



music dance theater

2012-2013
SEASON

SchoolTime Study Guide



Hubbard Street Dance Chicago

Friday, February 1, 2013 at 11 a.m.

Zellerbach Hall, University of California, Berkeley

Welcome to *SchoolTime!*



Your class will attend a performance of **Hubbard Street Dance Chicago** (American Modern Dance) on **Friday, February 1** at 11am.

Hubbard Street Dance Chicago is celebrated for its athletic and innovative repertoire drawn from some of the best 20th and 21st-century choreographers. Its artistic leader, Glenn Edgerton, and dancers have a stage presence that conveys a deep understanding of the emotional nuances of movement. Your students will experience an exuberant performance by one of the United States' most dynamic contemporary dance companies. As the Los Angeles Times raved, "This is the kind of dancing one always hopes to see."

Using This Study Guide

You can use these materials to engage your students and enrich their field trip to Zellerbach Hall. Before coming to the performance, we encourage you to:

- **Copy** the Student Resource Sheet on pages 3-4
- **Familiarize your students with information from** About the Performance & Artists on pages 5-10 and About Modern Dance on pages 11-15.
- **Engage** your class in two or more of the activities on pages 16-17.
- **Reflect** by asking students the Guiding Questions, on pages 3,5,7 &11.
- **Immerse** students further into the subject matter by using the Resource and Glossary sections on pages 18-21.

At the performance:

Your students can actively participate during the performance by:

- **Observing** how the dancers express emotions and ideas through their movements.
- **Listening** to how the music adds to the meaning and emotional quality of the dance.
- **Thinking** about how sound, costumes and lighting contribute to the overall effect of the performance.
- **Marveling** at the physical and mental discipline of the dancers
- **Reflecting** on the sounds, sights, and performance skills you experience at the theater

We look forward to seeing you at SchoolTime!

Laura Abrams

Director, Education & Community Programs

Rica Anderson

Education Programs Administrator

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1 Theater Etiquette

Be prepared and arrive early.

Ideally you should arrive at the theater 30 to 45 minutes before the show. Allow for travel time and parking, and plan to be in your seats at least 15 minutes before the performance begins.

Be aware and remain quiet.

The theater is a “live” space—you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Even the smallest sounds, like rustling papers and whispering, can be heard throughout the theater, so it’s best to stay quiet so that everyone can enjoy the performance without distractions. The international sign for “Quiet Please” is to silently raise your index finger to your lips.

Show appreciation by applauding.

Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

Participate by responding to the action onstage.

Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending upon the art form. For instance, an audience attending a string quartet performance will sit very quietly, while the audience at a gospel concert may be inspired to participate by clapping and shouting.

Concentrate to help the performers.

These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, they feel supported and are able to do their best work. They can feel that you are with them!

Please note:

Backpacks and lunches are not permitted in the theater. Bags are provided for lobby storage in the event that you bring these with you. There is absolutely no food or drink permitted in the seating areas. Recording devices of any kind, including cameras, cannot be used during performances. Please remember to turn off your cell phone before the performance begins.





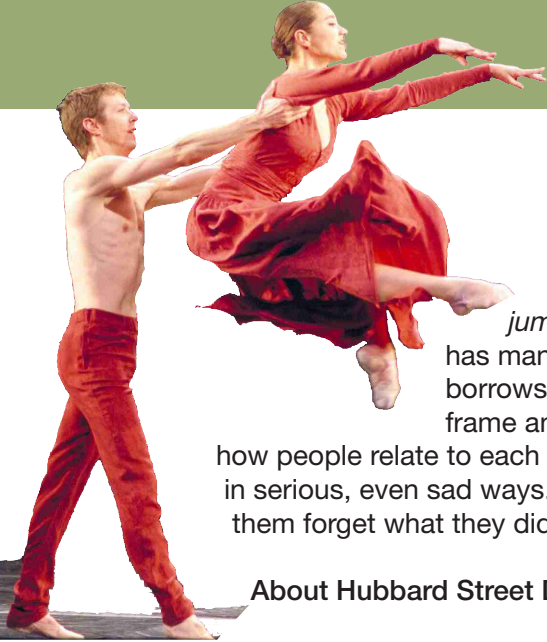
Ajeandro Cerrudo

2 Student Resource Sheet

Questions to Think About

- How are objects used onstage in *Little mortal jump*?
- How did Hubbard Street Dance Chicago first begin?
 - Who were some of the first dancers to explore modern dance and what did they want to do?
 - In the 1960s and 70s, what were modern dance audiences seeing?

What You'll See



On Friday, February 1, your class will see the SchoolTime performance of Hubbard Street Dance Chicago. The company will perform *Little mortal jump* by choreographer Alejandro Cerrudo. The piece has many different scenes and styles of dance and its staging borrows from movies and theater. Objects on the stage both frame and block the dancers' movement. Cerrudo shows how people relate to each other, sometimes in playful ways, and at other times in serious, even sad ways. He wants the piece to move his audience, to "make them forget what they did today, and what they will do tomorrow."

