possible.

ACTIVITY

YOUR ARTISTIC IMPRESSION

Create your own artistic impression of the performance. Using shapes, lines, colors, patterns and other artistic elements from your imagination, draw or paint a picture that expresses how the dancers made you feel. Use art to interpret your impression of the performance and qualities of the dance.

ACTIVITY

WRITE TO THE DANCERS

Once you have seen the performance and you and your students have had a chance to discuss what you saw, write to the SPdp dancers. Artists love to read about what teachers and students thought of the performance. Letters may be sent to PearlArts Studios, 201 N. Braddock Ave, Pittsburgh, PA 15219 or emailed to info@pearlartsstudios.com

ACTIVITY

EXPLORE EMOTION

Ask students to pick an emotion they felt while watching the performance. Allow students to draw or write about the emotion using the following questions to guide their exploration:

- What does _____ look like?
- What does _____ sound like?
- What does _____ feel like?
- What does _____ smell like?
- What does _____ taste like?



ACTIVITY

ATHLETIC ARTISTRY

Dance is purposeful movement; as you watch think about the following:

- What if any differences are there between a dancer leaping high into the air across the stage and a basketball player jumping to dunk the ball, or an outfielder leaping overthrew all to make a great catch?
- What are some similarities and differences between someone participating in sports and someone dancing, in terms of movement (leap, bend, stretch, etc.)?
- As with sports, dance also requires the use of energy. What are the differences and similarities in the amount of energy used by a dancer during a full performance and a sports performance?



ACTIVITY

THE SOUND AROUND

Sound is all around us. It helps us think, makes us feel different emotions, and can bring back memories. As you watch the production think about the following:

- How did the music make you feel?
- What memories did the music bring back for you?
- How did the tempo of the music affect the dancers movement?

Let's Try Something!

The sound effect story:

- Pick one volunteer.
- Ask the rest of the class suggest a story-line (teacher may pick the story.
- If it is easier, mysteries work best)
- The chosen student uses improvisation to narrate the story in first person. (i.e. 'Then it began to rain...' 'I slammed the door... 'etc.)
- The rest of the class provides the sound effects (Fuzzy's GameList, 2018)
- Does the sound help tell the story?
- What sounds worked best?

LESSON

LESSON 1: MATH

Summary:

Can the students find patterns in the world to predict outcomes and then connect them to elements of art and music?

Learning Objectives

- Understand the meaning of the words “pattern” and “repetition.”
- Recognize AB patterns in nature and manmade objects or material.
- Plan Introduce students to AB patterns. Gather the students around you in the front of the class. Have them take a seat on the floor. Ask two students (one boy and one girl) to come to the front and have the girl hold a large sheet of paper with the letter “A”, and the boy as “B” and arrange them in an AB pattern. Explain that it is called AB pattern because the letters A and B represent when the first pattern changes to a second new pattern (A is one thing, B is something else).
- Have students create AB patterns. Bring up several more students (even number of boys as girls) and instruct the students to arrange themselves in AB patterns. Write the pattern that is created on the board and explain that a pattern is something that repeats. Label this as an AB pattern.
- Create AB patterns through clapping. Make one clap for “A” and two claps for “B”. Ask the students to say “A”, “B” aloud and in time with the claps as you point to the students that are arranged up in front of the room [NOTE: You can try more complicated patterns if you think that they understand the concept. Older students should easily be able to try ABA and ABBA, etc].

LESSON

LESSON 1: MATH (CONT.)

- Create AB music patterns by clapping. Clap once for A and twice for B for both simple AB and more complex patterns still on the board or found in the classroom.
- Check for understanding by asking students to make instrumental music using patterns. Using two different instruments (rhythm sticks, bells, cymbals, triangles, etc.), assign one instrument to the letter A and another to the letter B. Put AB patterns on the board. Ask the classroom musicians to play the patterns. Depending on the number of students and/or instruments, each student may have only one instrument to play (Artsedge, 2018).

LESSON

LESSON 2: ELA

Summary

Can you make your own instruments based on a Dancer's Journey through random classroom objects and make a song that matches the feeling of the story?

