

EDUCATOR GUIDE

Story Theme: Art in Public Places

Subject: Jo Kreiter

Discipline: Dance

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Jo Kreiter (second from left) with dancers during the performance of "How to be a Citizen" in San Francisco.
Still image from SPARK story, January 2004.

SECTION I – OVERVIEW

EPISODE THEME

Art in Public Places

SUBJECT

Dance

GRADE RANGES

K-12 & Post-secondary

CURRICULUM CONNECTIONS

Dance

Visual Arts

Language Arts

OBJECTIVE

To introduce students and educators to Jo Kreiter, a San Francisco based gymnast, dancer and choreographer, whose apparatus-based dance performances celebrate female physicality and empowerment.

STORY SYNOPSIS

Choreographer and dancer Jo Kreiter mixes art and politics in a site-specific work about the history of protest on San Francisco's Market Street. Kreiter's company Flyaway Productions performs in public spaces that resonate with the histories and memories of the political conflicts the works commemorate, such as rooftops, fire escapes, catwalks, etc. The company members of Flyaway Productions create poetic memorials through dance to honor those who have fought for political justice and social change.

INSTRUCTIONAL OBJECTIVES

- Introduce the language of dance through an understanding of basic dance vocabulary
- Illustrate how movement and dance can express the emotional and physical qualities of political struggle and protest
- Illustrate physicality through risk and spectacle
- To learn to interpret the symbolism and layers of complexity in dance performance
- To explore the relationship between art and politics

INSTRUCTIONAL STRATEGIES

- Individual student writings and research
- Individual and group exercises
- Group discussion
- Teacher facilitated investigation and discussion
- Experiences of live or recorded theatre performance

EQUIPMENT NEEDED

- KQED SPARK iTunes podcast "How To Be a Citizen" about Jo Kreiter
- Computer with Internet access, navigation software, speakers and a sound card, and color printer

MATERIALS NEEDED

- Paper & pencils
- Access to libraries with up-to-date collections of periodicals, books, and research papers
- Flip chart and paper, or easel with paper
- Space to dance/move

INTELLIGENCES ADDRESSED

- Linguistic - syntax, phonology, semantics, pragmatics
- Interpersonal - awareness of others' feelings, emotions, goals, motivations
- Intrapersonal - awareness of one's own feelings, emotions, goals, motivations
- Bodily-Kinesthetic - the ability to use one's mind to control one's bodily movements
- Musical - the ability to read, understand, and compose pitches, tones, and rhythms



See more information on Multiple Intelligences at www.kqed.org/spark/education.

SECTION II – CONTENT/CONTEXT

CONTENT OVERVIEW

Jo Kreiter is a former gymnast who danced and trained as a choreographer with ZACCHO Dance Theater, before founding her own company Flyaway Productions in 1996 – “Flyaway” connoting the emotional power and physicality of freedom symbolized by the concept of flight. Her dance troupe performs in the air, in both traditional and site-specific venues, on steel poles, trapezes and industrial cranes, on rooftops, fire escapes, outdoor walls, and catwalks, in windows, on a suspended steel merry-go-round, and on a three-story, block-long mural wall. It is breathtakingly audacious work, using the physicality of risk as public spectacle. She says of her company “It’s a company of women and in our art we use physical strength as a metaphor for female empowerment”. To illuminate the importance of risk in her work, she quotes the British writer Jeanette Winterson “What you risk reveals what you value.”

In the SPARK story, Jo Kreiter very clearly articulates her values and what motivates her to create politically responsive works. The story features Flyaway Productions’ public performance *How to Be a Citizen*, which brings to life the place of San Francisco’s Market Street in the history of protest and progressive ideas. As such, it also encapsulates Kreiter’s approach to public art that makes a political statement.

The street and buildings on Market Street have born witness to all those who have taken to the street to make their voices heard. Flyaway Productions’ performance honors the courage of the thousands of ordinary people in history who have come forward to strive for justice and social change by assembling and taking to the streets. The *How to Be a Citizen* piece was inspired specifically by the Peace March against the war in Iraq declared by President Bush in February 2003. It is not a literal translation of the events of that month, nor is it a protest movement.

