



WHAT DO YOU DO WITH AN IDEA?

Study Guide





ABOUT THE SHOW

Inlet Dance Theatre's "What Do You Do With An Idea?" is a dance theatre adaptation of the New York Times bestselling children's book by Kobi Yomada, illustrated by Mae Besom (Compendium, Inc). The production is the story of one brilliant idea and the child who helps to bring it into the world. As the child's confidence grows, so does the idea itself. And then, one day, something amazing happens. It is a story for anyone, at any age, who's ever had an idea that seemed a little too big, too odd, or too difficult.

Using Inlet's distinct aesthetic, "What Do You Do With An Idea?" was choreographed by the company's Founder and Executive/Artistic Director, Bill Wade, in collaboration with the cast. The original score is by Jeremy Allen with Dee Perry's voice providing narration. Scenic design is by Ian Petroni and costuming by Kristin Wade. The show is coproduced via the LAUNCH performance creation residency program of the Community Engagement & Education Department of Playhouse Square (Cleveland, OH).





ABOUT INLET DANCE THEATRE

INLET DANCE THEATRE is one of Northeast Ohio's most exciting professional contemporary dance companies. Founded in 2001 by Founder and Executive/Artistic Director Bill Wade, Inlet embodies his longstanding belief that dance viewing, training and performing experiences serve as tools to bring about personal growth and development. Inlet's collaborative artistic staff builds the company's solid reputation for uplifting individuals and engaging new audiences via performances and education programming.

www.inletdance.org





ABOUT THE AUTHOR

Kobi Yamada serves as the President/CEO of Compendium, Incorporated, an inspiring publishing and gift company. Since 1992, Mr. Yamada and his staff have created numerous award-winning lines of inspirational products and programs for the consumer and business markets.

Compendium has had the honor of collaborating with some of the world's best retailers and brands such as: Target, Starbucks, Amazon, Nordstrom, Costco, Barnes & Noble and many other excellent companies. Compendium's inspiring consumer and private label products are featured in thousands of retail stores throughout the world.

Honors include: Multiple #1 New York Times Bestselling Author, *Inc. Magazine's* 500/5000 List of Fast Growing Private Companies in America; *Puget Sound Business Journal's* 100 Fastest Growing Businesses Hall of Fame; *Puget Sound Business Journal's* 50 Largest Minority-Owned Businesses; *Puget Sound Business Journal's* 75 Top Corporate Philanthropists; Seattle Mayor's Small Business Award, Winner of *Washington CEO's* "Best Companies To Work For"; *Seattle Magazine's* Best Places to Work; *NW Asian Weekly's* Asian American Entrepreneur of the Year for Leadership; the *Puget Sound Business Journal's* "40 Under 40" Award recognizing the region's top 40 business leaders under the age of 40; Gold Medal Winner Independent Publishing Book Awards; Washington State Book Award's Scandiuzzi Gold Medal Winner; "Parent's Choice" Award for excellence in children's product design; multiple LOUIE Awards including Greeting Card of the Year and was inducted into San Diego State University's Hall of Fame for Athletic Achievement.

Mr. Yamada is currently serves on the UCDS (University Child Development School) Board of Trustees, has served on the PAWS Board of Trustees and as the Past Chair of the Make-A-Wish Foundation's Board of Trustees.

Mr. Yamada is 50, married to Heidi Wills, has two children and lives in Seattle's Fremont District.

Personal mission statement:

"One by one, we can be the better world we wish for."



ABOUT THE FOUNDER/ DIRECTOR OF INLET DANCE

Bill Wade, recipient of the 2012 Cleveland Arts Prize and an award for Outstanding Contributions to the Advancement of the Dance Art Form from OhioDance in 2013, is the Founder and Executive/Artistic Director of Inlet Dance Theatre. Inlet is an outgrowth of Bill's previous eleven years as an Artist in Residence at Cleveland School of the Arts, where he founded the YARD (Youth At Risk Dancing), a nationally recognized and awarded after school program. In 1998, he received the Coming Up Taller Award at the White House in Washington DC from the National Endowment for the Arts and the President's Committee on the Arts and Humanities.

