

## EDUCATOR GUIDE

Story Theme: Trailblazers  
Subject: Joe Goode  
Discipline: Dance

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Joe Goode (front) and his dancers experiment with movements as they develop their new performance piece, Folk. Still image from SPARK story, May 2003.

## SECTION I - OVERVIEW

### EPISODE THEME

Trailblazers

### SUBJECT

Joe Goode

### GRADE RANGES

K-12 & Post-secondary

### CURRICULUM CONNECTIONS

Dance & Language Arts

### OBJECTIVE

To introduce students to the concepts and processes of dance-theatre through the works of Joe Goode and his company, the Joe Goode Performance Group

### STORY SYNOPSIS

In the “Point of Entry” story, SPARK follows Joe Goode as he and the dancers of the Joe Goode Performance Group develop, rehearse, and perform a dance theatre work called Folk. Based on a concept originated by Goode, Folk is collaboratively developed by Goode, the dancers, and composer Beth Custer through discussion, quiet self-reflection, and expressive movement.

### INSTRUCTIONAL STRATEGIES

Group oral discussion, review and analysis, including peer review and aesthetic valuing  
Teacher-guided instruction  
Hands-on individual projects  
Hands-on group projects  
Critical reflection on personal expressions and how they are seen and received by others

### INSTRUCTIONAL OBJECTIVES

To introduce students to the principles and process of dance theatre  
To provide context for the understanding of dance theatre as an expressive art form  
To inspire students to work collaboratively and to experiment with the dance theatre form

### EQUIPMENT NEEDED

SPARK story “Point of Entry” about Joe Goode on DVD and VHS and appropriate equipment  
Computer with Internet access, navigation software, speakers and a sounds card, printer  
Cassette player, CD player, or computer audio program

### MATERIALS NEEDED

Access to libraries with up-to-date collections of periodicals, books, and research papers  
Pencils, pens, and paper

### INTELLIGENCES ADDRESSED

Bodily-Kinesthetic - control of one's own body, control in handling objects  
Interpersonal - awareness of others' feelings, emotions, goals, motivations  
Intrapersonal - awareness of one's own feelings, emotions, goals, motivations  
Spatial - ability to manipulate and create mental images in order to solve problems  
Logical-Mathematical - ability to detect patterns, reason deductively, think logically



See more information on Multiple Intelligences at [www.kqed.org/spark/education](http://www.kqed.org/spark/education).

## SECTION II – CONTENT/CONTEXT

### CONTENT OVERVIEW

Maverick choreographer Joe Goode is internationally recognized as an innovator in the development of contemporary dance theatre. Since 1986, Joe Goode Performance Group (JGPG) has been synthesizing a genre that combines text, gestures, and humor with Goode's own deeply physical high velocity dancing. In the episode "Trailblazers," Spark trails Goode and his company as they develop Folk, a brand new performance piece about rural life, with less than two months from the initial concept to opening night. Based on a concept originated by Goode, Folk is developed in conjunction with the dancers and composer Beth Custer through discussion, quiet self-reflection, and expressive movement.

Born in 1951, Goode earned a BFA in drama from Virginia Commonwealth University, the studied dance in New York City. In 1979, he began developing his signature dance theatre synthesis. The essence of Goode's concerns as an artist is to explore a "deeply felt, profoundly human experience" in theater. His work has been recognized with numerous awards and prizes, including a New York Bessie, two Bay Area Isadora Duncan Dance Awards, a National Endowment of the Arts Fellowship, and most recently, a Heritage Award from the California Dance Educators' Association. Goode has recently joined the full-time faculty of the University of California at Berkeley in the Department of Theater, Dance, and Performance Studies.

To produce a new piece, rather than starting off with a story and filling it with material, Goode starts off with smaller elements and creates a story out of them. This process--creating original choreography, scripts, and music for a finished work--usually takes the JGPG three to four months.

