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0405

Paul Taylor Dance Company

TEACHER RESOURCE GUIDE

Youth Education



About UMS

One of the oldest performing arts presenters in the country, UMS serves diverse audiences through multidisciplinary performing arts programs in three distinct but interrelated areas: presentation, creation, and education.

With a program steeped in music, dance, and theater, UMS hosts approximately 80 performances and 150 free educational activities each season. UMS also commissions new work, sponsors artist residencies, and organizes collaborative projects with local, national, and international partners.

While proudly affiliated with the University of Michigan and housed on the Ann Arbor campus, UMS is a separate not-for-profit organization that supports itself from ticket sales, grants, contributions, and endowment income.

UMS Education and Audience Development Department

UMS's Education and Audience Development Department seeks to deepen the relationship between audiences and art, as well as to increase the impact that the performing arts can have on schools and community. The program seeks to create and present the highest quality arts education experience to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration.

The Department coordinates dozens of events with over 100 partners that reach more than 50,000 people annually. It oversees a dynamic, comprehensive program encompassing workshops, in-school visits, master classes, lectures, youth and family programming, teacher professional development workshops, and "meet the artist" opportunities, cultivating new audiences while engaging existing ones.

Details about educational events for the 04/05 season are announced a few months prior to each event. To receive information about educational events by email, sign up for the UMS E-Mail Club at www.ums.org.

For advance notice of Youth Education events, join the UMS Teachers email list by emailing umsyouth@umich.edu.

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UMS Youth Education

04/05

Paul Taylor Dance Company
Friday, October 8, 11 AM
Power Center, Ann Arbor

TEACHER RESOURCE GUIDE



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Promethean Fire photo courtesy of the Paul Taylor Dance Company.



About the Performance

Coming to the Show



We want you to enjoy your time in the theater, so here are some tips to make your Youth Performance experience successful and fun! Please review this page prior to attending the performance.

Who will meet us when we arrive?

After you exit the bus, UMS Education staff and greeters will be outside to meet you. They might have special directions for you, so be listening and follow their directions. They will take you to the theater door, where ushers will meet your group. The greeters know that your group is coming, so there's no need for you to have tickets.

Who will show us where to sit?

The ushers will walk your group to its seats. Please take the first seat available. (When everybody's seated, your teacher will decide if you can rearrange yourselves.) If you need to make a trip to the restroom before the show starts, ask your teacher.

How will I know that the show is starting?

You will know the show is starting because the lights in the auditorium will get dim, and a member of the UMS Education staff will come out on stage to introduce the performance.

What if I get lost?

Please ask an usher or a UMS staff member for help. You will recognize these adults because they have name tag stickers or a name tag hanging around their neck.

What should I do during the show?

Everyone is expected to be a good audience member. This keeps the show fun for everyone. Good audience members...

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Laugh only at the parts that are funny
- Do not eat gum, candy, food or drink in the theater
- Stay in their seats during the performance
- Do not disturb the people sitting nearby or other schools in attendance

How do I show that I liked what I saw and heard?

The audience shows appreciation during a performance by clapping. In a musical performance, the musicians and dancers are often greeted with applause when they first appear. It is traditional to applaud at the end of each musical selection, and sometimes after impressive solos. At the end of the show, the performers will bow and be rewarded with your applause. If you really enjoyed the show, give the performers a standing ovation by standing up and clapping during the bows.

What do I do after the show ends?

Please stay in your seats after the performance ends, even if there are just a few of you in your group. Someone from UMS will come onstage and announce the names of all the schools. When you hear your school's name called, follow your teachers out of the auditorium, out of the theater and back to your buses.

How can I let the performers know what I thought?

We want to know what you thought of your experience at a UMS Youth Performance. After the performance, we hope that you will be able to discuss what you saw with your class. Tell us about your experiences in a letter or drawing. Please send your opinions, letters or artwork to: **UMS Youth Education Program, 881 N. University Ave., Ann Arbor, MI 48109-1011.**

The Performance at a Glance

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 50th year, the Paul Taylor Dance Company has traveled across the United States, Europe and the world.

Who is in the Paul Taylor Dance Company?

The dancers in the company come from many different backgrounds, and through training and hard work, they are able to bring Mr. Taylor's dances to life. Please refer to pages 16-20 of this Resource Guide for a complete listing of all the dancers in the Company.

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.

**"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

**“Audiences
expect a
veritable
miracle in the
shape of a
human being,
which is what
a good dancer
is.”**

– Paul Taylor

What will I see at the performance?

During the performance of the Paul Taylor Dance Company you will see two different pieces of repertoire being performed. Each of the pieces tells a story or uses symbols to evoke a mood. Watch for the ways Mr. Taylor and the dancers use simple human posture and gestures mixed with more formal dance movements to paint a moving picture for the audience. The two choreographed pieces you will see at the youth performance are:

Promethean Fire (2002)

Music: *Toccata and Fugue in D minor, Prelude in E flat minor, and Chorale* by J. S. Bach; Orchestrated by Leopold Stokowski

Set and costumes by Santo Loquasto

Lighting by Jennifer Tipton

First performed June 6, 2002

Choreographed shortly after the 9/11 tragedy, there is a lot of symbolism in this piece that beautifully corresponds to the heartrending event. The piece starts with a rigid sense of structure and grandeur. However, as the piece continues, this structured and complex creation begins to collapse into chaos. Everything becomes more crumbled and desperate until the entire cast of dancers is left buried in a heap on the floor. Then end of the work turns more optimistic as a single male dancer pulls a single female from the mass and lifts her away from the destruction, symbolizing the beginning, a rebuilding, and the ability to continue and survive through even the hardest times. The title, *Promethean Fire*, comes from a line in Shakespeare's *Othello* at the end of the play before Othello murders his wife for an infidelity that she never committed, based on the word of the treacherous Iago, who has created a world of confusion and deceit. "I know not where is that Promethean heat / That can thy light relume."

Cloven Kingdom (1976)

**Music by Arcangelo Corelli, Henry Cowell and Malloy Miller,
collaged by John Herbert McDowell**

Women's Costumes by Scott Barrie

Headpieces by John Rawlings

Lighting by Jennifer Tipton

First performed June 9, 1976

Cloven Kingdom is a biting social commentary that shows that underneath the guise of society, humans are really just animals with the same animal instincts and behaviors. The music which alternates between stately baroque and modern drum beats also reflects the dichotomy of human nature and civilization. The flowing costumes of the women, and the classic tuxedos worn by the men add a stunning and sophisticated elegance to the piece that is contrasted by the more base and primal dance movements that Taylor has choreographed. Several women in the piece also adorn themselves with mirrored headpieces, so that the animalist tendencies of the people can be reflected back at them, exposing the nature that we try so hard to hide.

Photo courtesy of the Paul Taylor Dance Company.



Paul Taylor

Who is Paul Taylor?

**“I like to think
dance is an
international
language that all
people can
appreciate. All
societies have
some form of
dance as a
form of
communication.”**

*–Paul Taylor
(Newsweek, July 28,
2003)*

Background

Paul Taylor was born in Wilkinsburg, Pennsylvania on July 29, 1930, and grew up in Washington DC. Originally Mr. Taylor found an outlet for his creative spirit in the world of visual arts. He attended Syracuse University with a swimming scholarship and intended to major in art. It was while at Syracuse in 1952 that he discovered dance. His athleticism combined with his creative energy and artistry created a perfect fit for the dance world. He changed his studies from art to dance and eventually moved on to study at the Juilliard School.

Dancer and Choreographer

In 1952, his performance at the American Dance Festival attracted the attention of choreographers Martha Graham, José Limón, Charles Weidman, and Doris Humphrey. In 1953, he made his debut with the Merce Cunningham Dance Company, performing his first dance composition. In 1954, he founded the Paul Taylor Dance Company to perform his own choreography. In 1955, he joined the Martha Graham Dance Company for a seven season run as a solo dancer. Between his work with the Martha Graham Company and his own company's performances, Mr. Taylor quickly became a well known name in the modern dance world. In 1959, he danced with the New York City Ballet as a guest artist in George Balanchine's *Episodes*.

In 1962, his own career as a choreographer had a real breakthrough with his landmark piece *Aureole*. This work assured Mr. Taylor's place as a leading choreographer in the world of modern dance, and in 1966 the Paul Taylor Dance Foundation was established to raise funds to help bring Paul Taylor's works to the largest audiences possible. Since 1968, when *Aureole* first entered the repertory of the Royal Danish Ballet, Mr. Taylor's works have been licensed for performance by more than 75 companies worldwide. They include American Ballet Theatre, Ballet Rambert, Cloud Gate Dance Theatre of Taiwan, English National Ballet, Guangdong Modern Dance Company of China, Joffrey Ballet, New York City Ballet, Paris Opera Ballet, San Francisco Ballet and Teatro alla Scala of Milan.

In 1975 Taylor was forced to hang up his dancing shoes and retire from the performance world due to a number of injuries. No longer able to perform himself, Mr. Taylor focused all of his efforts towards his choreography and his dance company. Mr. Taylor devoted himself fully to choreography, and classics poured forth: *Esplanade... Cloven Kingdom... Airs... Arden Court... Lost, Found and Lost... Last Look... Roses... Musical Offering... Company B... Piazzolla Caldera... Promethean Fire...* and dozens more. Celebrated for uncommon musicality, he has set dances to ragtime and reggae, tango and tin pan alley, time recordings and loon calls; turned elevator music and novelty tunes into high art; and found particularly cooperative collaborators in J.S. Bach and similar Baroque composers.

With such success and a call to share his talent, a smaller company, Taylor 2, was created in 1993. Taylor 2 exists as a company of six dancers who bring many of the choreographer's masterworks to smaller audiences around the world. Taylor 2 teaches the Taylor-style in schools and workplaces and at community gatherings. The goal of Taylor 2 is to bring Paul Taylor's works to schools and smaller venues that lack the resources or funds to bring in the full company.

Now in his 50th year as a choreographer, Paul Taylor has presented 119 original works across the United States and abroad. For a complete timeline and listing of these works, please see page 12-14 of this Resource Guide.

Major Accomplishments

Hailed by *Time Magazine* as “the reigning master of modern dance,” Paul Taylor is the recipient of many honors and awards. In 1992, he received an Emmy Award for *Speaking in Tongues*, produced by WNET/New York the previous year. He was a recipient of the 1992 Kennedy Center Honors “for enhancing the lives of people around the world and enriching the culture of our nation.” He was awarded the National Medal of Arts by President Clinton in 1993, and in 1995 he received the Aljur H. Meadows Award for Excellence in the Arts for work that “endures as some of the most innovative and important the world has ever seen.” Also in 1995, he was named one of the 50 prominent Americans honored in recognition of their outstanding achievement by the Library of Congress’s Office of Scholarly Programs.

He is the recipient of three Guggenheim Fellowships and has received honorary Doctor of Fine Arts degrees from California Institute of the Arts, Connecticut College, Duke University, Juilliard, Skidmore College, the State University of New York at Purchase, and Syracuse University. Awards for lifetime achievement include a MacArthur Foundation Fellowship - often called the “genius award” - and the Samuel H. Scripps American Dance Festival Award. Other awards include the New York State Governor’s Arts Award and the New York City Mayor’s Award of Honor for Art and Culture. In 1989 Mr. Taylor was elected one of ten honorary American members of the American Academy and Institute of Arts and Letters.¹

Paul Taylor also received outstanding recognition from around the world. He was elected to knighthood by the French government as *Chevalier de l’Ordre des Arts et des Lettres* in 1969 and has since been elevated to the ranks of *Officier* (1984) and *Commandeur* (1990). In January 2000, he was awarded France’s highest honor, the *Légion d’Honneur*, for exceptional contributions to French culture.

In 1987, Paul Taylor came out with his autobiography, *Private Domain*, which was nominated by the National Book Critics’ Circle as the most distinguished biography of that year.



Cloven Kingdom

“There are infinite possibilities in dance and most of them have yet to be tried. The surface has just been scratched. I wish I could come back in a hundred years to see what’s happened.”

–Paul Taylor

A Paul Taylor Timeline

**“Modern dance
doesn’t come
any better
than this.”**

– The Chicago Sun
Times

1954

Taylor’s first professional work and his first collaboration with artist Robert Rauschenberg: *Jack and the Beanstalk*.

1956

Taylor choreographs *3 Epitaphs*; again Rauschenberg collaborates.

1957

Seven New Dances provokes Louis Horst’s famous blank review.

1960

The Spoleto Festival, Italy: *Meridian, Tablet, Epitaphs, Rebus, Circus Polka*. While at Spoleto, invited to create *The White Salamander* for The Netherlands Ballet.

1961

First performance at the American Dance Festival, Connecticut College, New London; premiere of *Insects* and *Heroes*, with sets and costumes by Rouben Ter-Arutunian. Taylor choreographs *Junction*, the first work in a long-term collaboration with designer Alex Katz, and the first time Taylor uses a Baroque score, a rarity in modern dance.

