Martha Graham Dance Company
Marth Graham Dance Company

Friday, April 26 // 11 am
Power Center
Attend

Coming to your email Inbox!

Map and Driving Directions
Logistical Details (drop-off/pick-up locations)
Venue Information
The Details

VENUE ADDRESS
Power Center, 121 Fletcher St, Ann Arbor, MI 48109

EMERGENCY CONTACT NUMBER
734.764.2538

ARRIVAL TIME
Between 10:30-10:50 am

TICKETS
We do not use paper tickets for School Day Performances. We hold school reservations at the door and seat groups upon arrival.

FOOD
No food (including school lunches), drinks, or chewing gum are allowed in the theater.

CELL PHONES
We ask that all audience members turn off their cell phones during the performance.

ACCESSIBILITY
We aim to maximize accessibility at our performances and below are details regarding this performance’s points of accessibility. If you have further questions, e-mail umsyouth@umich.edu or call 734.615.0122.

The following services are available to audience members:
• Wheelchair, companion, or other special seating
• Courtesy wheelchairs
• Hearing Impaired Support Systems

PARKING
There is handicapped parking very close to the Power Center on Fletcher Street and in the parking structure behind the Power Center on Palmer Drive. The first three levels of the Palmer Drive structure have five parking spots on each level next to each elevator. There are a total of 15 parking spaces in the garage.

WHEELCHAIR ACCESSIBILITY
The Power Center is wheelchair accessible and has 12 seats for audience members with special needs.

BATHROOMS ADA
Compliant toilets are available in the green room (east corner) of the Power Center for both men and women.

ENTRY
The front doors are not powered; however, there will be an usher at that door opening it for all patrons.
Learn

Martha Graham Dance Company
LEARN

Why?

Informed by the expansive vision of pioneering choreographer Martha Graham, the Martha Graham Dance Company brings to life a timeless and uniquely American style of dance that has influenced generations of artists and continues to captivate audiences. Graham and her Company have expanded contemporary dance’s vocabulary of movement and forever altered the scope of the art form by rooting works in contemporary social, political, psychological, and historical contexts, deepening their impact and resonance.

With an artistic practice deeply ingrained in the rhythm of American life and the struggles of the individual, Graham brought a distinctly American sensibility to every theme she explored. “A dance reveals the spirit of the country in which it takes root. No sooner does it fail to do this than it loses its integrity and significance,” she wrote in the 1937 essay A Platform for the American Dance.

Always a fertile ground for experimentation, the Martha Graham Dance Company has been an unparalleled resource in nurturing many of the leading choreographers and dancers of the 20th and 21st centuries, including Merce Cunningham, Erick Hawkins, Pearl Lang, Pascal Rioult, and Paul Taylor. Graham’s repertoire of 181 works has also engaged noted performers such as Mikhail Baryshnikov, Claire Bloom, Margot Fonteyn, Liza Minnelli, Rudolf Nureyev, Maya Plisetskaya, and Kathleen Turner. Her groundbreaking techniques and unmistakable style have earned the Company acclaim from audiences in more than 50 countries throughout North and South America, Europe, Africa, Asia, and the Middle East.

Today, the Company continues to foster Graham’s spirit of ingenuity. It is embracing a new programming vision that showcases masterpieces by Graham, her contemporaries, and their successors alongside newly commissioned works by contemporary artists inspired by Graham’s legacy. With programs that unite the work of choreographers across time within a rich historical and thematic narrative, the Company is actively working to create new platforms for contemporary dance and multiple points of access for audiences.

Since the Martha Graham Dance Company’s first performance with UMS in 1970, we have recognized Martha Graham’s legacy as a world leader in the evolving art form of modern dance. We hope that the Company’s fearless creativity and innovative approach to dance will challenge audiences’ minds and inspire their imaginations.
Why?

Visit this site to explore Martha Graham's legacy as an innovative performer and teacher of modern dance.
01
Martha Graham created a movement language based upon the expressive capacity of the human body. In 1926, Graham began teaching a group of dancers drawn to her creative work, which led to the establishment of the Martha Graham School. Today, the Martha Graham Dance Legacy Project seeks to record and preserve this Graham’s technique and dance language for future generations.

02
Graham’s groundbreaking style grew from her experimentation with the elemental movements of contraction and release. By focusing on the basic activities of the human form, she enlivened the body with raw, electric emotion. The sharp, angular, and direct movements of her technique were a dramatic departure from the predominant style of the time.

03
Graham’s extensive and illustrious output includes 181 original dance compositions, many of which are performed by her contemporaries today.

04
In 1986, Graham was given the Local One Centennial Award for dance by her theater colleagues, awarded only once every 100 years, and during the Bicentennial she was granted the United States’ highest civilian honor, the Medal of Freedom.

05
Martha Graham Dance Company performed on UMS’s Dance Series for the first time on October 26, 1970 in Hill Auditorium. Check out the program for that first presentation.
Watch this video to learn about the Martha Graham Dance Legacy Project, an undertaking to record and catalog the Martha Graham’s revolutionary technique and movement vocabulary.

Listen to Martha Graham speak on the role and responsibility of the dancer and dance technique.
Presented in the late 1990’s as a pre-performance lecture for the Martha Graham Dance Company’s appearances in the Midwest.