It is a physical expression of the feelings and emotions of protesters - what Kreiter describes as a “prayer” or sacred tribute, a “symbol of protest.”

Flyaway Productions mounted its *How to Be a Citizen* piece on a 74’ long ramp rising 7’ high towards the Ferry Building in an open plaza at the end of Market Street. Stenciled on the ramp were words that represented key concepts in the performance, including *dissent*, *compassion* and *justice*. Eight dancers dressed in black moved their bodies as if they were one, executing a tightly choreographed dance vocabulary. Their unified movements symbolized the unity of public protest. *How to Be a Citizen* also featured a number of collaborators who made significant contributions to the work, including Pamela Z, who composed the haunting, chanting musical score, and designer Lalo Cervantes who constructed the ramp. During the performance, local labor historian Harvey Schwartz recounted a number of historical reference points along the timeline of the history of protest in San Francisco that were integral to the piece.



Performance still of Jo Kreiter and dancers in *How to Be a Citizen* in San Francisco.
Still image from SPARK story, January 2004.

CONTENT OVERVIEW (continued)

For her 1999 piece *Body Project, The Soul Needs a Body*, Kreiter developed a dance piece around the brutally demanding stationary pole used in Chinese circus performance, which she had learned after five years of training with pole master Lu Yi at the San Francisco School of Circus Arts. In 2001 Flyaway Productions presented *Maybe Grief Is a Good Bird Flying Low* at the SomArts Theater in San Francisco - an investigation into how women experience and express grief. In the SPARK story, Kreiter explained her feelings towards the apparatus she used and how it related to the work. "Steel is very luscious [...] I love that it's hard and not padded, and I like the contrast of the hardness and the frailty of the women's bodies against it. When you see men work with steel you get these immediate images of the worker, but we don't get that with a woman's body".

Jo Kreiter's work is expressed through a distinctive and daring dance vocabulary that challenges the traditions of dance and public art, and infuses social purpose into public performance. Precedence for this type of work can be found in Guerilla Theatre, public performances produced with a political message(s) or with the intention of making/staging a political protest, almost always free and in heavily trafficked or visited urban locations.

In September 2002, the Mission Wall Dances offered audiences 40 minutes of dance music and spectacle in commemoration of the 1975 fire that forced many long-term residents out of the Mission district in San Francisco, marking the beginning of the displacement of local people by speculative property developers. (A mural dedicated to the event lives on as a permanent reminder on Harrison Street, between Division and 14th Street.)

Kreiter's dance pieces are rigorous, often tense and angry, combining gymnastics and a vocabulary of movement that demands physical strength and control. They are also often somber, emotional pieces, beautiful and lyrical, yet sad, the female body facing the might of the industrial strength apparatus, and yet being completely in control.

This control carries a power, a feeling of freedom and liberation in the face of the challenges presented on the road to social justice. As a feminist, Jo Kreiter expresses personal and political principles through her work - she defies gravity for her beliefs.

Jo Kreiter is a recipient of many awards, including a California Dancemakers/Irvine Fellowship (2001), Gerbode Foundation Award for Choreography (2000), San Francisco Bay Guardian GOLDIE (2000) Award, and a San Francisco Arts Commission Individual Artist Grant (1997). She has also been nominated for a CAL ALPERT Award (2001) and Isadora Duncan Dance Awards in Choreography (2000) and Performance (1999).

In addition to her excellence as a dancer, Kreiter is also a teacher. Between 1995 and 2002, she received six California Arts Council Artist-in-Communities Residencies grants for her work with students in Kindergarten through grade 12. She has taught classes and workshops in her unique approach to dance and physicality at Stanford, Duke, Sonoma State, and Ohio State Universities. Her articles on the social context of dance have been published in *Contact Quarterly*, *In Dance*, and *Window on the Works--* an arts education manual published by Lincoln Center.



