

EDUCATOR GUIDE

Story Theme: The Frontiers of Dance
Subject: AXIS Dance Company
Discipline: Dance

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AXIS Dance Company members rehearse a new production. Still image from SPARK story, January 2004.

SECTION I – OVERVIEW

EPISODE THEME

The Frontiers of Dance

SUBJECT

AXIS Dance Company

GRADE RANGES

K-12 & Post-secondary

CURRICULUM CONNECTIONS

Dance, Music & Science

OBJECTIVE

To introduce students to AXIS Dance Company – a company of dancers with and without disabilities – and their collaborative development process of a new integrated dance piece called “Dust.” Students will also learn about the field of integrated dance and the history of integrated dance and theatre.

STORY SYNOPSIS

AXIS Dance Company has a long history of delivering performances that stun and delight, combining the work of dancers with and without physical disabilities. This season marks the world premiere of a new work by well-known choreographer Victoria Marks called “Dust,” a provocative choreographic portrait of AXIS that challenges the viewer’s assumptions about each of the performers. SPARK is backstage throughout the process, from first tentative improvisation to opening night.

INSTRUCTIONAL OBJECTIVES

Introduce students to integrated dance
Challenge student assumptions of what dance is and who can participate
Introduce students to dance choreography

INSTRUCTIONAL STRATEGIES

Individual and group research
Individual and group exercises
Oral presentation of research results and findings
Group written research materials
Group discussions

EQUIPMENT NEEDED

SPARK story about AXIS Dance Company on DVD or VHS and related equipment
Computer with Internet access, navigation software, speakers and a sounds card, and color printer
Audio recording and playback device (tape cassette player, CD player-burner, computer audio program, etc.)

MATERIALS NEEDED

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

INTELLIGENCES ADDRESSED

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.](http://www.kqed.org/spark/education)

SECTION II – CONTENT/CONTEXT

CONTENT OVERVIEW

Since 1987, AXIS Dance Company has created an exciting body of work developed by dancers with and without disabilities. The company has become internationally recognized for its high artistic and educational standards and for being on the cutting edge of physically integrated dance. Under Artistic Direction of Judith Smith, the 10-member company has developed a powerful repertory that includes works by Bill T. Jones, Joe Goode, Joanna Haigood, and Victoria Marks, as well as AXIS company members.

In the Spark story “Bodies in Motion,” AXIS Dance Company members work diligently on a new work directed by choreographer and UCLA faculty Victoria Marks. Viewers gain insight into the artistic process of dance choreography and hear from dancers, the choreographer, the musical composer, and a dance critic on the trials of creating new work and the important role that AXIS serves in challenging society’s assumptions about disabilities.

One of only a few companies of its kind, AXIS Dance Company is still somewhat on the frontier of the dance world. Like any professional group they are always striving for excellence, creating performances that are poignant and whose content has weight and humor. They challenge our perceptions about what dance is and can be, about what is beautiful and not, and about disability without allowing it to be the focus of the dance except to open people’s minds to possibilities of what we are capable of, including our strengths and weaknesses. As theater and society become more accessible, integrated dance groups will probably be more prevalent and future generations will find it easier to participate in this art form.

With six months between first rehearsal and opening night of their new work, the members of AXIS spend a week improvising together to explore how they interact as dancers, develop different themes and ideas that will inform their movements. Over time,

the themes of desire and longing emerge - desire in terms of space and the need to move forward, and longing in terms of physical attraction and how the gravitational pull between them as dancers inspires interesting dance dynamics.



AXIS Dance Company members working on their new dance performance called “Dust” at Yerba Buena Center for the Arts. Still image from SPARK story, January 2004.

After several months, the company moves to Yerba Buena Center for the Arts. As recipients of the Wattis Artists-in-Residence Award, the company has been given highly prized rehearsal time in the Center’s 300-seat professional theatre. The new piece has developed, and now the dancers set to work on small vignettes that will eventually assembled into one coherent piece. Even with 6 months of preparations, the creative process is lengthy, and two weeks before opening night, the piece has no ending or title and the musical score is unfinished. In more traditional dance companies, dances are set to a completed musical score. In the organic process used by AXIS, composer Eve Beglarian is able to finish her score while watching the dancers, incorporating all the sounds of the movement in the final composition, even the hums and clicks of the wheelchairs. And, at long last, the ensemble finds a title for its collaborative work – “Dust.”

