

2019 - 2020



RAISE THE BARRE CONTEMPORARY **DANCE** AUDIENCE GUIDE



THE 2019 - 2020 OVATIONS DANCE SERIES

Sara Juli: *Burnt-Out Wife*
October 17 - 19, 2019 at 7pm
October 19, 2019 at 9pm
SPACE

MOMIX: *Viva Momix*
February 7, 2020 at 7pm
Merrill Auditorium

Malpaso Dance Company
February 26, 2020 at 7:30pm
Westbrook Performing Arts Center

Miwa Matreyek: *Glorious Visions in Animation*
March 14, 2020 at 3pm and 8pm
Westbrook Performing Arts Center

Russian National Ballet: *The Sleeping Beauty*
March 18, 2020 at 7pm
Merrill Auditorium

"Dancing in all its forms cannot be excluded from the curriculum of all noble education; dancing with the feet, with words - and, need I add, that one must also be able to dance with the pen?"

- Friederich Nietzsche



Nir Arieli / Malpaso Dance Company



Sarah Prak / BANDALOOP, 2017

TABLE OF CONTENTS

4	WELCOME LETTER
5-6	CONTEMPORARY DANCE: A BRIEF HISTORY
7	OVATIONS DANCE HISTORY
8	SARA JULI <i>PERFORMER PROFILE</i>
9	MOMIX <i>PERFORMER PROFILE</i>
10	MALPASO DANCE COMPANY <i>PERFORMER PROFILE</i>
11	MIWA MATREYEK <i>PERFORMER PROFILE</i>
12	RUSSIAN NATIONAL BALLET <i>PERFORMER PROFILE</i>
13-14	MORE WAYS TO ENGAGE
15	HOW DO WE TALK ABOUT DANCE
16-17	A BRIEF GLOSSARY OF DANCE
18	FURTHER LEARNING
19	ACKNOWLEDGEMENTS / CREDITS

INTRODUCTION TO THIS AUDIENCE GUIDE

For some people, their interaction with dance is long hours in a dance studio warming up their bodies and perfecting their technique before performing. Others' interactions with dance are watching an annual performance of *The Nutcracker*, seeing children in their first onstage roles. Some have queasy memories of square dancing or line dancing in a stuffy gym class with sweaty, disinterested partners; some, joyful abandonment on a crowded dance floor at a wedding.

What is dance? Despite some first impressions and experiences, dance is not an art form veiled in mystery meant only for the trained and the graceful. Dance is about moving our bodies. Dance is open to all. It stems from our innate spirit, from our need to communicate our feelings and to be in our bodies. Whether it is ballet or tap, jazz or street funk, contra or country, ballroom or hip-hop, clogging or stepping, lockin' or poppin,' or just moving to music – it's all dance.

This guide is a way to engage more deeply with your brain and body in the dance performances Oventions is presenting this season. We hope you are inspired to talk about dance, to understand it from your own perspective. This audience guide includes examples of what to look for and questions to think about for each performance. We invite you to engage in conversation with your fellow audience members during intermission or after the performance. Nothing would make us happier than to see and hear lively conversation about dance!

WELCOME LETTER

This season and for years to come we RAISE THE BARRE in support of dance, particularly contemporary dance. And you're invited. The inaugural RAISE THE BARRE series is a myriad of styles, vocabularies, aesthetics, traditions and scale. Together, we can nurture a community of dance lovers and makers who support this beautiful, complex and vital art form.

At its core, dance is a human experience meant to be shared both onstage and off. Engaging with fellow dance lovers as well as the dancers and choreographers themselves is central to RAISE THE BARRE. In addition to post-performance talkbacks and receptions with dancers, we are excited to introduce RAISE THE BARRE Pre-performance Lounges: opportunities to gather together with friends and members of the visiting companies in an informal, intimate setting.

The opportunities to discover more about dance whether on your feet through one of the many master classes or during one of our lively pre-performance lectures, are plentiful. From our contemporary dance audience guide to dance articles and videos, the RAISE THE BARRE webpage includes additional dynamic resources for dance lovers of all knowledge levels. We hope you will join us as we gather to experience the awe of contemporary dance.



Aimée Petrin
Executive & Artistic Director.



Rosalie O'Connor / Jessica Lang Dance

CONTEMPORARY DANCE: A BRIEF HISTORY

Dance throughout the ages has been a push and pull, a reaction to the established dance style or technique created by a new generation of dancers.

THE BEGINNING

Truly modern dance was born in the 20th century through the work of Isadora Duncan, Loie Fuller, Ruth St. Denis, and Ted Shawn in the United States and Rudolf Laban and Mary Wagner in Germany. Each rebelled against the rigid formalism, artifice, and superficiality of classical academic ballet and against the banality of show dancing. Each sought to inspire audiences to a new awareness of inner and outer realities, a goal shared by most subsequent modern dancers.