Jo Kreiter performing *Mission Wall Dances* in 1996 in San Francisco. Photo by Elizabeth Gorelik. Reprinted with permission from the artist

CONTENT OVERVIEW (continued)

In 2002, Flyaway Productions initiated the Ten Women Campaign, in which ten high-profile female leaders in the US and abroad campaigned to cultivate individual donors for Flyaway Productions. The campaign enlisted leaders who were willing to become involved with the company and its outreach, including California Representative Barbara Lee, The Body Shop founder Anita Roddick, Sophie Maxwell of the San Francisco Board of Supervisors, and Patty Chang of the Women's Foundation.

THE BIG PICTURE

Jo Kreiter's pieces are works of dance, aerial acrobatics and performance art. Because her works are devised for a public audience and performed in public, they can be seen foremost as performance art works. For Kreiter, like many performers the line between performance art and other art forms originating in the body (dance, acrobatics, singing) is blurred and often irrelevant. Performance art is a form in which the artist is the primary medium for expressing an idea. Performance art works can range from intimate gestures by solo performers to larger scale pieces by groups, of varying time lengths, presented spontaneously or after rigorous rehearsing, performed in public.

The discipline is complex and diverse, including a vast range of different forms of performance, including spontaneous street performances, public interventions, elaborately planned and staged gallery and theatre pieces, technologically maneuvered works, and private performances (only viewable through documentation). Art historians generally agree that the first performance art works were the performances of the Italian Futurists, a group of visual and literary artists dedicated to embracing revolt and the gorgeous inevitability of industrial progress (1912-1918). These works, many of them nonsensical auditory and visual collages designed to fracture audiences' expectations about traditional musical and theatrical performances and visual arts viewing experiences. Some would argue that the only thing that performance artworks share in common is that they are live and never for sale.

THE BIG PICTURE (continued)

These earliest efforts were followed by works of Dada artists such as the Karavane "sound poem" by Hugo Ball at Cabaret Voltaire (1916), Dada Death by George Grosz (1918), and the "dances" of Oskar Schlemmer (1918), all of which responded to the chaos of the period (1918-1925) and the predominant political and social ideas, both for and against. Grosz's Dada Death is largely considered the first public performance art, being that the work occurred outside in the public sphere with unwitting passersby. Grosz's work in general had political intentions and in Dada Death the artist used the wide ideological umbrella of the Dada movement to interrogate the role of art. Dada Death was effectively a declaration of the death of traditional, accepted art forms as well as the arrival of the new – Dadaism.

Gradually, many different artists began to create works of performance, eventually defining the genre with body-centered and time-based performances that captured and expressed prescient issues of the day in ways that the static and performing arts could not accomplish alone. Performance art became well-known as a genre in the 1950s, led by painter Yves Klein, who became known for works he called Anthropometry– large scale blue paintings created by painting a model's body with blue paint and dragging her across the canvas at gallery events and other gatherings. These gatherings, inspired by works by Klein, composer John Cage, and Marcel Duchamp became known as *happenings*. In the 1960s happenings included explorations by artists such as Robert Rauschenberg, Merce Cunningham, Fluxus, Nikki de St. Phalle, Wolf Vostel and others whose works transcended the boundaries between art forms and cultures, and between forms of art traditionally thought of as "high" and "low." By the 1970s Performance Art was an official genre of the art world.

THE BIG PICTURE (continued)

These earliest efforts were followed by works of Dada Contemporary performance artists come from all over the world and address a wide range of issues, including gender, race, politics, and class, as well as their own personal issues and ideas related to art making, identity, etc. And, the definition of performance art continues to expand, incorporating new technologies and contexts.



Artist George Grosz in 1918 photographed immediately after his first performance piece, called Dada Death, in which he walked down Kurfuerstendamm, a major street in Berlin wearing all black, carrying a cane, and wearing a skull mask.