Martha Graham’s powerful legacy as artistic innovator, choreographer and dancer bridges the threshold of a new century. Her influence on the world of dance has been so profound that choreographers following in her wake have considered it both a blessing and a curse. Born in 1894 and continuing to create until her death in 1991, Graham spanned a century of enormous cultural and artistic transition. Her first performances were with the California-based Denishawn Company in the teens and early 20’s; she moved to New York in the mid- twenties to appear in the Greenwich Follies, then broke away from any outside affiliation to present radically sparse, fiercely angular works on small, bare stages. Whether she was appearing on the vaudeville stage or at Carnegie Hall in a production of The Rite of Spring under the baton of Stokowski, Graham always made an indelible impression on her audiences. Over the next 65 years, her repertory of dance works was forged on a loyal, ever-evolving group of dancers. During that time, audiences worshipped or scorned her sharp-edged drama, her goddess-like intensity on stage and the dense psychological depths she invested in modern dance. She could not be ignored nor thwarted in her tenacity and pioneering efforts to promote the new 20th century art form.

Graham broke with the traditions of classical ballet and more ornamental, exotic or entertainment-oriented dance to place her work at the center of early 20th century modernist esthetics and social transition. She cast womanhood in a modern urban context, and radically rejected the image of the dancing female as diaphanously clad or ephemeral object of the male gaze. Her embodiment of a new kind of woman, feminine not in her fragility or grace but rather in her strength and will, helped to turn the trend in a fledgling art movement towards dances that revealed aspects of inner character and the soul’s darker interior. Over a period of decades, she moved from dances of contemporary social commentary to works that defined our American past and further back to the primal stuff of legend and mythology. Her archetypal heroines—from Clytemnestra, Medea, Jocasta, Ariadne, Judith, and Joan of Arc, and forward in time to Emily Brontë, Emily Dickinson, or the optimistic bride of Appalachian Spring—all radiate a feminine persona struggling against a male-dominated world, or a world of subtle forces and inner fears against which she does fierce battle.

This battle is shown in the way she trained her own and her dancers’ bodies to rise, contract, spiral, and implode within their own skins, but always with a calculated technique and ruthless focus. The Graham Technique is famous throughout the world as a method for training the body to be expressive, visceral and poetic. Always motivated from the center of gravity, the pelvis and hips, the movement grows upwards through the torso to cut directional planes into the space and etch curvilinear and angular shapes that remain indelibly
printed in the observer’s memory. Graham talked about this memory, the body’s memory, and the dancer’s memory. She called it “blood memory”, or our ancestral memory. When we witness her dances, we are given an opportunity to free our own bodies and spirits to remember things about what it means to be human and greater than human...or what we all share in our collective memories. Our hopes, fears are often greater than life, and greater than we can handle at any moment. Yet they reside in our own bone, nerve and muscle. Graham gave her audiences the permission to recognize and share these heightened experiences in the form of carefully plotted dance/dramas and in the disciplined, expressive bodies of her company’s dancers.

We can be haunted by her dances, or illuminated by the full-out, gutsy dancing and exciting imagery of the movement, costumes, sets, lighting and music. Graham revolutionized all of these aspects and championed a new order of dance/theater. Her costumes were form-fitted, draped onto the dancer and designed to reveal the origin of the movement in the hips and pelvis up through the torso and back. The fashion designer Halston later became her disciple, admiring her inventive and pioneering use of stretch fabrics and cuts following the line of the body’s movement. Graham collaborated with extraordinary visual artists and sculptors on set designs. The greatest of these was the Japanese/American artist Isamu Noguchi, whose sets for Appalachian Spring, Seraphic Dialogue and countless others brought a stripped-down purity and modernist poetry to the overall production. Jean Rosenthal worked closely with Graham to invent a means of accenting the 3-dimensionality of the body in a 3-D space, painting with the light and creating an architecture of space on an empty stage. More than any other 20th century choreographer, Martha commissioned American composers to create new musical scores for her dances. Some of these dance scores rival...
those of Tchaikovsky or Stravinsky and are now considered among the greatest examples of 20th century American music. Who hasn’t heard Aaron Copland’s *Appalachian Spring* on the car radio while driving west across I-96 into a setting sun, and not thought wistfully of a perfect time or place somewhere in the American past, present or future? Yes, and we even hear it as background for automobile commercials: Our culture has so totally absorbed its subliminal meanings and resonances, its evocation of vast spaces.

Watching Graham’s company perform her greatest works takes us on a turbulent, gut-wrenching inner voyage. We see the human body transformed into the ultimate expressive instrument. Gravity weighs down on her dancers from without, but something else pulls at them from within. A typical Graham heroine wages a battle to the end with her own overpowering emotions; forces greater than her are so internalized that her inner emotional response becomes the greater force. She paints an inner landscape with the whiplash brushstrokes of her body. No words, no colors, no canvas—only the human body. There is a mastery and a transcendence—from one body on stage to its many witnesses, from the specific to the universal.