Since its inception in 2001, Inlet, under Wade's leadership, has earned an international reputation for artistic and education programming excellence. He is a nationally sought-after choreographer and dance educator whose choreography was recently enthusiastically received at Jacob's Pillow's Inside/Out Series and his men's focused work has been presented twice in Seattle's "Men in Dance". He was commissioned to create an evening length work, "Among the Darkest Shadows", focusing on human trafficking (Wharton Center for the Arts, E Lansing, MI) in collaboration with renowned LA playwright José Cruz Gonzales that toured to Des Moines Performing Arts.

Mr. Wade was chosen by Ohio Arts Council, the Ohio Arts Foundation, Playhouse Square Foundation, the U.S. Department of State Bureau of Educational and Cultural Affairs and The American Embassy in Santiago to conduct an award winning multi-phase international artist exchange program with artists from Easter Island (2006-2008). His company, Inlet Dance Theatre, conducted a two-week residency of performing and teaching on the island in April of 2008. Inlet was the first American modern dance company to perform on the island.

Bill is on the roster for the Ohio Arts Council's Artists in Residence Program, conducting community residencies throughout Ohio at area schools and in collaboration with community and arts organizations. In the 90's, he enjoyed a long-term mentoring relationship with Alison Chase, then a co-artistic director of the world renowned Pilobolus Dance Theater. Alison Chase collaborated with Bill and students from Cleveland School of the Arts, creating "An Urban Nutcracker," which received national attention from Dance Magazine, TIME magazine, and garnered a rave review in the Wall St. Journal. He collaborated on projects with the Cleveland Orchestra, Cleveland Museum of Art, the Ohio Ballet, Playhouse Square, Cleveland Center for Contemporary Art and even Major League Baseball. His work regularly appears in theaters, on television, at schools, in newspapers, and in magazines. He choreographed a short program in the 1992 Winter Olympic Games in Albertville, France for Chinese-Taipei free style ice skater David Liu. Bill set choreography on Ad Deum Dance Company (Houston, Texas), New Trails Dance Theatre (Oakland, California), taught and set choreography on dancers at Youth With a Mission (Lakeside, Montana), on dancers at the dance conservatory of Belhaven University (Jackson, MS), and set his work, *Ascension*, at Purdue University. Recent examples of his teaching work include presenting at the National Dance Education Organization's "Men in Dance: Bridging the Gap Symposium", adjudicating for ACDA three times (Jackson MS, Milwaukee WI, Beaumont TX), and was the featured guest teacher for the Exchange Choreography Festival (Tulsa, OK).

Prior to founding both Inlet Dance Theatre and the YARD, Mr. Wade was formerly the interim artistic director and dancer with Footpath Dance Company. He resides with his wife (Kristin) and son (Austin) in Chagrin Falls, OH

FELLOW COLLABORATORS

Kristin Wade, Costumer

Kristin co-founded Inlet Dance Theatre with Bill Wade in 2001. In addition to creating costumes for Inlet, Kristin co-founded ShanTee Remarkably Redesigned Clothing with her business partner, Stacy Edelstein. Kristin and Stacy's up-cycled designs and the yoga Mat Keeper can be viewed on Instagram @shanteestyle or at www.shanteestyle.com

Jeremy Allen, Composer

Jeremy is a regular guy committed to connecting with regular people through music. His concert works have been performed by internationally renowned performers and groups such as the Canton Symphony Orchestra, Cleveland Chamber Symphony, Emily Ondracek-Peterson (Voxare String Quartet), Natalie Lin (Kinetic Ensemble), HALO Ensemble and MOSAIC, among numerous others, and have been called “poetic,” “beguiling” and “mesmerizing” by the Cleveland Plain Dealer. He has worked extensively with modern dance companies across the U.S., and has been fortunate to serve as Inlet Dance Theatre's Composer-In-Residence since 2010. His music has been commissioned by institutions such as The Cleveland Museum of Natural History, The Cleveland Institute of Art, and The LeBronJamesFamilyFoundation. He is also a two-time recipient of the Ohio Arts Council Individual Excellence Award (2012 and 2016). Jeremy is co-founder of FiveOne Experimental Orchestra (51XO), a Cleveland-based modern music chamber band committed to bridging the gap between pop culture and modern art music. He has taught composition at Cleveland Institute of Music and is currently Assistant Professor of Music Theory and Composition at John Brown University in Arkansas.