1962

Performances in Paris as part of the Festival of Nations. Taylor wins an award for best choreographer. While the Company is based in Paris, Taylor begins choreographing *Aureole*.

1963

The Company marks its first Broadway season, at the Little Theater.

1964

First London season, at the Shatftsbury Theatre in the West End.

1965

Taylor choreographs *From Sea to Shining Sea*, thus initiating a series of works based upon Americana.

1966

Taylor choreographs *Orbs*, a two-act dance set to Beethoven’s final string quartets. The Paul Taylor Dance Foundation is established.

1967

Taylor wins 16th Annual Capezio Dance Award.

1968

The Royal Danish Ballet performs *Aureole*. This is the first time another dance company acquires a Taylor work.

1969

Taylor is elected *Chevalier de l’Ordre des Arts et des Lettres* in France.

1970

Taylor choreographs *Big Bertha*, which subsequently becomes one of the Taylor dances most requested by presenters.

1971

Taylor choreographs *Book for Beasts*, a work that later becomes a performance vehicle for Rudolf Nureyev.

1973

Taylor's first full-evening work, *American Genesis*.

1974

After the New York premiere of *American Genesis* at the Brooklyn Academy of Music on March 14, Taylor retires from dancing.

1975

Taylor choreographs *Esplanade*, immediately acknowledged by many critics and dance professionals as one of the greatest dance works ever created.

1976

Taylor choreographs *Cloven Kingdom*. The men's quartet becomes emblematic of one aspect of Taylor's style.

1978

First appearance of eight appearances by the Company on PBS Television's *Dance in America* series. Taylor choreographs *Airs*, which later joins the repertoire of American Ballet Theatre.

1980

Taylor receives the *Dance Magazine* Award. He also choreographs a seminal work to Stravinsky's *Le Sacre du Printemps*, seen by many as a landmark approach to this renowned score.

1981

Benefit performance of *From Sea to Shining Sea* features Mikhail Baryshnikov and Rudolf Nureyev among other notable dancers. Taylor choreographs *Arden Court*, an instant hit with audiences and critics. Bettie de Jong, who danced with the Company since 1962, retires from dancing and becomes Rehearsal Director.

1985

Taylor choreographs *Roses* and *Last Look* in the same year, confirming his position of the choreographic "Master of the Light and the Dark." Taylor wins a MacArthur "Genius" Award.

1987

Publication of Taylor's autobiography, *Private Domain*, nominated for the National Book Critics Circle Award in Biography. Taylor choreographs *Syzygy*, the second most requested masterpiece by presenters throughout the world.

1988

Taylor choreographs *Speaking in Tongues*, hailed by critics as another landmark for the dance world.

Visit UMS Online

[www.ums.org/
education](http://www.ums.org/education)

Please visit the
official Paul Taylor
Dance Company
website at
www.ptdc.org

1989

Taylor is elected Honorary Member of the American Academy and Institute of Arts and Letters.

1990

Taylor is elected *Commandeur de l'Ordre des Arts et des Lettres* in France.

1991

Taylor is commissioned by the Kennedy Center and Houston Ballet to create *Company B*.

1992

Taylor receives an Emmy Award for *Speaking in Tongues* produced by WNET/13. Receives Kennedy Center Honors.

1993

Taylor is awarded a National Medal of Arts by President Clinton at the White House. Taylor 2, a second company of Paul Taylor dancers, is formed.

1995

Receives the Algur H Meadows Award for Excellence in the Arts. Taylor is named one of 50 prominent Americans honored in recognition of their outstanding achievement by the Library of Congress' Office of Scholarly Programs.

1996

The Taylor Company performs for the first time in the People's Republic of China.

1997

Paul Taylor Dance Company and Taylor 2 are invited by the American Embassy in New Delhi to celebrate 50 years of independence in India. Taylor choreographs *Piazzolla Caldera*, a runaway hit that has its creative process documented in the film *Dancemaker*, which plays in movie theaters in the US and abroad.

1999

Dancemaker is nominated for an Academy Award for best documentary feature film of the year.

2000

Taylor is inducted as *Chevalier* in France's *Legion d'Honneur* for exceptional contributions to French culture.

2002

Taylor choreographs *Promethean Fire*, and *The New York Times* says it may be his greatest work yet.

2004

Taylor begins nationwide celebration of 50 years of choreography and the 50th Anniversary of the Paul Taylor Dance Company.

Promehtean Fire photo courtesy of the Paul Taylor Dance Company.



The Company

Who's Who in the Company?



BETTIE DE JONG (Rehearsal Director)

Bettie was born in Sumatra, Indonesia, and moved to Holland in 1946, where she continued her early training in dance and mime. Her first professional engagement was with the Netherlands Pantomime Company. After coming to New York City to study at the Martha Graham School, she performed with the Graham Company, the Pearl Lang Company, John Butler and Lucas Hoving, and was seen on CBS-TV with Rudolf Nureyev in a duet choreographed by Paul Taylor. Ms. de Jong has been with the Taylor Company for over 35 years, having joined in 1962. Noted for her strong stage presence and long line, she was Taylor's favorite dancing partner and, as Rehearsal Director, has been his right arm for the past 27 years.



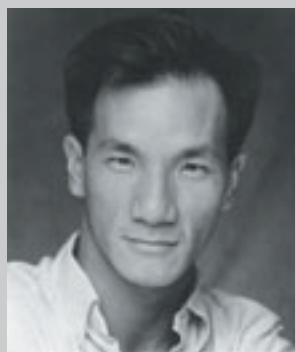
PATRICK CORBIN

Patrick was born and grew up in Potomac, Maryland. He began his dance training under the direction of Bernard Spriggs at the District of Columbia City Ballet in 1977 and continued at the Washington School of Ballet with Mary Day and Alastair Munro and at the School of American Ballet with Stanley Williams and Andre Kramarevski. He has danced with ABT II, the Joffrey II Dancers and, from 1985 to 1989, with the Joffrey Ballet. He made his debut with the Paul Taylor Dance Company in 1989 and has become one of its most often featured dancers. Mr. Corbin also teaches at The Taylor School.



LISA VIOLA

Lisa was born in San Francisco, California, and grew up in Honolulu, Hawaii, where she received her early training. She continued her ballet studies in New York with David Howard, the Joffrey School, and at the School of American Ballet. She has performed with DanceExpress, Sounddance, East/West Repertory Dance Ensemble, and with the Rod Rodgers Dance Company. Ms. Viola was a scholarship student at The Taylor School from 1990 until the fall of 1992, when she made her debut with the Paul Taylor Dance Company in Costa Mesa, California.



RICHARD CHEN SEE

Richard is from the island of Jamaica where he studied ballet, modern and Afro-Caribbean dance. He has danced for companies in England, Jamaica and the United States, including Northern Ballet Theatre, Oakland Ballet, and Oberlin Dance Company/San Francisco. Mr. Chen See has worked professionally as a choreographer, children's storyteller, dance teacher, and coach. He is also a kayak instructor/guide and often works with the physically disabled. His debut with the Paul Taylor Dance Company was at City Center in 1993.

SILVIA NEVJINSKY

Silvia was born and raised in Lisbon, Portugal, and she received her early dance training from Rui Horta and at the Ballet Gulbenkian School. From 1984 to 1989, she was a principal dancer with the Lisbon Dance Company, a repertory company. She moved to New York in 1989 and danced with the Lar Lubovitch Dance Company for four and a half years, as well as appearing as a guest artist with several dance companies, including the Empire State Ballet, the New American Ballet Ensemble, and David Storey Dance Works. In addition to performing Ms. Nevjinsky has taught intensive workshops and master classes in Brazil, Europe, and the USA. The October 1995 City Center Season marked her debut with the Paul Taylor Dance Company.



ANDY LEBEAU

Andy began dancing with Taylor 2 in 1993 after graduating from the Boston Conservatory with a B.F.A. While in Boston, he performed with Ballet Theatre of Boston, Spencer/Colton, Boston Liturgical Dance Company, and The Roxy Dancers. In New York, he has performed with Cortez & Company, Mary Cochran and Thomas Patrick, and presented his own work at The Sylvia and Danny Kaye Playhouse. The 1995 Fall Tour marked his debut with the Paul Taylor Dance Company.



HEATHER BEREST

Heather was born in Manhasset, New York. She began her training with her mother, Olga Berest, and studied with Linda Zoffer and Ali Pourfarrokh. She went on to earn a B.F.A. at the North Carolina School of the Arts and continues to study with Jocelyn Lorenz and Christine Wright. Before joining the Taylor Company, Ms. Berest danced with Neo Labos Dance Theatre, Momix, Peter Pucci, Robert Wood Dance ASC, and Martita Goshen. The 1996 season marked her debut with the Paul Taylor Dance Company.



MICHAEL TRUSNOVEC

Michael grew up in Yaphank, New York, and started dancing at age six. In 1992, he was honored by the National Foundation for Advancement in the Arts and also named a Presidential Scholar in the Arts. He furthered his dance training at Southern Methodist University in Dallas, Texas performing the varied works of Humphrey, Graham, Balanchine, and Taylor. After receiving his B.F.A. in dance in 1996, he was invited to join Taylor 2. He has also danced with Cortez & Company. Fall 1998 marked his debut with the Paul Taylor Dance Company.





ANNMARIA MAZZINI

Annmaria began studying with Frances Evers in Allentown, Pennsylvania. After graduating from Southern Methodist University, she came to New York and studied at The Taylor School, and joined Taylor 2 in 1995. She has appeared in the works of Karla Wolfangle, Hernando Cortez and reconstructed dances of Isadora Duncan, in addition to creating and performing her own work. In 1997 she created the dances for the Off-Broadway production of *Men on the Verge of a Hispanic Breakdown*, an Outer Critics Circle Award winner. She made her debut the Paul Taylor Dance Company at the 1999 American Dance Festival in Durham, North Carolina.



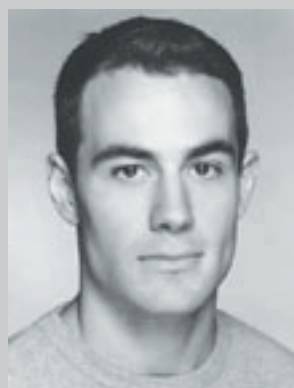
ORION DUCKSTEIN

Orion is from Mansfield, Connecticut, where he began dancing after graduating from the University of Connecticut with a B.F.A. in acting. He has danced with the Sung-soo Ahn Pick Up Group, Robert Wood Dance, Sonia Plumb Dance Company and in works by Gerald Casel and Pedro Alejandro. He toured in the United States and Eastern Europe with the Judy Dworin Ensemble, and danced in the Baltimore Opera production of *Samson et Delilah*, choreographed by Peter Pucci. In addition to dance and theatre, he enjoys music and often brings his guitar on tour to play in his spare time. Mr. Duckstein joined Taylor 2 in October of 1995. He made his debut with the Paul Taylor Dance Company in October 1999.



AMY YOUNG

Amy began her dance training at age ten in her hometown of Federal Way, Washington. She spent her senior year of high school studying at the Interlochen Arts Academy in Michigan prior to entering The Juilliard School in New York, where she earned a B.F.A. in 1996. She joined Taylor 2 in August of that year. Ms. Young enjoys teaching and working with children. She has taught at Alaska Dance Theatre, Perry-Mansfield Performing Arts Camp, and Metropolitan Ballet of Tacoma. Ms. Young made her debut with the Paul Taylor Dance Company at the Paris Opera House in January of 2000.

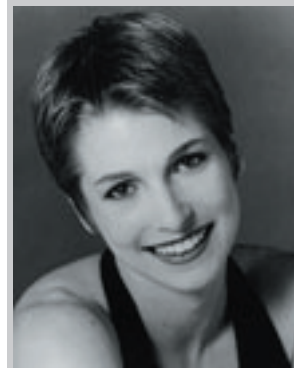


ROBERT KLEINENDORST

Robert is originally from Roseville, Minnesota. He graduated from Luther College in 1995 with a B.A. in voice and dance. After moving to New York, he danced with the Gail Gilbert Dance Ensemble, the Sonia Plumb Dance Company, and Cortez & Co. Mr. Kleinendorst performed with Anna Sokolow's Players Projects at The Kennedy Center in Washington, D.C. Having studied at The Taylor School since 1996, he joined Taylor 2 in August of 1998. Mr. Kleinendorst joined the Paul Taylor Dance Company in the fall of 2000.

JULIE TICE

Julie was born and raised in Petersburg, Illinois, where she began her dance training and grew up dancing with the Springfield Ballet Company. She continued her training at the University of Michigan where she earned a B.F.A. in dance with honors. She performed works by Bill DeYoung, Peter Sparling, Martha Graham, and Paul Taylor. In New York, Ms. Tice has performed with various choreographers as well as choreographing and performing her own work. She became a scholarship student at the Taylor School in January 1999 and she joined Taylor 2 in the summer of that year. The fall of 2000 marked Ms. Tice's debut with the Paul Taylor Dance Company.