Loie Fuller, an American actress-turned-dancer, first gave “free dance” its artistic status in the United States. Her use of theatrical lighting and transparent lengths of China-silk fabrics won her acclaim from artists as well as general audiences. She preceded other modern dancers in rebelling against formal technique, in establishing a company, and in making films. Isadora Duncan brought a vocabulary of basic movements to heroic and expressive standards. She performed in thin, flowing dresses that left her legs and arms bare. Her choreography of powerful, simple movements made an impression on dance that lasted far beyond her death.

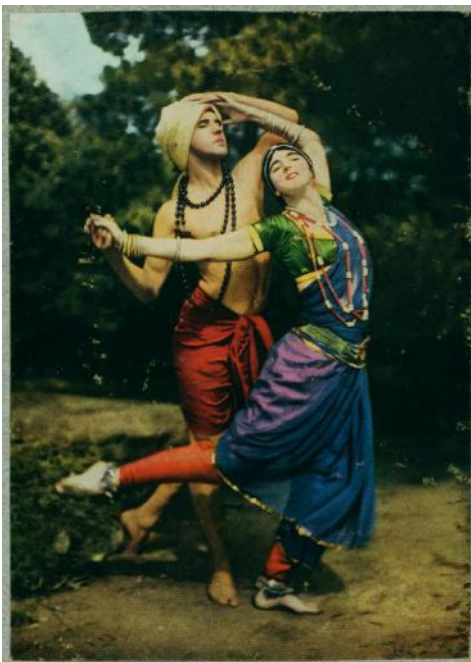
MODERN DANCE

Modern dance conveyed certain emotions that ballet had avoided through tense, often intentionally ugly, bent limbs and flat feet of the dancers. The torso and pelvis were emphasized as centers of dance movement. Horizontal movement close to the floor became as integral to modern dance as the upright stance is to ballet. Furthermore, modern dance often dealt with contemporary social concerns in contrast to the often narrative aspects of ballet.

Formal teaching of modern dance was first achieved by Ruth St. Denis and Ted Shawn, partners in both life and dance, with the establishment the Denishawn School in 1915. From the ranks of Denishawn members, two women emerged to initiate modern dance proper: Doris Humphrey emphasized craftsmanship and structure in choreography and Martha Graham opened up fresh elements of emotional expression in dance, concentrating on contraction and release. One of Denishawn’s inspired audience members, Lester Horton, went on to develop the Horton Technique, based on Native American dances, anatomical studies and other movement influences. Horton, a white male, was also one of the first choreographers to racially integrate his dance company. Meanwhile, Katherine Dunham was creating dance inspired by her African-American cultural roots. Adding techniques from Afro-Caribbean dance, Dunham became known as the “Matriarch of Black Dance.” For all of these modern dance pioneers, their legacy continues at the world-renowned Jacob’s Pillow, considered widely to be the birthplace and enduring venue of modern dance.



Arnold Genthe / Isadora Duncan in 1915



New York Public Library / Ted Shawn & Ruth St. Denis in 1916

HISTORY: CONT

POST-MODERN DANCE

In the early 1950s, Merce Cunningham led a revolt against Graham's expressionism, rejecting psychological and emotional elements in choreography. Cunningham's dance technique began to incorporate as much ballet as it did modern dance, while his choreographic methods admitted chance as an element of composition and organization. Cunningham was a prime influence on the development of "postmodern dance" in the 1960s and later. In New York, at the Judson Dance Theater, a large number of new dancers and choreographers began to abandon virtuoso technique, to perform in non-theatrical spaces, and to incorporate repetition, pedestrian movement, improvisation, minimalism, speech, singing, and mixed media, including film. Judson Dance Theater dancers and choreographers such as Trisha Brown, David Gordon, and Deborah Hay all went on to create their own companies in this style.

Meanwhile, Alwin Nikolais developed productions in which dance was immersed in effects of lighting, design, and sound, while Paul Taylor achieved a generally vigorous and rhythmic style with great precision and theatrical projection in several works responding to classical scores. Continuing the influence of teacher to student, Alvin Ailey, a student of Lester Horton's, went on to create Alvin Ailey American Dance Theatre, for black dancers, and the infamous piece *Revelations* which continues to tour around the world today. Mark Morris brought a new energy in the early 1980's with his comedic and satirical pieces that were vibrantly lit and costumed. While the stricter genre of post-modern dance melted away by the 1980s, contemporary dance continued to grow building off its modern dance roots and incorporating jazz and ballet techniques. New York City and Los Angeles were no longer the only places to see dance as vibrant communities of dancers took hold in cities around the country.