Learning Objectives

- Draw connections to a Dancer's Journey from rehearsal to performance to Dr. Seuss' *And to Think I Saw It All on Mulberry Street*.
- Interpret the information by recounting or describing key ideas or details from a text read aloud or information presented orally or through other media.
- Engage effectively in a range of collaborative discussions, on grade level topics, texts, and issues, building on others' ideas and expressing their own clearly.

Plan

- Read the book aloud in the classroom.
- Arrange the room to leave space in the center to create dance and music• Students will answer questions about how they think the character feels.
- Students show examples of what they sound and look like when they feel that way.
- After the reading and discussion is over, it is time to create the sound track.

LESSON

LESSON 2: ELA (CONT).

- Give students time to find “instruments” around the classroom.
- Play with how each instrument can sound.
- Then, read the story aloud again with the music supporting the main character’s journey.
- Draw a connection to how the music supported the dancer’s “journey” in the production.



LESSON K-3

LESSON 3: SCIENCE

Summary

Can you use the understanding of weather to explore culture, dance, and sound?

Learning Objectives

- Collect, describe, and record basic information about weather.
- Simulate the sound of rain.
- Experience different cultures through song and literature.
- Create a rainstick.
- Reflect on the sensory experience .

Plan

- Play the rain game. Seat students in a circle on the floor. Do not tell them what they will be doing. Wait until everyone is completely silent. Start by quietly tapping your fingertips together slowly. Signal to the students to do what you're doing. Slowly increase the frequency and intensity of the fingertapping. Clap your whole hands together. Become louder. Move the clapping to floor slapping. Get as loud and "thunderous" as you can. Reverse the process slowly, returning to an occasional finger tap (You have simulated a rainstorm starting with a few drops and moving into a down pour and then diminishing).

LESSON K-3

LESSON 3: SCIENCE

- Discuss student observations of the rain game. Ask students: What did this remind you of?
- What sense(s) did you use to experience this?
- (If they are unable to guess rain, start the exercise again. This time, start with a few “real” raindrops falling into a bowl, and then move into the sensory activity).
- Make rain. Bring water to a boil over a heat source. Once steam is rising (evaporating), place a plate with ice cubes over the rising steam. Ask students to observe what happens on the underside of the plate. (Condensation will form and droplets of water will begin to fall.) Explain to them that this is what happens with clouds to create rainfall.
- Talk about “rain makers.” Share with students that some cultures dance to make the rain come. Others sing and chant. Some people pray to a rain god. And other cultures make “instruments” to bring rain (Show them a real rainstick if you’re lucky enough to have one or use our photos of rainsticks provided in the resource carousel).
- Make rainsticks. Rainsticks can be made a variety of ways. Here are directions to make a simple rainstick:
 1. Draw a spiral down the length of a cardboard tube, starting at one end of the tube and ending at the other. Do not follow the natural seam.

LESSON K-3

LESSON 3: SCIENCE

2. Along the spiral, insert straight pins or small nails. The length of the nails or pins should be slightly less than the diameter of the cardboard tube.
3. Cover the cardboard tube (and pin or nail heads) with contact paper.
4. Close off one end of the tube with cardboard or a cap. Seal it in place with clear packing tape.
5. Put dried beans, rice, and/or unpopped popcorn into the tube.
6. Holding your hand over the open end of the tube, listen for the rain. Add or remove dried materials, as necessary.
7. Seal the other end of the tube with cardboard/cap and tape.
8. Decorate the rainstick with paints and permanent markers, if desired.
9. Perform a rain dance. Select different emotions and tempo to direct the students. Encouraging students to respond to each direction with the sound of their rainsticks. Turn the rainsticks upside down and allow the rain to fall (Artsedge, 2018).

LESSON 3-8

LESSON 3: ELA

Summary

Can you make your own Images of a Dancer's Journey inside the classroom doing different popular social dances with obstacles?

Learning Objectives

- Draw connections to Images of a Dancer's Journey in any current reading text.
- Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, Study Guide text, or performance of dance.
- Engage effectively in a range of collaborative discussions, on grade-level topics, texts, and issues, building on others' ideas and expressing their own clearly.

Plan

- Arrange the room to leave space in the center for the Showcase of images of a Dancer.
- 2 teams (depending on class size).
- Vary 3-5 steps is a check in point.