Over the past thirteen years, Goode and his troupe have toured extensively throughout the United States, Canada, Europe, South America, the Middle

East, and Africa. JGPG is committed to reaching out to population groups who that have little access to the performing arts, including gay/lesbian/transgendered/bisexual teens and young adults, low income and at-risk youth, juvenile offenders, senior citizens, and battered women, as well as pre-professional dance artists.



Joe Goode and his company work with composer Beth Custer at the piano during a development session for Folk. Still image from SPARK story, May 2003.

### THE BIG PICTURE

Since the late 1970s, Joe Goode has been pioneering a performing arts genre known as dance theatre – a synthesis of text, bodily gestures and humor that result in a highly physical form of dance. Dance theatre is an art form that, as the name suggests, combines dance and theatre into a single, powerful performance. In dance theatre, a dancer's expressive capacity exceeds the traditional role of the dancer as a silent performer. Dance theatre performances can include narrative, exposition, readings, recitations, music, and song, all presented within theatrical sets or dramatic environments. By retaining an emphasis on dance, dance theatre performances are different from other theatrical productions that include text, music, song, and theatrical sets, such as musical theatre or performance art.

## THE BIG PICTURE (continued)

The complex form of dance theatre performances engages viewers in a multi-sensory experience, stimulating auditory, visual, and kinesthetic perceptions simultaneously with dance, narrative, and theatrical sets. It also calls on our logical, intrapersonal, and interpersonal intelligences as we follow narrative, appraise relationships between characters, and appreciate the physical and choreographic rigors of the performance. The complexity of the dance theatre is what makes the form what many supporters believe to be the ideal medium to address and express the complex issues of contemporary society.



Joe Goode and company consider props and other production concerns during a final rehearsal before opening night of Folk. Still image from SPARK story, May 2003.

## SECTION III – RESOURCES

### TEXTS

Alter, Judith B. Dance-Based Dance Theory: From Borrowed Models to Dance-Based Experience Peter Lang Publishing, 1991.

Banes, Sally. Democracy's Body: Judson Dance Theater, 1962-1964. Duke University Press, 1993.

Banes, Sally. Terpischore in Sneakers. Wesleyan University Press, 1987.

Bartenieff, Irmgard. Body Movement: Coping with the Environment. Gordon & Breach Science Publications, 1980.

Blom, Lynne Anne, and L. Tarin Chaplin. The Moment of Movement, Dance Improvisation University of Pittsburgh Press, 1988.

Boas, Franziska. The Function of Dance in Human Society. Dance Horizons, 1972.

Hansen, Al. A Primer of Happenings and Time/Space Art. Ultramarine Publishing Co., 1965.

Horst, Louis and Carroll Russel. Modern Dance Forms. Princeton Book Company Publishing (reprint) 1987.

Humphrey, Doris. The Art of Making Dances. Princeton Book Company Publishing (reprint) 1991.

Joyce, Mary. First Steps in Teaching Creative Dance to Children. Mayfield Publishing Co. 3<sup>rd</sup> Edition, 1994.

Laban, Rudolf. The Mastery of Movement on the Stage. Play, Inc., 1971.

Moore, Carol-Lynne and Kaoru Yamamoto. Beyond Words: Movement Observation

### TEXTS (continued)

Morgenroth, Joyce. Dance Improvisations. University of Pittsburgh Press, 1987.

Roseman, Janet Lynn (includes an interview with Alonzo King). Dance Masters: Interviews With Legends of Dance. Routledge Inc., 2001.

Varriale, Jim, and Eliot Feld. Kids Dance : The Students of Ballet Tech. Dutton Children's Books, 1999.

