



*FirstWorks Arts Learning* Presents

# Paul Taylor Dance Company

Grace and athleticism through dance.

February 3, 2017

12:30 - 1:30 pm @ The Vets

1 Avenue of the Arts

Providence, RI 02903

## *Student Guide*



## About FirstWorks Arts Learning

Welcome to the FirstWorks Arts Learning program. You are joining 30 schools across Rhode Island who participate in our program to connect our audiences with the Arts. Through our FirstWorks Arts Learning program – which includes the development of relevant, customized study guides, teacher training, in-school workshops and daytime “edu-matinees” – we are one of the only organizations in the state that creates direct, sustained, and goal-oriented connections between youth and leading artists, with the goal of improving academic achievement, broadening world views, and expanding career possibilities.

Faced with dwindling resources for arts education, local teachers and administrators like yourselves have collaborated with FirstWorks for several years on ambitious projects involving artists such as Philip Glass, Noche Flamenca, Yo-Yo Ma, Alvin Ailey American Dance Theater, Wynton Marsalis, and The Joffrey Ballet. From the beginnings of our educational offerings in 2008 to the formally established pilot program with Jazz at Lincoln Center (JALC), FirstWorks has grown from serving 125 students to reaching 4,300 students annually.

This exceptional program enriches school curricula while providing students with the cultural experience that comes from early exposure to professional live performance. Teacher Resource Guides, such as this one, relating to each artist are provided to teachers, giving them the opportunity to use the student lecture/demonstration matinee experience as educational tools in their classrooms. Question and answer sessions are frequently offered after these student matinees, providing an opportunity for students to interact directly with the performers.

The FirstWorks Arts Learning Program reaches students and teachers through live student-focused lecture/demonstration matinees, in-school workshops and Master Classes, access to main stage performances of world premieres and Rhode Island premieres, and, student-focused community engagement opportunities such as our Teen Correspondents Program.

Extended performance residencies allow students to participate in a layered learning experience over several months to motivate students to continue learning well beyond their workshop or performance experience. For many students, this is their first introduction to live performance and performers who are recognized as foremost artists in their field. Most performers are recipients of prestigious accolades of the highest artistic distinction such as the Kennedy Center Honors, the National Medal of Arts, MacArthur Fellowships, Guggenheim Fellowships, and Grammy Awards.

FirstWorks Arts Learning Programs commence along with the start of the school year and conclude with the PVDfest in early June. These opportunities are generously made possible through the continuous support from businesses through our Adopt-A-School Program, local and national foundations, and community donors.

FirstWorks Arts Learning is dedicated to honoring and raising community awareness about the strong commitment our sponsors make to children across Rhode Island who experience artistic “firsts” through our programs. For more information about our Arts Learning Program please contact Kathleen McAreavey, Education and Community Coordinator at 401-421-4278, or by e-mail: [kathleenm@first-works.org](mailto:kathleenm@first-works.org). To learn about our Adopt-A-School Program, or discuss support for our Arts Learning Program please contact Isabelle Tadmoury, Director of Development at 401-421-4278, or by e-mail: [isabelle@first-works.org](mailto:isabelle@first-works.org).

Thank you for connecting your students to these unforgettable powerful, live performance experiences.

Enjoy the show!

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## 2 Meet Paul Taylor



“I would like to make it clear from the start that these dances are primarily meant to be a kind of food for the eye.

If they evoke dramatic images and riddles, the key to their solution lies not so much in the brain, but in the senses and the eye of the spectator.”

-Paul Taylor

## **Who is Paul Taylor?**

Paul Taylor is acknowledged as one of the world's foremost dancers and choreographers. He is an extremely talented artist who has changed the way we look at dance and ourselves. Mr. Taylor began dancing in 1952 at the age of 22 and began to choreograph dances of his own the following year. He has remained at the forefront of the international dance world, and continues to choreograph several new pieces each year.

## **What does a choreographer do?**

Choreography (also known as dance composition) is the “art of making visual structures in which movement occurs.” People who make these compositions are called choreographers. A choreographer creates a dance by arranging or directing the movements of the dancers. The choreographer must work closely with the dancers, the stage manager, and musicians during rehearsals. Although mainly used in relation to dance, choreographers also work in various settings including fencing, gymnastics, and ice skating.