In addition to their professional performances, AXIS Dance Company also has an educational outreach program designed to bring physically integrated dance education directly to the community called Dance Access, a team of 8 teaching artists (5 with disabilities) led by Education Director Alisa Rasera. Dance Access offers performances, assemblies, workshops, lecture-demonstrations, in-school residencies, and after-school programs to schools and communities around the Bay Area.

THE BIG PICTURE

In the 1980s, a number of professional dance companies emerged in the United States and Europe including dancers and actors with and without disabilities. These companies set vital precedents for physically integrated performing companies – companies in which people with and without disabilities were equal collaborators. While the movement has caught on, even today there are a few dozen physically integrated dance companies across the world. These companies and other disability awareness and support organizations offer an ever-growing array of opportunities for people with disabilities to have access to and participate in the arts through performance, workshops, and classes.



Composer Eve Beglarian works on the musical composition while the dancers develop and choreograph movements.
Still image from SPARK story, January 2004.

A companion movement, Disability Theatre, grew out of the larger Disability Arts Movement in the UK, also in the 1980s, quickly becoming a key social element of the battle for equal rights for people with disabilities. Predating physically integrated dance by

a number of years, both Disability Theatre and Physically Integrated Dance began to enjoy more recognition around the same time, together striving to raise awareness about people living with disabilities as artists within their own right. Combined with physically integrated dance, the number of physically integrated performance groups is still in the dozens.

During a similar movement in the United States, a number of pioneering groups developed throughout the 1980s. Some of these groups explored contact improvisation – the improvisation of dance and theatre pieces through the contact between people with and without disabilities – while others approached integrated dance as a theatre art, such as Bethune Theatredance in Los Angeles (1979) and Dancing Wheels (1982). These groups and others like them challenged the exclusion of the disabled body from Western dance traditions, and have effectively changed the perspective of dance as an art form only for able-bodied people.

By comparison, 8.6% of American men and 8.95% of American women are believed to be living with a disability. A study of Disability in the United States conducted by the University of California at San Francisco in May 1993 concluded that 13.2 million Americans over the age of 16 had some difficulty in mobility and self-care.¹ By comparison, the number of physically integrated performing companies in the United States is still very, very small.

As one of the ever-growing number of integrated dance companies operating nationally and internationally, AXIS Dance Company is considered one of the few groups at the forefront of the field, working with internationally renowned choreographers to create original material that is artistically excellent and challenging. What differentiates AXIS and similar groups such as CandoCo. is the commitment to commissioning works. Including “Dust,” AXIS Dance Company has commissioned 11 original works for the company – distinguishing it as a company committed to exploratory and avant-garde new dance works.

¹ LaPlante, Mitchell P. and Juliana K. Cyril. “Disability in the States.” *Disability Statistics Abstract No. 6*, Disability Statistics Center Publication, May 1993.

RESOURCES – TEXTS & ARTICLES

Benjamin, Adam. "In Search of Integrity," Dance Theatre Journal 10:4 (Autumn 1993): 42-46.

Benjamin, Adam. "Able to Dance," Animated (Spring 1994): 4-5.

"Dancing with Different Populations." Contact Quarterly (Winter 1992): 1-17.

Froschl Merle, et al. Including All of Us: An Early Childhood Curriculum About Disability. Educational Equity Concepts, Inc. 1984. - A developmentally focused early childhood curriculum for introducing and discussing disabilities.

Gale, Maggie. "Dancing for the Blind or with the Blind?: New Directions in Movement Research," New Theatre Quarterly 9:34 (May 1993): 159-171.

Hill, Catherine. "Shall We Dance," WE Magazine, July/August 99, Vol.3 (4).

Benjamin, Adam and Christopher Bannerman. Making an Entrance: Theory and Practice for Disabled and Non-Disabled Dancers. NY: Routledge, 2002.

Paxton, Steve and Anne Kilcoyne. "On Braille in the Body: An Account of the Touchdown Dance Integrated Workshops with the Visually Impaired and the Sighted," Dance Research 6:1 (Spring 1993): 3-51.

