

EDUCATOR GUIDE

Story Theme: What Experience Teaches
Artist: Anna Halprin
Discipline: Dance

SECTION I - OVERVIEW.....	2
SECTION II – CONTENT/CONTEXT.....	3
SECTION III - RESOURCES.....	6
SECTION IV – VOCABULARY.....	8
SECTION V – ENGAGING WITH SPARK.....	9



Anna Halprin at 85 talks about her life as a dancer, choreographer and dedicated community member. Still image from SPARK story, February 2006.

SECTION I - OVERVIEW

EPISODE THEME

Works in Progress

SUBJECT

Anna Halprin

GRADE RANGES

K-12 & Post-secondary

CURRICULUM CONNECTIONS

Dance, English-Language Arts, Health

OBJECTIVE

To introduce students to the work of dance legend Anna Halprin, who at 85 years old continues to perform and create dances within the Bay Area and beyond, and to introduce students to modern, postmodern, and contemporary dance, as well as different applications for dance outside the field

STORY SYNOPSIS

SPARK looks into the world of dance legend Anna Halprin as she prepares for an upcoming performance at the Jewish Community Center of San Francisco. The performance includes her famous dance "Parades and Changes" from the 1960s and "Intensive Care," which explores pain, love, death, and healing. Halprin is a performer, choreographer, teacher, and writer still actively making art

INSTRUCTIONAL STRATEGIES

Individual and group movement exploration
Individual student writing
Individual research
Participation in group discussion

INSTRUCTIONAL OBJECTIVES

To introduce students to work of dance pioneer Anna Halprin
To experience and explore movement
To reflect on movement in our personal lives, and what is dance and what is movement

EQUIPMENT NEEDED

SPARK story about Anna Halprin on DVD or VHS and related equipment
Computer with Internet access, navigation software, speakers and a sounds card, printer
Access to outdoor gardens and/or open space, such as playground, park, wilderness area, etc
Audio music player such as a CD or MP3 player, cassette deck or record player

MATERIALS NEEDED

Open space for movement activities
Pencils, pens, and paper
Magazines and newspapers to cut up and scissors
Space for dance/movement

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

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

SECTION II – CONTENT/CONTEXT

CONTENT

Dance legend Anna Halprin, now 85 years old, has spent over 50 years challenging the conventions of modern dance. A visionary in the field, she continues to teach, choreograph, and perform. In January 2006, she brought a group of dancers to the Jewish Community Center of San Francisco to perform some of her work, including two well-known pieces - "Parades and Changes" and "Intensive Care." SPARK follows Halprin as she prepares for the performances and talks about her lifetime as artist, teacher, health advocate and innovator.

Halprin teaches dance to people of all ages, helping them to build awareness of their bodies. She explores how the mind informs the body, and how the body can inform the mind. Through one's own creative process, Halprin believes that each of us will find a path of personal discovery through movement.

When it first premiered in New York City in 1965, "Parades and Changes" provoked significant scandal because the dancers in the piece fully disrobe and redress, 3 different times. Halprin says the piece is about "the *process* of undressing, finding your place in space." Halprin created "Parades and Changes" like she creates most of her dances, using a special set of instructions called a *score*, much like a musical score that provides instruction for the dancers on *what* to do, but leaving them to decide *how* they do it. To help the dancers realize their roles, she asks them questions that are central to their path of movement discovery – *What am I doing? Do I know the score? How am I doing it? Am I bringing in my imagination, my awareness? Why am I doing this? What does it mean? What do I want the audience to take away?*

Forty years after its premier, "Parades and Changes" is still an audience favorite and Halprin continues to refine it, keeping it elastic and keeping audiences connected. This ongoing dynamism is one expression of Halprin's commitment to continually challenging ideas about what dance should be.

In 1992, while drawing a self-portrait, Halprin imagined a malignant tumor. So aware of her body, she had discovered her own cancer. She continued to dance and draw, using the creative process to manage her health. Through a series of self-portraits, and surfacing emotional material, her cancer went into remission.

Following on the heels of this struggle, in 2000, Halprin debuted "Intensive Care" a piece exploring the themes of pain, love, healing, and death. "It is not an easy performance to watch" she notes. Halprin originated the dance while her husband was in intensive care for a month. Panicked and frightened, she would come into the studio and dance, addressing her feelings about death. These studies in the studio grew into "Intensive Care."