### WEB SITES

BayDance.com - A resource website for Bay Area dance, including performances, classes, publications, auditions, reviews, and education resources (scholarships, academic programs, classes, and workshops). - <http://www.baydance.com>

Dance Horizons – A division of the Princeton Book Company, Dance Horizons is a definitive resource for books, videos, and printed resources related to dance. - <http://www.dancehorizons.com>

Dance Net - A full-bodied magazine from the Bay Area. - <http://www.dancenet.org/>

Joe Goode Performance Group website - <http://www.joegoode.org>

New York Public Library for the Performing Arts-- <http://www.nypl.org/research/lpa/lpa.html>

Proximity Magazine— <http://proximity.slightly.net>

## MEDIA

### VIDEO

European Dance Theater. (VHS) (60 minutes), Dance Horizons Video, 1997. Produced by Isa Partsch-Bergsohn, directed by Hal Bergsohn. European dance theater comes alive through the voices of its creators and fascinating narrative about its originators. Includes archival footage and current repertory works demonstrating the forms and power of the dance theatre genre.

Four by Ailey (VHS) (with Alvin Ailey American Dance Theatre) (108 minutes). A studio recording of two of Ailey's masterpieces (*Revelations* and *Cry*), and two other significant works (*Divining* and *The Stack Up*). Kultur Video, 1986.

Pilobolus Dance Theatre. (VHS) (59 minutes) Produced by Pilobolus Dance Theatre. One of the world's most iconoclastic companies stars in a WNET/Dance In America Production, featuring *Monkshood's Farewell*, and movements from *Ocellus*, *Ciona*, and *Untitled*. Warner Home Video, 1998.

## BAY AREA FIELD TRIPS

### Cal Performances

University of California, Berkeley

Cal Performances presents a wide variety of music, dance, and theater events. The web site offers extensive information, online ticketing, and a calendar.

<http://www.calperfs.berkeley.edu>

### Yerba Buena Center for the Arts

San Francisco

The Yerba Buena Center for the Arts hosts exhibitions of visual arts, performing arts, and film and video.

The works represented reflect the San Francisco Bay Area's diverse cultural populations. The Center's web site includes information and schedules of events.

<http://www.yerbabuenaarts.org/splash.html>

### Deborah Slater Dance Theater

[www.artofthematter.org](http://www.artofthematter.org)

### Sideshow Physical Theatre

<http://theatredance.ucdavis.edu/sideshow.html>

### Joe Goode Performance Group

[www.joogoode.org](http://www.joogoode.org)

## SECTION IV – VOCABULARY

### DISCIPLINE-BASED VOCABULARY AND CONCEPTS IN THE SPARK STORY

#### **Canon**

A passage, movement sequence, or piece of music in which the parts are done in succession, overlapping one another

#### **Choreographer**

One who creates dances by arranging or inventing steps, movements, and pattern of movements

#### **Corps** (French *corps*, meaning body)

Dancers moving in unison, often while a solo or duet is performed; also a group of dancers

#### **Dance Theatre**

An integration of dance with text and/or sound

#### **Director**

One who guides or supervises the performers in a theatrical production

#### **Energy** (also *force*)

An exertion characterized by the release of potential energy into kinetic energy. Energy utilizes body weight, reveals the effects of gravity on the body, is projected into space, and effects emotional and spatial relationships and intentions. All movement can be altered by changes in energy, depending on the attack (sharp or smooth), the weight (heavy or light), the strength (tight or loose), and the flow (free flowing or bound). The most recognized qualities are sustained, percussive, suspended, swinging and collapsing.

#### **Fragments**

Bits and pieces of movement or text brought together to complete an idea

#### **Locomotion**

A form of physical movement progressing from one place to another; basic locomotion movements include walking, running, galloping, jumping, hopping, skipping, sliding, and leaping

#### **Movement Conversation**

A communication between two or more dancers using movements

#### **Phrase**

A sequence of two or more movements or words that form a meaningful syntax

#### **Score**

Loosely borrowed from music, a score is the road map of a dance theatre piece that tracks its logical beginning, middle and end

#### **Shape**

A position of the body in space, or the configuration of space itself; examples include curved, straight, angular, twisted, symmetrical, asymmetrical, etc.