CONTEMPORARY DANCE IN THE 21ST CENTURY

It's important to note that most of the taught history of contemporary dance was dominated by white dancers as those were the individuals with access to performance spaces and funding. Their work is the most documented and archived. However, there were many dancers of color working within the genre and creating work in conversation or opposition to the form, adding their own cultural and racial experiences to their technique and choreography. With the introduction of international music stars who danced and then the music video, the role that dance plays in popular culture exploded. Today we see contemporary dance influenced by its choreographic past as well as the multiple forms of hip hop dance, social dance, and a variety of cultural traditions.

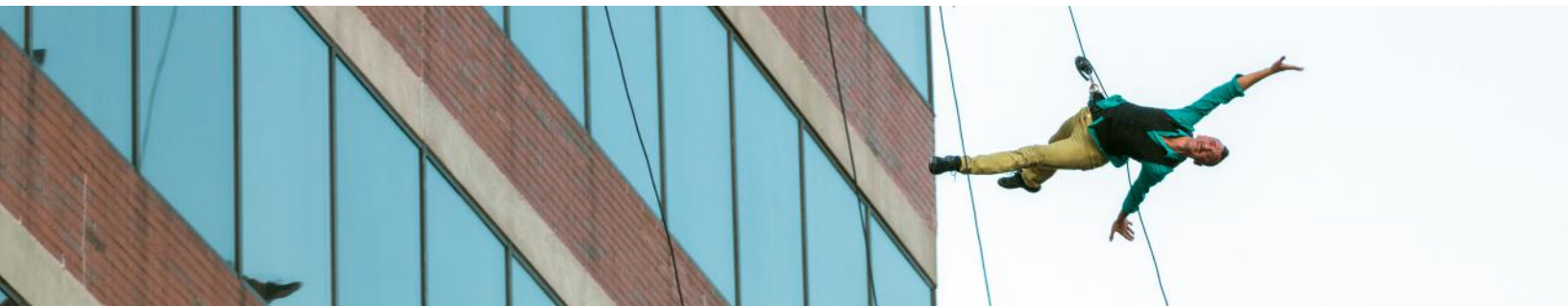


Pierre Wachholder / Alvin Ailey American Dance Theater

OVATIONS DANCE HISTORY

With its origins in the presentation of classical music, Portland Ovations' history of dance was inconsistent until the 1980s (with the exception of the 1939 presentation of the Kurt Jooss Ballet). Once established as a multidisciplinary not-for-profit in 1977, the 1980's and 90's ushered in an era that showcased one high-profile dance company per season (Pilobolus, Dance Theater of Harlem, Savion Glover, various "Swan Lakes," "Giselles," or "Cinderellas"). In 2006, Aimée M. Petrin arrived as the organization's new Executive Director. During her first season, she witnessed the community's huge response to Alvin Ailey American Dance Theater. In 2007, Ovations makes the decision to invest in the presentation of no less than three dance companies per season that represent a range of aesthetics and traditions. Since then, Ovations has presented 43 performances by 32 companies from five continents and participated in the commission of three new contemporary dance works.

Time and again, Ovations takes the lead spearheading New England tours and leveraging funding for companies, including Doug Varone and Dancers, Trey McIntire Project, Bridgman/Packer Dance, the Joffrey Ballet and Nicole Wolcott + Larry Keigwin. From the beginning, collaboration has been key to programming. Bates Dance Festival is a primary partner. Dance departments at Bowdoin, Bates, and Colby Colleges are partners in masterclasses and provide scholars for pre-performance lectures, panels and other dance resources. Dance studios and schools such as Portland Ballet, Maine State Ballet, Portland Arts and Technology High School, Casco Bay Movers, Drouin Dance Center, Studio for the Living Arts, and Exchange Street Studios are also frequent partners and patrons for events both on and offstage and high users of deeply discounted student tickets.



Sarah Prak / BANDALOO, 2017

February 2011

Ovations co-commissions Doug Varone's "Chapters from a Broken Novel," alongside Bates Dance Festival (BDF). BDF hosts a creative residency in summer 2010 with a preview of the new work. When the company returns in February 2011 for the premiere of "Chapters" Ovations hosts a Choreographer's Salon.

March 2013

As part of a yearlong celebration feting both the 100th Anniversary of Igor Stravinsky's "Rite of Spring" and the centennial of Merrill Auditorium, Portland Ovations presents the illustrious Joffrey Ballet in a faithful restaging of "Rite."

September 2017

Ovations presents vertical dance company BANDALOO performing on the sides of two iconic Arts District buildings in downtown Portland. The free public performances impact an estimated 7,000 people.

October 2012

Portland Ovations premiere Bridgman/Packer Dance's "Voyeur," a multi-media dance installation, at the Institute of Contemporary Art at Maine College of Art.