Richter, Nicole. "Changing the Moves: The Emergence of Dancers with Physical Disability in the Professional Dance Realm," unpublished Master Thesis 1996. Available on the AXIS Dance Company Web site at - <http://www.axisdance.org/education/richter.html>

Schmitz, Uli. "Ways to Dance." - An article written for the 1998 Internet Conference on Art & Disability, organized by the National Arts and Disability Center, UCLA. Available on the AXIS Dance Company Web site at - http://www.axisdance.org/education/uli_essay.html

CHILDREN'S BOOKS ON DANCE AND DISABILITY

Ancona, George. Let's Dance, Morrow Junior Books, 1998.

Brown, Tricia. Someone Special, Just Like You, Henry Holt, 1984.

Carillo, Ann Cupolo and K. Corbett, V. Lewis. No More Stares, Berkeley, CA: Disability Rights, Education and Defense Fund Inc., 1982. - Perfect for ages 8-15.

Friedberg, Joan and J. Mullins, A. Sukiennik. Accept Me As I Am, RR Bowker, 1985. - Includes an annotated bibliography of non-fictional works about disability for young people aged 5-18.

Goss, Belov Ruth. If You Were a Ballet Dancer, Dial Press, 1979.

Jonas, Ann. Color Dance, Harper Collins Children's Book Group, 1989.

Jones, Bill T. and S. Kuklin. Dance, Hyperion Books for Children, 1998.

Rosenberg, Maxine. My Friend Leslie, Lothrop, Lee and Shepard Books, 1983.

Stinson, Sue. Dance for Young Children: Finding the Magic in Movement. American Alliance for Health, Physical Education, Recreation and Dance, 1990. - Instructional dance text for teaching children basic expressive dance.

Varriale, Jim. Kids Dance, Dutton Children's Books, 1999.

RESOURCES – WEB SITES

AXIS Dance Company – AXIS' Web site offers information about the company, their mission and their programs, as well as links to similar companies.- <http://www.axisdance.org>.

Dancing Wheels – Founded in 1980 by Mary Verdi-Fletcher, Dancing Wheels developed a strong relationship with the Cleveland Ballet, and in 1990, Cleveland Ballet Dancing Wheels was formed. In the early nineties, Sabatino Verlezza was co-artistic

director with Fletcher and the group's choreographer. Drawing largely upon the May O'Donnell technique, Verlezza's innovative choreography accentuated the abilities rather than limitations of the dancers. Today, Fletcher is the sole Artistic Director. - <http://www.gggreg.com/dancingwheels.htm>

Disability Arts International – An international database of artists with disabilities hosted in England, including information on the Disability Arts Forum, whose mission is to make the arts accessible for everyone. Links to other European artists also included although with their projects, an on-line publications, and more. - <http://www.ndaf.org>

Family Village – A Web site offering information, resources, and communication opportunities on the Internet for persons with cognitive and physical disabilities, and their families, and for those that provide them services and support. The site includes informational resources on specific diagnoses, communication connections, adaptive products and technology, adaptive recreational activities, education, worship, health issues, disability-related media and literature, and much more. - <http://www.familyvillage.wisc.edu/index.html>

Infinity Dance Theater – An untraditional dance company committed to expanding the boundaries of dance and changing the world's ideas about who can dance, the Infinity Dance Theatre company performs works that include a variety of disciplines not traditionally associated with concert dance performances such as on-stage singers, actors, and theatrical techniques including gesture and story. Infinity has developed a curriculum for teaching this wheelchair dance technique which is deeply rooted in the principles of Classical Ballet and Modern Dance. The company includes dancers with and without disabilities, as well as dancers beyond the age traditionally associated with performing. Infinity Dance Theater is committed to professional artistic excellence through mainstream public concerts, lecture demonstrations, and inclusive dance classes. - <http://www.infinitydance.com>

National Arts and Disability Center, The (NADC) – The national information, technical assistance, and referral center specializing in the field of arts and disability. NADC promotes the full inclusion of children and adults with disabilities into the visual,

performing, media, and literary arts.- <http://nadc.ucla.edu>. The site also maintains a California Artists Directory – a directory of artists with disabilities who live and work in California. - <http://nadc.ucla.edu/database/artsdire.cfm>