## **What is the Paul Taylor Dance Company?**

The Paul Taylor Dance Company is a well-known American modern dance company. Mr. Taylor started his company in 1954, just two years after he started his dance training. Since that time, he has designed more than 100 dances for the stage. Now in its 63rd year, the Paul Taylor Dance Company has traveled across the United States, Europe, and the world.

## **What is Modern Dance?**

Modern dance is a phenomenon that started in the early 20th century, when individual dancers felt the need to break away from the traditional structure of ballet and create a form of dance based on more natural motions of the human body. There is no specific definition for what makes something modern dance, as the concept of “modern” was simply applied to the dancers of the time who had begun a rebellion against the strict discipline of classical ballet. Today we perceive modern dance as a discipline defined by the people who began this movement and their individual traditions and followings. Now a widely appreciated style of performance, modern dance began as, and continues to be, an experiment in new ways of moving.

## **What is the difference between modern dance and classical ballet?**

Ballet relies on an illusion of lightness and effortlessness, while modern dance relies on weight—dancers often fall all the way to the floor. While a ballet dancer must remain almost perfectly balanced, a modern dancer must be able to fall and slide safely. The ballet of the early 20th century relied on ornate costumes and scenery, but early modern dance was often performed on a bare stage in bare feet and a simple tunic.

## 3

## What is Modern Dance?

*“...the one artform, other than jazz,  
that can be called truly American.”*

-Robert Coe, Historian

### A Brief History of Modern Dance

Modern dance, now practiced and performed throughout the world, originated in the United States and Germany. Launched as a deliberate rejection of the heritage of classical ballet and popular spectacle, this new form of dance was intended to provoke and to inform. Early modern dance borrowed heavily from other cultures, incorporated new technologies and used the body to reveal the psyche. Modern dance was pioneered predominantly by female artists. It became widely identified as a unique art form within just two generations. As the 20th century opened, and an increasingly urban population sought entertainment, dance was everywhere. Though rarely the featured entertainment, dance provided intermissions and interludes during all other forms of popular performance from opera to vaudeville, minstrel shows, circuses, and variety shows. Within schools and homes, both men and women began to practice the new “science” of aesthetic gymnastics.

### Paul Taylor’s Influence

The modern dance tradition is described as an explosive reaction to the structures of music and story-bound ballet. Paul Taylor’s career encompasses fissures within dance history. His first pieces had no music, or used tape loops of ordinary sound. While emphasizing the humanity of performers with quirky gestures, awkward motions, and a movement vocabulary, Taylor also delights in virtuosity.

Paul Taylor is now famous for his interrogation of human relationships and his fascination with “the universal idiosyncrasies of human beings.” He started his career in the middle of the 20th century and is a crucial center to the formation of modern dance. “I was caught between generations in modern dance,” Taylor has said. Indeed, the span of his career knits him with both the past and the future of the modern dance art form. Taylor began his career by apprenticing to pioneers. Soloist with the Martha Graham Dance Company, he also worked with giants Doris Humphrey, Merce Cunningham, and George Balanchine. Later, as the director of his own company, Taylor created work for dancers who themselves became choreographers and inspired a generation of contemporary artists including Twyla Tharp, David Parsons, and Daniel Ezralow.



# 4 Early Modern Dance Founders

## Ruth St. Denis (1879-1968)

Ruth Dennis was born on a New Jersey farm. The daughter of a strong-willed and highly educated woman who was a physician by training, she was encouraged to study dance from an early age. Her early training included the Delsarte Technique, ballet lessons with the Italian ballerina Maria Bonfante, and social dance forms. Ruth began her professional career in New York City in 1892, where she worked in vaudeville houses.

In 1898, she was noticed by David Belasco, a well-known and highly successful Broadway producer and director, who hired her to perform with his large company as a featured dancer and gave her the stage name “St. Denis.” With Belasco, Ruth toured the United States and Europe, being exposed to world dance.

St. Denis’ artistic imagination was ignited by these artists. She became very interested in the dance/drama of Eastern cultures including those of Japan, India, and Egypt. After 1900, St. Denis began formulating her own theory of dance/drama based on the dance and drama techniques of her early training, her readings into philosophy, scientology and the history of ancient cultures. In 1904, during one of her tours with Belasco, she saw a poster of the goddess Isis in an advertisement. The image of the goddess sparked her imagination and she began reading about Egypt and India. In 1906, after studying Hindu art and philosophy, she presented her first original work, *Radha*, in New



Ruth St. Denis performing in *Radha*.