About Hubbard Street Dance Chicago

Hubbard Street Dance Chicago aims to bring artists, art and audiences together to change lives through the experience of dance. For 35 years, the company has performed creative, new works by artists from all over the world. Hubbard Street grew out of Chicago's Lou Conte Dance Studio in 1977, when Lou Conte brought four dancers together to perform in senior centers across Chicago. Conte led the company for 23 years during which time many artists like choreographers Twyla Tharp and Nacho Duato worked with the company.

When Jim Vincent stepped into Conte's role at Hubbard Street he invited the Chicago Symphony Orchestra to work with the company and started the *Inside/Out* Choreographic Workshop for which Resident Choreographer Alejandro Cerrudo made his first work. Glenn Edgerton became Artistic Director in 2009 and together with Executive Director Jason Palmquist, Hubbard Street began new programs. *Inside/Out* now begins the creative process for *danc(e)volve*, two weeks all about making new work to be shown at the Museum of Contemporary Art. Partnerships with Chicago Symphony Orchestra, Art Institute of Chicago and others keep Hubbard Street connected to its hometown. The company's 17 members make up one of the only ensembles in the U.S. to perform all year long, in America and around the world.

Education & Community Programs

Hubbard Street 2, its second company for young artists, was founded in 1997. HS2 appears throughout the United States and overseas, regularly offering dance education through master classes and workshops.

Hubbard Street's Education and Community Programs bring dance into the lives of thousands of students, while its Summer Intensive Program introduces young artists to the company. In 2009, Hubbard Street launched youth and family programs to teach dance with a focus on creative expression. People with Parkinson's Disease (a disease that affects movement) are welcome to Hubbard Street to join the first dance classes in the Midwest for those with the disease. The Lou Conte Dance Studio — where Hubbard Street began — continues to train the next generation of artists and dance enthusiasts, at all ages and skill levels.

About Modern Dance

Beginnings

In the early 20th century, a group of dancers including Isadora Duncan, Loie Fuller and Ruth St. Denis began creating dances that reflected and challenged the art, thought and issues of their time. They wanted to move away from the formal rules of ballet to a more natural and expressive art form. Their work also explored the cultures of other places and times.

First Generation

The next generation of modern dancers continued to break the rules. They were interested in revealing the inner self and its emotions and experiences. These founders, Martha Graham, Doris Humphrey and Lester Horton, among others, created and taught their own dance techniques. Their work established modern dance as an accepted art form.

Second Generation

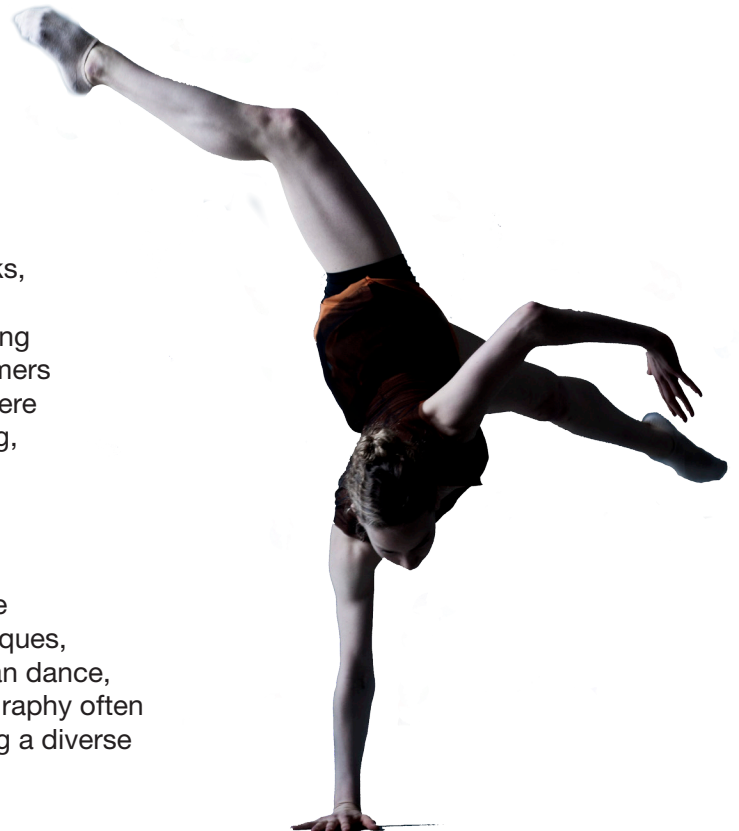
Dancers in the founders' companies such as Merce Cunningham, José Limon, Alvin Ailey, and Anna Sokolow focused on getting to the heart of a movement and then enhancing that movement. Some, like Merce Cunningham, explored chance elements in their choreography, letting a roll of dice decide the next set of movements. Others, like Alvin Ailey, put a spotlight on social and cultural issues.