#### **Soloist**

A person who performs without other performers

#### **Space**

Even when the body is not moving, it is affecting space. When the body moves, each move has direction, size, focus, a place and a pathway. These are elements of space

#### **Time**

Movement has an underlying beat or pulse. Movement always has a speed (fast or slow) and duration (long or short). A combination of these elements of time produces a rhythmic pattern

#### **Unison**

Dance movement that takes place at the same time in a group

## SECTION V – ENGAGING WITH SPARK

### STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

#### Talking about Dance Theatre

The term dance theatre encompasses a wide range of contemporary practices, but repeatedly eludes definition because of its constant pushing against traditional boundaries. A basic definition for dance theatre would be: “An integration of dance with text and/or sound.” This integration, which incorporates different art forms, opens many doors, or as Joe Goode describes it, offers many “points of entry” for the audience and performers to relate to and absorb the experience. Hence, the vague, yet boundless term, dance theatre.

In the SPARK story Joe Goode talks about “having a conversation” with the audience. Sometimes a dance theatre piece will include a choreographer and a director, but in most cases the choreographer is the director who enable this conversation to take place.

Watch the episode and then discuss the role of the choreographer with students. Ask students to draw on the story to respond to these points.

- A choreographer/director starts with a story, experience, or idea. How does he/she get his/her points across?
- Is it possible to reach everyone in an audience with so many diverse backgrounds?
- How does the choreographer involve his/her performers so they have a deep understanding of what is to be conveyed? (This is the crucial if the audience is to be engaged by the topic)

#### How-To Dance Theatre

*Movement and Speech Exploration for Pre-K + Up*  
For Pre-K to 3<sup>rd</sup> grade students, use familiar stories, poems, or fairytales that have a lot of movement and speech interaction possibilities, such as Rumpelstiltskin or Jack and the Bean Stalk. For older students, use excerpts from *Harry Potter* or other popular books. Refer to The Four Elements of Dance in the Term List to structure this exploration.

To structure the class, give each exercise form, (*a score*), including: a starting shape, a period of exploration, and an ending shape.

Begin by reading the chosen story to re-acquaint the students with the ideas and characters. Guide the students in re-telling the tale in order to simplify and condense it.

#### RELATED STANDARDS

##### DANCE

Grades 9-12 Proficient

##### 3.0 HISTORICAL AND CULTURAL CONTEXT

*Development of Dance*

3.2 Describe ways in which folk/traditional, social, and theatrical dances reflect their specific cultural context.

##### 4.0 AESTHETIC VALUING

*Description, Analysis, and Criticism of Dance*

4.1 Describe how the qualities of a theatrical production contribute to the success of a dance performance (e.g., music, lighting, costuming, text, set design).

*Meaning and Impact of Dance*

4.5 Identify and evaluate the advantages and limitations of viewing live and recorded dance performances.

##### 5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

*Connections and Applications Across Disciplines*

5.1 Demonstrate effective use of technology for recording, analyzing, and creating dances.

Using *Rumpelstiltskin* as an example:

In the story Rumpelstiltskin, the character is often described as small and twisted with a long white beard. Ask the students to explore becoming Rumpelstiltskin. How would they move or dance small and twisted? What body parts can be twisted? Would he trip over his beard? How?

## How-To Dance Theatre (continue)

He builds a fire to dance around; this gives students their own personal space to which to return. Help them to increase their *locomotor* skills and vocabulary by suggesting hops, leaps, turns, etc. There are parts of the story in which Rumpelstiltskin chants and sings. Simplify this if needed so the students can continue to move and sing freely without being inhibited by trying to remember what comes next. You can split the class for performance and discussion. Take the role of the queen's emissary who tries to find out Rumpelstiltskin's name – making up funny names that are personalized to each student. The children yell "No!" with each wrong name. In the end Rumpelstiltskin is found out and he gets mad. Have the children investigate how to make shapes and sounds that are mad and scary. Have them stomp and jump while doing this, until they disappear.

### SPARKLERS:

\* Often dance or theatre companies will have a children's show each year and the performance will combine dance with theatre. Organize a visit to a dance theatre performance, using the lesson to prepare students for what they will see. This will help them to be more engaged during the performance.