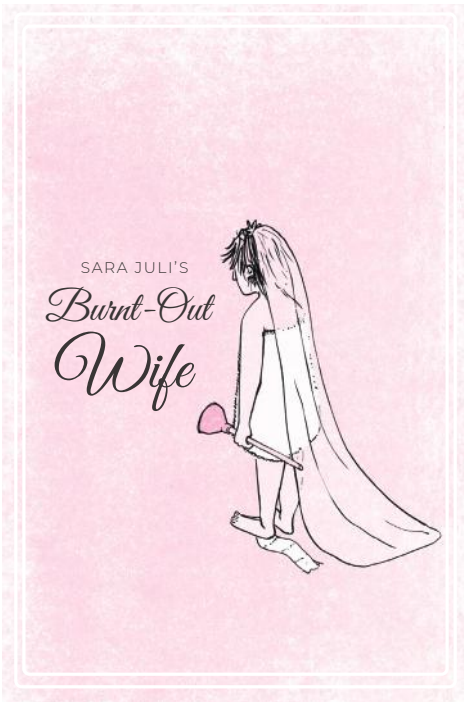
February 2016

An incredible residency with the Bill T. Jones/Arnie Zane Company features the company alongside an octet of Maine Musicians, and 13 dancers drawn from local studios and colleges.

October 2019

Ovations launches Raise the Barre to support and nourish contemporary dance and those who love it.

PERFORMER PROFILE



SARA JULI

Burnt-Out Wife

October 17 - 19, 2019 at 7 PM

October 19, 2019 at 9 PM

SPACE, Portland

A world premiere of Maine based artist Sara Juli's latest feminist solo, *Burnt-Out Wife*. Taking on topics such as monogamy, intimacy, loneliness, and other marital taboos, Juli employs her physical and comedic talents to explore autobiographical issues of importance to all women. This full length, multimedia work defies genre while exploring the detritus and decay of one woman's marriage and blowing up the institution with humor, reflection, and a complete re-imagining.

What to look for.

Comedy. Tension. Narration. Repetition. Gesture.

What to think and talk about after the performance.

1. What moments in the performance stuck out to you? Why?
2. What made you laugh?
3. How would you describe the type of movements that you saw? (Use the glossary on pages 16 & 17)
4. What emotions did you see Juli express through her movement?
5. How does Juli's use of repetition create tension and comedic moments in her piece?
6. How was the narration and sound of her breath an intentional component of her performance?
7. How did she use gesture to communicate story? What did you take away as the big ideas of her piece?



Eric Banderino / Sara Juli

PERFORMER PROFILE



Max Pucciariello / MOMIX

MOMIX: VIVA MOMIX

February 7, 2020 at 7 PM
Merrill Auditorium, Portland

Long live the magic of MOMIX. The miraculous dance company balances whimsy with athleticism, playfulness with artistry, illusion with invention, creating a signature style that sets it apart from its peers. *Viva MOMIX* celebrates the company's 40-year history by featuring favorite vignettes from some of its best-loved and unforgettable performances, including "*Botanica*", "*Opus Cactus*" and "*Lunar Sea*". It's an evening of pure talent resulting in pure entertainment. Under Artistic Director Moses Pendleton, innovative lighting, clever costuming and dynamic dancers combine to create fantastical imagery breathtaking to behold.

What to look for.

Elements of Dance. Balance & Counterbalance. Gravity.

What to think and talk about after the performance.

1. What moments in the performance stuck out to you? Why?
2. How would you describe the type of movements that you saw? (Use the glossary on pages 16 & 17)
3. What emotions did you see the dancers express through their movement?
4. How do MOMIX dancers use props (objects on stage) and costumes as an integral part of their performance
5. Where and how did the dancers incorporate balance and counterbalance? What effect did this have on you as an audience member?
6. How did each piece look and feel similar to and different from each other? What similar and different shapes did you see?



Max Pucciariello / MOMIX

MALPASO DANCE COMPANY

February 26, 2020 at 7:30 PM

Westbrook Performing Arts Center, Westbrook



Nir Arieli / Malpaso Dance Company

Passionate and precise, Cuba's Malpaso Dance Company blends their classical training with "lushly earthy modern dance" (*Boston Globe*) alongside influences of social dances and capoeira. Though their name translates to "misstep," the 11 dancers of Malpaso are never out of sync. Their Ovarions' program reflects Malpaso's commitment to both leading international choreographers as well as emerging Cuban voices, featuring "Why You Follow", Ron K. Brown's melding of African and Cuban dance traditions; "24 Hours and a Dog", artistic director Osnel Delgado's enduring work inspired by dancers' lives in Havana, set to the Afro-Cuban strains of Arturo O'Farrill; and "Being (Ser)", a brand new piece by company member Beatriz Garcia.