Modern Dance in the 1960s & 70s

In the 1960s and 70s dancers began moving performances out of theaters and into public parks, on buildings, in museums and on busy streets. Choreographers explored improvisation (performing without preparing or rehearsing) and used performers with no dance training in their work. Audiences were asked to accept everyday movement like dressing, walking, and playing as dance.

Today's Modern Dancers

Most of today's modern dancers are likely to have experienced many different modern dance techniques, as well as movement forms like ballet, jazz, African dance, yoga, gymnastics, and martial arts. Their choreography often combines many of these forms together, reflecting a diverse range of movement styles.



3 About the Performance

Questions to Think About

- What does Cerrudo want the audience to experience with *Little mortal jump*?
- Describe some of Cerrudo's achievements with Hubbard Street Dance Chicago.



At SchoolTime, Hubbard Street Dance Chicago will perform the following piece:

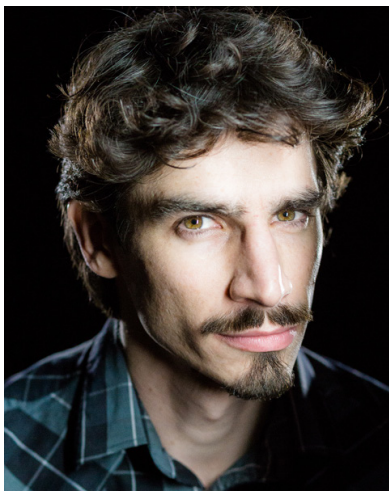
Little mortal jump

Alejandro Cerrudo, *Choreography*
Various Artists, *Music*
Michael Korsch, *Lighting Design*
Alejandro Cerrudo, *Set Design*
Branimira Ivanova, *Costume Design*

Little mortal jump, Resident Choreographer Alejandro Cerrudo's tenth piece for Hubbard Street Dance Chicago, is a bubbling blend of different genres distilled into a fluid, cohesive whole.

Compositionally intricate and highly technical, it features overtly theatricalized stage action, relationships shot through with dark humor and a score of wildly contrasting music by Beirut, Andrew Bird, Alexandre Desplat, Philip Glass, Hans Otte, and Max Richter. The work is set among objects that are at times frames, at other times obstructions. As an experience, Cerrudo aims to transport his audience, he says, to "make them forget what they did today, and what they will do tomorrow."

About the Choreographer



Alejandro Cerrudo (Dancer and Resident Choreographer) was born in Madrid, Spain and trained at the Real Conservatorio Profesional de Danza de Madrid. His professional career began in 1998 and includes work with Victor Ullate Ballet, Stuttgart Ballet, Nederlands Dans Theater 2 and, since 2005, Hubbard Street Dance Chicago. In 2008, Cerrudo was named Hubbard Street Choreographic Fellow and became the company's first Resident Choreographer in 2009. His 11 works to date choreographed at Hubbard Street include unique collaborations with the Chicago Symphony Orchestra and Nederlands Dans Theater. These pieces and additional commissions are in repertory at companies in Germany, Denmark, the

Netherlands, Australia and around the United States. Always dancing and constantly creating, Cerrudo was honored in 2011 with an award from the Boomerang Fund for Artists. In 2012, he received a Prince Prize for Commissioning Original Work from the Prince Charitable Trusts, for his first full-length work, *One Thousand Pieces*. Cerrudo's forthcoming creation for Pacific Northwest Ballet is supported by the Joyce Theater Foundation's Rudolf Nureyev Prize for New Dance.

Hubbard Street Dance Theater's Mainstage Performances

At Hubbard Street's evening performances at Cal Performances the company will bring three premiere works to Berkeley: a world premiere created by Alonzo King and performed by a supergroup of 28 dancers from both Hubbard Street Dance Chicago and King's company, Alonzo King LINES Ballet; as well as the West Coast debuts of Alejandro Cerrudo's *Little mortal jump* and Sharon Eyal and Gai Behar's *Too Beaucoup*.

The centerpiece of Hubbard Street's visit to Berkeley will be a yet-untitled new work from visionary San Francisco choreographer Alonzo King. King is creating a work that celebrates the merging of diverse aesthetics, rather than the inherent contrasts between the two companies. It is set to music from various sources, including original music by San Francisco composer Ben Juodvalkis.

4 About the Artists

Questions to Think About

- What is Hubbard Street Dance Chicago's core purpose?
- How did Hubbard Street evolve?
- Describe some of Hubbard Street's education and community programs.



Photo: Todd Rosenberg

Hubbard Street Dance Chicago's core purpose is to bring artists, art and audiences together to enrich, engage, educate, transform and change lives through the experience of dance.