Audience members find "Intensive Care" cathartic and over time, the piece has become connected to different ideas. For Halprin, this dance is now connected to the war in Iraq, the suffering in the world, and other news items she has read. "Intensive Care" is not easy to watch and not what you expect at a dance performance. Halprin says that today, the dance is "dedicated to the suffering and fear and the disasters in the world."

Halprin also continues to challenge traditional notions about who can dance. In 2005 she began working with seniors in Marin County, California to create a dance together. She found an island in a lagoon at the Civic Center in San Rafael that would be the site of the dance and she asked the community for donations, receiving 69 rocking chairs for the dancers to use. She and the seniors then developed a score and created their dance. "I never saw such soulful dancing in my life" Halprin says.

Born in Winnetka, Illinois, Halprin discovered dance as a child, and as a teenager she studied with Josephine Schwarz, a former dancer with Doris

Humphrey and Charles Weidman. At the University of Wisconsin, Madison, Halprin became a protegee of Margaret H'Doubler, the pioneering dance educator who experimented with range of motion as a means of finding the authentic dance for each student.

Following World War II, the 25-year-old Halprin moved to San Francisco with her husband, landscape architect Lawrence Halprin. There she extended H'Doubler's approach to movement discovery into improvisation. Halprin contributed to this a process of attending to nature and embracing everyday movements. The dancers who came to her workshops in the early 1960s included some of the innovators of post-modern dance, such as Simone Forti, Yvonne Rainer, Trisha Brown, Sally Gross, and Meredith Monk.

Halprin has received many awards and honors over the years, including fellowships for choreography from the National Endowment for the Arts, a Guggenheim Fellowship, the American Dance Guild Award, the Balasaraswati Award from the American Dance Festival, the prestigious Dance Magazine Award, the Samuel H. Scripps/American Dance Festival Award, and an honorary doctorate degree from the University of Wisconsin, Madison. Halprin has also been documented in the Bay Area's Legacy Oral History Project at the San Francisco's Performing Arts Library & Museum (PALM).

In 1978 Anna Halprin co-founded the Tamalpa Institute in Marin County, California, an institute that offers training in the Halprin Process, a movement-based healing arts practice that can be used for art therapy, education, health care, and artistic practice. In 2006 Halprin was awarded the Arts and Healing Network Award for her lifelong contributions to the fields of dance and healing.



Anna Halprin's "Parades and Changes" being performed at the Jewish Community Center in San Francisco. Still image from SPARK, February 2006.

CONTEXT: BIG PICTURE

When situating Anna Halprin in the dance landscape, her lineage overlaps several areas, including, but not limited to 20th century modern dance. In her 50+ years in dance, Halprin has been involved in modern dance, postmodern dance, dance as a healing art, community-based performance, and dance as ritual. Her work explores many concepts, including improvisation, using scores, audience participation, and environmental work. Her influence is worldwide and her ideas have helped to create what is now referred to as "postmodern dance." This context addresses these many areas of Halprin's impact.

DANCE/MODERN DANCE

Modern dance took shape in the early 1900s as a form of dance that departed from the aesthetic, and stories used in the big ballets, to create a dance style of its own with bare feet, its own vocabulary, and its own techniques. Established by dance pioneers like Isadora Duncan, Martha Graham, and Doris Humphrey, modern dance focuses on the elements of space, time, and energy. It explores gravity, the body, its sense of weight and grounded-ness. It is concerned with conveying emotions. By contrast, traditional ballet is concerned with resisting gravity, with dancers seeking to be light and ephemeral, and to restrain their emotions.

By mid-century, modern dance had become as codified as ballet. Dancers could take a modern dance "technique" class with Graham, Jose Limon, or Merce Cunningham. Around the globe, people were doing the same exercises created by these pioneers that explored their key concepts such as contraction and release. A response to modern dance and to this structure, a number of dancers began to shift away from technique and emotional expression towards mythological stories, like Martha Graham. Postmodern dance explored "everyday movement" on "everyday bodies." Your regular clothes and shoes could become a costume, members in the community could become the dancers, and dances could take place in a theatre, on a roof, anywhere. Dancers tested boundaries. In one performance, dancer and choreographer Paul Taylor sat on a stage and did nothing.

