

Michio Ito Study Guide

2009-2010 Season

Lecture Demonstration/Classes

History of Michio Ito written by Professor Mary Jean Cowell



Michio Ito has been called rightly, “the forgotten pioneer of American modern dance.” He was born in Tokyo in 1893 and died there in 1961. In between he lived a life extraordinary in its adventures, artistic accomplishments, visionary ideas, and disastrous experiences.

Ito was born into a wealthy family that was modern in its interest in Western things and ideas. His father studied architecture in the United States, and influenced by Frank Lloyd Wright, built an earthquake proof home back in Tokyo. The family also investigated Christianity, as many educated Japanese did at that time, but Ito never identified himself with any one religion in his adult years. His spirituality was most consistently expressed in his sense of Art and its mission to uplift and bring people together.

Ito's mother and uncle were interested in theater, so Ito was exposed to Japanese music and dance as a child. Ito's family had expected him to enter Tokyo Imperial University, but at the beginning of 1912, Ito received formal permission to study singing at the Tokyo Academy of Music. One of his high school teachers had encouraged him to think that he had a future in this field. He appeared as a chorus member in an opera and then decided to go to Europe to study voice.

Just 18 years old, he left for Europe in November, 1912, arriving in Marseilles on December 23 and in Berlin on December 28. He stayed in Berlin with a sister and a brother-in-law in the diplomatic service. However, Ito liked to say that he spent considerable time in Paris. He claimed that he went to the opera with great expectations and was turned off by

how fat the singers were and how lacking in dramatic ability. On the other hand, he was overwhelmed by the dancing of Isadora Duncan, Pavlova, and Nijinsky and abandoned his interest in opera for a career in dance. In 1913, he entered the Dalcroze Institute in Hellerau, near Dresden, and studied eurhythmics until World War I broke out the following year. A number of early European modern dancers like Mary Wigman and Kurt Jooss trained in eurhythmics as an alternative to ballet. Eurhythmic training focused on interpreting musical rhythm and melodic structure in corresponding movement.

In London, he was discovered as a charismatic young performer when he danced impromptu at some high society gatherings. This led to a professional engagement at the Colliseum Theatre for which he performed “harmonized Europe-Japanese dances that have created a furor in society.” His performances, both private and public, brought him to the attention of a small group of artists interested in non-Western art, including the poet Ezra Pound and William Butler Yeats. Pound and Yeats were intrigued by the Noh theatre, which first emerged in 14th Century Japan. Ironically, Ito had never liked Noh in Japan and resented being dragged to it occasionally by one of his uncles. However, at the request of Pound and Yeats, he and two Japanese friends gave some semblance of a Noh performance. Inspired by this, Yeats wrote *At the Hawk's Well*, a poetic dance play intended for stylized performance for a connoisseur audience. In April 1916, Ito played the Hawk to great acclaim.

Inside this Guide:

<i>History of Michio Ito</i>	1-3
<i>Ito Technique and Gestures</i>	4
<i>Diagram of A pattern</i>	5
<i>Acknowledgments</i>	5
<i>RDT & Michio Ito</i>	5
<i>The Dance Performance</i>	6
<i>Theatre Etiquette</i>	6
<i>How to Watch Dance</i>	6
<i>Prepare for a Show</i>	7
<i>Why Arts in the Class?</i>	7
<i>Dance Criticism</i>	8
<i>Elements of Dance</i>	9
<i>Integrate Dance</i>	9
<i>Arts Education, Standards and Goals</i>	10

Dance is surely a most extraordinary fusion of thinking, doing, feeling. If we are concerned about the health of a child's mind, body and spirit, then how can we ignore the educational force of an art form which addresses all three at once?

David Rockefeller

History of Michio Ito Continued...

Ito moved on because of World War I, this time to the United States. By the time that he arrived his vision of his work as a fusion of Western and Eastern elements, as he perceived them, was central to his vision of art and life. "In my dancing," he said, "it is my desire to bring together the East and the West. My dancing is not Japanese. It is not anything—only myself." In this one statement Ito challenged the commonly accepted phrase from Kipling, "East is East and West is West, and never the twain shall meet." But he also asserted a basic modernist stance because, he was declaring that the artist could and should express himself in an individual rather than a traditional style. Duncan had asserted that each individual had an unique way of moving. Ito even more radically asserted that his personal style was not necessarily limited by his cultural heritage. However, throughout his career, Ito came up against the fact that most audience members and critics saw him and his work through a lens of stereotypical assumptions about Japanese people and Japanese art, and many of his employment opportunities grew out of that perception.