Are Graham’s dances intended as a feminist statement against a world of male domination? Often times, men appear in her danced scenarios as pawns or catalysts for radical conflict and change within the female protagonist. And many say that Graham’s company is a woman’s company, giving the male persona little opportunity to express a broad range of character development. Placed in a cultural context, Graham’s dances reflect the 20th century’s changing gender landscape, one in which new boundaries and roles were rapidly being transformed and re-defined. Graham always insisted upon the universal; her embodiments of fear, joy, doubt, betrayal, envy or ecstasy are without gender. Nevertheless, Graham’s depictions of women and her twists on ancient myths mirrored the turbulence of her own life, as well as of the century she lived and created in. They look far back to a mythical time when women’s roles in culture were reflected in the immense influence of its religion’s goddesses, whom were worshipped by men and women alike. They look ahead to the demands by 20th and 21st century women for equal space, equal voice, equal rights and roles in the broader social dialogue. The pelvis—with its signature Graham contraction and release—as temple, as rightful domain, as threshold, as cite of protest, affirmation, and rallying cry. Radical stuff, not for the squeamish or easy to ruffle.

Continued.
I had the great opportunity to dance in Graham’s company and work closely under Martha over a 15-year period. I called Graham by her first name, as did everyone in the dance world. It was both affectionate and in deep reverence of the personal meaning of her role in our lives and our art form. For me, Martha’s dances are about momentum, pulse and determination – Martha the 20th century warrior. They are about compelling music, bridging passages of rhythmic propulsion with lyrical melody. The music in her dances mirrors both the obsessive emotional drive of her characters, whom she liked to call “doom-eager,” and the sweet relief of freedom from that relentless momentum. They are about finding the most direct and expressive gesture and body language to express the maximum meaning and power. They are about a universal movement language that can be understood and felt by audiences of any culture. Indeed, as I toured all over the world with the Graham Company in the 70’s and 80’s, I learned to take it for granted that our dancing would, and could instantly translate to any culture, jumping across most political and social barriers with ease.

American Modern Dance was always made possible not only through the near-poverty ingenuity and devotion of its choreographers and dancers but also through the generosity of dance-lovers and those who recognized the arts and dance as a precious natural and national resource. Unlike a football team, a company of dancers cannot depend upon the sponsorship of huge soft drink empires or athletics-wear companies, nor can it fill 100,000 seat stadiums with screaming fans. The competition is not between teams but in the quest to tell the truth and create something of exquisite beauty, expressivity and bold elegance. The dance in our country sometimes get lost in the culture’s hunger for an accessible and accepted outlet of mass expression and adulation, supported by the Olympian ideal for perfection and the ultimate competitive edge. Witness the present dance reality show/competition craze on television.

Contributors to dance companies, boards of directors, and audiences recognize something of deeper value in the human body and its ability to dance out its passions, its joys, and the images of its mind and imagination. Dancers find every moment on stage, under the lights, in costume, the most precious gift imaginable. They take nothing for granted and are infinitely grateful for their audiences’ support. Modern Dance is a rarified art form in danger of extinction. Its survival depends upon its ability to awaken the desire for beauty of design, rhythm, and musicality inherent in the human body, while also bringing to life the primal impulses and stories that make us human. It is called modern because it boldly confronted a new century, and struggled to make sense of a new set of realities in a rapidly changing world. As 20th century warrior, Martha Graham led that charge during her seven decades of creative evolution, and made possible all that we now call contemporary in dance. She provoked and encouraged countless other choreographers to stage their own artistic revolts, to blaze new trails and challenge new audiences to reconsider what the dancing body was capable of expressing—both for that moment in time and for the body’s ancestral time.
WHAT IS DANCE?
Dance is a type of dynamic social expression that, over time, has taken many forms. Sometimes dance is a mode of community communication, marking significant community events, such as births, marriages, or funerals. Other times dance is employed as a means of spiritual expression, used in ritualistic events like those that are used for healing or ancestor worship.

Dance is also a mode of entertainment that can bring people together in an entirely different way. In this form dance can be used to demonstrate social status, as it did in the royal courts of late 16th and 17th century Europe. It can also be used to challenge social norms, in the way that provocative dance crazes like the Twist have.

Last, but not least, dance is an art form that shows its audience the inherent beauty of bodies in motion. Be it in classical modes of “theatrical dance,” like ballet, stylized forms of everyday movements, or bold new ways of movement that challenge our preconceived notions of what dance represents, dance can both celebrate and critique the nature of our human experience.

CONTEMPORARY VS. MODERN DANCE
Distinguishing between modern dance companies and contemporary dance companies can be difficult. Modern dance companies are typically companies whose legacies are associated with the late 19th and 20th centuries. These companies promote and create within the framework of their founding choreographer’s movement legacy. Contemporary dance companies, on the other hand, become adept in a number of different styles of choreography, exploring both modern and classical styles of dance.

While this distinction explains the variation in repertoire that exists among modern and contemporary companies that are still active.
As with all history, particularly in the case of such an enduring and dynamic art form as dance, it would be impossible to go through the entire history of modern dance in one sitting. The following outline highlights certain key concepts and events in the history of modern dance, with the hope of enhancing appreciation of the type of dance performances on the UMS School Day Performance Series.

Developed in the U.S. and Europe in the 20th century as a reaction to the restrained, technical style employed by classical ballet, modern dance choreographers continually experiment with new styles of movement, often developing their own unique dance techniques. Whereas classical ballet restricted expression because choreography had to adhere to a specific form, modern dance focused more on expression.

This new form of dance “did not simply appear at the turn of the century.” Instead, this new trend in dance represented the synthesis of a number of different events that occurred in the years leading up to the start of the new century. The stories of these choreographers show how they pushed the limits of the question of what is dance, and illustrate the fact that it is okay to have many different points of view on the subject of dance.