JAMES SAMSON

James is a native of Jefferson City, Missouri. He received a B.F.A. in Dance and a minor in Business from southwest Missouri State University. He went on as a scholarship student with the David Parsons New Arts Festival, the Alvin Ailey Summer Intensive, and the Pilobolus Intensive Workshop. James has danced for Charleston Ballet Theatre, Omaha Theatre Company Ballet, Omega Dance Company, New England Ballet and Connecticut Ballet. James now studies at the Paul Taylor School. He joined the Paul Taylor Dance Company in March of 2001.



MICHELLE FLEET

Michelle grew up in the Bronx, New York and began her dance training at the age of four. She attended Ballet Hispanico of New York during her high school training at Talent Unlimited H.S. There she was a member of The Ballet Hispanico Jr. Company. Ms. Fleet then continued on to Purchase College, where in 1999 she received her B.F.A. in dance. She has performed in works by Bill T. Jones, Merce Cunningham, Pascal Riout, Kevin Wynn, and Carlo Menotti (Il Piccolo Teatro Del Opera). In the summer of 1999, Ms. Fleet joined Taylor 2 and is now in her first season with the Paul Taylor Dance Company.



PARISA KHOBDEH

Parisa is a native of Plano, Texas, where she began her dance training under Gilles Tanguay, Julie Lambert, and Kathy Chamberlain. While a student at Southern Methodist University, she used her summers and semester breaks to train at The Taylor School, Martha Graham School of Contemporary Dance, and American Dance Festival. She has appeared in works by Robert Battle, Robert Beard, Agnes De Mille, Judith Jamison, Donald McKayle, Sabrina Madison-Cannon, Nathan Montoya, and Max Stone. As a member of Triptych, a three member collaborative dance company, she has created her own choreography. She has also recently created works to benefit local and national human rights organizations. After earning her BFA from SMU, Parisa joined the Paul Taylor Dance Company in the summer of 2003.





SEAN PATRICK MAHONEY

Sean was born and raised in Bensalem, PA. At age 12 he began training with Fred Knecht, attending Princeton Ballet School on scholarship. He became an apprentice at American Repertory Ballet (ARB) and later was a featured dancer with the company. After graduating high school in 1993, he was chosen as one of the first members of Taylor 2. Mr. Mahoney danced with the Parsons Dance Company for two years. He is married to his ARB dance partner, Peggy Pettway. Mr. Mahoney rejoined Taylor 2 in the summer of 2002, and then joined the Paul Taylor Dance Company in January of 2004.



NATHANIEL KEUTER

Nathaniel was born in Menlo Park, California. He is the son of modern dancers Cliff Keuter and Elina Mooney. He received a B.A. in Musical Theater from the University of Northern Colorado where he had the opportunity to work with several guest artists including Jolea Maffei and Cliff Keuter. He has been on work study with The Taylor School for one year. He makes his debut with the Taylor Company during the 2004 City Center engagement.



Michelle Fleet and Jared Wootan (Taylor 2) perform in *Esplanade*.

The Company: Not Just Dancers

Many people with different responsibilities work together to make up a dance company. These are just a few of the various jobs in the world of dance:

An **Artistic Director** is the person who makes the artistic choices and decisions for a company. For example, which dancers to hire, which choreographers to use, and which dances should be performed on each program.

The **Executive Director** supervises the marketing (advertising), development (fund-raising), public relations, human resources, special events, and education departments. The Executive Director is in charge of all the non-artistic issues.

The **Choreographer** creates the dance steps to be performed with the selected music. In order to learn the moves and music, the dancers take classes from the Ballet Master and Mistress, who instruct them and direct rehearsals almost every day.

Dancers often change costumes several times during a single performance. The **Costume Designer** works with the artistic director and choreographer to create clothing that fits the mood of each dance number.

A **Wardrobe Supervisor** maintains the costumes and shoes by making sure that they are always in good condition and that the dancers can move freely and comfortably while wearing them.

The **Production Stage Manager** has a variety of responsibilities: overseeing the building of sets and costumes, supervising the lighting and sound before and during each performance, and calling the dancers to their places before the curtain rises. On tour, the production stage manager discusses with each theater manager the lighting and special needs required for each dance.

A **Lighting Designer** is needed to decide which lights are to be used to create the desired mood of the dance. Mood is created through the use of light and shadow, as well as color.

The **Sound Engineer** is responsible for music during the performance. He or she makes sure the sound is easily heard by the dancers and audience members. When live musicians are not being used, the sound engineer is in charge of recording the music for rehearsals and performances.

When a dance company performs on the stage, they hire **stagehands** or crew members. The crew sets the scenery onstage or “flies it in” using pulleys. The crew also helps the dancers dress, launder and iron costumes, and runs the light board (a computer with all of the different lighting “looks” or cues in it). The show cannot go on without a crew. Many stagehands belong to a union, the International Alliance of Theatrical Stage Employees (IATSE).

House Managers are in charge of the lobby during the show. They organize ushers, help audience members and make sure everything is running smoothly.

Ushers are usually volunteers. They greet the audience, take tickets and show people to their seats.

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A Day in the Life of a Dancer

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The members of a dance company usually have two schedules, one for their rehearsal days and the other for their performance days on tour. As you will see, the life of a dancer can be very exciting, but it is also very demanding, particularly during tours. Professional dancers have very little free time.

A Typical Rehearsal Day

8:00 a.m.	Wake up
8:30 a.m.	Have breakfast
10:00 a.m.	Go to the studio and take ballet class
NOON	Rehearse (practice dances they will perform later)
2:00 p.m.	Eat lunch
3:00 p.m.	Rehearse the rest of the afternoon
5:30 p.m.	Take a shower
6:00 p.m.	Go home
7:00 p.m.	Have dinner
11:00 p.m.	Go to bed

A Typical Performance Day On Tour

8:00 a.m.	Wake up in a hotel room
8:30 a.m.	Eat breakfast
10:30 a.m.	Meet in the hotel lobby to travel to the theatre
11:00 a.m.	Get on the bus and drive to the theatre
11:30 a.m.	Find the dressing rooms at the theatre
11:45 a.m.	Unpack stage makeup for the performance and change into dance clothes for class
NOON	Take ballet class (at the theater)
1:30 p.m.	Eat lunch
2:00 p.m.	Walk through a spacing rehearsal so the dancers can get used to the size of the stage
3:00 p.m.	Have a technical rehearsal, which is rehearsing the dances with music and lights
5:30 p.m.	Eat a light dinner
6:30 p.m.	Take a shower and put on stage makeup
7:30 p.m.	Warm up muscles by stretching
8:00 p.m.	Perform
10:00 p.m.	Take a shower
10:30 p.m.	Travel back to the hotel on the bus
11:00 p.m.	Eat
MIDNIGHT	Go to bed

Painting of Isadora Duncan by Fritz August von Kaulbach from *Isadora Duncan, The Art of the Dance*. courtesy of Theatre Arts Books.



Modern Dance

About 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. A 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.



Dancers perform in *Cloven Kingdom*.

Two Early Moderns

Ruth St. Denis: 1879-1968

Ruth Dennis was born in 1879 on a New Jersey farm. The daughter of a strong-willed and highly educated woman who was a physician by training, St. Denis was encouraged to study dance from an early age. Her early training included 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, the young vaudeville dancer was noticed by David Belasco, a well-known and highly successful Broadway producer and director. He hired her to perform with his large company as a featured dancer, and was also responsible for giving her the stage name "St. Denis." Under Belasco's influence, Ruthie Dennis became Ruth St. Denis, toured with his production of *Zaza* around the United States and in Europe, and was exposed to the work of Japanese and European artists.

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 then India. In 1906, after studying Hindu art and philosophy, she offered a public performance. She had designed an elaborate and exotic costume and a series of steps telling the story of a mortal maid who was loved by the god Krishna. Entitled *Radha*, this solo dance was first performed in Proctor's Vaudeville House in New York City. *Radha* was an attempt to translate St. Denis' understanding of Indian culture and mythology to the American dance stage. She began performing *Radha* in respectable Broadway theaters.

In 1914 St. Denis married Ted Shawn, her dance partner, and the next year they founded the Denishawn School and Company in Los Angeles. During this time, St. Denis' choreographic style broadened. She had a profound influence on the course of modern dance in America, particularly through Denishawn, which was the first major organized center of dance experiment and instruction in the country and whose students included Martha Graham and Doris Humphrey. 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.



Ruth St. Denis as *Radha*, circa 1908.
Courtesy of Culver Pictures.

"Society has discovered something new under the limelight. Out of the jaws of vaudeville a group of New York women who still keep a weary eye out for up-to-date novelties, have snatched a turn which they hope to make more or less an artistic sensation."

*-The New York Times,
March 25, 1906*

Isadora Duncan: 1878-1927

Dancer, adventurer, revolutionist, ardent defender of the poetic spirit, Isadora Duncan has been one of the most enduring influences on 20th century culture.

Isadora Duncan is regarded as the founder of modern dance.



**Isadora Duncan in
Revolutionary; circa 1903.**

Angela Isadora Duncan was born in California in 1877. Her mother was an accomplished pianist who introduced her to the great composers, whose music later inspired Isadora's creation of a new dance form. As a child she studied ballet, Delsarte technique and burlesque forms. Isadora's 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 Giesha*. 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 performances, although performing was valuable as a motivating force and also to help finance her school. One of her objectives was to obtain government support for the school. The first and only government to sponsor her work was the Soviet Union, and this support lasted approximately ten years. Even so, raising money was always difficult, but with financial support, she founded Schools of Duncan Dance in France and Germany. Eventually, Isadora gained great fame in both Europe and America; in fact, in the entire world.

Isadora Duncan was influenced by the Greeks and Romans where dance was regarded as a sacred art form. She 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.

She was a theorist of dance, a critic of modern society, culture, education and a champion of the struggles for women's rights, social revolution and the realization of poetry in everyday life. 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.

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. Martha Graham 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, leaving behind his romance language studies at UCLA. 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. A talented writer, De Mille was the author of 12 books.

Merce Cunningham: 1919-

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 is composed of abrupt changes and suspensions of motion, and usually is in a decentralized space on the stage. Cunningham's work is not based on plot, characterization, or sequence but instead focuses on movement for movement's sake. Cunningham's early experiments with LifeForms software for choreography become a tool for Cunningham to go beyond restrictive assumptions about movement. Although he sometimes uses the program to warehouse particular steps for the dancers to practice, he is mainly interested in its possibilities as a kind of visual idea generator for accessing movement that he hasn't experienced or hasn't thought of before.

**It takes great
passion and
great energy to do
anything creative,
especially in the
theater. You have to
care so much that
you can't sleep,
you can't eat, you
can't talk to people.
It's just got to be
right. You can't
do it without that
passion.**

-Agnes De Mille

The Elements of Dance

“Inhaling
music,
exhaling
dances”

–Paul Taylor

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 on 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; others spring from the movement itself and are difficult to label with language. Sometimes 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.

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Language

Dance is a language. It is spoken through the movement of the human body. It tell 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.



Paul Taylor in *Fibers*.

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.

The Paul Taylor Dance Company performing in *Promethean Fire*.



Repertoire

The Music of *Cloven Kingdom*

Corelli vs. Henry & Miller

Paul Taylor's ballet *Cloven Kingdom* uses music by Baroque composer Arcangelo Corelli (1653-1713) and modern composers Henry Cowell and Malloy Miller. In the seventeenth century, Corelli was well known as an amazing virtuoso violinist as well as a skilled composer of sonatas in suit form, often called *sonatas da camera* or chamber sonatas. The parts of the suite were all dances of contrasting tempos and character.



Arcangelo Corelli

1. Overture – an optional opening and introduction to the suite

2. Allemande – a moderate tempo in four counts per step

3. Coutant – a moderate tempo in three counts per step

4. Sarabande – a Spanish stately dance

5. Gig (jig) – a lively English dance

However, in *Cloven Kingdom* Paul Taylor uses excerpts from various *Concerti Grossi* by Corelli. In general, a concerto is a piece written for one or more solo instruments and orchestra. The concerto originated when groups of string players divided into groups to give a stereo effect and to vary the dynamic range. This led to echo effects, and moments of competitive demonstrations by the soloists to show their skills. In the *Concerto Grosso*, or "great concerto," generally more than one instrument is heard against the larger ensemble. At times you will hear the violins and at other times the oboes set off more prominently against the full orchestra.

Taylor then intercuts modern percussion music from Henry Cowell and Malloy Miller to interrupt the classical flow of Corelli's music.

Henry Cowell (1897-1965) was a pioneer in the area of 20th century contemporary music in his innovative use of the piano and of his interest in non-Western musical styles. In terms of the piano, he is credited for developing two new techniques for playing it:

1. The Tone Cluster: groups of adjacent notes are sounded/played together with the fist, palm, or forearm.

2. Piano Plucking: playing the piano by plucking the piano strings directly with the fingers.

From the 1930s through the 1950s, Cowell traveled extensively throughout Asia and recorded sounds and brought back instruments. When he returned to the West, he created musical ensembles of western and non-western instruments (such as the Japanese zither), and he experimented with combining foreign musical scales with Western chords. When you combine Cowell's music style with Malloy Miller's *Prelude for Percussion* a stark contrast is apparent between it and Corelli's Baroque contribution.