As Deborah Jowitt wrote in Time and the Dancing Image, “[...] one of the achievements of the period as a whole was a redefinition of the dancer as ‘doer’ and the dance as whatever was done – whether that meant performing an impressively choreographed piece of offbeat dancing, sitting still, climbing a wall, reading a text, munching on a sandwich, or not showing up to perform.”¹

Anna Halprin’s ideas helped to shape postmodern dance. Stanford professor and dance writer Janice Ross characterized Halprin’s contributions in a 2004 article in Dance Magazine, saying “She has tested a wide range of possibilities for what might constitute a dance, and what spaces, public and private, might house that dance. In the process she has influenced two generations of dancers, choreographers, theater artists and musicians, leading the way to a fresh consideration of dance as task, as ritual, and as healing.”²

Following the postmodern dance period of the 1960s and 1970s, dancers began to innovate again, creating works called “contemporary dance,” which continues today. Contemporary dancers transform the ideas of both modern and postmodern choreographers, creating a veritable pastiche of approaches to technique, expression, choreography, performance spaces, and dancers. Many also take inspiration from other dance forms, like ballet, jazz, Hip Hop, and African dance, as well as and other movement forms like martial arts, aerial/trapeze work, and yoga, to name a few.

“OLDER DANCERS”

Is the concept of the “older dancer” new? In many cultures across the globe, people dance from birth to death. In the modern dance scene in the United States, Liz Lerman was one of the pioneers of this concept. Her multigenerational company includes dancers in their 20s through their 70s. In the San Francisco Bay Area in particular, many dancers (including Halprin) continue to perform into their 70s and 80s. In 1999, Anna performed alongside other dancers in their 60s, 70s, and 80s, including Remy Charlip, Frank Shawl, and June Watanabe.

¹ Jowitt, Deborah, Time and the Dancing Image University of California Press, 1989: 310.

² Ross, Janice, Dance Magazine 2004

DANCE AS A HEALING ART

Being a cancer survivor, Halprin works with people with life-threatening illnesses to explore movement and the creative process, including people suffering with AIDS. Halprin is one of the pioneers of the idea of dance as a healing art. Working along with Halprin, other modern choreographers explored dance for people with terminal illnesses, as well as using content about illness and dying in dance, the most notable being Bill T. Jones, whose famous dance piece “Still/Here” addressed death as content.

And, there is a fine line between art making and therapy. The field of “dance therapy” is a field unto itself. One can train, receive degrees in dance therapy, and run a private practice or work in a facility such as a hospital or hospice using movement as a therapeutic tool.

DANCE AS RITUAL

In the United States, dance is experienced firsthand, as well as viewed by audiences, in many places. Dance is modern dance, jazz, ballet, hip hop, salsa, ballroom, ballet folklorico, and so much more. Dancing happens at celebrations, like weddings, and in many church services.

During her long career as a performer and choreographer, Halprin became more interested in site-specific work and involving the audience in the performance. Her “participatory rituals” like the “Planetary Dance” are still done all over the world, and you can receive the score (set of instructions) from Halprin today.

As Halprin described in a recent, 2006 article published in Theatre Bay Area Magazine, “When I had cancer I decided not to perform any more. I began to ask myself all sorts of questions. Why do I dance? Why would I care about performing? What do I have to say that’s worth anybody’s time? I began to do, and I still do, what I call participatory rituals where people deal with very specific issues in their life, and we create new rituals to enact them, like the Planetary Dance. So it was 20 years before I decided to perform again. Most of my work is now done in the natural environment... What brought me back to performing was that it was an artistic challenge. I thought this would be an opportunity to revisit [pieces] and see if I could enlarge and deepen them.”

SECTION III - RESOURCES

BOOKS AND ARTICLES ABOUT ANNA HALPRIN

Felciano, Rita. "Letter from San Francisco." www.danceviewtimes.com.

Halprin, Anna. Dance as a Healing Art: Returning to Health with Movement and Imagery. Life Rhythm, 2000.

Halprin, Anna. Moving Towards Life: Five Decades of Transformational Dance. Wesleyan University Press, 1995.

Halprin, Anna and Allan Stinson. Circle the Earth Manual. Tamalpa Institute, 1987.

Howard, Rachel. "Dancing in the Bay Area Dance Guide A-Z." San Francisco Chronicle January 29, 2006. Published online at www.sfgate.com.

Jowitt, Deborah. Time and the Dancing Image. Berkeley: University of California Press, 1988.

McKevitt, Karen. "Encore: Anna Halprin." Theatre Bay Area Magazine January 2006. Viewed online at www.theatrebayarea.org. Search under "magazine."

Ross, Janice. Anna Halprin: Experience As Dance. Berkeley: University of California Press, 2006.

