

UDEO NEWS

Utah Dance Education Organization



LETTER FROM THE PRESIDENT

*When spider webs unite,
they can tie up a lion.*

-Ethiopian Proverb

Spider silk is incredibly strong and flexible. Some varieties are five times as strong as an equal mass of steel. This has attracted the attention of scientists in a number of fields, working to replicate these properties for aircrafts, bulletproof vests and artificial limbs. Imagine the possibilities if scientists could unlock the secret to this naturally made fiber!

This powerful silk is also soft and responsive to a gentle breeze. As dancers we strive towards these same qualities as we refine our instrument for supple strength. Each strand is critical and put in place one at a time offering it's unique contribution to the aesthetically pleasing device created to provide sustenance for the spider.

Likewise each of us play a part in the network of dance education in Utah. We join together to revitalize ourselves and synergistically serve others. We capture people in the joy of dance and share with them the rebirth that comes after our body is devoured by the same exhaustion that ignites our soul.

Through UDEO's collaboration with BYU, dance educators from around the state will have an evening with Donald McKayle, choreographer and

performer. He is known for breaking through societal snares of discrimination in his work and life. (See article "Donald McKayle.")

This opportunity materialized by connecting resources through established relationships. We need to do more of this type of collaboration to maximize opportunities for dance educators in our state. When you are planning events, please consider how we can work together by connecting a few strands to broaden the reach of our web.

Likewise, the theme for the NDEO Conference on Oct. 19th reflects this need; Collaborations: Different Identities, Mutual Paths. We must work to weave strong national and local policy. Advocacy is critical as policy makers feel the pressure of limited funding. Quality is being compromised and programs are being lost in our state.

Our professional vigilance is the only combatant we have. By building and strengthening our relationships and connections, we reinforce the web of support that facilitates dance education in our schools and communities. Imagine the possibilities if society could unlock the secret of the power of dancers with our developed physical, mental and emotional strength. Together, we can tie up a lion!

A handwritten signature in cursive script that reads "Cally Hoy".

IN THIS ISSUE

- FALL WORKSHOP INFORMATION
- PERFORMANCE CALENDAR
- JODE EXCERPT: INFORMED DECISIONS

ARTICLE: TOOLS FOR THE DANCER'S TOOLBAG
WELLNESS CORNER
.....AND MUCH MORE



Editor's Notes

by Lisa Hoyt
Newsletter Editor

The smile on the face of a child as they learn to express themselves through movement is priceless. As I observed the movement class at UDEO's spring conference I realized that the precious smiles around the room are the nourishing roots of our organization. Lifetime achievement honoree, Pearl Wagstaff-Garff, touched the the dancers soul of each and every conference participant.

While I embark on the role of serving as your newsletter editor I hope to provide you with another form of nutrient. It is my hope that this newsletter can be a replenishing source for you. Educators often require a plethora of inspiration and motivation because they give so

much of it away to their students. As you become drained I hope the thoughtful content throughout these pages can fill you back up.

The newest addition to our content is the Wellness Corner (pg. 14). This section is designed to remind each of us that we need to be taking care of our bodies in order to be able to effectively teach. This month Kevin Semans, ATC addresses the strength of our feet.

May the next volume of UDEO newsletters be your fertilizer. With this fertilizer nourish your own educator plant all of the way down to its base, your students.

See you at Fall Workshop!

UDEO Spring Conference The World Needs What Dancers Know Charlotte Boye-Christensen Keynote Speaker

March 3rd 8:00-3:30
Weber State University



Call for proposals for breakout presentations currently open (see pgs. 18-19)

WWW.UDEO.ORG

BOARD DIRECTORY

We are here to serve you. Please feel free to contact the appropriate Board Officer or Representative with your questions, concerns and suggestions.