York City. This solo dance was an attempt to translate St. Denis’ understanding of Indian culture and mythology to the American dance stage.

In 1914 St. Denis married Ted Shawn, her dance partner, and together they founded the Denishawn School and Company in Los Angeles, the first major experimental dance and instruction company. During this time, her choreographic style broadened, profoundly influencing the course of modern dance in America. Prompted by a belief that dance should be spiritual instead of simply entertaining or technically skillful, St. Denis brought to American dance a new emphasis on meaning and communication of ideas by using themes previously considered too philosophical for theatrical dance.

## Isadora Duncan (1878-1927)



A young Isadora Duncan as the first fairy in *A Midsummer Night's Dream*.

Angela Isadora Duncan was born in California in 1877. Her mother was an accomplished pianist who introduced her to the great composers. These early musical seeds later heavily inspired Isadora's dance creations. As a child she studied ballet, the Delsarte technique, and burlesque. Her genius was appreciated by her family when she was very young, but her revolutionary ideas on dance

were not well accepted in America. She began her professional career in Chicago in 1896, where she met the theatrical producer Augustin Daly. Soon after, Duncan joined his touring company, appearing in roles ranging from one of the fairies in *A Midsummer Night's Dream* to one of the quartet girls in *The Geisha*. Duncan traveled to England with the Daly Company in 1897. During this time she also danced as a solo performer in and around London.

Isadora's dream was to teach children who would then continue to teach others. This was more important to her than performing. Although she understood the value of her performance as a motivating force to help finance her school. She founded Schools of Duncan Dance in France and Germany, eventually gaining great fame all over the world.

Her greatest influences were from the Greeks and Romans where dance was regarded as a sacred art form. Isadora felt that dance was meant to be an expression of the natural movements of the human body, and her graceful flowing dance style was revolutionary. She developed within this idea, free and natural movements inspired by the classical Greek arts, folk dances, social dances, nature, and natural forces as well as an approach to the new American athleticism which included skipping, running, jumping, leaping, and tossing.

Dancing in long tunics with bare feet and loose hair, Duncan awed audiences with her grace and expression. She inspired a new way of looking at dance and began a movement into a new exploration of the potential of the human body, encouraging many of her contemporaries to do the same, and beginning what we know today as Modern Dance.



# 5 Contemporaries of Paul Taylor

## Martha Graham (1894-1991)

Martha Graham is one of the most widely recognized names in the history of modern dance. Her school is still one of the most prominent dance schools in America today. She was originally a member of the Denishawn School of Dance, but she became dissatisfied with the Eastern dance techniques and broke away to form her own tradition. Graham felt that the center of dance was breathing, and that all of our motions centered around the inhale and exhale of air. While very different from ballet in terms of the art itself, the discipline is just as strict and intense. Her choreography is recognizable for its stark angular look, and for the dramatic contractions and expansions of the body, symbolizing and mimicking the human breath.

## Alvin Ailey (1931-1989)

Alvin Ailey began studying ballet in 1949. One of his teachers was choreographer Martha Graham, and over the next ten years, Ailey appeared on and off Broadway and on film as a dancer, choreographer, actor, and director. He choreographed Leonard Bernstein's *Mass*, which had its debut performance at the Kennedy Center for the Performing Arts, and Samuel Barber's opera, *Antony and Cleopatra*, which was the inaugural production of the Metropolitan Opera at Lincoln Theater. Ailey founded the Alvin Ailey Dance Company, and in 1965 Ailey left dancing to concentrate entirely on choreography and running his company. He moved between the worlds of African-American and Caucasian dance, beginning the long history of intermingling that yielded the contemporary dance we know today.

## Agnes De Mille (1905-1993)

An American choreographer and dancer from New York City, De Mille was the daughter of playwright W. C. De Mille and niece of Cecil B. De Mille. De Mille brought the ballet form to musical comedy using dance to enhance the plot and move the story along. Choreographing some 15 musicals and 21 ballets, she was a significant force in a new American realism that mingled ballet technique, vernacular movement, and modern psychology. Her works did much to popularize serious dance with the public. In addition, she was an important spokesperson for governmental and private support for the arts at congressional hearings and other public forums. In 1973 De Mille founded the Heritage Dance Theater, which was based at the North Carolina School of the Arts.