Ross, Janice. "Anna Halprin: From Dance Art to Healing Art," Dance Magazine January, 2004. Published online at http://www.findarticles.com/p/articles/mi_m1083/is_1_78/ai_112212768.

BOOKS ON TEACHING DANCE

Gilbert, Anne Green. Creative Dance for All Ages. Reston, VA: National Dance Association, 1992.

Liz Lerman Dance Exchange. Toolbox. Published online at www.danceexchange.org/toolbox/.

Reedy, Patricia. Body, Mind, & Spirit in Action: A Teacher's Guide to Creative Dance. Berkeley: Luna Kids Dance, 2003. (Book can be purchased at www.lunakidsdance.com/.)

CHILDREN'S BOOKS ON DANCE

Ajmera, Maya and John D. Ivanko. To Be an Artist. Watertown, MA: Charlesbridge, 2004.

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

Jones, Bill T. and Susan Kuklin. Dance. New York: Hyperion Books for Children, 1998.

McMahon, Patricia. Dancing Wheels. Boston: Houghton Mifflin Co., 2000.

WEB SITES

Anna Halprin's Web site – www.annahalprin.org
Contact information, upcoming workshops, and product information.

Dance Heritage Coalition – http://www.danceheritage.org/publications/dance_treasures.html

The Dance Heritage Coalition compiled the list of the first 100 "irreplaceable dance treasures," which includes Anna Halprin.

Dancers' Group – www.dancersgroup.org
Dancers' Group is the San Francisco Bay Area's service organization for dance. It publishes a newspaper, In Dance, as well as a Summer

Dance Intensive, including a workshop with Anna Halprin at her studio in Kentfield.

Planetary Dance -

<http://planetarydance.voiceofdance.com>

Describes and provides background information on Halprin's "Planetary Dance."

San Francisco Performing Arts Library and Museum – www.sfpalm.org

This museum documents and preserves the Bay Area's artists and their work. The collection includes videos, transcripts, books, and the Legacy Oral History Project, which has documented Anna Halprin and her work.

Tamalpa Institute – www.tamalpa.org

Information about the institute co-founded by Halprin and her daughter Daria. Tamalpa runs workshops, training programs, and degree programs in the "Halprin process," an approach to movement-based expressive arts.

Dance Anywhere – www.danceanywhere.com

A National Dance Week event started in the Bay Area, but taking place all over the globe. On April 21, 2006 at noon (PST), stop and dance!

In the spirit of Anna Halprin, dances can take place in many environments --- outdoors, in a park, or at your school.

San Francisco Performing Arts Library and Museum (SF PALM) – www.sfpalm.org

Visit the performing arts library in San Francisco and view the documents and videos of Anna Halprin's work.

Tamalpa Institute – www.tamalpa.org

Make a special trip to the school Halprin and her daughter co-founded in Marin County, California.

For a full list of Bay Area dance companies, venues and classes, visit the Bay Links section of Bay Dance Web site at <http://www.baydance.com/baylinks.htm>.

VIDEO RESOURCES ON ANNA HALPRIN

There are numerous videos available for purchase through Anna Halprin's website (www.annahalprin.org). Videos include documentaries about "Circle the Earth," working with men with HIV/AIDS, interviews of Halprin, retrospectives of her lifelong work, and recordings of dances such as "Parades and Changes," "My Grandfather Dances," and "Intensive Care: Reflections on Death and Dying."

Artists in Exile by Austin Forbord and Shelley Trott (www.raptproductions.com)

This documentary chronicles 40 years of dancemaking in the San Francisco Bay Area, including the work of Anna Halprin.

BAY AREA FIELD TRIPS

Bay Area Celebrates National Dance Week – www.bacndw.org

Each April, National Dance Week offers hundreds of free dance classes, performances, and lectures for people of all ages, levels, and of many different dance styles.

SECTION IV – VOCABULARY

DISCIPLINE-BASED VOCABULARY AND CONCEPTS IN THE SPARK STORY

Awareness

Sensitivity, acknowledgement, and reflection about your movement, your body, or your choices as dancer or performer

Cathartic

Emotionally purging and releasing.

Creative process

Activities and explorations in dance, that either lead to a whole dance, or simply a series of activities to explore movement and ideas

Intention

Why you create a particular dance or movement, or perform in a particular way.

Minimalist Movement

Using basic everyday movements (walking, running, undressing) and also repetition.

Nudity

Dancing without clothes or costumes on

Refine

To edit and change a dance

Score

A series of instructions from which a dance is based upon. Scores can be written or drawn.