Please note: this only represents a small fraction of the numerous choreographers involved in modern dance.
The Founders of modern dance were all influenced by the idea that dance did not just have to be a momentary diversion of entertainment and that it could move audiences in a deep and serious way. In the beginning, they often compromised their artistic beliefs to gain a following; the later founders rebelled much more strongly against their traditional ballet roots.

**LOÏE FULLER (1862-1928)**
Loïe Fuller was a self-taught dancer, noted for improvisatory performances in which she would manipulate a filmy silk dress into shapes through her dance. Fuller was also a major innovator with interest in all aspects of theater using material and lighting effects to enhance her choreography.¹ Her works were forerunners of mixed media performances.

**ISADORA DUNCAN (1878-1927)**
Heavily inspired by Loïe Fuller, Isadora Duncan choreographed dance that grew out of her personal responses to music emphasizing flow, symmetry, and the realization of the beauty of simple movements in her choreography. She sought a new kind of movement language, extending the role and range of the dynamic elements in movement, making it organic rather than merely decorative.²

**MAUDE ALLEN (1873-1956)**
Just like Isadora Duncan, many of Maude Allen’s works were the result of her appreciation of music. The two actually engaged in brief conflict during which Duncan accused Allen of imitating her art, but the problems were resolved quickly. Allen liked to call her style “dramatic dancing.”

**RUTH ST. DENIS (1880-1968)**
Ruth St. Denis formed the Denishawn Company (1915) with her pupil and husband, Ted Shawn. Denis’s use of exoticism coupled with her ability to make dance widely appealing to the American public made St. Denis and Denishawn successful. The dominant dance company of the 1920s, Denishawn was the training ground for Graham, Humphrey, and Weidman, among other important figures in the history of modern dance.

**TED SHAWN (1891-1972)**
Shawn’s emphasis on the male dancer and establishment of one of the first all male companies in the early 20th century was a significant development in the early years of modern dance.³

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¹ Kassing, 184  ·  ² Kassing, 185  ·  ³ Kassing, 187
THE EARLY 1930S
In the early 1930’s, schools like the Denishawn School and the Duncan dance school were incubators for the development of the first generation of American modern dance artists and choreographers, which included dancers like Martha Graham and Doris Humphrey. “This first generation of dance artists ushered in a new era of experiments that were to emerge as modern dance.” The uncertain political climate led choreographers to comment on events in contemporary society, hoping to convince audiences and critics that their work was a legitimate dance form. The inspiration for these choreographers came from folk legends, social protests, and theatrical expressions of culture and ethnicity. These choreographers made artistic statements through American modern dance that were both individual and collective.

The Federal Theatre Project (FTP) was the largest and most ambitious effort mounted by the Federal Government to organize and produce theater events. It was an effort of the administration of President Franklin Delano Roosevelt to provide work for unemployed professionals in the theater during the Great Depression. The FTP was administered from Washington, D.C., but its many companies stretched the full breadth of the nation. It functioned from 1935 to 1939 when its funding was terminated. In that brief period, it was responsible for some of the most innovative staging of its time. While the primary aim of the FTP was the re-employment of theater workers on public relief rolls, including actors, directors, playwrights, designers, vaudeville artists, and stage technicians, it was also hoped that the project would result in the establishment of theater so vital to community life that it would continue to function after the FTP program was completed.

MARY WIGMAN (1886-1973)
Mary Wigman is an important figure in the history of German expressionist dance. She used mythical subjects that emphasized a bond with nature while developing a style that evolved from muscular tension and release.

MARTHA GRAHAM (1894-1991)
To this day, Martha Graham remains one of the most well-known modern dancers. Her contraction-and-release technique has become one of the most widely taught modern styles in the U.S. Developing a company as she built a repertory, Graham has explored a number of different themes, “evaluating their personal relevance but also their universal significance.”

THE 1940S AND 1950S
In the 1940s and 1950s modern dancers and their companies saw their reputation and notoriety grown within outside of the U.S. borders. “In the postwar period, the earlier simple, stark, group modern dance performances became more elaborate, produced with costumes, commissioned music, and set décor. Most modern dance companies were small; they rehearsed quickly, performed, and then dissolved until it was time to prepare for the next year’s performance. New choreographic approaches, techniques, themes, and styles branched out from this generation of choreographers who took their places alongside the pioneers. Meanwhile, as the Cold War grew colder, the U.S. government used modern dance to create a national awareness of American arts by sending artists around the world.”

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4 Kassing, 204  •  5 Kassing, 204  •  6 Kassing, 205  •  7 http://lcweb2.loc.gov/ammem/fedtp/fthome.html  •  8 Kassing, 224  •  9 Kassing, 224
JOSÉ LIMÓN (1908-72)
Born in Mexico and brought up in the U.S., Limón joined the Humphrey-Weidman company (1930-40) and organized his own troupe after World War II. His dance possessed a unique lyricism due to a technique of fall and recovery, in which one gives in to gravity and then rebounds off the ground. This technique is often taught as a counterbalance to Martha Graham’s technique.

THE 1960S
Modern dance in the 1960s was an abrupt change from what had been established by previous generations. Choreographers began to explore what was happening in other contemporary arts: the use of chance, serial, and electronic music; “happenings;” and theatrical experiments. These choreographers were more concerned with movement and its performance than communicating emotional themes or narratives.