Some other artists who have created important performance works include - Yves Klein, Tsing Hei, Janet Cardiff, Blue Man Group, Laurie Anderson, Fluxus, Tim Etchells, Bruce Nauman, Richard Long, Mona Hatoum, Robert Smithson, John Cage, Christo, Paul Kaiser, Marina Abramovic, Stuart Brisley, Chris Burden, Paul McCarthy, Damien Hirst, Cornelia Parker and Tilda Swinton, William Pope.L, Charles McGill, Wayne Hodge, Bobby Baker, Orlan, Stelarc, Annie Sprinkle, Robert Wilson, Guerilla Girls, and Hans Ulrich Obrist, to name a few. A comprehensive history of Performance Art and its formative artists can be found in Rose Lee Goldberg's Performance Art From Futurism to the Present. (1979, 2001). (See *Resources* for a complete listing.)

Some artists create physical structures and/or props, while others utilize only the body and time to convey their ideas, leaving no physical trace or documentation of the work other than audience's individual memories. What performance artists share is the fact that they *perform*, though the distinction is vague and hard to make. One of the most significant contributions of performance art to 20th and 21st century culture is the deep fracture to the boundaries of traditional artistic disciplines.

Like George Grosz's audience, Kreiter's audience becomes an audience without invitation or intention – they are audiences simply by being in the place where the performance takes place. The fact that Kreiter creates her work for the public with a specific concept in mind, like the activist-content of *How to Be a Citizen*, her work is markedly unlike the work of more traditional dancers, choreographers and aerialists despite the fact that she uses all of these modes of movement to convey her ideas.

SECTION II – CONTENT/CONTEXT

TEXTS

JO KREITER & FLYAWAY PRODUCTIONS

Amirrezvani, Anita. "Aerial Dancers Challenge Limits Of Heaven And Earth: Festival Embraces A Genre Growing Upward." San Jose Mercury News, March 17, 2002. Available online at <http://www.mercurynews.com/mld/mercurynews/entertainment/2878996.htm>.

Connors, Julia. "Activist Dancing." Duke Magazine, Volume 88, No 3, January-February, 2002. – Available online at <http://www.dukemagazine.duke.edu/dukemag/issues/030402/depmini.html>.

Knight, Heather. "Flyaway Dance Troupe Simply Off the Wall: Aerial Artists Believe all the Ceiling's a Stage." SF Chronicle, March 29, 2002. Available online at <http://www.sfgate.com/cgi-bin/article.cgi?file=/chronicle/archive/2002/03/29/WB150223.DTL>.

PERFORMANCE ART

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.

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

Goldberg, Rose Lee Performance Art From Futurism to the Present. New York: Thames and Hudson Ltd., 1979, revised and updated, 2001.

Goldberg, Rose Lee. Performance: Live Art Since 1960. New York: Harry N. Abrams Publishers, 1998.

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.

Howell, A. The Analysis of Performance Art A Guide to its Theory and Practice. – A finely illustrated book offering a comprehensive 'grammar' of performance art from the 'happenings' of the 1950s and 60s.

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

Loeffler, Carl E. and Darlene Tong, editors. Performance Anthology: Source Book of California Performance Art San Francisco: Last Gasp Press: Contemporary Arts Press, 1989.

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

Performing Arts Journal (periodical) - http://muse.jhu.edu/journals/performing_arts_journal

Roseman, Janet Lynn. Dance Masters: Interviews With Legends of Dance. Routledge Inc., 2001. – Book includes an interview with Bay Area dancer and choreographer Alonzo King.

Russell, Mark, editor. Out of Character: Rants, Raves, and Monologues from Today's Top Performance Artists.

Sandford, Mariellen. Happenings and Other Acts.

Senie, Harriet F. [The Tilted Arc Controversy: Dangerous Precedent?](#). University of Minnesota Press, 2001. – A full analysis of the historic controversy surrounding artist Richard Serra’s sculpture *Tilted Arc*. Serra’s 12’ x 120’ rusted steel arc was a \$175,000 commission from the city of New York. The *Arc* was erected in Federal Plaza in New York City in 1981, but was removed in March 1989 following a battery of public hearings in which citizens, artists, curators, and public officials argued for and against. Senie also considers the conceptual impact of the case and the precedent it set for other public art works. An overview of is available on the PBS Web site. -

http://www.pbs.org/wgbh/cultureshock/flashpoints/visualarts/tiltedarc_a.html.)