The Music of *Promethean Fire*

Bach and his music: The music behind the dance

Johann Sebastian Bach (1685-1750) was born in Germany to a family of talented musicians. At the age of ten he began learning about music from his brother. He eventually used this knowledge and his innate talent working for Kings, Dukes, and Princes as well as in the churches of Europe. His most famous set of works for piano is *The Well-Tempered Clavier*, which is a set of 48 preludes and fugues in two volumes that are often played and studied by pianists throughout the world.

Bach was also known for his devout Lutheran faith. He believed that all music must serve the glory of God. Subsequently, most of his music has religious ties. One particular form that he often used was the chorale prelude, which is a short organ piece based on the embellishment of a chorale tune or hymn. In *Promethean Fire* Paul Taylor uses Bach's *Chorale Prelude* originally written by Bach for the organ but rewritten or transcribed by Leopold Stokowski for orchestra. The chorale tune that this is based on is *Wir glauben all' an einen Gott*. You may have heard it before, because this was the music featured in Disney's hit movie *Fantasia*!

Paul Talyor also employs Bach's *Toccat & Fugue in D Minor* in *Promethean Fire*. The term *toccat* refers to a piece written for keyboard (usually organ or harpsichord) that demonstrates dazzling virtuosity and displays the player's brilliant technique. The other part of this piece involves a *fugue*. The *fugue* is a style of music based on the principal of imitation in which a main theme is strongly stated and as it develops, other musical voices enter and imitate it. If the song *Row Row Row Your Boat* was sung in rounds as a *fugue* it would work as follows:

- One person sings it straight through and repeats it (the theme/subject)
- The next person to enter sings in a really high voice (the answer)
- The next person to enter sings it in a really deep voice
- The next person to enter sings it half as slowly
- The next person to enter sings it twice as quickly (repeat)

These all create what is called a *contrapuntal texture*. Did you know? Although Bach did not write this piece to scare people, it is often used as the theme music for today's horror movies!



Johann Sebastian Bach

An Interview With Paul Taylor

The following conversations are excerpts from an interview by Gilbert Kaplan on WNYC Radio, Sunday, 7 March 2004.

Paul Taylor on why he chose Bach's Baroque music

Kaplan: Okay. Well, let's then return to the Baroque period, and I noticed that you used, of all composers, Bach, in at least seven of your dances. But in the work titled *Promethean Fire*, you've used those extraordinary transcriptions for full orchestra created by Leopold Stokowski. How did you discover those, and why did you choose them over the more authentic Bach versions?

Taylor: I didn't discover them; I remembered them from my childhood...in *Fantasia*. There's a sequence in *Fantasia* with Stokowski conducting, and there are all these colorful shapes zooming around.

Kaplan: Did the full orchestra transcriptions speak to you in a different way than the sort of classic, traditional Bach?

Taylor: Yes, I loved, I wanted—again, it was a challenge, that I don't usually pick music that is so—such a big orchestra and so forceful, I'm afraid of getting swamped. But I thought, okay, I'll give it a try and for the way I pictured the dance, it seemed to be the thing to use.

Paul Taylor on the music of *Cloven Kingdom*

Kaplan: Okay. Well, let's return then to music from your dances, and in this case, another imaginative combination. First, mixing some Baroque music together, using several of Corelli's *Concerti Grossi*, combined with Malloy Miller's *Prelude for Percussion*. How did that all come together?... This was music, of course, you put together for your ballet *Cloven Kingdom*.

Taylor: It's very much of a collage of music and it's all overlaid, and cut back and forth.

Kaplan: But it's a shock when that modern *Prelude for Percussion* intrudes on the Baroque Corelli, isn't it?

Taylor: It is, I guess. I don't mind it. But yes, it's different. But the idea for the dance was—well we use a program note, which is a quote from Spinoza, and he simply said, "Man is a social animal." And so the dancers are wearing formal evening wear and doing often animalistic movements. That's the dichotomy of our human condition.

Kaplan: And you like that contradiction of the formality and ...

Taylor: Oh, yes, most of my dances are contradictions in one way or another.

**"Most of my
dances are
contradictions
in one way or
another."**

– Paul Taylor

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?

Visit UMS Online

[www.ums.org/
education](http://www.ums.org/education)

Working With a Set Designer

Learn more about

Alex Katz at

www.alexkatz.com



Alex Katz

Who makes the sets and costumes look so great for the Paul Taylor Dance Company performances? These four famous artists and set designers are among Paul Taylor's favorites to collaborate with.

Alex Katz

Mainly known as a painter, Alex Katz has also been celebrated for his drawings, collages, prints and painted cut-out figures. He has engaged in collaborative works, such as his set designs for the choreographer Paul Taylor undertaken with the encouragement of dance critic Edwin Denby. When Alex Katz paints one of his large, signature paintings, it is an act of the utmost concentration. A performance in which he draws on years of experience, as well as on preliminary sketches, painted studies, finished drawings, and a large charcoal cartoon, transferring the bare bones of the image to his canvas. Then he's set to paint and he usually finishes his paintings in one day. On October 11, 1996, the Colby College Museum of Art in Waterville, Maine, opened a new wing dedicated to the work of Alex Katz. The artist donated over 400 pieces to the Museum's collection, including major oil paintings, cutouts, collages, prints, and drawings.

Santo Loquasto

Santo Loquasto is known as a designer for theater, film, and dance. In 1989 he won both the Tony and Drama Desk awards for his set design for the New York Shakespeare Festival's *Cafe Crown*, and in 1990 he again won both awards for his costume design for *Grand Hotel*. He received his first Tony in 1977 for his costume designs for *The Cherry Orchard*. For his other work in the theater, he has received an Obie, the Joseph Maharam Award and both the Outer Critics Circle and Drama Desk awards. For dance, he has designed works for Jerome Robbins, Mikhail Baryshnikov, Agnes DeMille, James Kudelka, Mark Morris, Helgi Tomasson, Twyla Tharp, Paul Taylor and David Parsons.

Robert Rauschenberg

Robert Rauschenberg is one of the most prolific and innovative artists of the late twentieth and early twenty-first centuries. He was at the core of a group of interdisciplinary artists including Jasper Johns, John Cage, and Merce Cunningham, whose influence on the face of American art has been nothing short of revolutionary. Dubbed both Neo-Dada for their use of found objects and Proto-Pop for their inclusion of media imagery, Rauschenberg led painting away from the introspection of the dominant Abstract Expressionist movement to the everyday world of common objects and recognizable imagery, thus paving the way for such Pop painters as Andy Warhol.

John Rawlings

With over 200 *Vogue* and *Glamour* covers to his credit and 30,000 photos in his three-decade archive, John Rawlings' work virtually defines American fashion and style in the mid-20th century. Rawlings was in the elite circle of Irving Penn, Horst P. Horst, George Hoyningen-Huene and George Platt Lynes, all top *Vogue* photographers, yet until recently never received the kind of attention lauded on his colleagues. His many photographs of stage, screen, and society stars of the forties and fifties include Marlene Dietrich, Salvador Dali, Veronica Lake, Lena Horne, and Montgomery Clift.

Student busily working during a UMS in-school visit.



Lesson Plans

Curriculum Connections

**Are you interested
in more lesson
plans?**

**Visit the Kennedy
Center's ArtsEdge
web site, the
nation's most
comprehensive
source of arts-
based lesson
plans.**

**[www.artsedge.
kennedy-center.
org](http://www.artsedge.kennedy-center.org)**

Introduction

The following lessons and activities offer suggestions intended to be used in preparation for the UMS Youth Performance. These lessons are meant to be both fun and educational, and should be used to create anticipation for the performance. Use them as a guide to further exploration of the art form. Teachers may pick and choose from the cross-disciplinary activities and can coordinate with other subject area teachers. You may wish to use several activities, a single plan, or pursue a single activity in greater depth, depending on your subject area, the skill level or maturity of your students and the intended learner outcomes.

New to our Resource Guide this year is a "Teaching Points" section (See next page.) This section is provided to teachers who may have a limited understanding of the art form, or who just want a brief refresher course before delving into the lessons that follow. It is intended to provide major bullet points to significant details about the art form or performance.

Learner Outcomes

- Each student will develop a feeling of self-worth, pride in work, respect, appreciation and understanding of other people and cultures, and a desire for learning now and in the future in a multicultural, gender-fair, and ability-sensitive environment.
- Each student will develop appropriately to that individual's potential, skill in reading, writing, mathematics, speaking, listening, problem solving, and examining and utilizing information using multicultural, gender-fair and ability-sensitive materials.
- Each student will become literate through the acquisition and use of knowledge appropriate to that individual's potential, through a comprehensive, coordinated curriculum, including computer literacy in a multicultural, gender-fair, and ability-sensitive environment.

Teaching Points

- Modern dance originated from the traditional structure of classical ballet.
- Two American modern dancers that helped shape this art form were Ruth St. Denis and Isadora Duncan.
- Originally, modern dance borrowed heavily from other cultures.
- Modern dance relies heavily on creative choreography techniques and improvisation.
- Choreography is the process of creating a dance.
- Dancers use the elements of energy, time and space to create their actions.
- Modern dance is a 20th century art form.
- Paul Taylor danced with the Martha Graham Company.
- Paul Taylor's first pieces used no music, but instead, used taped loops of ordinary sounds.
- Early modern dance was performed on a bare stage in bare feet and costumes usually consisted of simple tunics.
- Contemporaries of Paul Taylor include Martha Graham, Alvin Ailey, Agnes De Mille and Merce Cunningham.

Teaching Points are designed to provide quick facts about the art form.

Meeting Michigan Standards

UMS can help you meet Michigan's Curricular Standards!

The activities in this study guide, combined with the live performance, are aligned with Michigan Standards and Benchmarks.

For a complete list of Standards and Benchmarks, visit the Michigan Department of Education online:

www.michigan.gov/mde

ARTS EDUCATION

Standard 1: Performing All students will apply skills and knowledge to perform in the arts.

Standard 2: Creating All students will apply skills and knowledge to create in the arts.

Standard 3: Analyzing in Context All students will analyze, describe, and evaluate works of art.

Standard 4: Arts in Context All students will understand, analyze and describe the arts in their historical, social, and cultural contexts.

Standard 5: Connecting to other Arts, other Disciplines, and Life All students will recognize, analyze and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

ENGLISH LANGUAGE ARTS

Standard 3: Meaning and Communication All students will focus on meaning and communication as they listen, speak, view, read, and write in personal, social, occupational, and civic contexts.

Standard 6: Voice All students will learn to communicate information accurately and effectively and demonstrate their expressive abilities by creating oral, written and visual texts that enlighten and engage an audience.

SOCIAL STUDIES

Standard I-1: Time and Chronology All students will sequence chronologically eras of American history and key events within these eras in order to examine relationships and to explain cause and effect.

Standard I-3: Analyzing and Interpreting the Past All students will reconstruct the past by comparing interpretations written by others from a variety of perspectives and creating narratives from evidence.

Standard II-1: People, Places, and Cultures All students will describe, compare and explain the locations and characteristics of places, cultures and settlements.

Standard VII-1: Responsible Personal Conduct All students will consider the effects of an individual's actions on other people, how one acts in accordance with the rule of law and how one acts in a virtuous and ethically responsible way as a member of society.

MATH

Standard I-1: Patterns Students recognize similarities and generalize patterns, use patterns to create models and make predictions, describe the nature of patterns and relationships and construct representations of mathematical relationships.

Standard I-2: Variability and Change Students describe the relationships among variables, predict what will happen to one variable as another variable is changed, analyze natural variation and sources of variability and compare patterns of change.

Standard III-3: Inference and Prediction Students draw defensible inferences about unknown outcomes, make predictions and identify the degree of confidence they have in their predictions.

SCIENCE

Standard I-1: Constructing New Scientific Knowledge All students will ask questions that help them learn about the world; design and conduct investigations using appropriate methodology and technology; learn from books and other sources of information; communicate their findings using appropriate technology; and reconstruct previously learned knowledge.

Standard IV-4: Waves and Vibrations All students will describe sounds and sound waves; explain shadows, color, and other light phenomena; measure and describe vibrations and waves; and explain how waves and vibrations transfer energy.

Each UMS lesson plan is aligned to specific State of Michigan Standards.

CAREER & EMPLOYABILITY

Standard 1: Applied Academic Skills All students will apply basic communication skills, apply scientific and social studies concepts, perform mathematical processes and apply technology in work-related situations.

Standard 2: Career Planning All students will acquire, organize, interpret and evaluate information from career awareness and exploration activities, career assessment and work-based experiences to identify and to pursue their career goals.

Standard 3: Developing and Presenting Information All students will demonstrate the ability to combine ideas or information in new ways, make connections between seemingly unrelated ideas and organize and present information in formats such as symbols, pictures, schematics, charts, and graphs.