LESSON 3-8

LESSON 3: ELA (CONT.)

- At the check in the student will answer a question about the text the class is: reading, a vocabulary or grammar convention, or a general dance question from either the information above or general social dances (i.e. What dance movements do you know (i.e. splits, cart wheel, walking, jumping, turning; what can you do the Whip, NaeNae, Twist, etc.). An excellent video to include in this lesson is...Camille A. Brown, TED Talk “A Visual History of Social Dance in 25 Moves”(June 2016).
- Each student is invited to DANCE demonstrating personal style, moves and personality.
- The team who does the best dance and gets all the questions right can win— remember Dance is Fun.



LESSON 3-8

LESSON 2: SCIENCE

Summary

- Can you use the laws of motion like dancers can?

Learning Objectives

- Explain how movement can be described in many ways.
- Explain how an object's change in motion can be observed and measured.
- Explain how an object's change in motion can be observed and measured.

Plan

Newton's First Law of Motion: An object at rest remains at rest; an object in motion remains in motion unless acted upon by an outside force.

- Try to turn on your tip toes on both feet
 - What stops you from spinning forever?
 - Why do you think this is hard to do?
 - Turn on your tip toes one foot.
 - Jump up and down. • Run and leap.

Newton's Second Law of Motion – Force = Mass x Acceleration

Try to do all of these activities with a partner in the class.

- Was this easier, or harder?
- Did you move faster or slower?

LESSON 3-8

LESSON 2: SCIENCE

Newton's Third Law of Motion: For every action, there is an equal and OPPOSITE reaction.

- Sometimes in dance you have to lift your partner. We will simulate this with a partner sit and stand exercise. Find a partner that is around the same size and lock arms back to back. What did you have to do to stand up successfully? Was there a different amount of effort to sit?
- Choose a partner of a different size than you. How did size change the activity? Why?
- Let's try to consider all three laws through an old school dance called The Kid and Play!!
- Choose a partner of a different size than you. In which part of the dance uses the 1st, the 2nd, and the 3rd? Why?

LESSON 3-8

LESSON 3: MATH

Summary: Can shapes that your body makes relate to math terms and standards?

Learning Objectives:

- Recognize fractions and percentages in real life circumstances.
- Recognize equivalence and order with fractions and percentages.
- Recognize proportional relationships and use them to model and solve real-world and mathematical problems.

Plan

- Show pictures of dancers from this performance guide or other images and see if the students can recognize the angles.
- Call out angles or shapes and see if the class can create the shape with their own body. If they can do that easily make more complicated shapes with partners or small groups.
- Start with two groups one dancers one music makers and “freestyle dance” when the teacher calls out numerator the students will dance only high movements, when the teacher calls denominator dance low movements. Then switch groups. The challenge comes when the student has to freeze in the low or high positions.

LESSON 3-8

LESSON 3: MATH

- Bring the students back to their seats and go back to original music and dancer groups. Ask them to create a different kind of sound and style with this music. Tell one side of the dancing group to swing their arms on every beat and have the other side nod their head every beat. Now one only moves on $\frac{1}{2}$ and the other side do $\frac{3}{4}$ of an 8count. Continue to adjust the fractions and adjust the moves. Then switch groups and repeat.
- Finally have students lead for this last exercise. You will need actual recorded music for this exercise. In two groups, one group of counters and one group of dancers, the dancers are to freestyle dance until the music is paused and then freeze. The position when they freeze must be clear high or low shapes. The counter groups have to count how many people are low versus high and figure out the percent differences.

Resources & Further Reading

- Academic Standard(s) Resource: [Pennsylvania Dept. of Education](#)
- Academic integration Resource: [The Kennedy Center. ArtsEdge.](#)
- Culture: [CULTURAL RESPONSIVENESS, RACIAL IDENTITY AND ACADEMIC SUCCESS: A REVIEW OF LITERATURE](#) Executive Summary Prepared for the Heinz endowments June 2009
- Dance & Music: [Resource National Core Arts Standards.](#)
- [Fuzzy's Game List](#) (n.d.) Retrieved May 1, 2018
- Social Dances: Camille A. Brown, [TEDTalk "A Visual History of Social Dance in 25 Moves,"](#) June 2016

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