Now celebrating its landmark 35th Anniversary Season, Hubbard Street continues to be an innovative force, supporting its creative talent while presenting repertory by major international artists.

Beginnings

Hubbard Street Dance Chicago grew out of the Lou Conte Dance Studio at LaSalle and Hubbard Streets in 1977, when Lou Conte gathered an ensemble of four dancers to perform in senior centers across Chicago. Barbara G. Cohen soon joined the company as its first Executive Director. Conte continued to direct the company for 23 years,

during which he built relationships with both emerging and established artists including Nacho Duato, Daniel Ezralow, Jirí Kylián, Ohad Naharin, Lynne Taylor-Corbett and Twyla Tharp.

The Company Evolves

Conte's successor Jim Vincent widened Hubbard Street's international focus, began Hubbard Street's collaboration with the Chicago Symphony Orchestra and launched the *Inside/Out* Choreographic Workshop, inviting Resident Choreographer Alejandro Cerrudo to make his first work. Gail Kalver's 23 years of executive leadership provided continuity from 1984 through the 2006–07 season, when Executive Director Jason Palmquist joined the organization.

Glenn Edgerton became Artistic Director in 2009 and, together with Palmquist, moved Hubbard Street's legacy forward on multiple fronts. *Inside/Out* now begins the creative process for *danc(e)volve*, two weeks devoted to new work presented at the Museum of Contemporary Art. Partnerships with the Chicago Symphony Orchestra, the Art Institute of Chicago and other institutions keep Hubbard Street deeply connected to its hometown. Developing the company's repertoire, Edgerton has extended relationships with its signature choreographers while adding significant new voices such as Mats Ek and Sharon Eyal, Alonzo King and Victor Quijada.

Education & Community Programs

The main company's 17 members comprise one of the only ensembles in the U.S. to perform all year long, domestically and around the world, while a nationally renowned Summer Intensive Program brings young artists into its ranks. Hubbard Street 2, its second company for young professional artists, was founded in 1997 by Conte and Julie Nakagawa. Now directed by Taryn Kaschock Russell, HS2 appears throughout the United States and overseas, often in service of dance education through master classes and workshops.

Hubbard Street's Education and Community Programs are nationwide benchmarks for arts outreach in schools, impacting the lives of thousands of students. In 2009, Hubbard Street launched youth and family programs to teach dance with an emphasis on creative expression. People with Parkinson's are welcome to Hubbard Street to join the first dance classes in the Midwest for those affected by the disease.

The Lou Conte Dance Studio — where Hubbard Street began — has been training the next generation of artists and dance enthusiasts, at all ages and skill levels, since 1974.



Staff Biographies

Glenn Edgerton (Artistic Director) joined Hubbard Street Dance Chicago after an international career as a dancer and director. At the Joffrey Ballet, he performed leading roles, contemporary and classical, for 11 years under the mentorship of Robert Joffrey. In 1989, Edgerton joined the acclaimed Nederlands Dans Theater (NDT), where he danced for five years and then became NDT's artistic director, leading the company for a decade and presenting the works of Jirí Kylián, Hans van Manen, William Forsythe, Ohad Naharin, Mats Ek, Nacho Duato, Jorma Elo, Johan Inger, Paul Lightfoot and Sol León, among others. From 2006 to 2008, he directed the Colburn Dance Institute at the Colburn School of

Performing Arts in Los Angeles. Edgerton joined Hubbard Street as associate artistic director in 2008; since 2009, he has built upon more than three decades of leadership in dance performance, education and appreciation established by founder Lou Conte and continued by Conte's successor, Jim Vincent.



Jason D. Palmquist (Executive Director) joined Hubbard Street Dance Chicago in May 2007, after serving the arts community in Washington, D.C. for nearly 15 years. Palmquist began his career at the John F. Kennedy Center for the Performing Arts, completing his tenure there as vice president of dance administration. At the Kennedy Center, he oversaw multiple world-premiere engagements of commissioned works in dance, the formation and growth of the Suzanne Farrell Ballet and the inception in 1997 of the Millennium Stage, an award-winning, free daily performance series that to date has served more than 3 million patrons. Deeply enriching the Ken-

nedy Center's artistic programming, Palmquist successfully presented engagements of global dance companies including the Royal Ballet, Alvin Ailey American Dance Theater, the Kirov Ballet, and many others. Palmquist also managed the Kennedy Center's television initiatives, including the creation of the Mark Twain Prize for American Humor and a prime-time special on NBC memorializing the first anniversary of the September 11 attacks. In 2004, he became executive director at the Washington Ballet. He led the company to present full performance seasons annually at the Kennedy Center and the Warner Theater, and nurtured its world-renowned school and extensive education and outreach programs. A graduate of the University of Northern Iowa, Palmquist currently serves on the boards of the Arts Alliance of Illinois and the Harris Theater for Music and Dance.