Dee Perry, Voiceover

Dee Perry began her broadcasting career in 1976, and worked for more than a dozen years hosting shows on commercial radio. In 1989 Dee took a job with Cleveland Public Radio, which became the multi-media content provider *ideastream* in 2001, following a merger with WVIZ/PBS. Since then Dee has written, produced, and conducted thousands of interviews about arts and culture for radio, TV, and the web.

Although retired from full-time broadcasting Dee continues to serve as a freelance researcher, interviewer, and host for various community events and organizations, like, for instance, Inlet Dance Theatre. Dee is thrilled to be part of Inlet's innovative production of *What Do You Do With An Idea?*





Trad A Burns, Lighting Designer

Trad has been designing lighting professionally since 1989 for theatre, dance, and amusement parks. Recent dance designs include the US premier of *Eros Redux* for Annabella Lopez Ochoa, the world premier of *Never.Rest* for Jennifer Archibald, and the world premier of *Cut to the Chase*, choreographed by Adam Houglund. Upcoming designs include the world premier dances for Adam Houglund, Ryan Nye and Andrea Schermoly. Trad has had the privilege of designing world premiers for such notable choreographers as Trey McIntyre, Val Caniparoli, James Kudelka, Adam Houglund, Garrett Smith, Jessica Lang, Alejandro Cerrudo, Donald Byrd, Donald McKayle, Jodie Gates, Gina Patterson, Amy Seiwert, Ma Cong, Kirk Peterson, Septime Webre, Victoria Morgan, Devon Carney, Viktor Kabaniaev, Darrell Grand Moultrie, Robert Curran, Viktor Plotnikov, Mauricio Wainroit, Luca Veggetti, and Sarah Slipper. Over the years his dance lighting has been seen at American Ballet Theatre, National Ballet of Canada, Atlanta Ballet, The Joffrey Ballet, Kansas City Ballet, Louisville Ballet, Tulsa Ballet, Hubbard Street, BalletMet, Ballet British Columbia, Dayton Ballet, Ballet Hawaii, Verb Ballets, Inlet Dance Theatre and 16 seasons with Cincinnati Ballet.

His theatre designs include works for New York Theatre Workshop, The Public Theatre, Playwrights Horizons, HERE, Classic Stage Company, Indiana Repertory Theatre, The Cleveland Play House, Great Lakes Theatre Festival, Cleveland Public Theatre, Dobama, Beck Center for the Arts and Cain Park. Trad spent over 20 years designing for theme parks around the world, including Cedar Point, Knott's Berry Farm, Walt Disney World, Disneyland, Disneyland Japan, Tokyo Disney Sea and Universal Studios.



Ian Petroni, Scenic design

Ian grew up in Berkeley, California and graduated from Vassar College, Poughkeepsie NY, with a degree in Drama and Philosophy. Living in Cleveland with his wife and two children, Ian has pursued a career building creatively with his hands. He has worked previously with Inlet Dance Theatre, most recently designing and building the set pieces for “Among the Darkest Shadows.” He has worked with many area theaters - Cleveland Public Theater, Groundworks Dance Theater, and Playhouse Square, among others. He designs and builds sculptural, site specific sets and props that solve unique problems. Ian has created many public art pieces in the community as well - pieces for Dia de los Muertos, Guitar Mania, and the work “Invasive Species” which was built from used vinyl siding. In 2016 he created an installation of 40 dandelion puffs, twelve feet tall, made from plastic bottles, to celebrate the Cleveland Museum of Art’s centennial. At the museum, he has worked for several years on the staff of Parade the Circle, creating his own ensemble pieces and working with the public to help people realize their own designs. This interest in celebration art led him to work on Carnival in Trinidad and Tobago. Another creative vein is his work in the decorative arts - Ian builds custom furniture and lamps, often using found objects and simple materials. These works can be found in homes and galleries around the country. In 2017 Ian was awarded an Ohio Arts Council Individual Excellence Award for his work as a creative designer and builder.



Robin VanLear

Robin VanLear is a sculptor and performance artist with her own company, Art Acts, which she founded in 1978. She has an MFA from the University of California Santa Barbara. Robin joined the education department of The Cleveland Museum of Art in 1989. In 1990 she designed the first Parade the Circle in preparation for the museum’s 75th anniversary. Robin has been the event’s artistic director throughout its 20-year history. In 1990 she also started the museum’s first “I Madonnari” Chalk Festival and in 1994 initiated the first “Winter Lights” Lantern Festival as part of Holiday Circle Fest.