National Council on Independent Living (NCIL) – A membership organization advancing the independent living philosophy and advocating for the human rights of, and services for, people with disabilities to further their full integration and participation in society. - <http://www.ncil.org>

National Information Center for Children and Youth with Disabilities (NICHCY) – Soon to become the National Dissemination Center for Children with Disabilities, NICHCY is a resource for many subjects related to disabilities. - <http://www.nichcy.org/index.html>

VSA – Very Special Arts – A national non-profit organization dedicated to creating a society where people with disabilities can learn through, participate in, and enjoy the arts. VSA offers an array of programs, exhibitions and performances, and artist services. - <http://www.vsarts.org>

World Wide Arts Resources - The largest marketplace for contemporary art, international art news, research and gallery portfolios, online since 1995. A valuable resource including a searchable database of artists, galleries, art history and research, mailing lists for artists, forums and discussions and more. - <http://wwar.com>

VIDEO RESOURCES

“Dancing From the Inside Out” by Thaïs Mazur and Sarah Shockley. Featuring three dancers of AXIS Dance Company. (28 minutes, Berkeley 1994) For purchasing info contact: Fanlight Productions 4196 Washington St, #2 Boston MA 02131, or visit <http://www.fanlight.com>

WNET'S “People in Motion” Series - Part One. Featuring “Ways to Move.” Performed by AXIS Dance Company and Light Motion. For purchasing contact: (800) 336-1917 or write to: People in Motion, P.O. Box 2284 Burlington, VT 05407 \$19.95 plus \$3.95 shipping/handling. Specify: “Episode One, Ways to Move.”

Crip Shots [videorecording – 17 minutes] – A series of short video portraits by John R. Killacky (former Director of Yerba Buena Center for the Arts, San Francisco) featuring portraits of six artists with disabilities. Available for purchase from the filmmaker by writing: johnkillacky@earthlink.net, or view the film on-line at Planetout at <http://netscape.planetout.com/popcornq/db/getfilm.html?63823>.

BAY AREA FIELD TRIPS

AXIS Dance Company

Located in the East Bay, the AXIS Web site offers information about the company, their mission, their programs, performances and classes, how to book them, bibliography and resource lists, and links to other companies. AXIS Dance Company, 1428 Alice Street, Suite 201, Oakland, CA 94612, phone 510/625.0110, fax: 510/625.0321. - <http://www.axisdance.org>. To book AXIS into a school or community site to present or work with young people, contact Young Audiences of Northern California at <http://www.ya-nc.org>.

Alice Arts Center

A multi-use cultural arts facility that houses a rental theater, offices, dance class/rehearsal studios, and a number of resident arts companies, including AXIS Dance Company. - <http://www.aliceartscenter.com>

Cal Performances

Major presenting organization located on the UC Berkeley campus that offers a year-round line up of national and international performing artists and ensembles. Cal Performances, University of California, 101 Zellerbach Hall #4800, Berkeley, CA, 94720-4800, phone: 510/642.9988. – <http://www.calperformances.org>

San Francisco Performances

Major presenting organization located in San Francisco, offering a year-round line up of national and international performing artists and ensembles. San Francisco Performances, 500 Sutter Street, Suite 710, San Francisco, CA 94102, Telephone: (415) 398-6449, Fax: (415) 398-6439, Web site www.performances.org, and email info@performances.org.

Julia Morgan Center for the Arts

A performing arts theater and community center

located in Berkeley. They support local artists through rentals of our historic home for performances, teaching and administration of local arts and educational organizations. –

<http://www.juliamorgan.org>

ODC Theater

ODC/San Francisco was the first modern dance company in America to build its own resident facility, from which it operates the ODC School, ODC Theater, and ODC Gallery. ODC/San Francisco's programs have launched numerous careers and introduced an extensive roster of esteemed national and international artists to Bay Area audiences. Check out upcoming performances. – <http://www.odcdance.org>