Lou Conte (Founder), after a performing career that included roles in Broadway musicals such as *Cabaret*, *Mame* and *How to Succeed in Business Without Really Trying*, established the Lou Conte Dance Studio in 1974. Three years later, he founded what is now Hubbard Street Dance Chicago. Originally the company's sole choreographer, he developed relationships with emerging and world-renowned dancemakers Lynne Taylor-Corbett, Margo Sappington and Daniel Ezralow as the company grew. Conte continued to build Hubbard Street's repertoire by forging a key relationship with Twyla Tharp in the 1990s, acquiring seven of her works as well as original choreography. It then became an international enterprise with the inclusion of works by Jirí Kylián, Nacho Duato and Ohad Naharin. Throughout his 23 years as the company's artistic director, Conte

received numerous awards and in 2003, Conte was inducted as a laureate into the Lincoln Academy of Illinois, the state's highest honor. He has been credited by many for helping raise Chicago's international cultural profile and for creating a welcoming climate for dance in the city, where the art form now thrives.

5 About Modern Dance

Questions to think about

- What did the Second Generation of modern dancers contribute to modern dance?
- Where were modern dancers performing in the 1960s and 70s?
- What types of movement might you see at a contemporary modern dance performance?

A Brief History of Modern Dance

By Kimberly Lynn Herndon, adapted from an article by Nichelle
<http://danceadvantage.net/2008/06/18/what-is-modern-dance/>

Beginnings

What is Modern Dance?

This is not an easy question to answer, even for dancers and choreographers. The beginnings of modern dance in the United States (Germany also had a related and influential dance movement) are traced to the early 20th century to a group of dancers often

labeled the forerunners of modern dance. Isadora Duncan, Loie Fuller, Ruth St. Dennis, and her husband and partner Ted Shawn, each made significant contributions to a new type of concert dance in America. Their dance reflected and challenged the art, philosophy, and issues of their time, explored the cultures of other places and times, made new advances in theatrical lighting and spectacle, and discarded the costumes and artificiality of ballet. They were exploring and expressing themselves in a way that had never been seen before, and they were guiding others to do the same.



Isadora Duncan and company

First Generation

From this small family tree, emerged another generation of dancers. This group, considered the founders of modern dance, broke whatever rules had been laid down by their predecessors. Instead of borrowing movement from other cultures, they created movement based on the experiences of their own era. They were interested in presenting the inner self and all of its complex emotions on the concert stage. These founders, Martha Graham, Doris Humphrey, and Lester Horton, among others, also created their own techniques which they taught in independent dance schools and universities. Their work established modern dance as a legitimate art form.



Martha Graham

Second Generation

Dancers in the founder's companies such as Merce Cunningham, José Limon, Alvin Ailey, Paul Taylor and Anna Sokolow continued to redefine not only modern dance but, dance in general. Each contributed something different but, in general, this third generation was noted for a more minimalistic approach to dance in which movement became more pedestrian and stripped-down. Some, like Merce Cunningham, explored chance elements in their choreography, allowing a roll of dice to determine a dances' structure. Others, like Alvin Ailey, brought ethnic, social, and political issues to the forefront.



José Limon Dance Company

Post-Modern Generation

In the 1960s and 70s, the work of these earlier artists ushered in the postmodern dance movement. The artists involved with Judson Dance Theater were some of the prime movers in this experimentalist trend. Dance artists were leaving the theatrical stage altogether and performing dance in public parks, on buildings, in museums, and on busy streets. Choreographers explored improvisation as legitimate performance and often presented performers with no dance training in their work. Audiences were asked to accept everyday movement like dressing, walking, and



'Walking on the Wall'
a dance piece by Trisha Brown

playing as dance. It was a direct upheaval of the concepts and codification that Modern dance artists had fought to develop.

Contemporary Generation



Wen Wei Dance

Yet, as those who had gone before have done, each generation of modern dancers seeks new terminology, concepts, and techniques that broaden the definition of dance. This legacy continues in the 21st century, an environment that draws from the techniques of modern dance and the spirit of exploration in postmodern dance. In fact, today most dancers on the concert stage are likely to have experiences in many techniques and, with the exception of those who have pursued or immersed themselves specifically in ballet or other systematized dance form, consider themselves contemporary dancers. They study traditions in modern dance, but also other movement disciplines like ballet, jazz, African, yoga, gymnastics, and martial arts, as well as improvisational techniques such as contact improvisation and body mapping. Therefore, the movement you'll see in a technique class or on stage reflects this diversity.

Still evolving ...



Hubbard Street Chicago

Modern dance, although defined in many dictionaries as “a form of contemporary theatrical and concert dance employing a special technique for developing the use of the entire body in movements expressive of abstract ideas,” is a label that has begun to feel outdated for describing works created in the 21st century. The term has recently been dedicated more to the techniques (both the structured styles like Graham, Limon, or Horton and the less codified systems) that are studied by contemporary dancers than works currently performed on the concert stage. To understand Modern Dance, therefore, it is a good idea to become familiar with these techniques as well as with its history and its role in the development of the constantly transforming art form of contemporary dance, which is not a technique but a collection of principles regarding movement and the choreographic/performance process which are closely related to the goals of the original modern dancers and their techniques.