\* Make a workbook for students to teach them basic ideas and facts about what they are going to see, including prompt questions about dance theatre performance. Review or discuss the performance.

\* Consider the performance in comparison with watching dance theatre on SPARK i.e. on video or DVD. Is the experience very different?

\* Research the particular company, their work, locations, and history of dance and theatre.

### Improvisation

*It may be appropriate to modify these lesson plans according to grade levels.*

View the Joe Goode *Points of Entry* story. In addition, check out dance theatre videos from your local fine arts library and compare different performance groups.

## RELATED STANDARDS THEATRE

### Grade 2

#### ARTISTIC PERCEPTION

Development of the Vocabulary of Theatre  
Use the vocabulary of theatre, such as plot (beginning, middle, and end), scene, sets, conflict, script, and audience, to describe theatrical experiences.

#### 4.0 AESTHETIC VALUING

4.1 Critique an actor's performance as to the use of voice, gesture, facial expression, and movement to create character.

4.2 Respond to a live performance with appropriate audience behavior.

4.3 Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

### Grade 4

#### 1.0 ARTISTIC PERCEPTION

1.4 Identify a character's objectives and motivations to explain that character's behavior.

### Grade 8

#### 4.0 AESTHETIC VALUING

4.1 Develop criteria and write a formal review of a theatrical production.

### Grades 9-12 (Proficient & Advanced)

#### 4.0 AESTHETIC VALUING

Report on how a specific actor used drama to convey meaning in performances.

#### 1.0 ARTISTIC PERCEPTION

##### *Development of the Vocabulary of Theatre*

1.1 Use the vocabulary of theatre, such as acting values, style, genre, design, and theme, to describe theatrical experiences.

##### *Comprehension and Analysis of the Elements of Theatre*

1.2 Document observations and perceptions of production elements, noting mood, pacing, and use of space through class discussion and reflective writing.

## Improvisation (continued)

### *Improvisation Part I: Movement and Topic Discovery*

This exercise is a favorite among choreographers to flesh out movement and text material.

Ask students to think of a word or phrase that evokes a feeling or memory. As an example, use the word *home*. Encourage students to portray how the word makes them feel through movement, allowing them to work at the task for at least a minute, and stopping only to clarify if students appear confused. Offer helpful suggestions or encouragement as the students work through the task. Ask the students to find an ending to their improvisation that makes sense to them.

Explore their experience of the improvisation exercise. Encourage students to be specific explaining that “good,” “bad” or “I don’t know” are not detailed responses. Ask students to choose things from their improvisations that they felt clearly conveyed the given topic. Support them with terms to guide them in finding the right words since this discussion is a very important part of the learning process in improvisation.

Facilitate a peer group feedback session ensuring that comments are supportive and positive and remain focused on the specifics of what was observed. It is useful to agree ground rules with the group for this kind of feedback in order to ensure feedback is sensitive and constructive.

### *Improvisation Part II: Adding Element Quality*

Playing with element qualities adds texture and meaning to the performance. Ask the students to repeat eight count movement phrases while you call out qualities based on the four elements of dance, (*time, space, shape and energy*). Examples: *slow, tiny, pointy, percussive*. Give students time on their own to add element qualities to their movement.

Split the class in half to perform for each other. Then break the class into small groups of 3-5 and have them combine their phrases. They can choose to connect whole phrases or in the case of larger groups, *fragments* from each phrase. Have them work on crafting the larger phrase into a *score* that flows with a logical beginning, middle, and end.

Individual phrases may need to be broken up or revised so that the larger phrase continues to communicate the key idea.

Discuss and review each exercise with the group as a whole.

With more advanced students (9-12<sup>th</sup> grades), divide the class into groups of three. Ask two of the students to repeatedly perform their phrases while the third works to capture their movement on the spot, to create a new combined phrase. Each student gets a turn to create a phrase in this manner.