There was no modern dance movement in New York when he arrived. Humphrey, Weidman and Graham were dancing with Denishawn as Ito pieced together a career as a concert performer of more or less Japanese-style dances responding to the popularity of Oriental things. He danced in 1917 with Adolph Bolm's Ballet Intime, a relatively small group of international performers that toured featuring non-Western dances. He presented more authentic productions of Japanese plays adapted by himself for small theaters like the Neighborhood Players and the Greenwich Village Theatre. When interest in this type of performance waned in the 1920's, he performed in commercial revues like the Greenwich Village Follies, joined by Martha Graham after she left Denishawn, and was commissioned as a choreographer of the Pinwheel Revel and large scale productions of the Mikado and Carmen.

Ito began teaching in 1919 and formulated a systematic method reflecting his own aesthetic preferences well before Graham begins developing a personal technique. Ito occupies a unique transitional position in the development of American modern dance: transitional because he developed a systematized technique that prepared dancers for his own choreography before Graham, while retaining a degree of the Denishawn eclecticism in expecting his dancers to train in ballet and other forms as well. He found dancers among his students and in productions he was working in and gave concerts of his own choreography. As the modern dance movement emerged in the late 20's with the work of Humphrey and Weidman as well as Graham, Ito was recognized as part of this new development. His concerts were generally well reviewed, and he was always singled out as a charismatic performer. John Martin, the pioneer dance critic for the New York Times, saw his

work as more like Humphrey's than Graham, more abstract than mimetic.

Ito saw himself as a music interpreter and thus fulfilled the expectation of many dance audience members of that era. He said, "When I dance, the music does not accompany me—we become one. Sometimes the instrument has the melody, and sometimes the melodies are intertwined." Ito felt that Japanese dancing had a literary basis, while music was the foundation of Western dance. Much classical Japanese dance is performed to sung poetry or prose, or occurs within the narrative context of Noh or Kabuki plays. Ito felt that Western dance was more abstract because the accompanying music allowed the spectator's imagination to interpret the dance more freely. A specific motivating idea or emotion was important to Ito in defining the movement vocabulary of each dance, but he expected that the music and movement might call up different thoughts and associations in the spectator. Ito often called his works "dance poems" suggesting a theme or mood expressed obliquely and succinctly.

Ito realized his goal of fusing East and West in his choreography to Westernized arrangements of Japanese music and in his work in America with Japanese composers. *Tone Poems 1 & 2* are examples of this work, his choreography to the Japanese composer Kosaku Yamada's music called *Oto no nagare*—which means "flow of sound" or "stream of tone."

Early in 1929, he set out on a cross country tour with his company that included his wife, Hazel Wright, and a very young Pauline Koner. The tour ended with a late April concert in Los Angeles that deeply impressed the local artistic community, musicians and visual artists as well as dancers. A few weeks later, Ito began teaching at the Edith Jane School of Dancing, offering a master class for professionals and a community class for anyone. By August, 1929, members of his master class were performing in a series of recitals at the Argus Bowl, a small amphitheater on an estate near LA. One of the things that Ito presented is *At the Hawk's Well*, the Yeats dance play that he appeared in in London and remounted in New York in 1918. The role that Ito originally played, the Hawk-like guardian of the well, is now performed by Lester Horton, a young dancer in Ito's Master Class. In September he choreographed for 200 dancers in the Pasadena Rose Bowl, accompanied by live orchestra and chorus. Some of these dances, unlike his dance poems, were long, to music like Grieg's *Peer Gynt Suite* and Dvorak's *New World Symphony*. During the next twelve years, he would choreograph several highly successful large scale symphonic dances performed in the Hollywood Bowl accompanied by the Los Angeles Philharmonic Orchestra. He worked in various capacities in six films but continued to survive

largely by teaching and concert tours. In 1931 he took his wife and two sons and his company to Japan, his first trip home in close to 20 years. He was warmly received and acclaimed as an artist who had achieved international recognition.