WEB SITES

Art and Culture Network – The Network’s definition of performance art. -
<http://www.artandculture.com/arts/movement?movementId=2002>

The Digital Performance Archive -
http://dpa.ntu.ac.uk/dpa_site/

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

California Historical Society – The CA Historical Society has a photography collections, including images of San Francisco usable as resources when studying San Francisco history. -
<http://www.californiahistoricalsociety.org/collections/>

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>

Fluxus – Web site for a performance art group founded in the 1960s that stage many types of performance works, including public work. -
<http://www.fluxus.org>

Flyaway Productions Web site -
<http://www.flyawayproductions.com/about.html>

WEB SITES (continued)

The 10 Women Campaign -Set up by Flyaway Productions as a means by which the company can build the foundation necessary to support its vision of becoming a nationally significant company. The campaign highlights the contributions of women, and promotes the empowerment of fellow women through sharing visibility. With the shared visibility of the 10 women of the campaign, the company seeks build their foundation of audience and patronage support. It has been very successful.
<http://www.flyawayproductions.com>

The Dance Insider Online - Flash Review 1, 4-9: Somewhat Elevated, Flying Low with Kreiter & Crew by Jennifer Copaken -
http://www.danceinsider.com/f2001/f409_1.html

Tilted Arc controversy. Richard Serra’s steel sculpture raised an enormous controversy about public art that is relevant today.
<http://www.pbs.org/wgbh/cultureshock/flashpoints/visualarts/tiltedarc.html>

Tilted Arc Controversy Dangerous Precedent? by Harriet F. Senie - A comprehensive look at a controversy that continues to fuel debates about the role of public art in America.
http://www.upress.umn.edu/Books/S/senie_tilted.html

MEDIA

VIDEO

Joseph Beuys and the Coyote, Heiner Stachelhaus: 'The Expanded Concept of Art' [videorecording]

Guillermo Gomez-Pena, A Couple in the Cage: A Guatinalui Odyssey, Coco Fusco and Paula Heredia

"The Other History of Intercultural Performance."
Coco Fusco [videorecording]

"Rebecca Horn: An Erotic Concert" Heinz-Peter Schwerfel, 1998 (Germany) [videorecording - 44 minutes] - A series of filmed interviews with Rebecca Horn, performance artist, filmmaker and sculptress whose work explores the themes of sexuality, human vulnerability and emotional fragility.

"Devising Celebration: Engineers of the Imagination." Welfare State International, 2002 [videorecording - 23 minutes - VHS/DVD]. England's celebrated performance group devises a show at the Bathurst car-racing event in 1999.

BAY AREA FIELD TRIPS

Jo Kreiter - Flyaway Productions
1068 Bowdoin Street
San Francisco, CA 94134
Phone: 415.333.8302
Web: <http://www.flyawayproductions.com/>

Cal Performances
University of California, Berkeley
<http://www.calperfs.berkeley.edu>

Deborah Slater Dance Theater
San Francisco, CA
<http://www.artofthematter.org>

Joe Goode Performance Group
San Francisco, CA
<http://www.joegoode.org>

ODC/San Francisco
<http://www.odcdance.org>

Yerba Buena Center for the Arts
San Francisco, CA

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.ybca.org>

Artists in the Schools

To provide hands-on experiences with artists in your school or community site, contact Young Audiences of Northern California at www.ya-nc.org or 415/974.5554. Young Audiences offers a roster of 100s of artists, including dancers, musicians, visual artists, spoken word artists, media producers, and theatre performers to provide quality hands-on instruction in the arts with students aged Pre-K-grade 12, as well as teachers and communities.