## Merce Cunningham (1919-2009)

Merce Cunningham was originally a member of the Martha Graham Dance Company before splitting off to form his own Company. Cunningham's style of dance was composed of abrupt changes and suspensions of motion, and usually was in a decentralized space on the stage. Cunningham's work was not based on plot, characterization, or sequence but instead focused on movement for movement's sake. Cunningham's early experiments with LifeForms software for choreography became a tool for him to go beyond restrictive assumptions about movement. Although he sometimes used the program to warehouse particular steps for the dancers to practice, he was mainly interested in its possibilities as a kind of visual idea generator for accessing movement that he hadn't experienced or hadn't thought of before.

# 6 The Elements of Dance

Every art form has its instruments, artistic medium, and design elements. For dance, they are summed up in the sentence, “Dancers move with energy through time and space.” This statement includes the basic components that dancers work and play with. People dancing are themselves their own instruments, expressing themselves through their bodies. Their body states and movement are characterized by variations in the use of energy, time and space.

## Dance Instrument

The art of dance takes place through the dancer. Human beings are both the creators and the instruments. The physical manifestation of the dancer’s ideas and feelings is the living, breathing human body. In dance, the body is the mobile figure or shape: felt by the dancer, seen by others. The body shape is sometimes relatively still and sometimes changing as the dancer moves in place or travels through the dance area. Whether moving or pausing, dancers are alive with inner movement, feelings and thoughts.

## Artistic Medium of Dance

Movement is the artistic medium of dance, just as sound is the artistic medium of music. The movement of human beings includes a wide range, from large and obvious to so small and subtle that it appears to be stillness. Periods of relative stillness are as effective and essential in dance as are silences or rests within music. The movement vocabulary of modern dance is made up of human actions. A few

of many possible actions are run, hop, crawl, stop, rise, jump, fall, bend, hold, shake, stand, walk, twist., turn, balance, roll, stretch, slide, leap, jiggle, pull, push, kick, hover, reach, and hang.

## Dance Design Elements: Energy, Time, and Space

Dancers make choices as to how, when, and where to do each action. In other words, dancers apply the variables of energy, time and space to their actions. While elements of dance design may be categorized and described in a variety of different ways, they are used, whether consciously or not, by all dancers, from beginning explorers to seasoned practitioners.

Together, they provide a broad menu from which to make dance choices. Choices about any of the three elements tend to affect the others, but analyzing them separately can help dancers understand and use them.

## Energy

“How?” is a question about the energy, force, or dynamic quality of an action. Choices about energy include variations in movement flow and use of force, tension and weight. Here are some examples of action driven by different energy choices: a run might be free flowing or easily stopped, and it may be powerful or gentle, tight or loose, heavy or light. A skip might have a sprightly, listless, rollicking, smooth, or other quality of energy. A person might roll heavily across the floor or use explosive energy to jump. Pushing might be done with gentle or powerful energy.

Energy choices may also reveal emotional states. For example, a powerful push might imply aggression or confidence depending of the intent and situation. A delicate touch might reflect affection and timidity or perhaps precision and skill. Some types of energy can be described in words; other spring from the movement itself and are difficult to label with language. Some times differences in the use of

energy are easy to perceive; other times these differences can be quite subtle. Variations in movement flow, force, tension, and weight can be combined in many ways and may communicate a wide spectrum of human emotional states.

## Time

“When?” is a question about time or timing. Choices about time include such things as duration, speed, divisions of time (e.g., beats and intervals), timing of accents, and rhythmic patterns. Timing choices are applied to actions. Here are some examples: a twist could be gradual or quick. A stop might be sudden followed by a pause. Leaping might speed up, slow down, or be paced by even beats. A series of sitting, standing, and stretching actions could occur with an even pace taking a short or a long time. Such

actions could be accented with pauses at regular intervals or occur sporadically. Bending jumping, and shaking actions might be arranged in a rhythmically patterned sequence. Rising and curling might ride on the rhythm of breathing. There are endless possibilities for timing one’s movements because timing variables such as speed, duration, accents and rhythmic patterns, simple to complex, can be

applied to actions in many different combinations.

## Space

“Where?” is a question about space and spacing. Choices about use of space include such variables as position or place, size, or range, level, direction and pathways. Here are some examples of space choices applied to actions: the dancer might choose to move or pause at any specific place in the dancing area. A skip could be in any direction such as diagonally forward and toward one side of the room. A twist might be high in the air or low to the ground or in between. A run or turning action could be in place or perhaps travel a certain distance along a particular pathway.