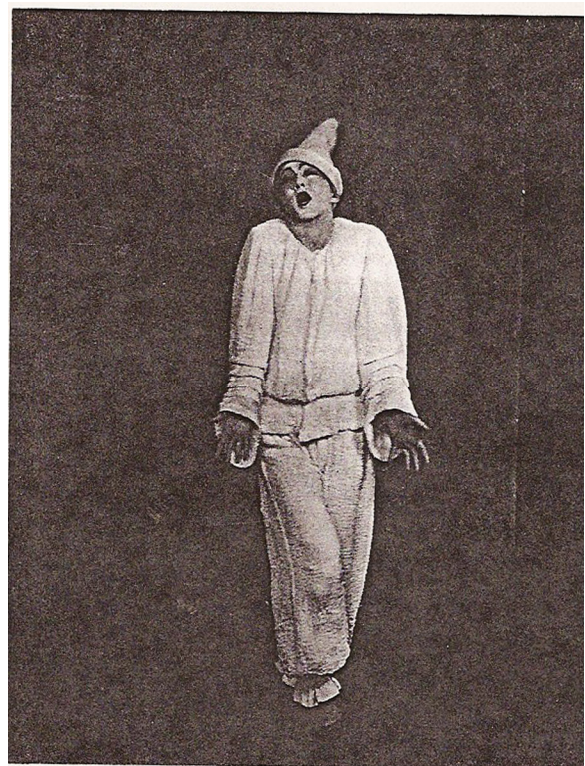
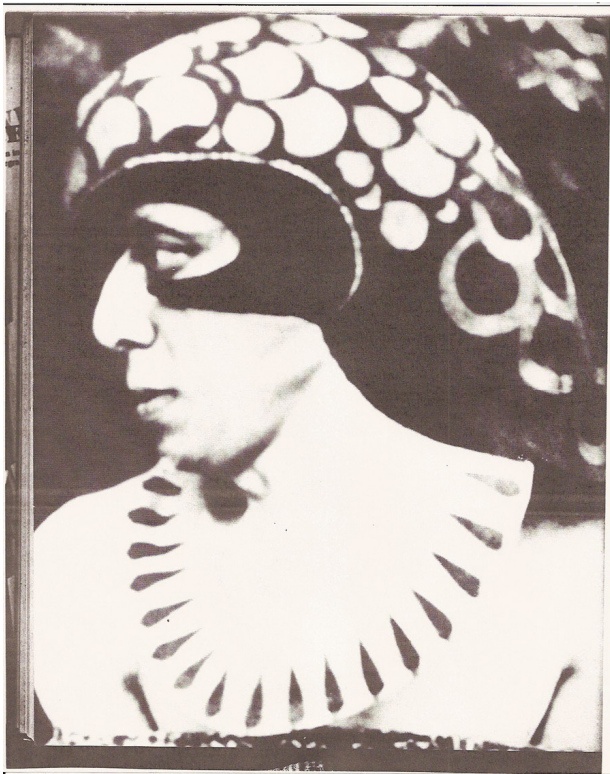
Back in California, life became more difficult for Ito personally and politically. He was divorced and remarried and became increasingly concerned about the growing racism on the West Coast and the political tensions between the United States and Japan. In a post World War II memoir, Ito wrote, "Japan is the land of my birth. America gave me my education and reared me. That these two countries should be at war astounded and confused me. As time passed the seriousness of this situation filled me with a trembling fear. As an artist, my hope was to build a bridge between Japan and America...so that a new and higher civilization could be developed. That such a destiny could be fulfilled was my fondest dream."

Ito had high placed friends and relatives in Japan, and he made several trips there that included informal peace-making efforts. His connections, his travels, and some other projects intended to foster peace brought him under surveillance by the FBI. Within 24 hours after the attack on Pearl Harbor he was arrested as an alien enemy and un-

justly accused of espionage. Ito and his second wife Tsuyako were repatriated to Japan in 1943 as part of a prisoner exchange. Shortly after the war, Ito was hired by the American Occupation administration as dance director of the Ernie Pyle Theatre, clearly an acknowledgement that he had never been an enemy agent.