Students can then teach the new phrases to each other and then each phrase can be combined into a larger phrase. Encourage students to explore interesting options such as, *cannon, soloist against corps, phrases as conversation* etc, the choices are endless, but the students must keep the integrity of the *score*, the key topic, and element qualities. Give the students ample time to complete this task, offering help as necessary.

Discuss and review group performances inviting both self assessment and critiques from the rest of the class. Were topics clearly conveyed? Why? Why not? Solicit responses from students, maintaining the positive ethos when offering feedback.

### *Improvisation Part III: Writing Exercise*

Using the same example key topic as before, *home*, and challenge students to write about what *home* means to them. They can write about their feelings about home, stories, and/or memories. Accounts can be fictional or true. Give students a 5-10 minute time limit so the exercise is not belabored. Collect the stories and redistribute them, leaving the names off the papers. Provide another five minutes for the students to read and absorb the pieces.

Allow the students to use simple locomotion through the space, practicing different ways to deliver their text. As was mentioned earlier in Improvisation Part II, (adding element quality), call out suggestions for the students to try. Example: “*Run up to someone with a blue shirt and whisper your story into their elbow.*”

## RELATED STANDARDS

### DANCE

#### Grade 4

##### 1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Dance

*Development of Motor Skills and Technical Expertise*

1.1 Demonstrate mental concentration and physical control in performing dance skills.

1.2 Demonstrate the ability to use smooth transitions when connecting one movement phrase to another.

##### 2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Dance Creation/Invention of Dance Movements

2.1 Create, develop, and memorize set movement patterns and sequences.

2.2 Improvise extended movement phrases.

*Application of Choreographic Principles and Processes to Creating Dance*

2.3 Describe, discuss, and analyze the process used by choreographers to create a dance.

2.4 Create a dance study that has a beginning, middle, and end. Review, revise, and refine.

#### Grades 9-12, Proficient

##### 1.0 ARTISTIC PERCEPTION

*Development of Motor Skills and Technical Expertise*

1.1 Demonstrate refined physical coordination when performing movement phrases (e.g., alignment, agility, balance, strength).

*Comprehension and Analysis of Dance Elements*

1.4 Demonstrate clarity of intent while applying kinesthetic principles for all dance elements.

*Development of Dance Vocabulary*

1.5 Apply knowledge of dance vocabulary to distinguish how movement looks physically in space, time, and force/energy).

##### 2.0 CREATIVE EXPRESSION

*Application of Choreographic Principles and Processes to Creating Dance*

2.2 Identify and apply basic music elements (e.g., rhythm, meter, tempo, timbre) to construct and perform dances.

2.3 Design a dance that utilizes an established dance style or genre.

*Development of Partner and Group Skills*

2.6 Collaborate with peers in the development of choreography in groups (e.g., duets, trios, small ensembles).

## SPARKLERS:

\* Develop an improvisation to combine movement and text. The main objective is to combine the movement from earlier improvisation exercises with text, using discussion to explore ideas and expand material. Example of choices: repeated fragments, text to one's own movement, conversation with another student (movement or text), as narration or commentary to someone else's movement.

## RELATED STANDARDS

### LANGUAGE ARTS

#### Grade 8

##### LISTENING AND SPEAKING

*Organization and Delivery of Oral Communication*

1.3 Organize information to achieve particular purposes by matching the message, vocabulary, voice modulation, expression, and tone to the audience and purpose.

1.5 Use precise language, action verbs, sensory details, appropriate and colorful modifiers, and the active rather than the passive voice in ways that enliven oral presentations.

2.5 Recite poems (of four to six stanzas), sections of speeches, or dramatic soliloquies, using voice modulation, tone, and gestures expressively to enhance the meaning.

For more information about SPARK and its educational content, including the Visual & Performing Arts Standards, visit the Web site at <http://www.kqed.org/spark/education>.



For more information about the California Visual & Performing Arts Standards, visit the CA Dept. of Education at <http://www.cde.ca.gov/ci/>