Axis Dance Company

“One reason why modern dance is hard to define is that it is not so much a particular system or technique as it is an attitude toward dance, a point of view that encourages artistic individualism and the development of personal ways of dancing. As Helen Tamaris wrote in a program note for a concert she gave in 1927, ‘There are no general rules. Each work of art creates it’s own code.’”
– Jack Anderson



Axis Dance Company

“American Modern Dance, as a performance art form, serves many roles in today’s society. Many American choreographers of today use their art form for social commentary. There are other choreographers who tell stories with their dances. Finally, many choreographers simply manipulate the tools of choreography to visually create something new and interesting-perhaps something never seen before. Whatever the specific intent of the choreographer the role of dance today is to communicate, to create, and to educate.”
- Beth Braun and Mark English

6 Learning Activities



Movement / Life Skills (Grades K-12)

Emotional Movement Conversation

Students will see several duets in the Hubbard Street Dance Chicago performance in which the dancers have a kind of “movement conversation” – one dancer may move expressively suggesting an emotion or idea, and the other dancer responds to the movement. Encourage students to try having their own “movement conversation” in this activity.

- Brainstorm a list of emotions with students and write these down on the board.
- Choose several of the emotions listed and ask students to show those emotions through facial expressions.
- Now have students choose an emotion, then stand and express that emotion using their faces and their whole bodies.
- Ask students to move around the room showing this emotion in their faces and bodies. How is the emotion influencing their movement? Are they moving slowly or quickly? Is their posture upright or slouched over?
- Have students now focus on one part of their bodies (for example, they could choose an elbow, a foot, their neck, chest, belly, bottom, etc.)
- Ask students to choose an emotion and express that emotion using only the body part they chose. Have them experiment with their expressive movement using that body part – if their movement is small, challenge them to enhance or exaggerate that movement, if it's big, ask them to try for something more subtle or nuanced.
- Next, invite students to choose different body parts and express different emotions through these body parts.

- Ask students to find a partner, choose an emotion and a body part and have a “conversation” – person A moves their body part expressively and person B moves their body part in response. Have students attentively watch, “listen” and respond appropriately as if they are really communicating. (Students should try for 3-5 back-and-forth exchanges.)
- Repeat this, but now have person B, using their chosen body part and emotion, start the “conversation”.
- Share some of these “conversations” with the class.
- Reflect together on the students’ experience expressing emotions through their body parts and on their body part “conversations”.

Dance (Grades 3- 12)

Everyday Movement Dance

- Ask students to brainstorm a list of everyday activities, for example; stretching when they wake up, walking the dog, skipping rope or jumping and throwing a basketball.
- In groups of six, have students share their activity, show its movement, then have the other students repeat this movement.
- After students have shared their movements, set the movements by having each group of students go over them again, this time making sure each movement lasts for eight counts.
- Then, ask students to create an order in which to perform all six, eight-count movements.
- Next, ask students to think of the quality they would like for each movement. For example, do they want to do the movement slowly and fluidly or quickly and jerkily?
- Finally, how much space should the movement take up—is the body stretched out with the legs taking large steps, or crunched into a little ball and hardly moving?
- After repeating the movements several times, ask students to share their pieces.

Option:

Have music available that students may use to accompany their movement piece.

- Reflect together on the students’ experience. What was it like to create their movement pieces together?

Movement (Grades K-12)

Performance Reflection

Immediately after seeing the Hubbard Street Dance Chicago performance ask students to remember movements and gestures.

- With the students arranged in a circle, ask each one to copy a movement they saw in the performance.
- Students can work in pairs, showing a movement from a duet.
- After seeing all the movements, ask students to share what they think some of these movements or gestures represent in terms of ideas or emotions.

7 Additional Resources

Websites

Hubbard Street Dance Chicago: <http://www.hubbardstreetdance.com/>

What is Modern Dance: <http://www.danceadvantage.net/2008/06/18/what-is-modern-dance/>

PBS Modern Dance Primer:

<http://www.pbs.org/newshour/bb/entertainment/markmorris/primer.html>

Video Clips

Excerpts from Little mortal jump: <http://www.youtube.com/watch?v=d0m-U2UkZvE>

Studio rehearsal clips of Little mortal jump: <http://www.youtube.com/watch?v=S9KoTM9hBQg>

Excerpts from Too Beaucoup: <http://www.youtube.com/watch?v=WauZzj0IDAw>

Excerpts from Following the Subtle Current Upstream: <http://www.youtube.com/watch?v=yFni-bdZ1hl>

Articles

<http://dancemagazine.com/issues/August-2005/Hubbard-Street-Dance-Chicago-The-Heat-is-On>

<http://www.dancemagazine.com/issues/October-2011/Still-Taking-Chances>

<http://www.dancemagazine.com/issues/October-2007/On-the-Rise-Alejandro-Cerrudo>

<http://www.dancemagazine.com/issues/October-2012/Quick-QA-Alejandro-Cerrudo>

Books

Anderson, Jack. 1993. *Ballet & Modern Dance: A Concise History*. Princeton Book Company.