Self-portrait

A visual representation of yourself, created by you

Shofar

A trumpeted instrument used in Jewish ceremonies, shaped like a ram's horn

Studio

An open space to dance

Superficiality

On the surface; not committed to or in depth

SECTION V – ENGAGING WITH SPARK

FIFTEEN (15) STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

Moving in Your Own Way: Word Improvisation (K-12)

Create a list of words that inspire movement. The lists can be of verbs (jumping, walking, reaching, etc.), adverbs (slowly, quickly, sharply, etc.), emotions (sad, happy, frustrated, etc.) or you can use the words from the “word web” activity described below.

How many different ways can you walk? Forward, backwards, sideways, fast, slow, high, low, etc. Improvise and experiment with all of the many movement possibilities

You can also use the movement cards in the back of the book Body, Mind, and Spirit in Action: A Teacher’s Guide to Creative Dance by Patricia Reedy. (Book available at www.lunakidsdance.com)

There is also a list of action words in The Reading Teacher’s Book of Lists on pages 228 and 229. (Authors Edward B. Fry, Jacqueline E. Kress, and Dona Lee Fountoukidis)

Creating “Everyday Dances” (K-12)

As a whole group, in small groups, or in partners, students create their own dances about everyday activities.

Students can create a “morning dance” or “school dance.” For example, for a “morning dance,” students create movements that represent brushing their teeth, showering, eating breakfast, going to school, etc. Create about 8-12 gestures and link the movements together. Play with the tempo – how slow or fast you want to move. Play with the size of the movements. How can you make it “dance?” Consider adding recorded music as well.

Creating “Everyday Dances” from Photographs (K-12)

Similar to the activity described above, have students cut out photographs from the newspaper or magazines of people. Put 8-20 of the photographs in a row. Recreate each picture using your body, like a tableau. Link the “pictures” together to create a dance. Add music.

RELATED STANDARDS (Abridged)

DANCE

Kindergarten

1.4 Perform simple movements in response to oral instructions

First Grade

2.8 Work with others in a group to solve a specific dance problem

Grade Two

3.4 Describe dances seen in celebrations and community events

Grade Three

2.2 Improvise and select multiple possibilities to solve a given movement problem

Grade Four

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

Grade Five

3.1 Describe how and why a traditional dance may be changed when performed on stage for an audience

Grade Six

3.2 Explain the various ways people have experienced dance in their daily lives

Grade Seven

2.5 Demonstrate performance skill in the ability to interpret and communicate through dance

Grade Eight

3.2 Explain the variety of roles dance plays among different socioeconomic groups in selected countries

Grades Nine – Twelve (Proficient)

2.6 Collaborate with peers in the development of choreography in groups

Grades Nine – Twelve (Advanced)

2.4 Perform a diverse range of works by various dance artists, maintaining the integrity of the work while applying personal artistic expression.

Experience Dance in the Community – National Dance Week (K-12)

All around the United States, dance is celebrated each April with hundreds of free performances and classes. Visit www.nationaldanceweek.org to find out more. Students and teachers in the San Francisco Bay Area can visit www.bacndw.org.

Dance Anywhere! (K-12)

In the spirit of Anna Halprin, dance s can take place in many different spaces. “Dance Anywhere” is one of the major National Dance Week events. In 2006, it will take place on April 21st at noon (PST). As founder and director Beth Fein asks, wherever you are, stop and dance on the 21st. This can be anywhere in the world! You can perform a dance outside, in your hallways, in your school, anywhere! Go to www.danceanywhere.org.

Reading Children’s Books About Dance (K-5)

Read with your students about the art of dance. Recommended reading includes Dance by Bill T. Jones and Susan Kuklin, Let’s Dance by George Ancona, Dancing Wheels by Patricia McMahon, and To Be an Artist by Maya Ajmera and John Ivanko. Create a vocabulary list, or word wall, of “dance words.” Discussion questions can include:

- What is dance?
- Who can dance?
- Where can you dance?
- Why do people dance?
- How do people dance?
- When do people dance?

Writing: Dance and Beauty (9th-12th grades)

Why does dance need to be beautiful?

Students reflect on the concept of beauty and dance. Anna Halprin created *Intensive Care*, which is not considered a “beautiful dance.” In your opinion, why does dance need to be beautiful? Why or why not?

Writing and Talking about Movement and Dance (3rd-12th grades)

What is the difference between dance and movement?

How is movement a part of your life? School? After-school? Home?

