

Guidelines for Teachers

Curriculum Connections:

- Dance
- Writing
- Media Literacy

Learning Goals:

- Recognizing and appreciating how dancers connect and communicate through live performance and media
- Experiencing, responding to, and analyzing contemporary ballet through reflective and critical writing
- Exploring Aszure Barton's *Come In* as a piece of living art

Big Ideas:

- Dance is a living art form
- Choreographers and dancers use the language of dance to communicate
- Choreographic works evolve as dancers' bring their own interpretations, identities, and experiences to the piece

Big Questions:

- How do choreographers use the elements of dance to create movement experiences?
- What can we learn about each other and ourselves through collective artistic experiences?
- How do choreographic works originate? How do dancers, choreographers, and audiences keep choreographic works alive?
- How can media texts facilitate a collective arts experience when we are physically separated?
- How does choreography evolve over time?

Getting Started:

- Assign the whole guide to your students as an extended project or pick and choose sections to assign at different times

Watch *Come In*: www.nbs-enb.ca/loveballet

Student Viewing Guide

Come In

Choreography: Aszure Barton

Staged by: Jonathan Alsberry

Répétiteur: Shaun Amyot

Music: Vladimir Martynov

About Aszure Barton:

Canadian choreographer Aszure Barton is the founder and director of Aszure Barton & Artists. She has created works for Mikhail Baryshnikov, Alvin Ailey American Dance Theatre, American Ballet Theatre, The National Ballet of Canada, Nederlands Dans Theater, The Martha Graham Dance Company, Bayerisches Staatsballett, Sydney Dance Company, Houston Ballet, Hubbard Street Dance Chicago, and BJM Danse Montréal (Resident Artist 05-08), among others. Barton has led masterclasses, mentored and collaborated with renowned institutions including The Juilliard School, Harvard University, Canada's National Ballet School, and The Laban Institute in London.

Barton was the first artist-in-residence at The Baryshnikov Arts Center in 2005 and has been a resident artist at The Banff Center since 2009. She has been proclaimed an official Ambassador of Contemporary Choreography in Canada and has received many accolades including the prestigious Arts & Letters Award, joining the ranks of Oscar Peterson, Eugene Levy, Karen Kain and Christopher Plummer.

Barton was born and raised in Alberta, Canada, and received her formal training at Canada's National Ballet School where, as a student, she helped originate the Stephen Godfrey Choreographic Showcase. She graduated from NBS in 1993.

About *Come In*:

Aszure Barton's *Come In* was first created for thirteen dancers, including Mikhail Baryshnikov and Hell's Kitchen Dance. When Barton was an artist in residence at the Baryshnikov Arts Centre, Mikhail Baryshnikov shared a CD of Vladimir Martynov's score with her. In 2006, Baryshnikov reached out to Aszure, expressing his interest in being part of her creative process using Martynov's score as a guide. Through this process she began to find "humanity in the moments between the dance movements" (Barton), and collected a series of gestures that became the foundation for the work. After collaborating with Baryshnikov, she grew the cast to create a work that highlights individuality and oneness, with a sense of community that moves in the same direction with patience and humility.

When Mavis Staines, Artistic Director and CEO at NBS, approached Aszure to set a choreography on the professional students, she asked that Aszure work with an all-male cast. This newest version of *Come In* was modified for NBS students, and has been performed numerous times by an evolving cast of NBS students in Toronto, at the Mariinsky theatre in St Petersburg, and at the Holland Dance Festival.

Before watching *Come In*:

Who is Mikhail Baryshnikov?

- Do a quick internet search to find out about who Mikhail Baryshnikov is and what his impact has been on the world of ballet.
- Write a paragraph or point form notes highlighting interesting information you found

What is a movement motif?

- Look up the definition of the word motif, and describe how it can be used as a choreographic tool.

Take a moment to reflect. Read and think about the following statements:

- How can artistic works be remounted and reinvisioned over time?
- How can choreographers and dance artists collaborate to stage a choreographic work?
- Think about a time you created a piece of art for someone else or with someone in mind.

Watch Come In:

Because this is a recorded performance, you can watch it once through to fully experience it, and then again to take notes.

Graphic Organizer for Note-Taking:

Use the following graphic organizer to take notes before, during, and after watching Come In.

Before		
Title:		
Performance Date:		
Choreographer:	Composer(s):	Design Team Members:
Describe the cast of performers:		
Story/Theme (in your own words):		

During				
Elements of Dance: While you are watching, describe one example of each element of dance applied in <i>Come In</i> .				
Time	Space	Energy	Body	Relationship

After	
A memorable moment:	
A dancer who stood out to me:	
Something I liked:	
Something I felt was missing:	

<p>Three images that stick with me:</p>	<p>1.</p> <p>2.</p> <p>3.</p>
<p>Describe the design:</p>	<p>Costumes:</p> <p>Lighting:</p> <p>Music:</p>
<p>Three examples of of the theme in the choreography:</p>	<p>1.</p> <p>2.</p> <p>3.</p>

Short Answer Questions:

After watching *Come In*, answer the following questions in approximately 1-2 paragraphs each.

1. How does the title fit the piece? Use specific examples from the choreography to support your response.
2. How do you see relationships and friendship represented in the piece? Describe two examples, emphasizing the movement.
3. Answer **one** of the following questions:
 - a. How does the choreographer use stillness in *Come In*? What is the value of stillness in choreography? What kind of a visual and/or emotional effect does it create?
 - b. How does the choreographer use solos in *Come In*? What is the impact of a solo within a group work?
 - c. How does the choreographer use unison in *Come In*? How might the visual effect of unison differ with small and large groups of dancers?
4. Choose one of the elements of dance (time, space, energy, body, relationship), and describe the use of that element in *Come In*. Give at least 3 examples.
5. How does the choreographer use everyday gestures and movements? Choose one example and describe how it is repeated and varied throughout the excerpt of *Come In*.

6. When you were watching the piece, did you think of anything else (a person/people in your community, a memory, a place, an experience, a book, a movie, a song, etc.)? Why do you think that came to mind?
7. Which was the most memorable moment of the choreography for you? Describe the movement. Why was it memorable?
8. How might this online viewing platform inform your experience of watching *Come In*? What do you think would be different about watching this piece live? What would be the same?

Creative Activity Options:

After watching *Arise*, complete **one** of the following activities.

1. Think about the following words. How does the meaning of each word apply to the choreography? Write a short poem based on each word, using your experience watching the choreography as inspiration
 - a. Patience
 - b. Honesty
 - c. Humanity

2. Who's artistic voices and identities are present in *Come In*? How are those voices heard through movement and music? Create a story-board or comic strip representing a portion of the choreography where you include dialogue.

Journal:

After watching Come In, respond informally to the following journaling prompts.

1. How did you feel watching *Come In*? What emotions did the performance evoke?
2. Did watching the choreography bring up any memories for you? Why do you think that memory came up?
3. Did you feel a personal connection to this piece? Why or why not?
4. Would you share *Come In* with others? If so, who would you like to share this with? Write a letter to that person saying why you are sharing it and why you think they would want to see it.
5. Have you ever created a work of art for someone else? Did you create it with them? Was it inspired by them? Or was it a gift?