Standard 4: Problem Solving All students will make decisions and solve problems by specifying goals, identifying resources and constraints, generating alternatives, considering impacts, choosing appropriate alternatives, implementing plans of action and evaluating results.

Standard 5: Personal Management All students will display personal qualities such as responsibility, self-management, self-confidence, ethical behavior and respect for self and others.

Standard 7: Teamwork All students will work cooperatively with people of diverse backgrounds and abilities, identify with the group's goals and values, learn to exercise leadership, teach others new skills, serve clients or customers and contribute to a group process with ideas, suggestions and efforts.

TECHNOLOGY

Standard 2: Using Information Technologies All students will use technologies to input, retrieve, organize, manipulate, evaluate and communicate information.

Standard 3: Applying Appropriate Technologies All students will apply appropriate technologies to critical thinking, creative expression and decision-making skills.

WORLD LANGUAGES

Standard 2: Using Strategies All students will use a variety of strategies to communicate in a non-English language.

Standard 8: Global Community All students will define and characterize the global community.

Standard 9: Diversity All students will identify diverse languages and cultures throughout the world.

Time, Space and Energy

Grade Levels:
K-12

Objective

For students to explore the three elements of dance: time, space and energy.

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 2: Creating	Career & Employability 7: Teamwork

Materials

Open space for movements

Index cards

Pencils

Activity

1. Review the three major elements of dance: time, space and energy. Give examples of each on the board. You may wish for students to add to this list.

- TIME (How do you move in time? fast, slow)
- SPACE (do you take up a lot of space or a little? Tall, thin, high, low, wide)
- ENERGY (How do you carry out the movement? Happy, sad, bouncing, stomping, angry, frustrated, heavy-stepped, flowing, sharp, light-stepped)

2. Ask the students to act out the following activities. The correlating dance element is included in parentheses:

walking happily (energy - bouncing)

walking angrily (energy – stomping, scowling, crossed arms)

walking while scared (energy – fear, choppy or nervous energy)

crawling (space - low)

reaching up to grab something on a high shelf (space – high, thin)

fast jumping jacks (time – fast)

wading through a deep pool of maple syrup (time – slow)

hands out like an airplane (space – wide)

walk like an elephant (space – wide; time – slow)

move like a bee (time – fast; space – small)

3. Now ask students to write down one “time” example (i.e., fast or slow), one “space” example (high, low, wide, narrow, etc.) and one “energy” example (flowing, sharp, happy, sad) on an index card.
4. Students can trade cards with a partner and have the partner carry out the same procedures as before.

LESSON ONE

Seeing Music, Hearing Dance

Objective

For students to better understand Paul Taylor's style by recreating some important movements.

Grade Levels:
K-12

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 3: Analyzing in Context	Math I-1: Patterns

Materials

Resource video

VCR

Plenty of open space for movement

Activity

1. Allocate two viewing sessions, one for each of the two main sections of the Resource video.
2. Reread the descriptions and inspirations for the pieces on page eight of this Resource Guide. You may also wish to read pages 32-34 which are entitled "The Music of *Cloven Kingdom*" and "The Music of *Promethean Fire*."
3. Show the video one piece at a time. After each, lead a discussion on what the students saw. Encourage students to describe their favorite parts using these three dance elements:
 - TIME - How fast or slow do the dancers move?
 - SPACE - Do the dancers stay in one part of the stage or move all over? Are they near or far from each other? Is their body tall, taking up a lot of space, or small, taking up very little?
 - ENERGY - What's the mood? Do the dancers look angry? Sad? Are their movements sharp? Soft? Flowing?
4. After the following sections, have your students identify the most important poses and recreate them. You may wish to play the tape along with their recreation.
5. Divide the class into small groups. Ask each group to choose a favorite movement to create and to add to add a new beginning movement and a new ending movement they design themselves. If time permits, you may wish for them to choose music, rhythm or even a geometric pattern to weave into their minidance.
5. Ask the groups to perform for the entire class.

LESSON TWO

Gestures

Grade Levels:
K-12

LESSON THREE

Objective

Students will use body language for communication.

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 3: Analyzing in Context	Career & Employability 7: Teamwork
Arts Education 5: Connecting to Life	World Languages 2: Using Strategies

Materials

None

Opening Discussion

People use gestures and movement to help share ideas and emotions every day. We wave our hands, smile, roll our eyes and tap our feet. These common actions are so universal that anyone can understand how we feel by observing them.

Activity

1. Pair the students into partners and have them sit beside each other.
2. Direct the students to start a conversation with their partners, beginning with simple questions such as "How are you today?" or "What have you been doing lately?"
3. Instruct each pair of students to incorporate movement, facial expressions and gestures into their conversation to correspond with what they are discussing.
4. As the partners become comfortable with the exaggerated movements, have them stop talking but continue their conversation by interpreting each other's actions.
5. Have the students talk with one another to see if they were "reading" their partner's mannerisms correctly.

Discussion/Follow-up

Dancers often exaggerate common actions or gestures to help the audience understand what they are acting out. How easy or difficult was it for the students to do that with one another? What actions were the simplest to understand? The hardest? Some people who are unable to hear or speak use sign language to communicate every day. Do any of the students know anyone like this? Do any of the students know any sign language?

Textures and Environments

Grade Levels:
K-12

Objective

This activity allows the students to explore how different creatures and objects move in different environments.

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 4-1: Arts in Context	World Languages 2: Using Strategies
Arts Education 4-2: Arts in Context	Career & Employability 7: Teamwork

Materials

Tape player or stereo

A variety of musical excerpts such as classical, jazz, Celtic, Indian, swing, Latin, pop, etc.

Activity

1. Clear the room of desks, chairs and other furniture. Have the students find some personal space.
2. Teacher leads with such questions as: Imagine you are in water. How would you move? Explore different ways of moving in water. What does it feel like?
3. Explore different texture environments such as clouds, peanut butter or jello.
4. Have the students emphasize different parts of their bodies as they walk, such as leading with the head, the toes or the knees.
5. Instruct the students to walk like animals. Try a wide variety of creatures such as elephants, whales, crickets, snakes or penguins.
6. Have the students act out the motions of objects. Try popcorn popping, pancakes flipping or an avalanche.
7. Play musical excerpts from several genres and allow the students to move in a style implied by the piece they're listening to.

Discussion/Follow-up

How did it feel to mimic walking through different textures?

How did leading with different parts of the body affect the students' balance and coordination?

Did it take a little practice to remain steady?

How was walking like animals or objects similar to acting?

Did the students use facial expressions or sounds as well as their walk to help?

How did the music's beat or dynamic level affect the way the students walked or danced?

Did they coordinate their movement with the musical phrase?

Do choreographers select movement to correspond with their music, music to correspond with their planned movement, or a little of both?

LESSON FOUR

Sculptures

Grade Levels:
K-12

LESSON FIVE

Objective

Being expressive while remaining perfectly still is oftentimes just as important to a dancer as being able to move effectively.

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 4-1: Arts in Context	Career & Employability 7: Teamwork
Arts Education 4-4: Arts in Context	

Materials

None

Opening Discussion

Being expressive while remaining perfectly still is often times just as important to a dancer as being able to move effectively.

Activity

1. Divide the class into pairs. One member will be the “sculptor;” the other will be the “clay.”
2. The sculptor has to think of a statue position he/she wants to mold the clay person into.
3. The sculptor is allowed 5 moves to mold the clay into the statue of his/her choice and must move only one body part at a time.
4. The “sculptor” begins molding the “clay” when the teacher says to begin.
5. The objective of the “clay” is to hold whatever position the sculptor places the body part in.
6. Variations:
 - a) Have one sculptor and several clay people create a scene.
 - b) Have other students guess what the sculpture is or is doing.
 - c) Provide a variety of costumes or props for the students to incorporate into their sculpture. You may also have the students “sculpt” to music.

Discussion/Follow-up

How difficult was it for the “clay” to maintain balance? How important do you imagine it is for dancers to practice in order to have complete control over their balance and coordination? How does it feel when a car you are riding in stops very suddenly? What feelings go through your mind? What types of feelings go through your body? How are your feelings different when you are moving and when you are still?

Creating a Timeline

Grade Levels:
7-12

Objective

Students will create a timeline showing the development of Paul Taylor's artistry, using the internet to gather data.

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 4-1: Arts in Context	Technology 2-2: Using Information Technologies
Arts Education 4-4: Arts in Context	Technology 2-3: Using Information Technologies
	Social Studies I-1:3: Historical Perspective
	Social Studies I-2:3: Historical Perspective

Materials

Computer with internet access or page 14-16 of this Resource Guide.
Posterboard
Gluesticks, pencils, markers
Strips of paper
Room on a bulletin board or wall in the classroom

Opening Discussion

Paul Taylor is considered one of the foremost choreographers of modern dance in the world. His dance company travels all over the world performing the many dances he has created over the course of the past 50 years.

Procedures

1. Place the students into groups of 2-3 students and distribute the strips of paper.
2. Log onto the internet and go to the web page **www.ptdc.org** or use pages 12 -14 from this Resource Guide.
3. Students search the internet for historical events that coincide with Paul Taylor's timeline. Guide them to look for biographies, historical descriptions and major events that occurred during this time frame. Try web sites like these:

www.americaslibrary.gov
http://dewey.chs.chico.k12.ca.us/decsq.html
www.besthistorysites.net/index.shtml

4. Groups record their research on posterboard and place in chronological order with other groups. Be sure to have students write the decade at the top of the posterboard before placing them in order.
5. Students may take a "tour" of the timeline when it is all assembled.

Extension Activity

This lesson can be adapted by encouraging students to discover what other events were occurring around the world at the same time and adding those events on the timeline or a similar timeline.

LESSON SIX

Connections

Grade Levels:
K-12

LESSON SEVEN

Objective

In this activity, everyone can do different things and express their individuality, but they are still a small part of a bigger presentation.

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 4-1: Arts in Context	Career & Employability 7: Teamwork

Materials

None

Opening Discussion

Dance companies work very hard to make each individual's part in the performance connect smoothly to the others. This makes each dancer's role look like a smaller part of the whole work.

Activity

1. Arrange the students into medium-sized groups.
2. One person starts with a shape/pose.
3. The 2nd person connects him/herself to the 1st person's shape and freezes in a different pose.
4. The 3rd person connects him/herself to one or both of the other people and so on.
5. Each member of the group continues to attach themselves to the human sculpture, placing themselves in poses connected to at least one other person.
6. When everyone in the group is attached, the first person untangles themselves and reconnects someplace else.
7. Next level: Employ musical cues to initiate when each person will move. Challenge them to smooth out the transition from one person's pose to the other person's.

Discussion/Follow-up

What happened to your group's pose if one person dropped out or didn't follow the directions? How is a group's pose different from an individual's? Did you find yourselves acting with each other? Did some people choose poses for themselves that were humorous or interesting when placed in relationship to the others?

Directed Improvisation

Grade Levels:
K-12

Objective

Students will be introduced to the elements of dance and become comfortable with improvisation in the classroom. They will also focus on personal space, group dynamics and working as a team.

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 4-1: Arts in Context	Career & Employability 7: Teamwork
Arts Education 4-4: Arts in Context	World Languages 2: Using Strategies

Materials

Music of your choice

Activity

1. Have students divide into pairs and ask students to stand in a circle. One of the partners must be the “driver” and the other the “car.” The car must keep his or her eyes closed at all times, completely putting trust in the other partner. The “driver” must stand behind the partner, hands on shoulders, and direct them around the other cars and drivers in the room.
2. Direct them to begin milling about in the center of the circle, with two rules: they must not bump into another car and driver and they must not speak to one another or give verbal directions.
3. As the cars and drivers begin to settle into a pace, ask them to do one of the following at various times:
 - a. **Travel alternately walking and then freezing**
 - b. **Travel only in a backwards fashion**
 - c. **Travel in slow motion or speed it up**
 - d. **Travel in a type of pattern by creating a rhythm**
(Encourage students to use hands or expressions to create the rhythm or pattern.)
 - e. **Travel by varying the levels**
(Some may choose walking on tiptoes, some may crawl or even move on their bellies.)
4. Switch car and driver roles and try the exercise with the other partner. This time, the driver does not place his or her hands on the shoulders of the other partner. The two rules for this portion of the activity are: they must not bump into another car and driver, they may only use voices to direct the car by giving verbal directions.

Extension Activity

Direct students to play the game again, only this time without a partner. Instruct them to keep their eyes closed, move slowly, and they must not speak or make noise. Focus only on where others are around you by using your senses.

Discussion/Follow-up

How did working as a team make you feel? Did the feeling of trust come into play for anyone? Which activity did you like the best? Which activity did you like the least? Which role did you prefer playing?

LESSON EIGHT

Appreciating the Performance

Grade Levels:
K-12

LESSON NINE

Objective

Students will gain increased appreciation for and understanding of the Paul Taylor Dance Company by observing the performance closely.