These questions can be part of a discussion or a homework assignment, addressing the big idea that Anna Halprin explores about movement and dance.

Reading and Discussion:

What makes something a “dance?” (K-5)

Numerous children’s books use the term “dance.” Read one of the following books, and talk about what makes something a “dance.” Books can include:

- Earth Dance by Joanne Ryder
- Water Dance by Thomas Locker
- Cloud Dance by Thomas Locker
- Mountain Dance by Thomas Locker
- Snow Dance by Lezlie Evans

RELATED STANDARDS (Abridged)

English-Language Arts

Kindergarten

1.17 Identify and sort common words into basic categories

First Grade

1.1 Match oral words to printed words

Second Grade

1.0 Listen and Speaking Strategies

Students listen critically and respond appropriately to oral communication.

Third Grade

1.0 Writing Strategies

Students write clear and coherent sentences and paragraphs that develop a central idea.

Fourth Grade

1.7 Use a variety of reference materials as an aid to writing

Fifth Grade

1.0 Written and Oral English Language Conventions

Students write and speak with a command of standard English conventions appropriate for this grade level.

Sixth Grade

1.0 Writing Strategies

Students write clear, coherent, and focused essays.

Seventh Grade

1.4 Identify topics; ask and evaluate questions; and develop ideas leading to inquiry, investigation, and research.

Eighth Grade

3.1 Determine and articulate the relationship between the purposes and characteristics of different forms of poetry

Ninth – Twelfth Grade

1.0 Writing Strategies

Students write coherent and focused essays that convey a well-defined perspective and tightly reasoned argument.

Research: Dance in Our Community
(6th-12th grades)

Who gets to dance in our community?
When does dance take place?
Why do people watch dance?

Students can research dance in the community using the Internet, phonebook, interviewing local dancers or teachers, and speaking with friends and family.

Researching the Great Bay Area Artists – Legacy Project (9th-12th grades)

Anna Halprin is one of the Bay Area artists who has been documented in the Legacy Project at the San Francisco Performing Arts Library & Museum. Students can research Ms. Halprin or another artist of their choice who has made a significant contribution to the Bay Area arts scene.

Personal Reflection: Dances You are Choreographing or Performing (9th-12th grades)

Consider the questions that Anna Halprin discussed in the SPARK story:

What am I doing? Do I know the score [or choreography]?
How am I doing it?
Why am I doing this?
What does it mean?
What do you want the audience to take away?

Writing: Word Web (8th-12th grades)

Anna Halprin’s dance “Intensive Care” explores the themes of pain, love, healing, and death. Take each of these words and create a word web. Use this word bank to create poems (haikus, acrostic poems, sonnets, or free verse.) In small groups, create a movement gesture for each line of the poem. Practice reciting the poem and doing the accompanying movements. Can you “take away” the words or perform the individual movements by themselves?

Create Your Own Artist Statement (K-12)

Artist statements talk about you as an artist and your process. Artist statements can be written about dance, theatre, music, visual arts, film, writing, poetry. Draw a self-portrait or ask a friend to take a photograph of you. In one sentence, or a whole paragraph, write about your experience and process with making a dance. What inspired your work? Why do you make art? Why did you choose the

medium you did? Post your artist statements up in your classroom or at a performance or exhibition. Visit the Art is Education Web site for the Alameda County Office of Education to find out more about making artist statements, download a template and read published statements by students.

www.artiseducation.org/artised/present.html

Media Matters
(6th - 12th grades)

SPARK has over 200 stories about artists in dance, music, theatre, and the visual arts. The archive on the SPARK Web site provides access to a profile page of every artists featured by the project since 2004. Most include streaming video (you will need RealPlayer) and more than half offer an Educator Guide.

Good compare/contrast activities could be developed using Anna Halprin and...

Modern, postmodern and contemporary dancers:
[AXIS Dance Company](#) (physically integrated dance)

[Alonzo King](#)

[Merce Cunningham](#)

[Jo Kreiter](#)

[Joe Goode](#)

Ethnic dance:

[Halau 'o Keikiali'i](#) (traditional hula)

[Healy Irish Dance Studio](#)

[Rosa Montoya](#) (flamenco)

[Diamano Coura West African Dance Company](#)

[Ledoh Baisang](#) (butoh)

[Shri Krupa Dance Foundation](#) (Indian Classical)

Traditional ballet:

[Ballet San Jose Silicon Valley with Flemming Flindt](#)

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/be/st/ss/index.asp>.