Banes, Sally. 1980. *Terpsichore in Sneakers: Post-Modern Dance*. Houghton Mifflin.

Bergsohn, Isa Partsch & Bergsohn, Harold. 2002. *The Makers of Modern Dance in Germany: Rudolf Laban, Mary Wigman, Kurt Jooss*. Princeton Book Company.

Brown, Jean M., Mindlin, Naomi & Woodford, Charles Humphrey (Editors). 1998. *The Vision of Modern Dance: In the Words of Its Creators*. Princeton Book Company.

Mazo, Joseph H. 2000. *Prime Movers: The Makers of Modern Dance in America*. Princeton Book Company.

Reynolds, Nancy & McCormick, Malcolm. 2003. *No Fixed Points: Dance in the Twentieth Century*. Yale University Press.

Children's Books

Anderson, Janet. 2010. Modern Dance (World of Dance). Chelsea House Publications.
Freedman, Russell. 1998. Martha Graham: A Dancer's Life. Clarion Books.
Jones, Sabrina & Buhle, Paul. 2008. Isadora Duncan: A Graphic Biography. Hill and Wang
Solway, Andrew. 2008. Modern Dance. Heinemann Raintree.

Local Organizations Presenting Modern Dance

Cal Performances: www.calperformances.org
Yerba Buena Center for the Arts: <http://www.ybca.org/calendar>
ODC Dance/ San Francisco: <http://www.odcdance.org/>
Dance Mission Theater: <http://www.dancemission.com/>
CounterPULSE: <http://www.dancemission.com/>

8 Glossary



African dance – traditional folk dance primarily of Sub-Saharan Africa, the dances are woven into the culture of the community, teaching social patterns and values. African dances are largely participatory, with spectators being part of the performance.

Ballet – a classical style of expressive dancing based on precise conventional steps with gestures and movements of grace and fluidity

choreographer – a person who composes dance works

Codify – to organize or collect together (laws, rules, procedures, etc.) into a system or code

Concert dance – a dance performed before an audience, usually choreographed and performed to music in a theater

Contact improvisation – a dance technique in which points of physical contact provide the starting point for exploration through movement improvisation

Ensemble – a group of performers performing together

Experimental – having the nature of an experiment

Genre – kind, category, or sort, especially of literary or artistic work

Gymnastics – practice or training in exercises that develop physical strength and agility or mental capacity

Improvise – to compose and perform or deliver without previous preparation

Jazz – a dance form or dance that is matched to the rhythms and techniques of jazz music, developed in the early part of the 20th century

Martial arts – any of the traditional forms of Asian self-defense or combat that utilize physical skill and coordination without weapons, as karate, aikido, judo, or kung fu, often practiced as sport

Minimalist – a focus on simplicity and a moderate approach to the achievement of a set of goals

Parkinson's Disease – a progressive chronic disorder of the central nervous system characterized by impaired muscular coordination and tremor

Pedestrian – ordinary or commonplace

Postmodern – a style in architecture, art, literature, and criticism developed after and often in reaction to modernism (revolutionary ideas and styles in art that developed in the early 20th century as a reaction to traditional forms), characterized by reference to other periods or styles in a self-conscious way and a rejection of the notion of high art

Repertoire – all the plays, songs, operas, dance works, etc. collectively that a company has prepared and is able to perform

Repertory – a system by which a performing arts company presents a set of works during a season, usually in its own theater.

Yoga – a term for physical, mental, and spiritual disciplines which originated in ancient India

9 California State Standards



Dance Grades K-12

1.0 ARTISTIC PERCEPTION

Processing, analyzing, and responding to sensory information through the language and skills unique to dance

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

2.0 CREATIVE EXPRESSION

Creating, performing and participating in dance

Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance.

3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the historical contributions and cultural dimensions of dance

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers.

4.0 AESTHETIC VALUING

Responding to, analyzing, and making judgments about works of dance

Students critically assess and derive meaning from works of dance, performance of dancers, and original works according to the elements of dance and aesthetic qualities.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and applying what is learned in dance to learning in other art forms and subject areas and to careers

Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.