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 3: Analyzing in Context	Language Arts 3: Meaning and Communication
	Social Studies II-1: People, Places, and Cultures

Materials

None

Opening Discussion

Going to a live performance is different from watching a video. The audience gains more visual cues as well as audio clues that can enhance the performance (or even detract from it). The following questions can help you feel more “tuned in” to what is happening onstage.

Activity

Encourage students to look for the following at the Youth Performance.

1. Who appears to be leading the dancers? Anyone? Is it the same person each time or does the leader change?
2. Does the leader play the melody, harmony, or rhythm?
3. How does the leader use his/her body to show the other dancers what he/she wants them to do?
4. Do the dancers look at and listen to each other? How can you tell?
5. How are the dancers costumed? Tuxedos? T-shirt and jeans? Dresses? Leotard and tights? How does their clothing affect how you respond to them during the performance?
6. Do the dancers use just their bodies or do they also use their faces to express how they’re feeling?
7. Do any of the dancers perform in more than one piece? Are the pieces similar or very different?
8. Songs can convey different moods, emotions, stories or feelings. Do most of the songs communicate similar feelings during the performance?
9. Which parts of the performance seem choreographed and which seem improvised?
10. Think of three words to describe the music you hear in *Cloven Kingdom* and *Promethean Fire*.

Discussion/Follow-up

If you were to meet Paul Taylor, what comments would you share with him? What advice?

Create Your Own UMS

Objective

Students will learn about the structure and goals of an arts organization, increase internet research skills and become familiar with a wider variety of art forms and performers.

Grade Levels:
7-12

Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 2: Creating	English Language Arts 2-2: Meaning and Communication
Arts Education 3: Analyzing in Context	English Language Arts 4-5: Language
Arts Education 5: Connecting to Life	English Language Arts 6-2: Voice
	Social Studies II.1: People, Places, and Cultures
	Social Studies V.1: Inquiry
	Career & Employability 3-3: Developing and presenting Information
	Technology 2-4: Using Information Technologies

Materials

Internet Access

Opening Discussion

At arts organizations a great deal of work is needed to put on a concert series. Each year, the organization must decide what artists it will hire, when they will perform and in what venue. It is very important to have a variety of art forms. It is also important to UMS to choose performers who will appeal to people from different backgrounds. In order to meet these goals, negotiations between UMS staff and the performers' representatives sometimes begin years in advance.

Procedures

1. After explaining briefly how an arts organization like UMS works, explain that the students will be designing a concert series of their own.
2. Direct the students to UMS's web site at **www.ums.org** to explore and read about the different performances being presented this season. What shows sound most interesting? Is there an art form or style they particularly like?
3. Have students select concerts they would put into their own concert series. Why did they select those specific artists? How are the concerts linked? Is there a theme connecting them all? Is there an artist or art form not represented that should be?
4. Write to Ken Fischer, President of University Musical Society. Tell him what shows you think should be presented and why you selected them. Mail letters to the Youth Education Department and we'll deliver them to Mr. Fischer for you!!

Discussion/Follow-up

What did you learn from this experience? How was your list different from that of others? How did you justify your choices?

LESSON TEN

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 something. 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 word *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.

The Vocabulary of Dance

Element

Any one of the three basic components of movement: space, time and energy. (Body is sometimes 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.

The Vocabulary of Dance

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 space 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.

The Vocabulary of Dance

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.

Dance Vocabulary Word-o

		FREE SPACE		

Before the game begins, fill in each box with one of the vocabulary words or phrases below. Your teacher will call out the definition for one of the words below. If you've got the matching word on your board, cover the space with your chip. When you've got a horizontal, vertical, or diagonal row of five chips, call out **WORD-O!**

audience	expression	percussive	vibratory	concentration
concert	call & response	phrase	costumes	props
choreography	isolation	improvisation	rhythm	shape
dance	ensemble	section	suite	jazz
energy	levels	technique	motion	gesture

Modern Dance Word Search

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

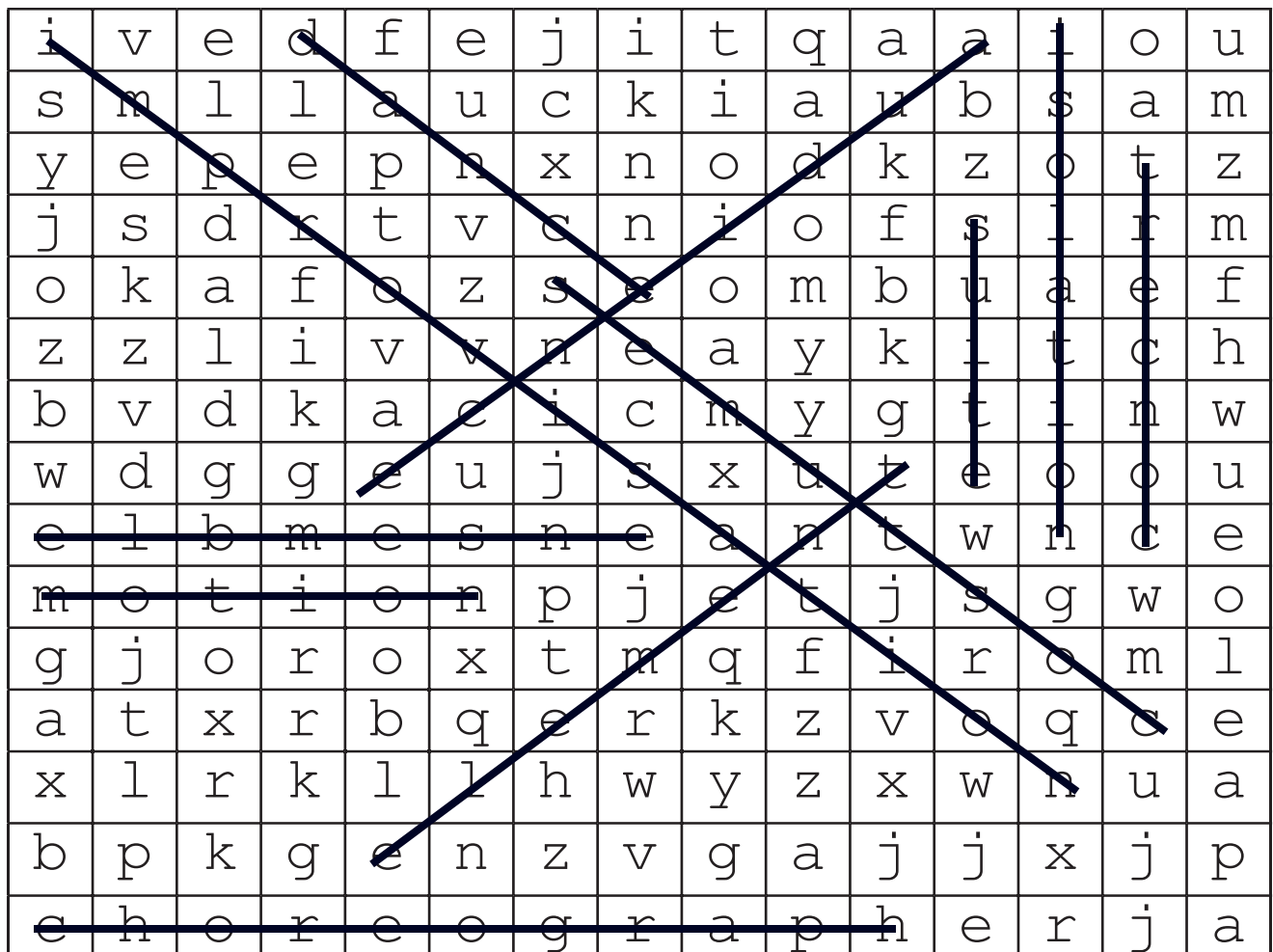
All of the words from the left column can be found in the puzzle. These words relate to the Paul Taylor Dance Company performance. Look in all directions for the words!

- audience** People who have gathered together to hear or watch something.
- 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. (Body is sometimes included as a fourth element.)
- choreographer** A person who creates a dance work and decides how, when and where the dancers should move.
- improvisation** Movement that is created spontaneously, ranging from free-form to highly structured environments.
- dance** Many sequences of movement that combine to produce a whole; a dance has organization, progression and development, including a beginning, middle and end.
- 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; isolations are particularly prominent in jazz dance.
- motion** Moving; a change of position. It may be in one place or through space.
- suite** A choreographic form with a moderate first section, second slow section and a lively third section.
- costumes** Specific clothes designed for a dance or theater production.

Word Search Solution

Here are the answers to the word search:

audience
costumes
ensemble
motion
choreographer
dance
improvisation
suite
concert
element
isolation



Pre and Post-Performance Ideas

Visit UMS Online

[www.ums.org/
education](http://www.ums.org/education)

Quick and Fun Ideas to use with the Paul Taylor Dance Company

1. **Working Together** -Write “Paul Taylor Dance Company” on the board. Divide students into groups and assign a short period of time. Each group must work together to think of as many words as possible that can be spelled with the letters in the phrase on the board.
2. **Scavenger Hunt** -After reviewing some of the writings and activities in this guide, divide the students into groups. Ask each to come up with a list of at least three things their peers should watch for at the performance (examples: ensembles, etc.). Collect each group’s list and compile them into a single piece of paper. See how many you find at the performance!

Pre-Performance Activities

1. **Discussion/Writing Prompt** -Paul Taylor works to keep modern dance alive. What traditions do you have in your own background that you would like to see continue? Why?
2. **Discussion/Writing Prompt** -Paul Taylor has made a commitment to educating the public about modern dance. What is something you could do to open up opportunities to others? Describe other Americans who have worked to provide opportunities for others.
3. **Building an Ensemble** -Divide students into groups. Ask one to start tapping a rhythm on his/her pantleg or desktop and ask the others to try to copy it. Ask each student in the group to take a turn as leader. What strategies do the “following” students use to keep up with the leader? Try this activity with movements!
4. **Locating a Place** -Using an online or printed map, ask students to locate Ann Arbor. What is the approximate distance between Ann Arbor and New York City? What is the approximate distance between New York from your hometown or school?

Post-Performance Activities

1. **Discussion/Writing Prompt** -If you could change one thing about the performance, what would it be?
2. **Visualizing Favorite Moments - TV style** -Imagine that you are a television reporter who has been sent to see the Paul Taylor Dance Company. You can show a *maximum* of two minutes’ worth of the production to your television audience. What moments would you choose? Why?

Still More Ideas...

Share your
students' work
with UMS!

We love to see
how you connect
your curriculum
with UMS Youth
Performances.
See the inside
back cover for
UMS's contact
information.

3. **Newspaper Report** -Imagine that you are a newspaper reporter who has been chosen to report on the Youth Performance by the Paul Taylor Dance Company. Create a *factual* report of what you saw. Here are some tips to help you write an effective news story:

- Remember to answer the famous "Five W" questions: who, what, when, where, why and how.
- Put the main ideas in the first paragraph.

4. **Essay Assignment** -Ask students to create a comparison between the music of the Paul Taylor Dance Company performance and a style of music they think of as their own: Compare and contrast the music of Johann Sebastian Bach to your own culture's music or that of a style of music you are interested in. Be creative; please don't limit your comparisons to those listed above. These are only meant to be examples to get you started.

5. **Dance Collage** -Students can prepare a collage of various images and textures they saw or felt in the music used during the performance. A class discussion about these images could then be held with the entire class participating.

6. **X and Y Coordinates** -Students can use graph paper to draw a stage. They can then place "dancers" in specific places, just as a choreographer would. Instruct students to note the x and y coordinates of the graph by writing numbers and letters across the top and side of the graph. For example, one dancer might be placed at (B,9) and another dancer at (H,2)



Male ensemble dancers in *Cloven Kingdom*.



The following English Language Arts standards are addressed in this section:

- Standard 3: Meaning and Communication** All students will focus on meaning and communication as they listen, speak, view, read and write in personal, social, occupational, and civic contexts.
- Standard 5: Literature** All students will read and analyze a wide variety of classic and contemporary literature and other texts to seek information, ideas, enjoyment and understanding of their individuality, our common heritage and common humanity, and the rich diversity of our society.
- Standard 6: Voice** All students will learn to communicate information accurately and effectively and demonstrate their expressive abilities by creating oral, written and visual texts that enlighten and engage an audience.
- Standard 7: Skills and Processes** All students will demonstrate, analyze and reflect upon the skills and processes used to communicate through listening, speaking, viewing, reading and writing.
- Standard 12: Critical Standards** All students will develop and apply personal, shared and academic criteria for the enjoyment, appreciation and evaluation of their own and others' oral, written and visual texts.

Writing to Connect

Writing or Talking About Dance

Visit UMS Online

[www.ums.org/
education](http://www.ums.org/education)

Watching the Performance with a Keen Eye and Ear

Critique (writing or talking about dance) and evaluation of a dance performance is affected by the past experience, sensitivity, involvement and personal judgement of the writer. Writers try to be multi-dimensional in their responses by describing auditory and visual perceptions and feelings. When you evaluate a dance performance give your reasons for anything you liked or disliked.