The pathway might be curved, straight, zigzagging, meandering. The dancer’s movements can also trace pathways in the air as in an elbow drawing loops, a hip jutting out straight to the side, the head swooping down and up through an arc. The range of these movements can vary from so small as to be almost invisible, to as large as the reach of the dancer or the size of the dance area. There are countless

variations and combinations of ways that movement can occur in space.

## Is All Movement Dance?

The dancer moves with energy through time and space. But then, who doesn’t? Are we always dancing every moment we are alive? Or are there some special features that lead us to call some of our movement experiences dance? It does seem that in dance, people tend to be more consciously involved in their movement, taking particular enjoyment or interest in their body.

## Language

Dance is a language. It is spoken through the movement of the human body. It tells stories, expresses emotions and creates images. All dance is based upon a universal experience: the rhythms and movement of the human body. At a party, at home, or even on the street, most of us have felt the urge to dance. Whether it is hip-hop, swing, salsa, meringue, foxtrot, waltz, or twist, we all know a style of dance.

In dance we take in, synthesize and transmit our ideas and feelings about life through our bodies. Dance is a medium for learning about oneself and one’s world. It is truly a universal art since all humans relate body movement and the need to communicate with each other.

As we dance, we sense our bodies and the world around us. We learn how and where our bodies can move, expanding our movement possibilities and enjoying our sense experience as we dance.

Dance is a vehicle for understanding life experience. Through dance, we give form to our experience of self and world. Dance is a way to generate and give dynamic form to our thoughts and feelings. It symbolizes our thoughts and feelings kinesthetically.

Dance is a unique form for communicating. As we manifest our experience of life in dance, we send out messages through our bodies. We can appreciate these messages ourselves, and others can receive them. Dance communicates in ways that words cannot.

## Practice

Sometimes, dance is designed to be performed and seen by an audience. In those cases, no matter what the style, dancers must train their bodies and their imaginations to be more expressive. Dance artists extend the vocabulary of their movement language through classes, rehearsals, and performances. What they practice are the basic building blocks of dance.



Paul Taylor Company dancer Carolyn Adams, pictured at left, performing in "West of Eden" in 1973. Ms Adams performed with the company from 1965 to 1982.



# 7 Watching a Dance Performance

## Suggestions for Watching the Performance

You don't have to have any special training or experience to watch dance. You will be taking in information with all of your senses: eyes, ears, even your muscles. You may be fascinated with the physical activity you see, the music, the production elements (lighting, costumes and props) or with a "story" the dancers tell you. Your muscles may even react to the action with a kinetic response as you empathize with the movements on stage; tensing when the dancers leap or bracing as they perform a daring fall or a remarkable lift. It is very natural to want to get up and dance after watching an inspiring performance. Open your mind to the moment; concentrate and raise your awareness to the immediate moment in front of you. The members of the audience are as much a part of the performance as the dancers are!

As the lights lower and the music begins, take a deep breath and relax in your seat. You are beginning to watch motion, movement, shape, line, rhythm, tempo, color, space, time, and energy...dance. Allow yourself to let go of any notion that you already know what dance means, or has to mean. Release the

notion that you have to look at dance as if you were reading a book. If you watch dance with this type of open mind, you may experience an emotion, an image or a feeling that you may not be able to describe. You may not know why or where these reactions come from, but don't worry. This is all a part of the magic of dance.

You may want to ask yourself some questions as you watch the performance:

### What are the sensory properties in the dance?

What do you see? What do you hear? What are the dancers actually doing on the stage?

### What are the technical properties in the dance?

What kind of space is being used? What are the shapes and designs being created? What kinds of energy, dynamics or motions are being used?

### What are the emotional properties in the dance?

How does the movement on stage make you feel? How does the music make you feel? Do you think the music and movements work well together? Every piece of choreography has a reason for being. Dances may be celebrations, tell stories, define moods, interpret poems, express emotions, carve designs or even help you to visualize music. As you watch a dance, a story may occur to you because of your past experiences. However, not all dances relate to stories. The sequences do not have to make literal sense. Allow images and personal feelings to come to the surface of your consciousness.