Paradox Dance

A Bay Area dance group directed by Bruce Curtis. Bruce Curtis is an activist, dance teacher and performer who uses a wheelchair. He has been teaching and performing Contact Improvisation since 1990 in integrated workshops all around the world. Paradox Dance explores the mind/body relationship, special movement, architecture, time and the perception of the audience. Paradox Dance, 2100 8th Street, Berkeley, CA 94710, phone: 510/644.8301. – <http://www.geocities.com/paradoxdance>

Yerba Buena Center for the Arts

An acclaimed theater that presents exciting local artists in context with their national and international peers; and provide the Bay Area with an eclectic and wide-ranging slate of exciting exhibitions, performances, films and educational programs. Yerba Buena Center for the Arts, 701 Mission Street, San Francisco, CA 94103, phone: 415/978.ARTS (2787). – <http://www.yerbabuenaarts.org>

SECTION III – VOCABULARY

Accessible

A physical location that is easily entered or a person who is easily approached. It also refers to places that are specially adapted to accommodate those with special needs

Assume (Assumptions)

The act of accepting a statement or belief as true without proof or demonstration

Book of Job

In the Old Testament, Job was a man whose faith in God survived the test of many calamities; the Bible is made up of a number of such books, which contain stories and parables through which the teachings of Christianity are explained

Challenge

To call into question, demand an explanation, or engage in a contest or fight

Choreographer

A person who creates dance movement compositions by arranging or inventing steps, and patterns of movements

Disability

A condition of compromised physical or mental capacities that alters ones modes of being and/or activity

Dance Therapy

One of the branches of the therapeutic sciences that utilizes dance and movement as modes of treatment

Dynamics

The variations in volume or intensity in the performance of music and dance

Frontier

A border or edge of a country or settled region, or an area of study or research that is undeveloped

Generation

A group of individuals that share common cultural or social attributes, or offspring having a common parent or parents and constituting a single stage of descent; the average time between the birth of parents and the birth of their children

Gravity

The force of gravitation, which for any two sufficiently massive bodies is directly proportional to the product of their masses and inversely proportional to the square of the distance between them

Handicapped

Today considered an outdated and derogatory term, handicapped refers to people who are disadvantaged by a physical or mental disability that prevents or restricts usual achievement

Incorporate

To include, merge or unite something or someone into a larger whole, such as into a work of art or into a community or culture

Integrate

To unite or incorporate someone or something into a community, culture, the mainstream, or a body of work

Integrated

Different and/or disparate parts or elements that have been brought together

Magnetism

Force exerted by a magnetic field. Also refers to the ability to charm, attract or fascinate.

Novelty

Something that is new and unusual

Prosthesis

The replacement of a tooth, limb, or other part of the body with an artificial device

Rehearsal

A practice session for a dance, play, or musical performance, usually involving all those who will participate as well as any special production elements to be used in the final performance (i.e. set, lights, props, etc.)

Repertory

The plays, performances, and/or dances that a company performs

Score

An organized set of notations of all of the instrumental and/or vocal parts of a composition

Vignette (Pronounced vin-yet)

A short scene, sketch or incident as from a movie or musical piece

SECTION IV – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

Some of the following activities and discussion points were developed for the Arts for Learning project by AXIS Dance Company, in association with Young Audiences of Northern California and teachers from Monte Verde Elementary School in South San Francisco. See the AXIS school program as well as a list of activities on the Arts for Learning Web site at <http://www.arts4learning.org>.

Basic Dance Vocabulary

Invite students to brainstorm a lists of adjectives, (i.e. loud, tall, scared, proud, loose). Gather students in a open space and challenge them to invent their own movements for each word. Invite a number of students to perform their dance for the group. Ask students to describe how the student’s movements represent the word.

Word Play

Select a list of vocabulary words that students can physically illustrate with their bodies, such as adjectives, shapes, numbers, etc. Invite the entire group to act out the words together, or challenge individuals or small groups to create a physical movement that expresses the idea of the word.

Disability Services Research

As a group or class, research the history of treatment of people with disabilities in the U.S. up to the present day. Research words such as handicapped, deaf, blind. What types of services are available for people with disabilities in your communities? When did these services commence? What was available before?

