**Dance History Exploration**

**MAKE-UP ASSIGNMENT**

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Period: \_\_\_\_\_\_\_\_\_\_\_

Date of Absence: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Today’s Date:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

This Assignment has 3 parts, the observation, the investigation and the connections. So first you will watch a clip of a dance artist on YouTube. Then you will read an excerpt of a biography of that dance artist and choreographer. After completing those two steps, you will write about the connection between the biography and the choreography. You may end up watching the video clip more than once to properly answer the guiding questions in the assignment.

PART 1: Watch the following clip: <https://www.youtube.com/watch?v=72GNdjL-CJI>

PART 2: Read the following biography, as you go please highlight or underline anything that stands out to you as interesting or different.

**EARLY LIFE-**

Isadora Duncan was born in [San Francisco](https://en.wikipedia.org/wiki/San_Francisco), the youngest of the four children of Joseph Charles Duncan (1819–1898), a banker, mining engineer and connoisseur of the arts, and Mary Isadora Gray (1849–1922). Her brothers were [Augustin Duncan](https://en.wikipedia.org/wiki/Augustin_Duncan) and [Raymond Duncan](https://en.wikipedia.org/wiki/Raymond_Duncan);[[3]](https://en.wikipedia.org/wiki/Isadora_Duncan#cite_note-Jowitt1989-3) her sister, [Elizabeth Duncan](https://en.wikipedia.org/w/index.php?title=Elizabeth_Duncan_(dancer)&action=edit&redlink=1), was also a dancer.[[4]](https://en.wikipedia.org/wiki/Isadora_Duncan#cite_note-4)[[5]](https://en.wikipedia.org/wiki/Isadora_Duncan#cite_note-KarinaKant2004-5) Soon after Isadora's birth, her father was exposed in illegal bank dealings, and the family became extremely poor.[[3]](https://en.wikipedia.org/wiki/Isadora_Duncan#cite_note-Jowitt1989-3)

**DANCING CAREER-**

Duncan began her dancing career at a very early age by giving lessons in her home to other neighborhood children, and this continued through her teenage years.[[8]](https://en.wikipedia.org/wiki/Isadora_Duncan#cite_note-OConnor_1994_p._10-8) Her novel approach to dance was evident in these early classes, in which she "followed [her] fantasy and improvised, teaching any pretty thing that came into [her] head".[[9]](https://en.wikipedia.org/wiki/Isadora_Duncan#cite_note-9) A desire to travel brought her to Chicago where she auditioned for many theater companies, finally finding a place in [Augustin Daly](https://en.wikipedia.org/wiki/Augustin_Daly)'s company. This took her to New York City where her unique vision of dance clashed with the popular pantomimes of theater companies.[[10]](https://en.wikipedia.org/wiki/Isadora_Duncan#cite_note-10) In New York Duncan took some classes with [Marie Bonfanti](https://en.wikipedia.org/wiki/Marie_Bonfanti) but was quickly disappointed in ballet routine.

Feeling unhappy and unappreciated in America, Duncan moved to [London](https://en.wikipedia.org/wiki/London) in 1898. There she performed in the drawing rooms of the wealthy, drawing inspiration from the Greek vases and bas-reliefs in the [British Museum](https://en.wikipedia.org/wiki/British_Museum).[[11]](https://en.wikipedia.org/wiki/Isadora_Duncan#cite_note-11)The earnings from these engagements enabled her to rent a studio where she developed her work and created larger performances for the stage.[[12]](https://en.wikipedia.org/wiki/Isadora_Duncan#cite_note-12) From London, she traveled to Paris, where she drew inspiration from the [Louvre](https://en.wikipedia.org/wiki/Louvre) and the [Exposition Universelle of 1900](https://en.wikipedia.org/wiki/Exposition_Universelle_(1900)).[[13]](https://en.wikipedia.org/wiki/Isadora_Duncan#cite_note-13)

In 1902, [Loie Fuller](https://en.wikipedia.org/wiki/Loie_Fuller) invited Duncan to tour with her. This took Duncan all over Europe as she created new works using her innovative technique,[[14]](https://en.wikipedia.org/wiki/Isadora_Duncan" \l "cite_note-14) which emphasized natural movement over the rigid technique of ballet.[[15]](https://en.wikipedia.org/wiki/Isadora_Duncan#cite_note-15) She spent most of the rest of her life touring Europe and the Americas in this fashion.[[16]](https://en.wikipedia.org/wiki/Isadora_Duncan#cite_note-16) Despite the critics' mixed reactions, she became quite popular for her distinct style and inspired many visual artists, such as [Antoine Bourdelle](https://en.wikipedia.org/wiki/Antoine_Bourdelle), [Auguste Rodin](https://en.wikipedia.org/wiki/Auguste_Rodin), [Arnold Ronnebeck](https://en.wikipedia.org/wiki/Arnold_Ronnebeck), and [Abraham Walkowitz](https://en.wikipedia.org/wiki/Abraham_Walkowitz), to create works based on her.[[17]](https://en.wikipedia.org/wiki/Isadora_Duncan#cite_note-17)