Writing like a critic entails three processes: the description, interpretation and judgement of the particular piece(s) being analyzed. When a critic writes or talks about a dance performance, he or she considers four different aspects of the dance:

• Choreographic Elements

This includes examining the overall form, use of space, rhythmic and timing factors, use of dynamics, style, music and movement.

• Performance Elements

This includes evaluating the technical skill of the dancers, their projection of the characters they portray and their ability to communicate through movement.

• Production Elements

The writer takes a close look at the costumes, lighting, props, sets and music used in each piece.

• General Impact

Does the dance have clear intention? Is the impact of the performance felt by the audience?

Thinking through and rephrasing experiences are important learning tools. Critiquing, whether it be literature, dance or art allows us to reflect on our experiences and connect the work of others to our own world, providing each of us with new life experiences.

Reading and Writing Ideas

You can use the newspaper articles included with this Resource Guide to read and research the Paul Taylor Dance company further. Here are some ideas to incorporate into your own writing repertoire:

- 1.) Create a magazine advertisement for the Paul Taylor Dance Company.
- 2.) Compose a "9 Minute Report Paper" (see page 64 for description).
- 3.) Design a "want ad" that Paul Taylor might submit to a newspaper to find new dancers for his company.
- 4.) Write a "How To" Poem about being a dancer (see page 64 for an example).
- 5.) Make a "Top Ten List," like David Letterman, about why a person might like to be a dancer.
- 6.) Critique the actual performance, the performances on the Resource Video or one of the articles included in this Resource Guide beginning on page 66 .

Asking Important Questions Following the Performance

After attending the performance, or perhaps after watching the Resource Video of the Paul Taylor Dance Company, you probably have formed some opinions of what you saw. Remember as you write, to consider who your audience will be. What is the message you want to send to the readers? It might be helpful to make a list of all of the things you remember about the performance to keep it fresh in your mind. As you think about and create your own description, interpretation and judgement, you might check the following questions to further your thinking:

- ☐ What emotional reaction did you have to the dance? What moved you?
- ☐ What was the most interesting feature of the performance?
- ☐ Was there an apparent motive for the dance? Was it dramatic, abstract or comical?
- ☐ Were there any social or historical elements incorporated into the piece(s)?
- ☐ Did the choreographer convey a certain message?
- ☐ What did you notice about the form?
- ☐ How did the piece begin? Where did it go and how did it end?
- ☐ Was there a logical sequence or was the form fragmented?
- ☐ Was there variety, contrast, balance, unity, repetition and/or harmony?
- ☐ What was the skill level of the dancers?
- ☐ How well did the dancers portray their characters and communicate with movement?
- ☐ What kind of music was used?
- ☐ Did the music support the ideas in the dance or did it conflict with them?
- ☐ Did the movement go with the music or against it?
- ☐ What were your reactions to the technical aspects of the performance?
- ☐ Did you like the set, lighting, props and costumes? What made you react this way?
- ☐ Was the performance a positive experience for you? Did it stimulate questions or ideas?
- ☐ What could have helped your understanding of the performance prior to watching it?

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**[www.ums.org/
education](http://www.ums.org/education)**

Examples for Writing

Use these examples to spur your students' ideas to create similar pieces of writing focused on dance.

How To Be a Cat

Sleep alot.
Catch mice.
Scratch your claws on wooden furniture.
Stretch and yawn each time you walk.
Have green and slanty eyes.
See in the dark.
Give yourself a bath.
Hack up fur balls on the carpet.
Get sand between your toes a lot.

WANTED:

One Abraham Lincoln
Must be 6'4" tall, have a beard and a tall silk hat. Must hate slavery and be very honest. Religious attitude toward war and suffering a must. No rebels, please. Call 775-6754; ask for Union Powers.

The 9-Minute Report Paper

It's Sunday afternoon, and you haven't finished your homework! Your teacher assigned a term paper two weeks ag, and it is due on Monday! What are you going to do? Try this:

1. Read through one of the articles included in this Resource Guide.
2. Write a lead or title for your paper.
3. Now you are ready to write! Set a timer for 9 minutes and find a comfortable chair.
4. Write your paper from beginning to end thinking of all the things you already know. Write fast! Don't worry about punctuation or spelling.
5. When the timer rings, look over what you have written.
6. Divide what you have written into sections to make paragraphs.
7. Using the structure and information you have created, fill in other important to create an excellent report!

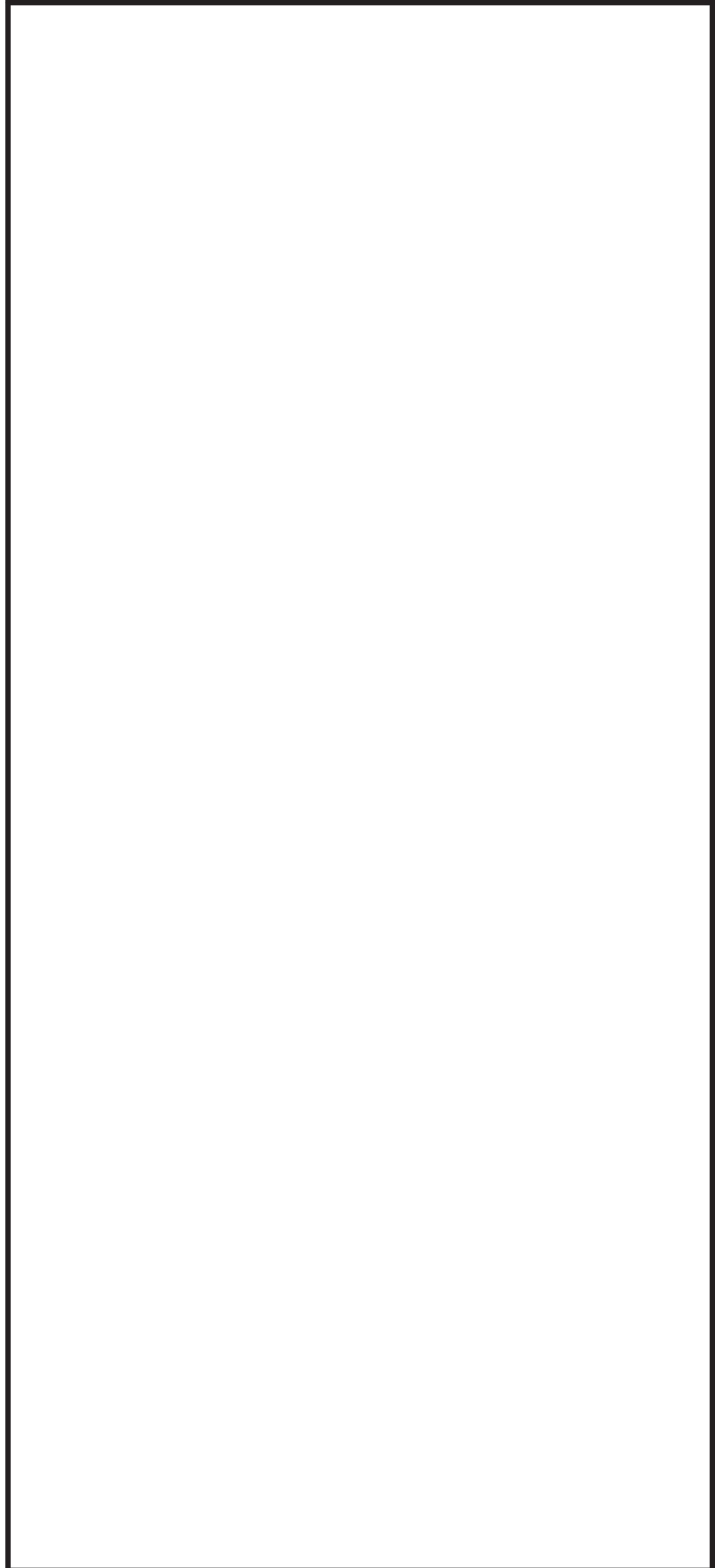
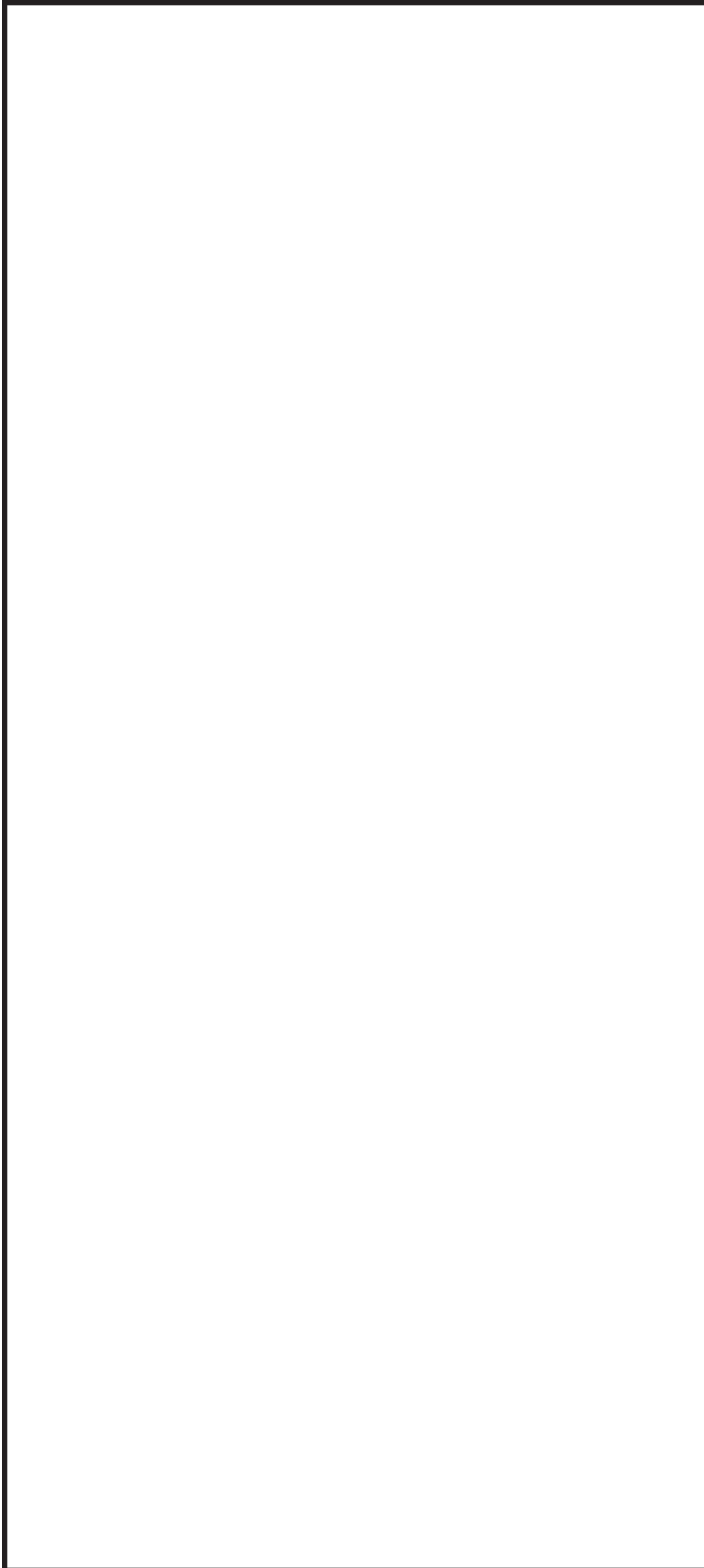
The ideas on this page were taken from the *Reviser's Toolbox*, written and edited by Barry Lane, copyright, 1999; Discover Writing Press, Horeham, VT.

The Classroom Gazette

All the shocking news that's fit to print!

Volume I; Issue 2

35 cents



The Five W's of Writing

Use this worksheet to answer questions about one of the articles you have chosen to read about Paul Taylor and the Paul Taylor Dance Company. Please write in complete sentences.

Who or what is the article about?

What does the article say about this person?

When was the article written?

Where is the setting for the article?

Why did the author write this article? To persuade the reader or to inform the reader? How do you know this?

Promethean Fire photo courtesy of the Paul Taylor Dance Company.



Resources

UMS FIELD TRIP PERMISSION SLIP

Dear Parents and Guardians,

We will be taking a field trip to see a University Musical Society (UMS) Youth Performance of the Paul Taylor Dance Company on Friday, October 8, from 11am-12noon at the Power Center in Ann Arbor.

We will travel (please circle one) • by car • by school bus • by private bus • by foot
Leaving school at approximately _____am and returning at approximately _____pm.

The UMS Youth Performance Series brings the world's finest performers in music, dance, theater, opera, and world cultures to Ann Arbor. This performance features the Paul Taylor Dance Company.

We (circle one) • need • do not need
additional chaperones for this event. (See below to sign up as a chaperone.)

Please (circle one) • send • do not send
lunch along with your child on this day.