Assistive Devices for Physical Disabilities

Survey the room for students who know someone with a physical disability. Discover an assistive device used by persons with that disability. Research the history of a the assistive device (wheelchair, cane, prosthesis, hearing aid, etc.)

Comparing & Contrasting Bodies

Brainstorm as a class/group the composition, capacities, appearances, and abilities of people with and without disabilities. Using large pieces of paper or a chalkboard make lists of the different abilities. Make sure that the lists are balanced, noting equally the abilities and capacities of each body type.

Movement Series

For students in grades 3-8, adapt the previous exercises by adding terms such as space, time, force, and energy. Create and perform a series of improvised movements using patterns and sequences. Once the series is identified and rehearsed, challenge students to develop it into a dance piece with a beginning, middle, and end, possibly telling a story.

RELATED STANDARDS

DANCE

Grade 2 - 4.0 AESTHETIC VALUING

4.1 Use basic dance vocabulary to name and describe a dance observed or performed (e.g., levels, rhythm patterns, type of energy).

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

5.3 Describe how choreographers create dances.

Grade 3 - 2.0 CREATIVE EXPRESSION

Creation/Invention of Dance Movements

2.1 Create and perform complex improvised movement patterns, dance sequences, and studies.

Grades 2 – 4 - 2.0 CREATIVE EXPRESSION

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, a middle, and an end. Review, revise, and refine.

Grade 6 - 5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Development of Life Skills and Career Competencies

5.3 Identify careers in dance and dance-related fields (e.g., teacher, therapist, videographer, dance critic, choreographer, notator).

Technology Research

Consider the impact of technological advances on the sophistication and capacity of assistive devices. Research the history of one or more devices, chart the innovations and changes in the device and explore the technologies responsible.

Color-Movements

Pick three colours. Challenge students to develop a unique and different movement for each color. Invite 3 students to perform each colour-movement. Ask students to guess which color each movement represents. Ask students to describe the movements. How are they different? How are they similar? Encourage students to focus on describe the particular nature and character of the colour-movements, rather than judging one as better than another. Open discussion with students about how the ideas from this exercise can be carried over into a question of disabilities.

Using Improvisation

Use improvisation to explore movements in response to a specific movement problem (e.g., find a variety of ways to walk; create five types of circular movement). Using the SPARK Dance Vocabulary, the vocabulary in this Guide, and the words chosen by the students, develop a dance vocabulary to describe the movements.

Movement Series

Using the vocabulary developed in the previous exercises, put students into create small groups to create short movement pieces, focusing on just a few movements to begin with, and explore the different ways in which they can interact with each other.

Then add music to this exercise, using just beats, rhythms, accents and different tempos at first, and then try adding in melodies (recorded music is fine) and see how it changes the feeling or emotion of the movement.

Inclusion of Integrated Dance

The inclusion of what is known as Integrated Dance into the world of professional performing arts is a fairly recent concept, and it is becoming more popular as theaters, dance companies and the arts become more accessible and more integrated. Without singling out any students with disabilities, talk as a group about society's attitudes towards

people with disabilities. What are considered to be acceptable or predictable occupations for people with disabilities? What have the students seen people with disabilities doing for work? For recreation? Victoria Marks says in the Spark story that it is assumed that people with disabilities are not witty, funny, beautiful, sexy, etc. It is our assumptions and prejudices that can sometimes prevent us from seeing everything. Does the Spark story about AXIS Dance Company challenge any assumptions the students have? What do the dancers with disabilities bring to the company and to the performances that is unique? How are these contributions and abilities incorporated into the choreography?

RELATED STANDARDS

DANCE

Grade 8 - 1.0 ARTISTIC PERCEPTION

1.5 Identify and analyze the variety of ways in which a dancer can move, using space, time, and force/energy vocabulary.

2.0 CREATIVE EXPRESSION

2.3 Apply basic music elements to the making and performance of dances (e.g., rhythm, meter, accents).

2.4 Record personal movement patterns and phrases, using a variety of methods (e.g., drawings, graphs, words).

4.0 AESTHETIC VALUING

4.1 Identify preferences for choreography and discuss those preferences, using the elements of dance.

Grades 9-12 Proficient

2.0 CREATIVE EXPRESSION

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

2.7 Demonstrate originality in using partner or group relationships to define spatial patterns and the use of overall performing space.