Ito, however, spent the rest of his life in Japan, opening a studio there, presenting dance concerts, working as a theatrical director, and establishing the first training program for fashion models. In 1960 he was commissioned to choreograph the opening and closing ceremonies for the Tokyo Olympics of 1964. His plans for the Olympics again expressed his idealistic vision of world peace and brotherhood. The torch would travel the ancient Silk Road route, symbolic of peaceful transmission of trade and culture. Ito also wanted to create a new Olympic tradition: the closing ceremonies would include a circle dance to Japanese work songs with both winners and losers participating. "It wouldn't matter," he said, "if the participants were awkward because the spirit of harmony would be wonderful." This Utopian vision failed to come to fruition because Ito died suddenly in November, 1961. "He was," said his obituary, "a man who pursued beautiful dreams all his life."

Mary Jean Cowell is an Ito scholar who received an MA in Dance from the University of Illinois and a Ph.D. in Japanese Literature and Theatre from Columbia University. She is the author of *East and West in the Work of Michio Ito* and *Michio Ito in Hollywood: Modes and Ironies of Ethnicity*.



The Ito Technique and Gesture Sequences *written by Mary Jean Cowell*

Michio Ito began teaching in New York City in 1919, at least six years before Martha Graham began to develop and teach her own technique.

The central component of Ito's method is two sequences of ten arm gestures called A and B, masculine and feminine. This is not about defining restrictive gender-appropriate movement but about the idea of balance. The two sequences relate to yin-yang, the East Asian concept of a balance of contrasting elements in the universe and in each individual. Ito expected his students, whether male or female, to master both the A and B sequences, and he freely combined gestures from both sequences in his choreography. Ito characterized the A sequence as strong, sharp, assertive, direct, with breathing integrated so that the dancer inhales on 1, 3, 5 and so on, while exhaling on 2, 4, 6, 8, 10. All positions were defined more softly in the B series, in keeping with its assumed feminine character, and the dancer reverses the breathing, exhaling on the odd numbers, inhaling on the even. Beginning students also learn a specific style of walking which is the same for both A and B.

In studying the Ito method, the dancer first learns the gestures in their basic order at an even, slow pace, one gesture and one step to every four beats. The required slow transfer of weight through the feet and the sustained arm gestures are Ito's approach to developing continuity of movement and control of energy. Just as beginning ballet students go from simple steps and rhythms at the barre to more difficult variations, the Ito student progresses from the basics to more complex exercises. For example, the gestures may be done in different rhythmic patterns, may be done in backward sequence, may be done with the sequence reordered 1, 3, 5, 7, 9, 10, 8, 6, etc. More advanced exercises also develop coordination, as when the right arm moves through the sequence 4 counts ahead of the left, or when R arm moves through the A sequence while the L arm simultaneously executes the B sequence.

In his choreography, Ito freely combined gestures from both sequences. And of course, other movements were added to these gestures, depending upon the specific musical accompaniment and expressive intent of a dance. But like ballet training, the Ito method prepares the dancer for the style and carriage typical of the choreography to be performed.



REPERTORY DANCE THEATRE AWARDED NEA GRANT TO PRESERVE THE WORK OF MICHIO ITO

RDT has been awarded an American Masterpieces: Three Centuries of Artistic Genius Grant by the National Endowment for the Arts in support of our historical preservation and presentation of the technique and dance works of modern dance pioneer Michio Ito. During a two year time period, RDT will offer workshops, lecture demonstrations, movement classes and performances in the state of Utah and around the country educating students, teachers and audience members to the artistic contributions of this master choreographer. Repertory Dance Theatre has become the repository for Michio Ito's work, including his pedagogy and choreographic work. Ito's work is a valuable addition to RDT's living library of historical modern dance, and we look forward to sharing it with students, teachers and audience members around the country.

MICHIO ITO LESSON PLAN IDEA

One choreographic device that Michio Ito used in his work was music visualization. Music visualization can be described as movement that directly depicts what is happening in the musical score. For example, if the music is staccato in nature, the movement will be sharp and quick corresponding to the what is being played in the score.

1. Select a few pieces of classical or instrumental music that are contrasting to one another. Have the students listen to each piece and write words they feel describe the different sections. For example if the opening is smooth and slow or the ending is a loud sudden sound, etc.
2. Have students improvise to the selected pieces using the information they wrote down. Props such as balls or scarves could help this process.
3. Once they have experienced this, have the students break into groups and begin to create movement that will mirror the sounds they hear in the music.
3. Have the students watch one another and see if they can "see" the mirroring of the music and movement.