## Following the Performance

After the performance, feel free to discuss your thoughts with others. Please don't be disturbed if others had a different reaction to the dance than yours. Take time to think about your personal images and thoughts. Was it enjoyable to watch? Did the dance remind you of experiences in your own life? Did the choreography inspire you to express yourself by writing a poem, drawing a picture or even creating your own dance?

## 8

## The Vocabulary of Dance

**Art:** The production of something beautiful that shows a level of skill (or specific intention) in the chosen medium and an intent to communicate meaning. Art may be classified as architecture, dance, music, theater, visual, literary, technological, etc.

**Audience:** People who have gathered together to hear or watch some thing. They may gather formally in a hall designed to sponsor professional performances, or they may gather in a classroom to observe each other's work.

**Body Shapes:** The design of the body in stillness; shapes may be curved, angular, twisted, or straight.

**Choreography:** The process of creating a dance; originating from the Greek words *choros* (meaning “to dance”) and *graphos* (meaning “to write”). This process includes an understanding of form and movement development in dance.

**Choreographer:** A person who creates a dance work and decides how, when and where the dancers should move.

**Concentration:** The ability to focus on the task at hand. This may include listening, following directions, and completing assigned tasks or combinations in a dance class.

**Concert:** A formal performance of music or dance for an audience.

**Costumes:** Specific clothes designed for a dance or theater production.

**Dance:** Many sequences of movement that combine to produce a whole; a dance has organization, progression and development, including a beginning, middle and end.

**Dance Technique:** The specific vocabulary of dance and the physical principles for producing efficient and correct body movement are called technique.

**Dance Elements:** Dance is an art form comprised of the elements of time, space, energy and the body; each of these elements has its own knowledge base which is interpreted uniquely by each dance whether it be folk, ballet, modern, jazz, or ethnic dance.

**Element:** Any one of the three basic components of movement: space, time and energy. (The Body is some times included as a fourth element.)

**Energy:** One of the elements of movement; energy propels or initiates movement or causes changes in movement or body position.

**Ensemble:** A group of dancers who perform together.

**Expression:** A manner of speaking, playing music, dancing, writing, or visually producing something that shows feeling and meaning.

**General Space:** The area of space through which a dancer travels or takes his/her personal space; it may include a dance studio, a stage, a classroom or the gymnasium; pathways and directions are defined in this space.

**Gesture:** A movement of the body or part of the body that a dancer makes in order to express an idea or an emotion; everyday gestures include a handshake, a wave, or a fist; abstract gestures in dance are those movements given special emotional or content meaning by a choreographer.

**Improvisation:** Movement that is created spontaneously ranging from free-form to highly structured environments.

**Isolation:** Movements restricted to one area of the body such as the shoulders, rib cage or hips. Isolations are particularly prominent in jazz dance.

**Jazz:** A uniquely American dance form that evolved with jazz music. Jazz dance is identified by its high level of energy, modern themes, costumes, and wide variety of approaches and improvisation.

**Kinesthetic Sense:** The sense of movement and bodily awareness of oneself, others and the environment; this sense provides feedback about speed, height, tension/relaxation, force, exertion, direction, etc.; accessible to audience and performers alike.

**Levels:** The height of the dancer in relation to the floor: high, medium, or low. When a dancer is low, a part of his/her torso is touching the floor; when a dancer is middle level the feet are flat on the floor; when a dancer is on high level, he/she is in the air or on the toes.

**Literal choreography:** Choreography that communicates a story or message to the audience.

**Locomotor:** Movement that occurs in general space when a dancer moves place to place; basic locomotor movements are walk, run, skip, jump, hop, leap, slide, and gallop. Low-level locomotor movements may be rolling, crawling or creeping.

**Modern Ballet:** A choreography that maintains elements of traditional ballet but that was created during the 20th century; many modern ballets are abstract and nonliteral.

**Modern Dance:** A performance movement form that evolved at the beginning of the 20th century, modern dance can be contrasted with ballet, tap or jazz. Creative work on choreography is an important part of the learning experience in modern dance.

**Motion:** Moving; a change of position. It may be in one place or through space.

**Nonliteral choreography:** Choreography that emphasizes movement manipulation and design without the intent of telling a story; nonliteral works communicate directly through movement and need no translation.

**Non-locomotor:** A teacher may refer to non-locomotor movement as axial movement, referring to movement that occurs in person's place with one body part anchored to one spot; movement is organized around the spine or axis of the body. Basic non-locomotor movements are bending, stretching, twisting, rising, falling, opening, closing, swinging, and shaking.