Robin is the recipient of many awards including: Robert P. Bergman award from Cleveland Arts Prize (2001), Governor’s Award for Arts Outreach from Ohio Arts Council (2001), Joseph Piggott award (2002), Judson Smart Living award (2007), and Creative Workforce Fellowships (2010 & 2014) administered by The Community Partnership for Arts & Culture.

During her 28 years in Cleveland, Robin has designed performances, installations, masks, sets and costumes for Carousel Theater, The Cleveland Orchestra, Cleveland Opera on Tour, Cleveland Public Theatre, Dancing Wheels, Groundworks Dance Company, Hathaway Brown School, Lake View Cemetery, the annual Ingenuity Festival, and Playhouse Square. Art Acts performances were twice featured at the Cleveland International Performance Art Festival. Internationally Robin has designed prize winning carnival bands in Great Britain and Trinidad & Tobago.



Letter from Executive/Artistic Director, Bill Wade



Initially, this production began in 2015 as a request of Daniel Hahn, Vice-President of Community Engagement and Education at Playhouse Square, who asked Inlet to help meet a need for quality theatre programming for 4-8-year olds and their families. We began creating moments in our studio and we received feedback from audiences responding to work-in-progress performances at Playhouse Square's International Children's Theater Festival and Cleveland Public Theatre's Dance Works series in 2016 which revealed a far wider appeal of this Inlet Dance Theatre adaptation than we were initially expecting. In fact, Inlet's collaborative creative process caught the attention of The Music Settlement's Early Childhood and University Circle's Early Learning Initiative (ELI) and engaged Inlet to create a literacy-based education program for preschool children that resulted in over 80 connections with pre-K children, their teachers, and family members that included interactive creative movement components, all of whom provided additional feedback which helped us further shape this production.

This production took a village to create! I choreographed "What Do You Do With An Idea?" using Inlet's distinct aesthetic and collaborative creative process with the cast and the dancers in the Inlet Trainee & Apprentice Program. The original score is composed by Jeremy Allen, who has written many scores for our repertory. The incomparable Dee Perry blessed us by providing the voice over narration. Scenic design and most of the props are by Ian Petroni (along with a team of assistants) and costuming by Kristin Wade.

Robin VanLear created all the animal masks and the large wings. Trad Burns created the lighting design, assisted by our stage manager Lindsay Carter. We even had individual donors who came to a Sneak Peek event in our studio help make over 100 small Ideas that make a cameo appearance! Holding everything together like glue is our amazing Managing Director, Libby Koba (along with her two assistants). The show is co-produced via the 2015-2018 LAUNCH performance creation residency program of the Community Engagement & Education Department of Playhouse Square (Cleveland, OH). It's amazing how many people are involved in creating and producing a show like this!

I am incredibly grateful to Daniel Hahn for trusting us with this task, and for tirelessly working to ensure this production came to fruition! Thanks goes to Gina Vernaci (Executive Producer of Playhouse Square) for her wisdom, guidance, and encouragement. Lastly, I would like to thank author Kobi Yamada for writing this story and allowing us to bring it to life on the stage. The first time I read the book I instantly became the Child and I was reading my own life story: Inlet Dance Theatre was my idea back in 2001. I was instantly reduced to tears when I read Kobi's book and words cannot express how grateful I am to be given permission to translate this incredibly inspiring and life-giving story into a stage production told through dance.

We are aware that it is a privilege to be able to create, perform, and teach dance for a profession and we are committed to continuing to do so in a way that positively impacts our own and other communities. We genuinely appreciate your attendance at our performance and hope we can positively impact you, as well.

—Bill Wade

Before the performance

WHAT IS THE NEW YORK CITY BLUEPRINT FOR TEACHING AND LEARNING IN DANCE?