These new dance forms were also presented in new, outdoor and indoor, environmental performing spaces like museums, parks, gymnasiums, rooftops, and other cityscapes. Because rents for theaters and other performance venues continued to escalate, dance was often presented in lofts, warehouses, and garages.

MERCE CUNNINGHAM (1919-2009)
As one of the first to challenge the founding principles of modern dance, Merce Cunningham initially worked with the Martha Graham dance company, only the second male to do so. He formed his own company after leaving Graham and increasingly used an approach which focused on pure movement without a story, character, or dramatic mood. He also frequently used chance determination, in which parts of choreography would be determined by random methods, such as a coin toss.

PAUL TAYLOR (B. 1930)
Paul Taylor has created an outstanding repertory of antic wit and hard reality. Taylor scrutinizes the epic and the everyday with tough innocence and athletic vigor. His company has served as a training ground for notable choreographers such as David Parsons and Twyla Tharp.

ALVIN AILEY (1931-89)
Showcasing his versatility of style, Alvin Ailey choreographed for Broadway in addition to his work in both ballet and modern dance. As a choreographer, Ailey was known for his exploration of the Black experience in America in his work.

TWYLA THARP (B. 1941)
The choreography of Twyla Tharp has used a strong, rhythmical use of the lower half of the body, while the upper half possesses a throwaway and rambling look. She is classicist in structure, yet her dance utilizes the body language of a graceful athlete. Tharp has choreographed for numerous styles of music ranging from jazz to popular to classical.

THE 1960S AND 1970S
The 1960s and 1970s both American culture and American dance were experiencing radical shifts that challenged norms and traditions as well as conventional modes of expression. The Balanchine-Graham collaboration, Episodes, though not an enduring work, was a fuse for the changes that began in the 1960s and continued through the 1970s. American ballet and modern dance underwent changes that shook their foundations. Societal issues and arts movements exploded, and ballet acquired a thirst for contemporary subjects and passing fads, along with an awareness of what was happening in modern dance. These changes brought new audiences to ballet, as did touring and television exposure.10

10 Kassing, 254
THE 1980S AND 1990S

The 1980s and 1990s a second generation of postmodern choreographers set upon exploring the possibilities of dance and the lens through which it is created. Mathematics grew as an artistic tool, some performances moved to non-traditional outdoor spaces, and pedestrian, folk, and highly repetitive movements were incorporated in to work. ¹¹

GARTH FAGAN (1940 - )

Fagan studied with Primus, Limón, Ailey, and Graham, among other famous dance greats. “After founding and dancing with several companies in Detroit, in 1970 he joined the faculty at the State University of New York and began teaching dance classes for youths from the streets of nearby Rochester.” ¹² “Fagan’s style is a unique blend of modern dance, jazz, and Afro-Caribbean forms with some subtle ballet influences.” ¹³

¹¹ Kassing, 267  ·  ¹² Kassing, 268  ·  ¹³ Kassing, 268
Choreography is the series or combination of movements that creates these fundamental patterns in time and space. Like words in a sentence, the individual movements are just as important as the product of their combination. In dance there are many different types of movement. Here are some options to explore as you think about dance.

<table>
<thead>
<tr>
<th>TYPE</th>
<th>DEFINITION</th>
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<tbody>
<tr>
<td>Sustained</td>
<td>An even release of energy that stays constant, either fast or slow, but not both.</td>
</tr>
<tr>
<td>Percussive</td>
<td>Sudden bursts of energy that start and stop quickly.</td>
</tr>
<tr>
<td>Swinging</td>
<td>A drop of energy into gravity that sustains and follows through.</td>
</tr>
<tr>
<td>Suspended</td>
<td>This is the movement at the end of a swing, before gravity takes over.</td>
</tr>
<tr>
<td>Collapse</td>
<td>A sudden and complete release of energy, like fainting and either of the full body or a single body part.</td>
</tr>
<tr>
<td>Explosive</td>
<td>A gathering of energy that is released as a burst of one huge sudden action, either of the full body or a single body part.</td>
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# Elements of Dance


## Body

**Parts:**
- Head, shoulders, elbows, hands, knees, feet, etc.

**Isolation:**
- Movements restricted to one area of the body such as the shoulders, rib cage or hips

**Shapes:**
- Curved/angular, small/large, flat/rounded

**Actions:**
- (Non-locomotor) Stretch, bend, twist, rise, fall, circle, shake, suspend, away, swing, collapse or (Locomotor) walk, run, leap, hop, jump, gallop, skip, slide

**Locomotor:**
- Movements that occur in general space when a dancer moves place to place

**Non-locomotor:**
- Movements that occur in a person’s space with one body part anchored to one spot and that are organized around the spine or axis of the body

## Energy

**Force:**
- Smooth or sharp

**Weight:**
- Heavy or light

**Strength:**
- Tight or relaxed

**Flow:**
- Sudden or sustained, bound or free

## Space

**Level:**
- Low, middle, high

**Levels:**
- The height of the dancer in relation to the floor. When a dancer is at a low level, a part of his torso might touch the floor; when a dancer is at a high level, he might be in the air or on his toes

**Direction:**
- Forward, backward, up, down, sideways

**Size:**
- Large or small

**Destination:**
- Where a dancer moves

**Pathways:**
- Patterns we make with the body on the floor and in the air

**Focus:**
- Where a dancer looks

## Time

**Rhythm:**
- Pulse, beat

**Speed:**
- Pace, tempo, rate

**Accent:**
- Light or strong emphasis

**Duration:**
- Fast/slow, short/long

**Phrases:**
- Dance sentences, patterns and combinations
“Movement never lies. It is a barometer telling the state of the soul’s weather to all who can read it.”