If your child requires medication to be taken while we are on the trip, please contact us to make arrangements.

If you would like more information about this Youth Performance, please visit the Education section of www.ums.org/education. Copies of the Teacher Resource Guide for this performance are available for you to download.

If you have any questions, please don't hesitate to call me at _____
or send email to _____.
Please return this form to the teacher no later than _____.

Sincerely,

My son/daughter, _____, has permission to attend the UMS Youth Performance on Friday, October 8, 2004. I understand that transportation will be by _____.
I am interested in chaperoning if needed (circle one). • YES • NO

Parent/Guardian Signature _____ Date _____

Relationship to student _____

Daytime phone number _____

Emergency contact person _____

Emergency contact phone number _____



Bibliography/Videography

Some of the textual information as well as some of the graphics included in this guide were derived from the following sources:

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Anderson, Jack. *The American Dance Festival*. Durham, NC: Duke University Press, 1987.

Cohen-Straytner, Barbara Naomi. *Biographical Dictionary of Dance*. New York: G. Schirmer, Inc., 1982.

de Mille, Agnes. *America Dances*. New York: The Macmillan Company, 1980.

Jamison, Judith. *Dancing Spirit*. Garden City, NY: Double Day, 1992.

Maynard, Olga. Judith Jamison: *Aspects of a Dancer*. New York: Doubleday & Company, Inc., 1976.

McDonagh, Don. *The Complete Guide to Modern Dance*. Garden City, NY: Doubleday & Company, Inc. 1976.

Terry, Walter. *The Dance in America*. New York: Harper & Row, Publisher, 1956.

Videos

Paul Taylor: Dancemaker, New Video Group, 2000.

Speaking in Tongues, (The Paul Taylor Dance Company). WEA/Atlantic/Nonesuch, 1991.

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.

Jing, a Chinese Girl. Swarts, Leslie M. Chatsworth, CA: Aims Media, 1990. A video-recording of an 11 year-old Chinese girl learning modern dance steps.

**There are more
study guides
like this one, on
a variety of
topics online!
Just visit...**

**[www.ums.org/
education](http://www.ums.org/education)**

Internet Resources

Visit UMS Online

**[www.ums.org/
education](http://www.ums.org/education)**

Arts Resources

www.ums.org/education

The official website of UMS. Visit the Education section (www.ums.org/education) for study guides, information about community and family events and more information about the UMS Youth Education Program.

www.artsedge.kennedy-center.org

The nation's most comprehensive web site for arts education, including lesson plans, arts education news, grant information, etc.

The Paul Taylor Dance Company and Modern Dance

www.ptdc.org - Paul Taylor Website home page

www.voiceofdance.com - provides an international outlook on the world of dance including reviews, news and discussion forums.

www.pbs.org - offers program schedules and arts-related lesson suggestions based on the PBS catalog.

<http://url.co.nz/arts/dance.html> - a gateway to an extensive range of dance resources on the internet.

www.criticaldance.com - offers both professional dancers and dance enthusiasts forums for conversation and information on current dance events.

Although UMS previewed each web site, we recommend that teachers check all web sites before introducing them to students, as content may have changed since this guide was published.

Recommended Reading

Resources for your classroom

This page lists several recommended books to help reinforce dance education through literature.

PRIMARY & ELEMENTARY GRADES

Baylor, Byrd. (1973). *Sometimes I Dance Mountains*. Scribner. Text and Photographs capture of a young girl's feelings about dance.

Freedman, Russell. *Martha Graham, a Dancer's Life*. New York: Clarion Books, 1998. This is a photo-biography of Martha Graham.

Haskell, Arnold L. *The Wonderful World of Dance (El maravilloso mundo de la danza)*. Garden City: NY Doubleday, 1969. (Madrid: Aguilar) Describes the development of dance from Stone Age ritual to modern ballet and twist.

Martin, John Joseph. *John Marin's Book of the Dance*. New York: Tudor Pub Co., 1963.

Maynard, Olga. *American Modern Dancers*. Boston: Little Brown, 1965. An introduction to modern dance through the biographical studies of the first creative dancers of that art.

Probosz, Kathilyn Solomon. *Martha Graham*. Parsippany, NJ: Dillon Press, 1995.

Sorine, Stephanie Riva. *Imagine That! It's Modern Dance*. New York: Knopf, 1981. Three young dancers present some modern dance vocabulary...including objects, actions, directions, sizes, shapes, feeling, and ideas.

Terry, Walter. *Frontiers of Dance*. Crowell, 1975. The life of Martha Graham illustrated with photos.

Van Zandt, Eleanor. *Dance*. Austin, Texas: Steck-Vaughn Co., 1990. Surveys dance as an art form, examining such categories as folk dance, ballet dance, modern dance, ballroom dancing, and contemporary dance and discussing the creation and recording of dance.

UPPER MIDDLE & SECONDARY GRADES

Anderson, Jack. *Ballet and Modern Dance*. Pennington, NJ: Princeton Book Company, 1992.

Au, Susan. *Ballet and Modern Dance (World of Art)*. London: Thames and Hudson, 2000.

Coe, Robert. *Dance in America*. New York: E.P. Dutton, 1985.

Croce, Arlene. *Writing in the Dark, Dancing in the New Yorker*. New York: Farrar, Straus and Giroux, 1991.

Ford, Carin T. *Legends of American Dance and Choreography*. Berkeley Heights, NJ: Enslow Publishing, Inc., 2000.

Graham, Martha. *Blood Memory*. New York: Doubleday, 1991.

Mazo, Joseph H. *Prime Movers: The Makers of Modern Dance in America, 2nd Edition*. Princeton: Princeton Book Co., 2000.

Taylor, Paul. *Private Domain*. New York, NY: Alfred A Knopf, 1987

There are
many more
books available
about modern
dance
Just visit
www.amazon.com

Community Resources

These groups and organizations can help you to learn more about jazz performance styles,

University Musical Society

University of Michigan
Burton Memorial Tower
881 N. University
Ann Arbor, MI 48109-1011
(734) 615-0122
umsyouth@umich.edu
www.ums.org/education

University of Michigan Department of Dance

3501 Dance Building
Ann Arbor, MI 48109-2217
734-763-5460

Michigan Dance Council

P.O. Box 381103
Clinton Twp., MI 48038
www.michigandance.org

Detroit Dance Collective

23 E. Adams
Detroit, MI 48226
313-965-3544

Michigan Theater and Dance Troupe

24333 Southfield Road
Southfield, MI 48705
248-552-5501

Swing City Dance Studio

Susan Filipiak, Director
1960 S. Industrial
Ann Arbor, MI 48104
734-668-7782

Wayne State University Dance Department

4841 Cass Avenue
Detroit, MI 48202
(313) 577-4273
www.dance.wayne.edu

Dance Gallery Studio

815 Wildt Street
Ann Arbor, MI 48103
734-747-8885
www.dancegalleryfoundation.org

American Dance Festival

1697 Broadway, Room 900
New York, NY 10019
212-586-1925
www.americandancefestival.org

Jacob's Pillow

P.O. Box 287
Lee, MA 01238
413-243-0745
www.jacobspillow.org

These groups and organizations can help you to learn more about jazz performance styles,

Using the Resource Disk

**Send memos
from your
students to:**

**UMS Youth
Education
Burton Memorial
Tower
881 N. University
Avenue
Ann Arbor, MI
48019-1011**

**or email us at:
umsyouth.umich.edu**

The DVD or videotape accompanying this Resource Guide includes excerpts to demonstrate the styles and textures of modern dance. The excerpts are taken from various videos created by the Paul Taylor Dance Company. This Resource DVD or Videotape is for educational purposes only and should not be duplicated. Thank you.

The contents of this Resource DVD/Videotape include both performances by the Paul Taylor Dance Company that will be seen at the Youth Performance on October 8. The two pieces are entitled *Promethean Fire* and *Cloven Kingdom*. It also contains excerpts of an interview with Paul Taylor himself.



The Paul Taylor Company Dancers in *Promethean Fire*.

UMS Youth Education Season

September

- 17 12 am **Lincoln Center Jazz Orchestra with Wynton Marsalis, trumpet**
-Youth Performance, Hill Auditorium
- 27 4:30pm **Paul Taylor Dance Company: Dance is Art, Music and Storytelling**
-Performing Arts Teacher Workshop, WISD

October

- 4 4:30pm **Punch's Progress: A Brief History of the Puppet Theater**
-Performing Arts Teacher Workshop, WISD
- 8 11am **Paul Taylor Dance Company**
-Youth Performance, Power Center

November

- 8 4:30pm **Arts Advocacy: You Can Make A Difference!**
-Performing Arts Teacher Workshop, WISD

December

- 6 4:30pm **Race, Identity and Art: Getting Beyond the Discomfort of Talking About "Normal" (Part One)**
-Performing Arts Teacher Workshop, WISD

January

- 14 11am **Rebirth of a Nation, Paul Miller (DJ Spooky)**
-Youth Performance, Power Center
- 20 4:30pm **Facing Mekka: Hip Hop in Academic and Theatrical Context**
-Performing Arts Teacher Workshop, Community High School
- 28 12am **Sphinx Competition**
-Youth Performance, Rackham Auditorium

February

- 7 4:30pm **Story Songs for the Young Child**
-Kennedy Center Teacher Workshop, WISD
- 11 11am **Rennie Harris Puremovement-Facing Mekka**
-Youth Performance, Power Center
- 17 4:30pm **Race, Identity and Art: Getting Beyond the Discomfort of Talking About "Normal" (Part Two)**
-Performing Arts Teacher Workshop, WISD

March

- 4 10am **Dan Zanes and Friends**
12am -Youth Performance, Rackham Auditorium
- 7 4:30pm **Malouma: The Culture, Dance and Music of Mauritania**
-Performing Arts Teacher Workshop, WISD

April

- 8 11am **Malouma**
-Youth Performance, Michigan Theater

May

- 23 4:30pm **Preparing for Collaboration: Theatre Games and Activities that Promote Team-Building**
-Kennedy Center Teacher Workshop, WISD
- 26 4:30pm **Acting Right: Drama as a Classroom Management Strategy**
-Kennedy Center Teacher Workshop, WISD

For more information or to receive a brochure, please call 734.615.0122 or e-mail umsyouth@umich.edu

Locations:

Community High School - 401 N. Division Street, Ann Arbor
Hill Auditorium - 888 N. University, Ann Arbor
Michigan League - 911 N. University, Ann Arbor
Michigan Theater - 603 E. Liberty, Ann Arbor
Power Center - 121 Fletcher, Ann Arbor
WISD (Washtenaw Intermediate School District) - 1819 S. Wagner, Ann Arbor

Evening Performance Info

To purchase UMS
tickets:

Online
www.ums.org/tickets

By Phone
(734) 764-2538

Paul Taylor Dance Company
Friday, October 8, 8pm
Saturday, October 9, 8pm
Power Center

He has been called a genius, a legend, a cultural icon. *Time* called him "the reigning master of modern dance," and the *San Francisco Chronicle* declared him "without question the greatest living American choreographer." The Paul Taylor Dance Company celebrates its 50th anniversary this year with a tour that includes all 50 states. Whether investing everyday movement with breathtaking beauty or reminding us that we are not as removed from our prehistoric ancestors as we like to think, this former Martha Graham Company dancer rivets audiences with his astonishing inventiveness, poignancy and wit.

Additional Options for Teens

In response to the needs of our teen audience members, the University Musical Society has implemented the Teen Rush Ticket Coupon program. The coupons may be downloaded from our web site at www.ums.org/education and can be used to purchase tickets for any evening performance at half the price! See the copy of our coupon below.

Teens interested

in half-price

tickets for

evening UMS

performances

may read about

this special offer at

www.ums.org/education

04/05

experience the world's best live music, dance and theater in your own backyard

ums teen rush ticket coupon

WHAT IS UMS?

The University Musical Society (UMS) is a performing arts presenter on the University of Michigan campus that brings professional performing artists to the area to perform. We host everything from dance troupes to jazz musicians, theater companies to world famous opera singers all right here in Southeastern Michigan.

Check out UMS for half the price!

Rush Tickets are sold to high school students for **50% off** the published ticket price 90 minutes before every UMS performance. These tickets are only available if the performance is not sold out. Tickets may be purchased in person at the performance hall ticket office, but plan to get there early, because tickets go **fast**!

Call our box office at **734-764-2538** to check ticket availability.

The fine print...

Bring your **student ID** and **this coupon** to the performance hall ticket office the night of the show. This coupon is good for **ONE** 50% off ticket, subject to availability. Seating is at the discretion of the UMS ticket office personnel.

student name _____
school _____
email _____

for our full season and more information, visit

www.ums.org/education





Send Us Your Feedback!

UMS wants to know what teachers and students think about this Youth Performance.
We hope you'll send us your thoughts, drawings, letters or reviews.

UMS Youth Education Program

Burton Memorial Tower • 881 N. University Ave. • Ann Arbor, MI 48109-1011
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**Download additional copies of this study guide
throughout the 2004-2005 season!**

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