SECTION IV – VOCABULARY

Also refer to the discipline “Vocabulary” available in the Toolkit on the Spark Web site education pages at <http://www.kqed.org/arts/programs/spark/education.jsp>

Ambition

The strong desire to achieve a goal or result

Audacious

To be fearlessly daring or bold

Bureaucratic

The quality of adhering to rules, forms and routines within an administrative system in which the need to follow such rules often reduces the effectiveness of that system

Citizen

A resident of a city, town, state or country, who is entitled by birth or naturalization to have certain rights, including the right to vote and be protected by the given state

Dignity

Quality of having self-respect, honor, or esteem

Honorarium

A payment given to someone for services when payment is not legally required

Inherent

Something which exists as an intrinsic or essential characteristic

Initiative

The power, desire or determination to act, and to follow through or begin a task without prompting

Integrate

To bring all parts together; to include all members of a population without restriction based on color, race, or religious persuasion

Invigorated

To be animated or to impart strength or vitality

Justice

Principal of moral rightness; the upholding of fair treatment according to law or standards

Literal Translation

The act of interpreting the meaning of something verbatim (word for word), such as an exact meaning of a word or phrase

Oral Historian

One who documents the passing of history in an oral or spoken word form, not by written histories

Physicality

The quality of being physical, this can refer to both an actual movement by an individual, as well as to an inherent aspect of an environmental space

Protest

To express a strong objection, either as an individual or as a collective, through formal statements or a physical display of disapproval

Risk

Possibility of suffering harm, loss, or damage

Set

In theater and dance, this is the physical location on which the performance takes place

Site

Place or setting of an event

Symbol

A visual marking that represents something else by representation, resemblance, or association

Witness

One who sees or experiences an event first hand.

SECTION V – ENGAGING WITH SPARK

Features of Movement (Grades K-5)

For younger students, the following are a series of basic physical activity suggestions that explore different features of dance and movement. Kick off your activities by watching the Spark episode on Jo Kreiter and discuss with students what they think is interesting about watching the dancers “in flight” on the sides of buildings. Have they ever seen anything like this? Challenge them to consider the different kinds of places one might actually see a live performance. What kinds of skills do the dancers need to be able to do their kind of performance?

Locomotion

Have young students explore basic physical and locomotion movements and balance by creating different shapes with the body, such as curved, straight, bent, and twisted shapes. Have students run, jump and skip while traveling across the floor in both straight and curved paths. Then combine different movements such as skipping and jumping. Have students start and stop quickly without bumping into each other. Discuss the experience of moving through space. How does it feel? Do students imagine they are something else, like an animal, or a cloud, or a machine?

Movement Vocabulary

Create a movement vocabulary through gestures or symbols that represent an image or concept. Have students respond to a suggested image, animal or thing by silently creating a physical position or gesture that represents it. For instance, using their whole bodies, have them be a flamingo, an elephant, an old man or a metal teapot. Then try challenging them with harder images, like an automobile, a toaster, and emotions such as fear, anger, surprise, joy, etc. Most emotional images are created through facial expressions. How could they transform their first facial gestures of say anger, into a gesture that would only be represented by their arms and hands?

Movement Vocabulary (continued)

Maybe using the fists, or by expressing strong, sharp movements? What about if they could only use their feet? How would you represent angry feet? Could they combine these gestures to create a representation of an angry teapot?

RELATED STANDARDS

DANCE

Grade 4

4.0 AESTHETIC VALUING

Description, Analysis, and Criticism of Dance

4.1 Use dance vocabulary to describe unique characteristics of dances they have watched or performed from countries studied in the history social science curriculum (e.g., rhythms, spatial patterns, gestures, intent).

Meaning and Impact of Dance

4.3 Describe ways in which a dancer effectively communicates ideas and moods (strong technique, projection, and expression).

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).

1.2 Memorize and perform works of dance, demonstrating technical accuracy and consistent artistic intent.

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).

Force & Energy

Have students expand their dance vocabulary by exploring *force* or *energy* in movement. This is characterized by the release of potential energy into kinetic energy by using body weight, revealing the effects of gravity on the body, and affects emotional and spatial relationships and intentions. Explore movements such as jerky versus smooth, or feeling the use of gravity by swinging your arms or your whole body up and down. Expand the body outward and then collapse it inward

Movement Series

Using the previous exercises as a starting point, create a short piece based on some of the movements that the students have created. Create an A-B-A or A-B-C piece, so that the first section, "A," will embody only one or two different gestures. Then, use contrast so that the next section, "B," will have different gestures and maybe a different tempo. Maybe the first section is only performed while standing in place, and now the second section involves traveling across the floor. Then the last section, either a return to "A", or a new section, "C", will either end the way it began, or take the class to a new gesture or movement.