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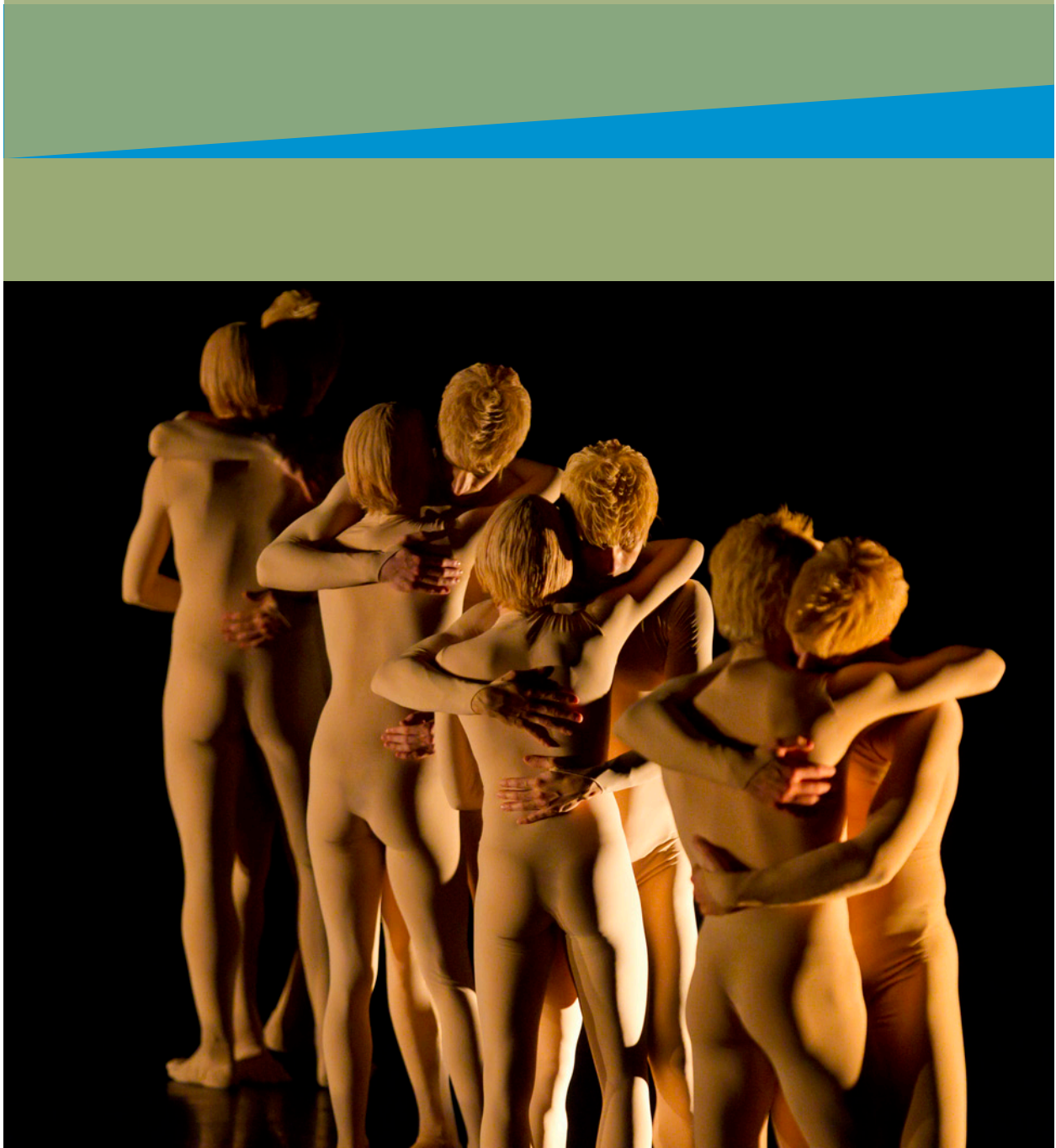


For information on supporting our Education and Community Programs, contact, Sarah Sobey at 510.643.6705 or email donate@calperfs.berkeley.edu.

About Cal Performances and *SchoolTime*

The mission of Cal Performances is to inspire, nurture and sustain a lifelong appreciation for the performing arts. Cal Performances, the performing arts presenter of the University of California, Berkeley, fulfills this mission by presenting, producing and commissioning outstanding artists, both renowned and emerging, to serve the University and the broader public through performances and education and community programs. Cal Performances celebrates over 100 years on the UC Berkeley Campus.

Our *SchoolTime* program cultivates an early appreciation for and understanding of the performing arts amongst our youngest audiences, with hour-long, daytime performances by the same world-class artists who perform as part of the main season. *SchoolTime* has become an integral part of the academic year for teachers and students throughout the Bay Area.



Hubbard Street Dance Chicago in *Too Beaucoup* - Photo: Todd Rosenberg

This Cal Performances SchoolTime Study Guide was written, edited and designed by Laura Abrams, Rica Anderson and David McCauley. Thanks to Kimberly Lynn Herndon for permission to reprint her article on Modern Dance.

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