**Percussive:** Use of energy that is powerful, staccato and explosive.

**Personal Space:** The kinesphere that one occupies that is defined by the reach space around the body; it includes all levels, planes and directions both near and far from the body's center.

**Phrase:** The smallest and simplest unit of dance form; usually part of a larger, more complex passage. A phrase is frequently repeated throughout a work in order to give it continuity.

**Prop:** An object that is separate from the dancer's costume but that is a part of the action or spatial design in the choreography or that contributes to the meaning of a dance. Common dance props include flowers and swords.

**Repertoire:** Movement phrases or full sections from completed dance works that are taught in order to familiarize dancers with a specific choreographer's style and movement vocabulary. Repertoire can also mean the dance pieces a dance company is prepared to perform.

**Rhythm:** The organization of sound in time; rhythm is a pattern of pulses/beats with selected accents that can be repeated or joined with other patterns to form longer phrases. Rhythm is one of the basic elements of music.

**Section:** A smaller division of a whole work that contains many phrases in and of itself.

**Shape:** An interesting and interrelated arrangement of body parts of one dancer; the visible makeup or molding of the body parts of a single dancer; the overall visible appearance of a group of dancers; also the overall development or form of a dance.



**Space:** One of the elements of movement. Direction, level, size, focus and pathway are the aspects of space. An altered use of the aspects allows the choreographer to use space in different ways.

**Style:** A distinctive manner of moving.

**Suite:** A choreographic form with a moderate first section, second slow section and a lively third section.

**Symmetrical:** A visually-balanced body shape or grouping of dancers.

**Technique:** The learning of movement skills; the ability to use specific methods to create a dance.

**Tempo:** The speed of movement as it progresses faster, more slowly or on a pulse beat.

**Unity:** A principle of choreographic form in which phrases fit together, with each phrase important to the whole.

**Vibratory:** Use of energy that involves shaking or trembling actions.





i	v	e	d	f	e	j	i	t	q	a	a	i	o	u
s	m	l	l	a	u	c	k	i	a	u	b	s	a	m
y	e	p	e	p	n	x	n	o	d	k	z	o	t	z
j	s	d	r	t	v	c	n	i	o	f	s	l	r	m
o	k	a	f	o	z	s	e	o	m	b	u	a	e	f
z	z	l	i	v	v	n	e	a	y	k	i	t	c	h
b	v	d	k	a	c	i	c	m	y	g	t	i	n	w
w	d	g	g	e	u	j	s	x	u	t	e	o	o	u
e	l	b	m	e	s	n	e	a	n	t	w	n	c	e
m	o	t	i	o	n	p	j	e	t	j	s	g	w	o
g	j	o	r	o	x	t	m	q	f	i	r	o	m	l
a	t	x	r	b	q	e	r	k	z	v	o	q	c	e
x	l	r	k	l	l	h	w	y	z	x	w	n	u	a
b	p	k	g	e	n	z	v	g	a	j	j	x	j	p
c	h	o	r	e	o	g	r	a	p	h	e	r	j	a

All of the words from the left column can be found in the puzzle. These words relate to the Paul Taylor Dance Company performance. Look in all directions for the words!

**audience** People who have gathered together to hear or watch some thing.

**concert** A formal performance of music or dance for an audience.

**element** Any one of the three basic components of movement: space, time and energy.

**choreographer** A person who creates a dance work, deciding how, when and where dancers should move.

**improvisation** Movement that is created spontaneously.

**dance** Sequences of movement combined to produce a whole.

**ensemble** A group of dancers who perform together.

**isolation** Movements restricted to one area of the body such as the shoulders, rib cage or hips.

**motion** Moving; a change of position. It may be in one place or through space.

**suite** A choreographic form with varying sections.

**costumes** Specific clothes designed for a dance or theater production.

## Classroom Reading:

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## Books & Film Resources:

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- Paul Taylor Dance Company in Paris*, Bel Air Classiques, 2013.
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- Martha Graham: The Dancer Revealed*, Kultur, 1994.
- Martha Graham: An American Legend in Performance*, Kultur, 1988.
- Denishawn; The Birth of Modern Dance*, Kultur, 1991.
- Merce Cunningham; A Lifetime in Dance*, Winstar Home Entertainment, 2000.
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