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UDEO Workshop

2011 FALL WORKSHOP:



UDEO FALL 2011
SCULPTING
LIVES



NOVEMBER 4, 2011 6:00 - 9:00 PM

BRIGHAM YOUNG UNIVERSITY, PROVO, UT

MESSAGE FROM THE BOARD

The UDEO Fall Workshop, “Sculpting Lives,” will feature Donald McKayle. Our Fall Workshop is also in collaboration with the daCi Utah Day of Dance, allowing educators to have Professional Development on Friday Evening, and then bring their students back on Saturday for a day of dancing and art collaboration with Gary Price and Joseph Germaine, local visual artists. Special thanks to Pat Debenham from BYU for bringing Donald McKayle to Utah and for collaborating with UDEO to provide this great opportunity to UDEO constituents.

WHO SHOULD ATTEND?

Dancers, educators in private studios and school settings, inter-disciplinary artists, PTA members, choreographers, presenters, collaborative artists, administrators, advocates, and anyone interested in networking, professional development, advocacy and **promoting the art form of dance as an essential educational component of life-long learning.**

Schedule

- 6:00 Registration / Welcome/Group Movement
Session with Ai Fujii Nelson
- 7:20 Break
- 7:30 Keynote with Donald McKayle
- 8:45 Wrap-up/Networking
- 9:00 Adjourn

SCHEDULE AND/OR PRESENTERS SUBJECT TO CHANGE

COST

\$20.00 - UDEO Membership not required.

HOW TO REGISTER?

Register online or download the form at <http://www.udeo.org>

- UDEO’s Fall Workshop coincides with
- daCi Day of Dance, November 5, 2011.
- The day will include guest artists Gary
- Lee Price and Joseph Germaine. Regis-
- ter for both today.



UDEO/NDEO/USOE EVENTS



NATIONAL DANCE EDUCATION ORGANIZATION
ANNOUNCES THE

2011 NATIONAL CONFERENCE

**FOCUS ON DANCE EDUCATION:
COLLABORATIONS: DIFFERENT IDENTITIES, MUTUAL PATHS**

October 19-23, 2011 - Minneapolis, MN



NDEO, in collaboration with American Dance Therapy Association, International Guild for Musicians in Dance, Perpich Center for Arts Education, the Cowles Center for Dance and the Performing Arts, and the FAIR School/Downtown, presents a 5 day conference exploring the many roles that we play and how collaboration can enhance our future.

<http://www.ndeo.org>

11TH ANNUAL STATEWIDE HIGH SCHOOL DANCE FESTIVAL



TBD

TBD

TO ATTEND CONTACT KRISTA DI LELLO AT
KRISTADILELLO@GMAIL.COM

DEADLINE TO REGISTER IS DECEMBER 17, 2011
ONLINE REGISTRATION AVAILABLE OCTOBER 1, 2011
FESTIVAL IS LIMITED TO 21 SCHOOLS

6TH ANNUAL STATEWIDE

JUNIOR HIGH/MIDDLE SCHOOL DAY OF DANCE



February 8, 2011



Rose Wagner Performing Arts Center,
Salt Lake City, UT

TO ATTEND CONTACT ASHLEY BOWERS AT
ASHLEYBCHILE@GMAIL.COM

ONLINE REGISTRATION AVAILABLE OCTOBER 1, 2011
EVENT IS LIMITED TO APPROX 120-140 STUDENTS

FIRST ANNUAL
ROCKY MOUNTAIN
CHOREOGRAPHY
FESTIVAL

FEBRUARY 23&24, 2012
PEERY'S EGYPTIAN THEATER
OGDEN, UTAH

Sponsored By



Weber State University
Dance Faculty

For more information visit
<http://imagineballet.org/>

Announcing the first annual Rocky Mountain Choreography Festival. The two day festival is dedicated to the advancement of dance as an art form, specifically through the support and promotion of quality choreography.

Professional and amateur choreographers are encouraged to apply. Please submit choreography, not to exceed 7 minutes, by Oct 1, 2011. Submissions should include a completed application form,

application fee, and DVD per piece submitted. A press package and/or background information is recommended but not required.