What to look for.

Elements of Dance. Gesture. Choreography. Motif. Shape.

What to think and talk about after the performance.

1. What moments in the performance stuck out to you? Why?
2. How would you describe the type of movements that you saw? (Use the glossary on pages 16 & 17)
3. What emotions did you see the dancers express through their movement?
4. How did each piece look and feel similar to and different from each other? What similar and different shapes did you see?
5. In contemporary dance choreographers sometimes work with the music and sometimes they work against it. Where and how did you see examples of this in the pieces?
6. Where and how did you see colloquial gesture? What gestures became motifs?



Nir Arieli / Malpaso Dance Company



Eugene Ahn / Miwa Matreyek

MIWA MATREYEK

Glorious Visions in Animation

March 14, 2020 at 3 PM & 8 PM

Westbrook Performing Arts Center, Westbrook

Merging cinematic vistas with intricate shadow play, multimedia performance artist Miwa Matreyek creates magical, surreal, visually rich fusions of intricate animation and live performance that leave audiences spellbound. Her latest work, “Infinitely Yours,” included only in the evening performance, explores the undeniable web of connections between humans and climate change. In “This World Made Itself,” the fantastical kaleidoscopic experience is sophisticated yet full of childlike wonder, leading audiences from earth’s birth to today’s complex, fast-paced world. Especially for families at the 45-minute 3 pm performance, Matreyek also performs “Myth and Infrastructure”, which traverses seascapes, cityscapes and domestic spaces to conjure dreamlike scenes with nuanced layers of light and shadow.

What to look for.

Gesture. Choreography. Dynamics. Pattern.

What to think and talk about after the performance.

1. What moments in the performance stuck out to you? Why?
2. How would you describe the type of movements that you saw? (Use the glossary on pages 16 & 17)
3. How were Matreyek’s gestures, choreographic dynamics, and use of movement patterns in conversation with her projected imagery?
4. Matreyek writes that she navigates the fantastical and the tangible. Where and how did you see examples of this?
5. In what ways is Matreyek’s work dance?
6. How did you feel as you watch the performances?
7. What did you take away as the big ideas of her piece(s)? How are these relevant to what is happening in our community right now?



Lee Allen / Miwa Matreyek



Alexander Daev / *The Sleeping Beauty*

RUSSIAN NATIONAL BALLET

The Sleeping Beauty

March 18, 2020 at 7 PM

Merrill Auditorium, Portland

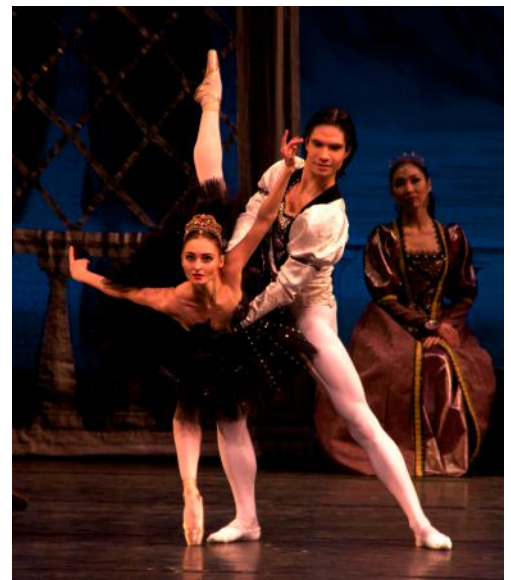
One of the most famous works of the classical ballet repertoire, *The Sleeping Beauty* is a sumptuous delight for all ages. Artistic Director Elena Radchenko – a legendary dancer of the Bolshoi – and her Russian National Ballet bring the timeless fairy tale to life with a company of 50 set against ornate sets, gorgeous costumes and of course, Tchaikovsky's iconic score. *The Sleeping Beauty* is a supreme demonstration of what classical Russian ballet is known for: steely pointe work, sharply accented spinning turns, soaring leaps, high extensions and daring lifts.

What to look for.

Discipline. Balance. Principles of Composition. Rhythm.

What to think and talk about after the performance.

1. What moments in the performance stuck out to you? Why?
2. How would you describe the type of movements that you saw? (Use the glossary on pages 16 & 17)
3. What emotions did you see the dancers express through their movement?
4. The score was created in collaboration with the original choreography in 1890. How do they both help tell the story throughout the performance?
5. What effect did it have when dancers performed in unison or in pairs or solo?
6. One of the trademarks of ballet is that the movement looks effortless. How did the choreography help make you believe this?
7. Do you think that ballet is still an important and relevant form of dance? Why?