Language of Dance

Using dance terminology appropriate for your grade level, ask students to analyze the different movements in technical terms. Explore terms and concepts such as -

Accent – a strong movement gesture

Balance - movement is either symmetrical or asymmetrical

Isolated Movement –movement executed with one part or section of the body

Dynamics – an energy of movement expressed in varying intensities, accent, and quality

Ask students to analyze the same movement in emotional terms. How does the movement make them feel? Have students identify what makes the dance *feel like* a concept, such as an animal, weather effect, color, etc., then expressing verbally *how* the movement conveys the concept.

RELATED STANDARDS

DANCE

Grades 9-12 Proficient

2.0 CREATIVE EXPRESSION

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

2.1 Create a body of works of dance demonstrating originality, unity, and clarity of intent.

Communication of Meaning in Dance

2.4 Perform original works that employ personal artistic intent and communicate effectively.

2.5 Perform works by various dance artists communicating the original intent of the work while employing personal artistic intent and interpretation.

3.0 HISTORICAL AND CULTURAL CONTEXT Understanding the Historical Contributions and Cultural Dimensions of Dance

History and Function of Dance

3.3 Explain how the works of dance by major choreographers communicate universal themes and sociopolitical issues in their historical/cultural contexts (e.g., seventeenth-century Italy, eighteenth-century France, the women's suffrage movement, dance in the French courts, Chinese Cultural Revolution).

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Making Judgments
About Works of Dance

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.

Development of Life Skills and Career Competencies

5.4 Explain how participation in dance develops creative skills for lifelong learning and well-being that are interpersonal and intrapersonal.

How to Be a Citizen (Grades 6-12)

Jo Kreiter describes the building on Market Street she included in her performance as “bearing witness to protest.” Long after the people are gone, the buildings remain. It is interesting to think about what buildings would say if they could speak. Discuss the history of San Francisco, using old photographs and/or plans of the city as resources (see Resources). Conduct a walking tour of downtown Market Street, and compare what used to be there with what is still standing. Armed with the history of the city, to what events do these buildings serve as witness? Include the different kinds of protest or labor marches, parades, earthquakes, etc. effect, color, etc., then expressing verbally *how* the movement conveys the concept.

Dancing Beliefs

In the Spark story the narrator says “What you risk represents what you value.” Discuss the meaning of risk and the implications of this statement. Do you agree or disagree? Risk can be physical, financial, the vulnerability of revealing emotions or expressing ideas, or one’s own freedom. For instance, Jo refers to flight in her dances as representing freedom, therefore it is something she values, even though to

Explore the idea of how a physical space embodies history and how it is honored by performing on the site at which events happened or are currently unfolding. Make a list of the places the students identify, and then as a group, brainstorm different types of performances based on the history and what the students would like to say, celebrate, or call attention to. What type of performances could be in the space? What is the message? Who would be involved in performing? Who would be the audience? What props or other equipment would be needed? Older students could talk about the logistical arrangements necessary to mount a work of public performance art, including permission from the city, safety of performers and audience members, potential protest or public intervention, documentation, etc.

Movements & Ideas

By building a movement vocabulary, dancers take physical gestures and symbols and use them to weave a physical demonstration of an issue, abstract concept, or belief. Have students watch the Spark story and look for specific symbols that the dancers are using to represent the ideas expressed in protest movements. Discuss how dance and abstract movement can express an idea or an issue.

Dance as Public Art

One of Jo Kreiter’s missions is to bring dance to audiences who aren’t expecting dance in their pathway. After watching the Spark episode, discuss how students feel about public art performances. What is different about this kind of performance and one in a theater? How did they feel as they watched the dancers flying off the sides of buildings? Did they ever consider this to be a place they would normally see a performance? Ask students to reconsider familiar places they know and see as potential performance spaces - even their own school or home.

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>.



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