— MARTHA GRAHAM
As the oldest and most celebrated modern dance company in America, the Martha Graham Dance Company exemplifies its founder’s timeless and uniquely American style of dance, one that has influenced generations of artists and continues to captivate audiences worldwide. The pioneering choreographer and her dancers radically expanded the dance vocabulary, rooting it in social, psychological, and historic ideas and forever altering the scope of the art form. This program, specially designed for youth, will include Graham classics paired with new works created for the company by contemporary choreographers.
Watch an excerpt of Graham’s classic work *Diversion of Angels*, first performed in 1948. This work will be performed by the Martha Graham Dance Company on the Saturday night program at the Power Center.
Connect

Being an Audience Member
Arts Online
Recommended Reading
Writing about Live Performances with Your Students
About UMS
Thank you!
Being an audience member

AUDIENCE ETIQUETTE 101

• No talking, unless audience participation is requested by the performers.

• Avoid fidgeting and moving around in your seat during the performance. Slumping sideways blocks the view for audience members behind you, and extra movements can be distracting to your neighbors.

• Do not take flash photography. The flash can be distracting to the performers on stage.

• Turn off and put away cell phones and other electronic devices.

• If you need to cough during the performance, wait for the pause between movements of a piece or try to “bury” your cough in a loud passage of music.

• If you need assistance, please speak to a UMS usher.

• Most importantly, relax and enjoy the performance!

WHEN SHOULD I CLAP?

The audience claps to welcome the performers as they come on stage.

The audience also claps at the conclusion of each piece on the program, but not between movements of a single piece. This can be tricky, because many musical works have several movements with pauses in between. A work’s movements will be listed in the program or announced at the performance. Not sure when the piece is over? Watch the conductor, who will lower their hands at the end of the piece.

When in doubt, it’s always safe to wait and follow what the rest of the audience does.
Encourage your students to engage with and reflect on the performance by asking these questions:

- How did the performance make you feel?
- What does this performance remind you of?
- What was the most memorable part of the performance for you?
- How does this performance relate to where you live?
- During the performance, close your eyes and imagine a “mind movie” using the performance as a soundtrack. What did you see in your mind?
- Did the performance tell a specific story?
- Do you have any questions about the performance?

GLOSSARY: ELEMENTS OF PERFORMANCE

**Space** – venue/building, stage, distance between objects

**Lighting** – location of light, use of darkness, color, movement, light in the audience

**Sound** – sound created by voices or movements of performers and audience members, the location of the sound (behind the stage or offstage), use of musical instruments or recorded music

**Movement** – movement of performers, images, objects, or audience members; speed, size, or shape of movements

**People:**

- Dancers
- Actors
- Musicians
- Stage Crew
- Ushers
- Audience Members
Jane Avril, clad in her signature billowing skirt, was internationally famous for her signature style of dancing the cancan, as was Martha Graham for her radical, pioneering choreography. Toulouse-Lautrec renders the hem of her skirt in a bold, calligraphic line, reminiscent of the dramatic poses and costumes for which Graham was famous.

The artwork was provided by the University of Michigan Museum of Art to connect to the 2018-19 UMS School Day Performance series. UMMA has a long tradition of service to K-12 students and educators of Southeast Michigan. This work is currently on exhibition in the museum. For more information about the University of Michigan Museum of Art and their programs for youth, teens, teachers, and schools, visit their website.
CONNECT

Arts Online: Explore and Discover

SITES WE SUGGEST

UMS
ums.org

UMMA
umma.umich.edu

THE KENNEDY CENTER, ARTSEDGE
ArtsEdge.org

ANN ARBOR DISTRICT LIBRARY
aadl.org

NEW YORK PHILHARMONIC
nyphil.org

AMERICAN THEATRE
americantheatre.org

DANCEMAGAZINE
dancemagazine.com

NPR: NATIONAL PUBLIC RADIO
npr.org

MICHIGAN RADIO
michiganradio.org

PBS: PUBLIC BROADCASTING SERVICE
pbs.org

NEW YORK TIMES
nytimes.com

2018-19 SCHOOL DAY PERFORMANCES: ARTIST WEBSITES

JAKE SHIMABUKURO
jakeshimabukuro.com

ABIGAIL WASHBURN
www.abigailwashburn.com

WYNTON MARSALIS
wyntonmarsalis.org

BÉLA FLECK AND THE FLECKTONES
www.flecktones.com

JAZZ AT LINCOLN CENTER
www.jazz.org

LAS CAFETERAS
lascafeteras.com

CAMILLE A. BROWN & DANCERS
www.camilleabrown.org

MARTHA GRAHAM
www.marthagraham.org
The following listing of literature for teens and youth was developed by the Ann Arbor District Library to connect to the 2018-2019 UMS School Day Performance Series. All titles are in circulation at the library. For more information about the Ann Arbor District Library and their programs for youth, teens, teachers and schools, visit their aadl.org.