Duncan disliked the commercial aspects of public performance like touring and contracts because she felt they distracted her from her real mission: the creation of beauty and the education of the young.[*[citation needed](https://en.wikipedia.org/wiki/Wikipedia:Citation_needed)*] To achieve her mission, she opened schools to teach young women her dance philosophy. The first was established in 1904 in Berlin-[Grunewald](https://en.wikipedia.org/wiki/Grunewald), [Germany](https://en.wikipedia.org/wiki/Germany). This institution was the birthplace of the "[Isadorables](https://en.wikipedia.org/wiki/Isadorables)" – Anna, Maria-Theresa, Irma, Liesel, Gretel, and Erika.[[18]](https://en.wikipedia.org/wiki/Isadora_Duncan#cite_note-18) – Duncan's protégées, who would go on to continue her legacy.[[19]](https://en.wikipedia.org/wiki/Isadora_Duncan#cite_note-19)Duncan legally adopted all six Isadorables in 1919, and they took the Duncan last name.[[20]](https://en.wikipedia.org/wiki/Isadora_Duncan#cite_note-Kassing_2007-20) Later, Duncan established a school in Paris that was shortly closed due to the outbreak of World War I.

**DANCING PHILOSOPHY AND TECHNIQUE-**

Breaking with convention, Duncan imagined she had traced the art of dance back to its roots as a sacred art.[[31]](https://en.wikipedia.org/wiki/Isadora_Duncan#cite_note-31) She developed within this notion free and natural movements inspired by the classical Greek arts, folk dances, social dances, nature and natural forces as well as an approach to the new American athleticism which included skipping, running, jumping, leaping and tossing.[*[citation needed](https://en.wikipedia.org/wiki/Wikipedia:Citation_needed)*]

Duncan's philosophy of dance moved away from rigid [ballet technique](https://en.wikipedia.org/wiki/Ballet_technique) and towards what she perceived as natural movement. To restore dance to a high art form instead of entertainment, she sought the connection between emotions and movement: "I spent long days and nights in the studio seeking that dance which might be the divine expression of the human spirit through the medium of the body's movement."[[32]](https://en.wikipedia.org/wiki/Isadora_Duncan#cite_note-Duncan.2C_75-32) She believed dance was meant to encircle all that life had to offer, joy and sadness. Duncan took inspiration from ancient Greece and combined it with an American love of freedom. Her movement was feminine and came from within the deepest feelings of her body. This is exemplified in her revolutionary costume of a white Greek tunic and bare feet. Inspired by Greek forms, her tunics also allowed a freedom of movement corseted ballet costumes and [pointe shoes](https://en.wikipedia.org/wiki/Pointe_shoe) did not.[[33]](https://en.wikipedia.org/wiki/Isadora_Duncan#cite_note-33)Costumes were not the only inspiration Duncan took from Greece. She was very inspired by ancient [Greek art](https://en.wikipedia.org/wiki/Greek_art) and utilized some of those forms in her movement (see image).[[34]](https://en.wikipedia.org/wiki/Isadora_Duncan#cite_note-34)

Duncan wrote of American dancing: "let them come forth with great strides, leaps and bounds, with lifted forehead and far-spread arms, to dance."[[35]](https://en.wikipedia.org/wiki/Isadora_Duncan#cite_note-35)Her focus on natural movement emphasized steps, such as skipping, outside of codified ballet technique. Duncan also cited the sea as an early inspiration for her movement.[[36]](https://en.wikipedia.org/wiki/Isadora_Duncan#cite_note-36) Also, she believed movement originated from the [solar plexus](https://en.wikipedia.org/wiki/Solar_plexus), which she thought was the source of all movement.[[32]](https://en.wikipedia.org/wiki/Isadora_Duncan#cite_note-Duncan.2C_75-32) It is this philosophy and new dance technique that garnered Duncan the title of the creator of modern dance.

PART 3: Write a response that connects the movement you watched to the biography. Here are some guiding questions: 1. What energy qualities does the dance demonstrate? 2. How does the dancer move across the stage? 3. How does the choreography look different from what you are used to seeing? 4. What stood out to you in the movement? And how does that connect with the biography? 5. What types of choreographic devices were used in the movement? 6. Why do YOU think the choreographer chose that type of device? 7. How does the background of the choreographer help you to understand the choices made by the choreographer? 8. What did you learn about the choreographer? 9. Did learning about the background of the choreographer change your original opinion of the movement? 10. Did you even like the movement? 11. Or was it not your style? 12. How might you adjust the choreography to make it more “YOU?” 13. What choreographic tools would you use in adjusting this choreography? 14. What was surprising or discouraging about the original choreography and how would you change it?

Please write your ONE page response on the following page:

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