Alexander Daev / *The Sleeping Beauty*

MORE WAYS TO ENGAGE

Ovations Offstage (O2) connects the art and artists on our stages with our Maine community. O2 offers pre-performance lectures, panel discussions, masterclasses, a School-Time Performances series, and online resources for lifelong learning in conjunction with all of our performances

DANCE

Masterclass *MOMIX's Signature Style* - February 6, 2020

Workshop *Cuban Social Dance with Malpaso Dance Company* - February 24, 2020. All levels welcome!

Masterclass *Contemporary Cuban Dance with Malpaso Dance Company* - February 24 & 25, 2020

Masterclass *Russian Ballet Technique with Russian National Ballet* - March 18, 2020

DISCOVER

Community Panel featuring Sara Juli Marriage: *Under Construction*
October 10, 2019 1:15pm, 7th Floor, Glickman Library, USM Campus, Portland

Post-Performance Artist Talkback with Sara Juli
October 18, 2019, immediately following performance

MOMIX Pre-Performance Lecture *How to talk about dance?*
February 7, 2020, 5:45pm, Merrill Rehearsal Hall

Post-Performance Artists Talkback with MOMIX
February 7, 2020, immediately following performance

Malpaso Dance Company Pre-Performance Lecture *Mark Vogelzang's Cuba Travelogue*
February 26, 2020, 6:30pm, Westbrook Performing Arts Center

Community Panel *The Health of Maine Coasts*. Inspired by Miwa Matreyek: *Glorious Visions in Animation*
March 14, 2020, 1pm, Maine Historical Society

Post-Performance Artist Talkback with Miwa Matreyek
March 14, 2020, immediately following 3pm performance



Atiim Boykin / Masterclass, Alvin Ailey

ENGAGE: CONT

GATHER

MOMIX Pre-Performance Members Lounge *Raise the Barre*
February 7, 2020, 6pm, Merrill Auditorium

Dance Salon *An intimate reception* with Malpaso Dance Company
February 23, 2020, private home

STUDENTS AND TEACHERS

Ovations Offstage also offers a School-Time Performance of MOMIX: *Viva Momix* which is accompanied by an Educators Guide to help teachers deepen their students' engagement with the production. There are also opportunities for in-school workshops with Miwa Matreyek, Sara Juli, and dancers from MOMIX and Malpaso Dance Company.

FAMILIES

Please join us for the family friendly performance times of MOMIX, Miwa Matreyek, and Russian National Ballet. Arrive early and participate in hands-on activity in the lobby! Also, check out the performance specific Audience Guides (posted a month before the performance) for other ways to learn more about each performance.