“Blueprints provide a standards-based rigorous approach for teaching the arts while assuring that parent and communities are engaged and that all students have access to the rich and essential learning that happens with our arts and cultural organizations.” –Carmen Ferina



EARLY CHILDHOOD GRADE 2 BENCHMARK (NYC BLUEPRINT FOR DANCE)

Movement is integral to the learning process of young children. Inquisitive and active, they are quick to absorb information through their senses, and eager to engage in physical explorations. Dance gives them an aesthetic avenue for creatively expressing feelings and imaginative stories informed by their inner fantasy worlds and their real lives. Children at this stage are whole-body movers who tend toward perpetual motion; balancing and holding stillness are major accomplishments. Structured dance experiences help them to develop the following skills and understandings:

Physical: Self-control, refinement of gross motor skills, development of motor skills, and understanding of the relationship between their bodies and the space around them.

Social/affective: Listening, responding, taking turns and working cooperatively in a group.

Cognitive: Recognizing, recalling, identifying, differentiating, and sequencing movements.

Aesthetic: Choosing and expressing preference for dance movements. **Metacognitive:** Reflecting on their own and classmates' dancing.



Movement Vocabulary

Alignment The relationship of the skeleton to the line of gravity and base of support.

Articulation Precise and sequential movement of the body or a portion of the body.

Canon A passage, movement sequence or piece of music in which the parts are done in succession, overlapping one another.

Choreography The creation and composition of dances by arranging or inventing steps, movements and patterns of movements.

Community A social group of any size whose members reside in a specific locality, share government and often have a common cultural and historical heritage.

Counterbalance A weight that balances another weight.

Dynamics The energy of movement expressed in varying intensity, accent and quality.

Ensemble Movement that takes place at the same time in a group; also refers to a group of people who move exactly the same, in sync.

Improvisation Movement created spontaneously that ranges from free-form to highly structured environments, always including an element of chance.

Isolation Movement done with one body part or a small part of the body.

Modern Dance A style of free and expressive theatrical dancing not bound by the classical rules of ballet; also referred to as contemporary or concert dance.

Musicality Attention and sensitivity to the musical elements of dance while creating or performing.

Nontraditional Partnering Partnering between two or more dancers that is not based on the traditional Euro-centric and gender specific rules of ballet but are based on principals of sharing weight, counterbalances, fulcrums, centripetal force, etc.

Pathways A line along which a person or a part of the person, such as an arm or head, moves.

Technique The physical skills of a dancer that enable him/her to execute the steps and movements required in different dances.

Tempo The speed of music or a dance.

Transition The bridging point at which a single movement or end of a phrase progresses into the next movement, phrase or sequence.



Movement Exercises

Stationary Line

Stand in a line with 4-8 people. The 2 people on the ends will be the leaders (don't worry, everyone can have a turn!). Choose who will start and everyone stand just like the chosen leader. Your leader will make a shape, the 2nd person in line will pass the same shape to the 3rd person and this continues until it reaches the leader at the other end of the line. This new leader will make a new shape and send it down the line just like the first leader did. Try passing a shape several times so it gives both leaders a chance to create and everyone else a chance to replicate. The goal is to help everyone be successful by choosing shapes that are clear and that everyone can hold/make.

This helps us learn how to create a shape and then copy a shape.



Traveling Line (Follow the Leader)

Just like stationary line, stand in a line with 4-8 people. Again, both end caps will take turns leading the group. Stand facing the direction you want to go in (the leader's back will be to the rest of the line and everyone else should be facing the leader). The leader will start moving forward by choosing a way to travel (marching, hopping like a frog, crawling, etc.). Each follower will start to replicate one at a time until the whole line is moving the same way as the leader. Finally, the leader will choose where to stop, wait for the rest of the line to stop, and send down a shape to the new leader, just like in Stationary Line. The new leader will then take that shape and travel it through space until the whole line is moving the same way. This continues until both leaders have had a few turns.

This teaches us how to create, copy, and then travel a shape. How many different levels can you move in and explore?

See if you can find these games during the





Discussion Questions

Students develop their comprehension when they reflect upon what they noticed, wondered about and felt. Prompt students to respond to the following questions and activities:

1. How did the Child first react to the Idea?
2. What happened when the Child showed the Idea to other people?
3. What did the Child decide to do after his idea was rejected by the townspeople?
4. How did the Idea change?
5. How did the Child's confidence in his idea cause it to grow and flourish?

Understand Dance as a Means of Expression and Communication

(NYC Blueprint)

Discuss the dance to explore questions such as:

1. How does this story explain natural events?
2. How are the characters portrayed in movement? How does the dance express the story differently from words and pictures?
3. Why might different people interpret the same dance differently?
4. Why do people dance in many different ways?
5. How have we participated in this unit as dancers and choreographers?