**TEEN/ADULT**

*The Ukulele: A Visual History* by Jim Beloff
This unique text offers a history of the ukulele, how it has entered popular culture, and a resource guide for learning the instrument.

*Jake Shimabukuro: Life on Four Strings (DVD)*
Follow Shimabukuro on his musical tours and see his hometown on Hawai‘i.

*Island World: A History of Hawai‘i and the United States* by Gary Y. Okihiro
Okihiro depicts an eclectic cultural history of Hawai‘i and its history of interaction with the United States.

*A Woman Like Me* by Bettye LaVette
Bettye LaVette emerged as a talented teen from Detroit who quickly discovered the turbulent world of music, enjoying success one minute and conceding defeat in another.

*African American Dance: An Illustrated History* by Barbara S. Glass
Discover the various ways that African culture interacted with European influences to mold African American dance in the 20th century, complete with large photographs and illustrations.

*Life in Motion: An Unlikely Ballerina* by Misty Copeland
Journey into the daunting world of ballet with Misty Copeland, who began dancing from a humble background in Los Angeles at the age of 13 and emerged as a professional dancer within just one year.

*Jazz (DVD)*
An extensive Ken Burns documentary explores the history of jazz from its beginnings through the 1990s, with narration by Wynton Marsalis and others.

*Throw Down Your Heart (DVD)*
Béla Fleck travels to Uganda, Tanzania, the Gambia, and Mali searching for the roots of the banjo.

*The Banjo: America’s African Instrument* by Laurent Dubois
Laurent Dubois traces the banjo from humble origins, revealing how it became one of the great stars of American musical life.

*Chicano Rock!: The Sounds of East Los Angeles (DVD)*
A look at the generations of young Mexican-Americans who express their heritage through music.

*Goddess: Martha Graham’s Dancers Remember*
Features interviews with dancers who worked under Graham, revealing the inner life of a great dance era.

*Martha Graham: Dance On Film (DVD)*
A sampling of the work of one of the great artistic forces of the 20th century, who was a performer, choreographer, and teacher.
Recommended Reading

Continued.

**KIDS**

*Ukulele Hayley* by Judy Cox
When the school board decides to stop funding the music program, Haley decides to join together with her band friends to keep it afloat.

*Roots and Blues: A Celebration* by Arnold Adoff
Read about the blues style and its reflection of American history through powerful poetry and paintings.

*Musical Instruments* by Ade Deane-Pratt (How Things Work Series)
This hands-on book introduces main instrument families with a “How does it work?” section for each group and provides instructions for making your own instruments with household objects.

*Firebird: Ballerina Misty Copeland Shows a Young Girl How to Dance the Firebird* by Misty Copeland
Accomplished ballerina Misty Copeland encourages a young dancer to follow her aspirations.

*I See the Rhythm: A Story of African American Music* by Toyomi Iguns
Appreciate the history of black music in America with poetic descriptions of musical styles.

*Swing Sisters: The Story of the International Sweethearts of Rhythm* by Karen Deans
Travel back in time to 1939, when the all-female jazz band Sweethearts of Rhythm emerged from a school in Jackson, Missouri, and quickly became internationally recognized.

*Jazz A-B-Z* by Wynton Marsalis
Learn about 26 great jazz musicians through alphabet poetry.

*Marsalis on Music* by Wynton Marsalis
Fun analogies memorably teach fundamentals of music.

*Banjo Granny* by Sarah Martin Busse
Baby Owen’s grandmother learns that he is wiggly, jiggly, and all-around giggly for bluegrass music, so with her banjo, she travels by curious means to visit and play for him.

*Danza!: Amalia Hernandez and El Ballet Foklorico de Mexico*
Celebrate Mexico’s rich folk dancing history and the woman who founded El Ballet Folklorico, combining traditional Mexican folk dancing with modern dance and ballet.

*Ballet for Martha: Making Appalachian Spring* by Jan Greenberg
An introductory look at the work of Martha Graham, Aaron Copland, and Isamu Noguchi’s *Appalachian Spring.*
Writing about Live Performance with Your Students

A LETTER TO PERFORMERS
Grade Level: Elementary School Students (K-5)

Students will compose a personal letter to a performer from the School Day Performance. The student will write about their feelings, observations, and questions from the performance. With a teacher’s assistance, students may send these letters to the performers.

BEFORE THE PERFORMANCE
Discuss the following with your students:

1. Live Performances
2. The Art Form
3. The Artist
4. Origin of the Art Form or Artist

DURING THE PERFORMANCE
To help students organize their thoughts during the performance, encourage them to consider the following:

I Notice...
I Feel...
I Wonder...

Once the performance is done, have students write down their notes, observations, and reflections. They will use these notes to help them write their letters.

AFTER THE PERFORMANCE
Instruct students to write a letter to the performers. In completing this exercise, students should:

• Use standard letter-writing conventions (“Dear...,” “Sincerely,”)
• Mention when and where the performance took place
• Use the notes they took to share their experiences, observations, and questions with the performers
Writing about Live Performance with Your Students

TWO THUMBS UP: WRITING A PERFORMANCE REVIEW
Grade Level: Middle and High School Students (6-12)

BEFORE THE PERFORMANCE
Have students, in groups or as individuals, conduct background research on the performance they will be attending. Students should research and take notes on the following:
• Art Form
• History of the Art Form
• Terminology
• The Artist
• Comparisons to similar artists and art form

Some of this information may be found in this Learning Guide. For more information on artists and art forms, follow the sources in the “Sites We Suggest” and “Recommended Reading” sections of this Learning Guide.