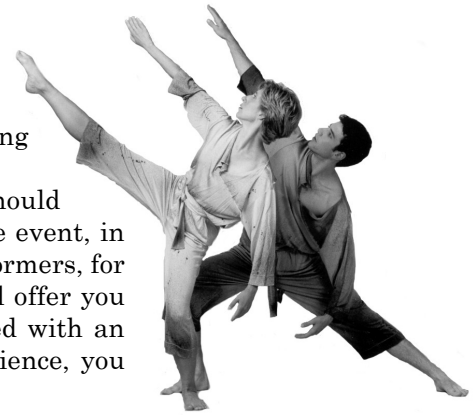
If you are interested in learning more about Michio Ito or would like to have Repertory Dance Theatre come to your school or community and share this information, here are some contact numbers and websites that will be useful.

The granddaughter of Ito, Michelle Ito is in the process of constructing a website that will provide history, photographs, and commentary about the life's work of her grandfather, Michio Ito. This website address is www.michioito.com.

For RDT booking information, contact Linda C. Smith at lcs@rdtutah.org or 801-534-1000.

The Dance Performance

Attending a performance of music, theater, or dance can be a rich and exciting experience, one full of great opportunities. Whether you are attending a performance in a theater or watching a demonstration in your school, you should realize that the audience is part of the performance, and the success of the event, in part, depends on you. You have a responsibility to show respect to the performers, for the theater, and for the other people in the audience. The performers will offer you “gifts” for your eyes, your ears, and your imagination. If you are prepared with an open mind, and if you are willing to give your full attention to the experience, you may have an unforgettable adventure . . . one that could change your life.



Theater Etiquette

Attending a dance performance is different than going to a sporting event or a movie, and requires different behavior than what is considered normal at a football game.

An artist has spent years studying to perfect a skill. Performers want to communicate, to send the audience a message. They want to create a special atmosphere, a kind of magic. They have spent a great deal of time preparing and rehearsing. Performers must concentrate and so must the audience.

Be sure to arrive before the performance begins. If you do arrive after the performance has begun wait in the rear of the theater to be seated until there is an intermission or break in the sequence of the performance.

A dance performance is an event where mutual respect between the audience and the performers will add to the success of the experience. Leave your gum, candy, snacks, or anything else that might disturb you or other people in the audience at home.

During the performance think ahead and prepare to stay in your seat until intermission or the end of the concert. You may disturb others if you need to leave your seat during the performance.

You may be watching something totally unfamiliar to you. The movement language or other elements of the production may seem strange or unusual. The costumes are designed to add artistic dimension or reveal the lines of the human body. Leotards are often worn to accentuate movement, design, shape and form. The human body is a beautiful and expressive “instrument,” and should be appreciated in an artful way.

There are acceptable ways to show your appreciation to a performer. Applause at the end of a piece during the bow is the best way of expressing approval and thanking the performer.

How to Watch Dance: Learning to Be Perceptive

You don't have to have any special training or previous experience to be able to enjoy a dance concert. Dance is usually a silent language that everyone can understand. You will be taking in information with all your senses . . . with your eyes, your ears, and even with your muscles. You may be fascinated with the physical activity you see, or with the music, or with the produc-

tion elements: the lighting, costumes or props. Your muscles may even react to the action with a “kinetic” response as you empathize with the movement. It is very natural to want to get up and dance up the aisles after watching an inspiring dance performance.

Questions to Ask Yourself:

1. What are the **sensory properties** in the dance?
What do you see? What do you hear? What are the dancers actually doing?
2. What are the **technical properties** in the dance?
What kind of space is being used? What are the shapes and designs being made? What kinds of energy, dynamics, or motivational qualities are being used?
3. What are the **emotional properties** in the dance?
How does the movement make you feel?

How to Prepare for the Dance Performance

Clear your mind of other thoughts (general or personal). Open your mind and spirit to the moment; concentrate and raise your awareness to the immediate environment.

As the lights lower and/or the music begins, take a deep breath and relax in your seat. You are beginning to watch motion, movement, shape, line, rhythm, tempo, color, space, time, energy . . . dance.

Allow yourself to release the notion that you already know what dance means, or has to mean, or that you have to figure something out. Release the notion that you have to look at dance as if you were reading a book. Dance doesn't necessarily have a story line.

If you watch the dance with openness, you may experience an emotion, an image, or a feeling that you may not be able to describe. You may not know why or where reactions come from, but don't worry. That is part of the magic of theater.