In Class Learning Exercises

Sculpture Garden

Have you ever been to a park, a museum, or downtown Cleveland and seen a sculpture? Have you ever noticed how still they are and all the different shapes they are in?

This time, let's let the teacher be the leader! Everyone spread out in the space. The leader will close their eyes and everyone else dance throughout the space. The leader will say "FREEZE!" and everyone stops where they are in a shape so when your leader opens their eyes, they see a garden full of sculptures. Remember, sculptures don't move or make noises.

Try a theme: animals, superheroes, winter, beach, or create your own!



Mirroring

Have you ever stood in front of a mirror and noticed that when you move, your reflection moves at the exact same time?

Choose one leader to stand in front of the class, everyone else spread out but stand facing your leader (the group is acting like the mirror). As a leader, see how many ways you can move SLOWLY (turtle speed) and CLEARLY so your mirror can follow you at the exact same time you are making your movements. Switch who the leader is every 1.5-2 minutes.

This teaches us how to move in **Ensemble**: Movement that takes place at the same time in a group; also refers to a group of people who move exactly the same, in sync.



Arts and Crafts

Wings

What you'll need:

2 wooden dowels (36in long).

Light polyester fabric.

Scissors.

Markers or paint.

Hot glue gun.

Putting it together:

Have a teacher help cut out wings that are approx 24 x 36 inches, curved on one side.

Decorate your wings any way you'd like using markers or paint.

Ask a teacher to help attache the wings to the wooden dowels with a hot glue gun.

Crowns

What you'll need:

Yellow or orange poster board.

Stick on jewels, markers, glitter, paint, or anything to decorate them with.

Scissors.

Tape.

Putting it together:

Ask for help to cut out a crown (bottom edge is straight, top edge is pointy).

Design with jewels, drawings, paint, etc.

Fit to head and have a teacher tape it together.

Idea Eggs

What you'll need:

Cardboard from toilet paper or paper towels.

Plastic egg that opens.

Tape.

Scissors.

Small piece of paper.

Pen or pencil.

An Idea!

Putting it together:

Ask a teacher to help cut out a crown using the cardboard.

Use the pen to write down and idea you have on the small piece of paper.

Put the idea in the egg.

Take a piece of tape and secure the crown on top of the egg.

Let your idea grow!



Q&A With the Author

What inspired you to write “What Do You Do With An Idea?”

It was born out of a desire to help kids, and really people of all ages, to see that ideas are fragile when they are new. They can be killed with criticism, an eye-roll or an exhale. I think it’s important for us all to see the value of our own ideas and to also be kind and supportive of the ideas of others.

What ideas have you had that weren’t perceived well by others and how have you responded?

Wow. Throughout my life I’ve had numerous ideas that weren’t met with praise, really too many to mention. Of course, it was deflating when others didn’t think my ideas were good. But I also came to realize that no one knows my ideas like I do. So, I am much better at protecting and nurturing my ideas because I have a responsibility to help them, and to see what they can become.

How were you and illustrator, Mae Besom, able to translate the images in your mind into a beautiful explosion of characters and colors?

My relationship with Mae is one of my greatest successes. When I wrote the book, in my mind, I pictured Mae illustrating it. I had never met her, but I knew she was the one. When I reached out to her agent, I discovered that she lived in China and didn’t speak English. I was concerned that she might not get what I was trying to do. My book is a metaphor and it was imperative that whoever illustrated it needed to understand its deeper meaning.



Well, to make a long story short, we worked through an interpreter and soon discovered that even with the language and cultural differences, Mae not only understood the book but was touched, moved and inspired by it. Once the book became a part of Mae, as it was a part of me, I knew she was going to be able to turn it into a visual wonder. I described the scenes and imagery I was seeing to her and she worked her magic.

What has been your favorite aspect of creating this book?

I think that I didn’t write this book as much as this story chose me. It was such an honor and a pleasure to be the one to bring this into the world. In many ways, I lived the book in creating it. It will always hold a special place in my heart.

Anything you would like to say to children who read your book or watch the performance of “What Do You Do With An Idea?”

Just know that anything is possible for you. Nothing is too good to be true. Believe in your ideas and give them your love and attention. You never know what they will become. And look around, everything you see was once an idea.