Before the performance begins, consider the following questions:
• What expectations do I have for the performance?
• Do I already have an opinion about what I will experience at the performance?

DURING THE PERFORMANCE
Ask students to take mental notes during the performance. As soon as the performance ends, have students write down thoughts and words that come to mind related to the performance.

Encourage students to consider these prompts:
• What is striking to me?
• Is it vastly different from what I thought it would be?
• Has the venue transformed into something else during the performance? How?
• Are there images or ideas popping into my head? What are they?
• Is there something about the performance I may remember forever? What made it so?
• Is the audience quiet and drawn in to what is happening? Are they loud? Are they interacting directly with the performers? Are the performers directly interacting with the audience?

AFTER THE PERFORMANCE
Instruct students to compare their pre-performance notes to their post-performance observations and write a 2-3-page review.

Things to consider when writing a review:
A critic’s job is to:
1. Share an experience – what did it feel, sound, look like?
2. Provide context – a broader frame of reference around what happened to help the reader understand importance or significance of the experience
3. Evaluate – was it any good?

A strong review answers these three questions:
1. What is the artist trying to do?
2. How well are they doing it?
3. Was it worth doing in the first place?

Critics typically use two modes of thought when writing a review:
1. Analytical – describing the grammar of the art, its execution and interpretation by the performers, and its historical, cultural, and social relevance; using concrete language, terminology, and facts
2. Impressionistic – describing the overall experience; using abstract language, feelings, and emotions

Encourage students to take a strong stance on aspects of the performance, just so long as they can back up their argument with evidence. If a student writes, “I didn’t like...” or “I particularly enjoyed....,” ask them to elaborate.
MORE WRITING PROMPTS FOR REFLECTION, EXPLORATION, AND DISCOVERY:

- What themes of the play especially stood out in production? What themes were made even more apparent or especially provocative in production/performance? Explain your responses.
- Is there a moment in the performance that specifically resonated with you either intellectually or emotionally? Which moment was it, and why do you think it affected you?
- Describe the pace and tempo of the performance (e.g., slow, fast, varied). Did it feel like the pace of the production maintained your interest throughout? Were there any moments in which you felt bored, rushed, lost, or confused? What elements of the work or interpretation led you to feel this way?
- Was there a moment during the performance that was so compelling, intriguing, or engaging that it remains with you in your mind’s eye? Write a vivid description of that moment. As you write your description, pretend that you are writing about the moment for someone who was unable to experience the performance.
- How did the style and design elements of the production (e.g., sets, costumes, lighting, sound, music, if any) enhance the performance? Did anything in particular stand out to you? Why?
- What was your favorite musical selection from this performance? Why?
- During the performance, imagine a story or movie playing out in your mind, set to the music or action on stage. After the performance, write a story based on the narrative you imagined.
- All of these performances involve one or more performers on stage at any given moment. Which performer did you relate to the most? Why?
About UMS

UMS was selected as one of the 2014 recipients of the National Medal of Arts, the nation’s highest public artistic honor, awarded annually by the president of the United States at the White House to those who have “demonstrated a lifetime of creative excellence.” The National Endowment for the Arts oversees the selection process.

One of the leading performing arts presenters in the country, UMS is committed to connecting audiences with performing artists from around the world in uncommon and engaging experiences. With a program steeped in music, dance, and theater, UMS presents approximately 60-75 performances and over 100 free educational activities each season.

At UMS, diversity is embraced as both a powerful educational resource and a guiding value for all our work. Our educational philosophy is dedicated to multidisciplinary artistic and educational experiences that represent a range of cultural traditions and viewpoints. Understanding our similarities and differences informs our culture, our values, and helps us navigate the world. By learning together, we can discover something new and extraordinary about each other. Throughout our K-12 Education Season, we invite educators and students to celebrate diversity in order to inform, strengthen, and unite us as community.

UMS EDUCATION AND COMMUNITY ENGAGEMENT DEPARTMENT

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About UMS

2017-18 SCHOOL DAY PERFORMANCES

Jake Shimabukuro, ukulele
Wednesday, November 7, 11 am

Big Band Holidays
Jazz at Lincoln Center Orchestra with Wynton Marsalis
Wednesday, November 28, 11 am

ink
Camille A. Brown & Dancers
Friday, January 25, 11 am

Echo in the Valley
Béla Fleck and Abigail Washburn
Thursday, February 7, 11 am

Las Cafeteras
Thursday, February 21, 11 am

Martha Graham Dance Company
Friday, April 26, 11 am
Thank You!

UMS YOUTH EDUCATION PROGRAM SUPPORTERS: ($5,000 OR MORE)
Reflects donations to UMS education programs recognized at $5,000 or more, made between July 1, 2017 and May 1, 2018

Anonymous
Arts Midwest Touring Fund
Community Foundation for Southeast Michigan
Jim and Patsy Donahey
DTE Energy Foundation
David and Jo-Anna Featherman
Eugene and Emily Grant Family Foundation
David and Phyllis Herzig Endowment Fund
Richard and Lillian Ives Endowment Fund
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The Andrew W. Mellon Foundation

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