Every piece of choreography has a reason for being. Dances may be celebrations, tell stories, define moods, interpret poems, express emotions, carve designs, or visualize music. As you watch a dance, a story may occur to you because of your past experience. However, not all dances relate stories. The sequences do not have to make literal sense. Allow images and personal feelings to come to the surface of your consciousness.

After the performance, feel free to discuss your thoughts with others, but do not be disturbed if you find that others have a different reaction than yours. Think about your own personal images and thoughts. Was it fun to watch? Did the dance remind you of experiences in your own life? Did the choreography inspire you to express yourself, write a poem, draw a picture, or make up your own dance?

Following the performance, we suggest that the class hold a period of discussion and sharing.

WHY USE THE ARTS IN YOUR CLASSROOM?

The arts are a tool to facilitate the expression of feelings; they offer a visual manifestation of an emotion or situation which can be explored initially without concern for technique or rules. Writing, moving, painting, sculpting, singing, making sounds and doing drama are all ways of responding to particular situations. These activities should be done for the pleasure and understanding they bring to the participants. Using feelings as a base for work in the arts allows everybody to participate as equals; the teacher does not have to be more competent than the students to encourage artistic exploration.

Also, when using the arts, common definitions of failure and success do not apply; there are many solutions to any given problem. What appears as chaos is often an ordered search for variety. Within this potentially wide scope, participants can experience their own uniqueness, seeing the best and the worst in themselves. Students and teachers will be able to establish different working relationships which could be useful in other areas.

Finally, the arts develop skills and abilities that will serve students long after schooling ends. Those who find release or stimulation from a particular art form will be able to develop and enjoy it the rest of their lives.

from King, Nancy, *Giving Form to Feeling*. (New York: Drama Book Specialists, 1975).

Dance Criticism

Criticism (writing or talking about dance) or evaluation of a dance performance is affected by past experience, sensitivity, involvement, and personal judgment. Try to be multi-dimensional in your responses by describing visual and auditory perceptions and feelings. When you evaluate a concert give your reasons for anything you liked or disliked.

Criticism entails three processes:

Description, interpretation and judgment of a particular piece being analyzed.



Description, Interpretation & Judgment are the 3 elements of criticism.

When you write or talk about a dance performance you should consider or analyze four different aspects of the dance.

1. The **choreographic elements**: the overall form, use of space, rhythmic and timing factors, use of dynamics, style, music, and movement invention.

2. The **performance elements**: the technical skill of the dancers, their projection, commitment, ability to communicate.

3. The **production elements**: the costumes, lighting, props, sets, and music.

Questions to Ask Yourself

- 1 What emotional reactions did you have? What moved you?
- 2 What was the most interesting feature of the performance?
- 3 What in particular do you remember about the experience?
- 4 Was there an apparent motive for the dance? Was it dramatic, abstract, a comedy, a mood piece, etc.
- 5 Were there any social, political, or historical elements?
- 6 Was the choreographer skilled in trying to convey the message?
- 7 What did you notice about the form?
- 8 How did the piece begin, where did it go, and how did it end?
- 9 Was there a logical sequence, or was the form fragmented?
- 10 Was there variety, contrast, balance, unity, repetition, and/or harmony?
- 11 Were the performers skilled technically?
- 12 How well did they portray their characters or communicate with movement?
- 13 What kind of music was used?
- 14 Did the music support the ideas in the dance or conflict with them? Did the movement go with the music or against it?
- 15 What were your reactions to the technical or production elements, the staging, décor, props, lighting, costumes? What made you react this way?
- 16 Was the performance a positive experience for you? Did it stimulate questions or ideas?
- 17 What could have helped your understanding or valuing of the dance performance?