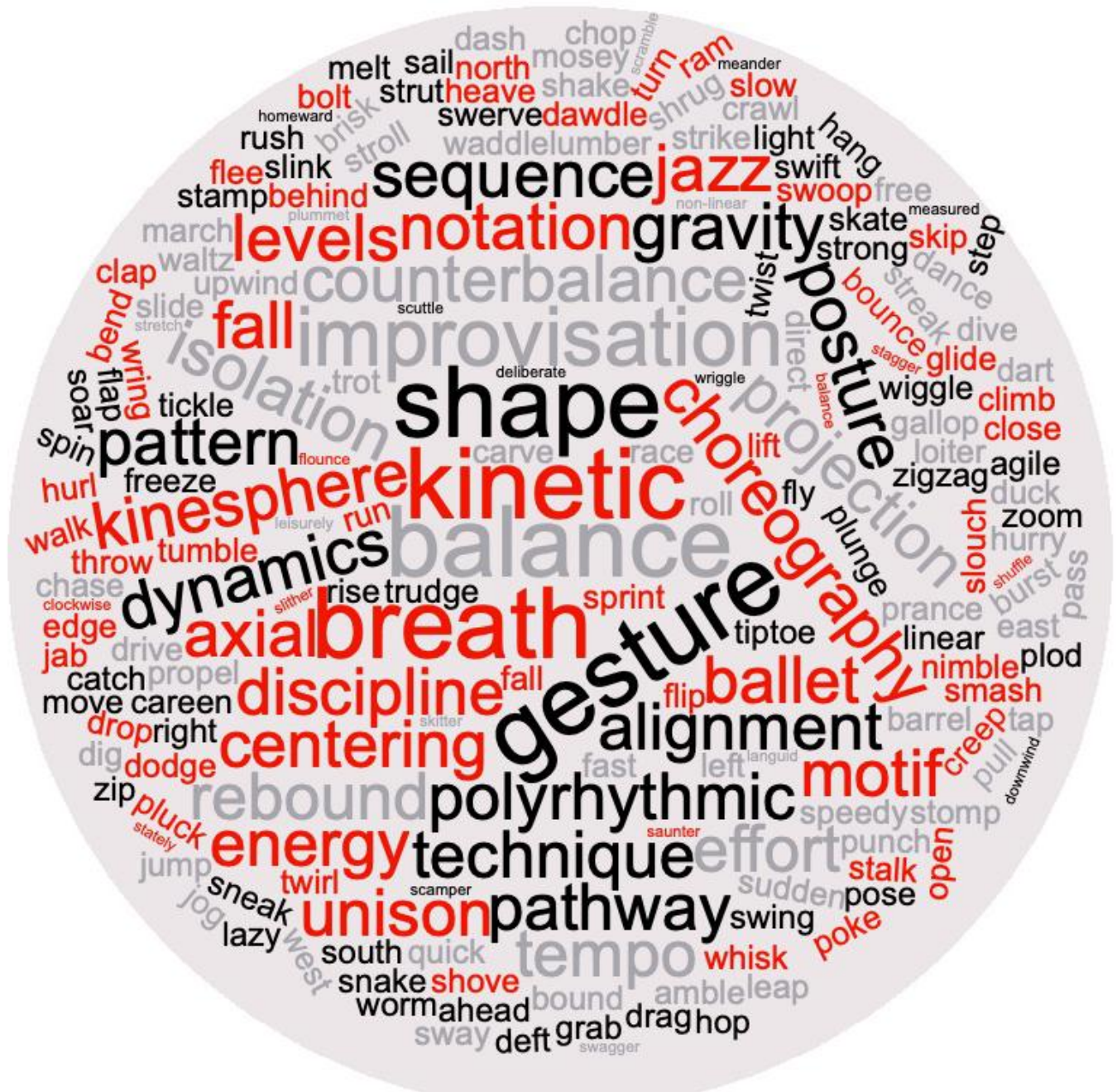


Liz Pettengill / Pre-Performance Members Lounge, Alvin Ailey

HOW DO WE TALK ABOUT DANCE

Dance can be hard to talk about. Describing how the body moves is not something most of us do often. We usually move our own body without thinking about how or why we are doing so. We are so used to interacting with bodies that we don't really see them and their movement as separate from the person or the interaction. One of the ways we can make dance more relatable is to have the vocabulary to talk about it.

WORDS TO USE TO DESCRIBE MOVEMENT



A BRIEF GLOSSARY OF DANCE

alignment a relationship of the skeleton and spine to the line of gravity

axial movement movement that stays inside the kinesphere, especially movement around the spine (twists, bends, arches, curves)

balance an even distribution of weight enabling someone or something to remain upright and steady – or, as a design consideration, harmony and proportion in choreography

ballet a classical Renaissance style of dance characterized by highly formal and precise steps and gestures

breath we all breathe, usually unconsciously – careful attention to her breathing patterns is crucial for a dancer

centering a dancer's knowledge of where her body is in space – vital to move freely

choreography the design of a dance; a set arrangement of movements intended to be repeated

counterbalance weight that counteracts the effect of another weight

discipline a style of dance (e.g. ballet, jazz, modern) – or, the regimen of exercise and rehearsal a dancer must maintain in order to master the form

Dunham Technique a modern dance technique devised by African-American dancer/choreographer/anthropologist, Katherine Dunham, the technique incorporates flexible spine, isolations, and swiveling pelvic movements from African and Caribbean cultures along with Western strength building exercises.

dynamics changes in the size, tempo, or strength of a dancer's movements

elements of dance the fundamentals: often considered to include balance, breath, centering, gesture, gravity, movement, posture, rhythm, shape, space, and tempo

effort a specific movement: see laban efforts

fall and rebound a technique used by José Limón and others that involves the body mimicking a pendulum – giving in to gravity and then using the momentum to rebound

gesture the act of using the body as an instrument to communicate feelings and ideas

gravity the force, still somewhat mysterious even to physicists, that pulls us down to the earth – dance is movement against this force

jazz dance an American dance style characterized by movement isolations and complex rhythms

improvisation art, including dance, created in the moment; dance that has not been choreographed

isolation a movement that is separated, or isolated – one body part moves while all others stay still

kinesphere a person's "personal space" – all the space a person can reach without moving her feet

kinetic pertaining to motion

kinetic memory "muscle memory" – a visceral memory of motion or stillness

Laban actions discussed by Rudolf Laban, these are eight descriptively named combinations of the more fundamental laban efforts – i.e. dab, flick, float, glide, press, punch, slash, and wring

Laban efforts discussed by Rudolf Laban, these are the fundamental styles of movement, and are often discussed in terms of extremes, or axes – i.e.:

- **energy** ranging from strong but not tight (pushing through taffy) to light but not weak (brushing aside a feather)
- **flow** ranging from bound (able to be stopped "on a dime") to free (looser, less rigidly controlled)
- **space** ranging from direct (shape) to indirect ("free dancing," e.g.)
- **time** ranging from quick (urgent) to sustained (leisurely)

levels a consideration of design – sections of a dance space in the vertical dimension (e.g. high, middle, low)

GLOSSARY: CONT

locomotor to move one's body through space – not to stay in one place; basic locomotive activities are:

- **crawl** to move on hands and knees
- **gallop** to slide while moving forward
- **hop** to move by pushing up and down with the same foot/leg
- **jump** to skip with both feet
- **leap** to move by leaving the ground mid-stride and alternating the weight between feet
- **skip** to hop on alternating feet
- **slide** to continually replace one foot with the other while keeping both on the ground
- **walk** just what you think – to move by shifting the weight from one foot to another

motif a distinctive and recurring gesture to convey a theme

notation how dances are written down; like musical notes are to music

pathway the path, or floor design, the dancer uses to move through a space

pattern repeating shapes or movements

polyrhythmic many different rhythms played at the same time within the same piece of music, mostly showing up in African-based drumming and contemporary classical music.

postmodern dance a dance style characterized by a departure from narrative

posture the position of a person's body – often refers to the erectness of her spine

principles of composition choreographic unity, variety, and continuity

projection a dancer's ability to communicate with the audience over a distance

reach space kinesphere

release technique relaxing muscles in order to achieve maximum range of movement

rhythm a pattern in time of emphasized beats or movement

score sound – often music, but sometimes words or dialogue – that accompanies a dance

sequence the order of movement that makes up a dance

shape the specific form and position of a body or stage element

spatial awareness the state of knowing where oneself and others are in the dance space – critical for avoiding collisions between dancers

stage directions – named from the actors point of view when facing an audience, i.e.:

- **downstage** toward the audience
- **upstage** away from the audience
- **stage right** to the audience's left
- **stage left** to the audience's right
- **center stage** in the middle of the stage

technique the specific skills that enable a dancer to execute the movements of a dance

tempo the speed of a dance

unison movement that takes place at the same time.

FURTHER LEARNING & ENJOYMENT

Jacob's Pillow Dance Interactive

<https://www.jacobspillow.org/dance-interactive/>

Long considered the birthplace of American modern dance, the Jacob's Pillow website is a rich interactive resource. With hundreds of performance excerpts (some dating back to the 1930s!), a game to test your dance knowledge, and an extensive section of multimedia essays featuring talks, photos, programs, and other exclusive content organized into themes including Tap, Dance of the African Diaspora, Women in Dance, and more.

Dance Magazine

<https://www.dancemagazine.com/>

Continuously published since 1927, Dance Magazine is your source for everything dance!

New York Times' Dance Section

<https://www.nytimes.com/section/arts/dance>



Dance is all over Instagram! Here are some fun accounts to follow.

Shelby Williams, Biscuit Ballerina (@biscuitballerina)

Larry Arrington (@larrylarryarrington)

Donte Colley (@donte.colley)

Joann Warren (@joannsmovementblogg5678)

Joy-Marie Thompson, Issa Dance Look (@issadancelook)

Merce Cunningham Trust (@mercetrust)

NY Times new dance critic, Gia Kourlas (@giadk) and #speakingindance



Youtube

FatBoy Slim's *Weapon of Choice* featuring Christopher Walken

<https://www.youtube.com/watch?v=XQ7z57qrZU8>

Sia's *Chandelier* featuring Maddie Ziegler

<https://www.youtube.com/watch?v=2vjPBrBU-TM>

Millenium Dance Complex Los Angeles is known worldwide as the premiere studio of the commercial dance world and is widely referred to as 'the place where it all happens'. The Youtube channel is predominately hip hop dance.

<https://youtube.com/user/DanceMillenium>

Teachers and parents

check out The Kennedy Center's ArtsEdge Dance Resources

<https://artsedge.kennedy-center.org/themes/arts-resources-dance>

Portland Dance Month

A 7 week month of dance in Portland, Maine

October 4 - November 24, 2019

<https://www.portlanddancemonth.com/>

ACKNOWLEDGEMENTS / CREDITS

WORKS CITED

Britannica, The Editors of Encyclopedia. "Modern Dance." *Encyclopædia Britannica*, Encyclopædia Britannica, Inc., www.britannica.com/modern-dance.

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Designed by Katie Day

Cover Photo by Paul B Goode / Bill T. Jones/Arnie Zane Company

We are happy for you to use this material as you wish; however, we ask that you do not re-use it in another context without Portland Oventions' permission.



Jean Tremblay / Les Ballet Jazz de Montréal

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Puelle Design.



**PHILL STEELE &
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