3.0 HISTORICAL AND CULTURAL CONTEXT

3.4 Explain how dancers from various cultures and historical periods reflect diversity and values (e.g., ethnicity, gender, body types, and religious intent).

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

5.3 Explain how dancing presents opportunities and challenges to maintain physical and emotional health and how to apply that information to current training and lifelong habits.

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

AXIS in the School

Bring an integrated dance group into your school for a workshop, performance, or in-school residency. Learn first-hand about the possibilities of physically integrated dance. Visit the AXIS Dance Company Web site for information on how to book them: <http://www.axisdance.org>. Or visit or call Young Audiences of the Bay Area to book them at <http://www.ya-nc.org> or 415/974.5554.

Creating A Dance Performance

Watch the SPARK episode with the class and discuss how Victoria Marks develops the choreography for "Dust." The AXIS Dance Company members and Victoria Marks spent 6 months creating this one piece and they still felt they could have used more time. Discuss the artistic process and what needs to happen before a performance is ready to be presented to an audience. Consider the different elements and people represented in the SPARK story, such as music/composer, choreographer, dancers, etc. What are some of the ways in which a dance might be created? Why is the title sometimes the last thing to be decided?

Dance Careers

Discuss with the students the different careers in dance and dance-related fields, such as performer, choreographer, teacher, therapist, dance critic, videographer, etc. Have students do some research into each area and present their finding to the class in the form of written reports or oral presentations.

Newton's Third Law

Newton's Third Law reasons that when one object exerts a force on another object, the second object always exerts a force of equal magnitude in the opposite direction. Challenge students to experiment with different movements to explore this concept using their bodies using this law as a guiding principal. Challenge them to use both real and imagined forces, reacting to one another as if they were objects colliding in space by pushing off of each other. You can also try a virtual game in which only one student mimics his/her response to an unseen force and the rest of the class must guess what it is.

Music & Movement

In the SPARK story, composer Eve Beglarian completed her score for the AXIS Dance Company

performance once she observed the dancers. When she did, she incorporated the sounds made by the dancers and their wheelchairs as part of the music. This was a conscious choice by Beglarian not to pretend the sounds were not being made, or cover them up with music. The noises became, in a sense, part of the composition. By talking and watching at least one other dance performance set to music, invite students to compare and contrast how music and dance work together. Encourage students to describe how music is used in a performance. Does the music guide the movements? Are the movements and the music different or at odds with one another? Why? When?

RELATED STANDARDS

MUSIC

Grade 2 - 3.0 HISTORICAL AND CULTURAL CONTEXT

3.1 Identify the uses of specific music in daily or special events.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

5.2 Identify and discuss who composes and performs music.

Grade 4 - 5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

5.2 Integrate several art disciplines (dance, music, theatre, or the visual arts) into a well-organized presentation or performance.

5.3 Relate dance movements to express musical elements or represent musical intent in specific music.

Grades 9-12, Advanced - 2.0 CREATIVE EXPRESSION

2.7 Compose and arrange music for various combinations of voice and acoustic and digital/electronic instruments, using appropriate ranges and traditional and nontraditional sound sources.

4.0 AESTHETIC VALUING

4.1 Compare and contrast how a composer's intentions result in a work of music and how that music is used.

RELATED STANDARDS

SCIENCE

Grades 9-12 - Physics: Motion and Forces

1. Newton's laws predict the motion of most objects. As a basis for understanding this concept:

- a. Students know how to solve problems that involve constant speed and average speed.
- b. Students know that when forces are balanced, no acceleration occurs; thus an object continues to move at a constant speed or stays at rest (Newton's first law).
- d. Students know that when one object exerts a force on a second object, the second object always exerts a force of equal magnitude and in the opposite direction (Newton's third law).
- e. Students know the relationship between the universal law of gravitation and the effect of gravity on an object at the surface of Earth.
- f. Students know applying a force to an object perpendicular to the direction of its motion causes the object to change direction but not speed (e.g., Earth's gravitational force causes a satellite in a circular orbit to change direction but not speed).
- g. Students know circular motion requires the application of a constant force directed toward the center of the circle.