Suggested Ways to Integrate Dance into Other Arts, Sciences and Humanities

- ◆ **SOCIAL STUDIES**
Folk dances may be incorporated into a study of cultural factors; students may learn folk dances or parents or natives of other countries may visit the classroom and perform.
Chart the roots of your community, study the ethnic origins and develop a project, which incorporates their dance forms. This concept can be applied to all cultures.
- ◆ **LANGUAGE ARTS**
Add movement to parts of speech, or capitalization and punctuation. For example, explore how movement shows the action in a verb like jump, or demonstrates the function of an exclamation mark.
- ◆ **MUSIC**
Dance to intensify the rhythm and dynamic qualities of the music.
- ◆ **ART**
Improvise the design, texture, rhythms or feeling of a painting, drawing, print, photograph, sculpture or weaving; develop a dance sequence based upon one element of art such as positive/negative space.
- ◆ **SCIENCE**
Explore the various physical laws through movement; develop an awareness of the articulation of various body parts in the study of anatomy; apply physiological principles to dance movement, examine revolution and rotation by recreating the solar system in movement; study aspects in biology such as photosynthesis, or animal classification by interpreting the concepts in movement.
- ◆ **MATH**
Explore geometric shapes through movement; relate the idea of balance in the body to balance in an algebraic equation.

The Elements of Dance

There are four basic elements of dance: time, space, energy (force and flow) and the body.

The body is the instrument of dance. It is the vehicle of communication, based upon the dancer's kinesthetic sense.

Dance exists both in time and space. Time can be rhythmic and based upon meter. It can also be based upon body rhythms such as breath or an emotional rhythm.

Space is concerned with the visual design of dance. It consists of

<i>Time</i>	<i>Energy</i>
<i>Space</i>	<i>The Body</i>

body shape, levels, floor patterns, group relationships and volume.

Energy relates to the force with which the movement is released. Another term for energy is dynamics and may be described by specific qualities such as: percussive, staccato, sustained, swinging, suspended, vibratory and collapse. A variety of energy levels make a

dance more interesting and create texture within the movement.

It is important to realize these elements are also those of everyday life as we move through time and space with varying degrees of energy. Dance only becomes an abstraction or isolation of reality.

These basic elements combine in a variety of ways, each of these combinations result in a particular style.

Repertory Dance Theatre would like to thank the following organizations for their generous support of the Michio Ito Project and RDT Arts-in-Education Activities.

- This project has been made possible by the National Endowment for the Arts as part of American Masterpieces: Three Centuries of Artistic Genius.
- The Japan Foundation
- Emma Eccles Jones Foundation
- George S and Dolores Dore Eccles Foundation
- James Frazer, Jr.
- WeberSustain.com
- Joseph and Barbara Andrade
- L.T. and J.T. Dee Foundation
- Lynne Larson
- Nancy Borgenicht
- Otto and Barbara Listing
- Pat and Boyer Jarvis
- Richard Dougherty
- Robert Robbins
- Salt Lake City Arts Council
- Salt Lake Zoo, Arts & Parks Program
- Utah Arts Council-Arts Partnership Program and the National Endowment for the Arts
- Utah State Office of Education's Professional Outreach Programs in the schools (POPS)
- Wells Fargo Foundation
- David Tundermann

Repertory Dance Theatre and Arts Education

REPERTORY DANCE THEATRE, founded in 1966, is a professional modern dance company dedicated to the creation, performance, perpetuation, and appreciation of modern dance. RDT's long standing commitment to arts in education focuses on enriching young lives and providing an opportunity for students to experience the joy of living through dance. The company of outstanding performers, teachers, and choreographers has created new pathways for audiences to experience and value the art of dance. Residency activities that include demonstrations, movement classes, and teacher-in-service workshops encourage instructors and students to integrate movement into their learning and teaching process. RDT's residency activities are specifically designed to assist teachers and students in achieving the standards for arts education.

STANDARDS FOR ARTS EDUCATION . . . DANCE

- Identify and demonstrate movement elements and skills necessary in the performance of dance.
- Understand choreographic principles and processes.
- Understand dance as a way to create and communicate.
- Apply and demonstrate critical and creative thinking skills in dance.
- Demonstrate and understand dance in various cultures and historical periods.
- Make connections between dance and healthful living.
- Make connections between dance and other disciplines

ADDITIONAL GOALS

- To provide alternative ways of learning in order to achieve basic educational objectives such as concentrating, creative problem solving, planning, visualizing and conceptualizing.
- To develop skills and insights needed for emotional maturity and social effectiveness: sharing, co-operating, integrating and interacting.
- To develop an individual's physical and mental discipline at all levels of ability.
- To open participants' minds and imaginations by developing tools of communication.
- To develop feelings of self-worth, confidence, and achievement by giving students and teachers opportunities to explore movement, the art of improvisation, and the creative process.
- To develop an understanding and appreciation of American Modern Dance.
- To deepen the understanding of the relationship between life and art.