Finalists chosen will travel and perform the submitted choreography live at the Peery's Egyptian Theater before a general audience and panel of judges and compete to have an evening of dance presented at the Peery's Egyptian Theater. The festival runs February 23-24 2011.



CONFERENCES/ WORKSHOPS/EVENTS

<u>National Events</u>	<u>Date</u>	<u>Location</u>	<u>Website</u>
Pourparler	September 22-25, 2011	Carrollton, TX	www.nfo-usa.org
ADTA Conference	October 20-23, 2011	Minneapolis, MN	www.adta.org
IADMS Conference	October 13-16, 2010	Washington, D.C.	www.iadms.org



High School Workshops

University of Utah Modern Dance Workshop

September 24, 2011

9:30 AM - 3:30 PM

Marriott Center for Dance

\$25 per Student / Teachers Free

For information please contact the Dance Department at 801.581.7327, by e-mail at info@utah.edu or visit dance.utah.edu.

RDT Free Student Matinees

Vanguard, Oct 5 at 10:30 am (Jr/Sr High students), Optional Movement Class before/after \$5/student
Snapshots, Nov 15, 16 at 12:30 PM & Nov 16, 18 at 10:30 AM (Elem students)



All performances at Rose Wagner Performing Arts Center. Utah Educators eligible for discounted tickets to all RDT performances. For additional information and to register for any of the above events, contact Lynne Listing, lynne@rdtutah.org / 801-534-1000.

Infinity Professional Development Workshop 2012

The Infinity Event is a two-part workshop to prepare teachers and their students to come to the annual CDT Spring Concert. School matinee performances will be held on:

Thursday, 3/29/12 at 10:00 AM & 12:30 PM and Friday, 3/30/12 at 10:00 AM.

Instructors: Mary Ann Lee and Rachel Kimball with other members of the Tanner Dance Program Faculty
 Both workshops will be held Saturday afternoons from 2:00-5:00 PM at the Tanner Dance Building, 190 South Wasatch Blvd., University of Utah

REGISTRATION DEADLINE: January 13, 2012 Scholarships for this workshop and the materials fee will be provided by the Utah State Office of Education, Utah Arts Council, and Tanner Dance.



Utah State Office of Education in-service credit or licensure points are available for this workshop.

More information is available by visiting <http://www.tannerdance.utah.edu/>

daCi Utah Day of Dance

Saturday, November 5, 2011
 Brigham Young University

Ages 8 & up

<http://daciutahdayofdance.org>

*Sculpting
 Lives*



Informed Decisions

Dance Improvisation and Responsible Citizenship

“Permission to Reprint for Educational Purposes by Editor”

By Karen Schupp, MFA

ABSTRACT

This article examines a constructivist approach to integrating responsible citizenship and dance improvisation for dance majors. Essential to both is the ability to make and act on informed decisions. Through participating in improvisational and sociopolitical tasks and comprehensive written reflection, students new to improvisation were better able to understand their choice-making processes. Their participation led to increased growth as improvisers, greater sociopolitical awareness, and a better understanding of how they make informed decisions. This article offers insightful and helpful information about pedagogy that advances artistry, advocacy, and self-awareness within a constructivist methodology for dance students.

Dance improvisation has always reflected the community and values of its participants as well as the larger society in which it developed. Frequently, dance improvisation is thought of as a practice that helps students know themselves as movers and creative artists. Bringing students' attention to the interconnectivity of dance improvisation and personal and cultural values can promote greater self-understanding and discovery. Cynthia Novack (1990) discusses the connected nature of improvisation and society in her analysis of how the practice of contact improvisation reflected emerging social trends about equalitarianism in the 1970s and beyond. Although speaking about a specific form of improvisation, Novack made the recognition that dance improvisation embodies cultural and individual values a primary theme of her research. Providing opportunities to experience this firsthand and develop an understanding of how personal and cultural values inform improvisational choices and vice versa can help students know themselves as improvisers and civic participants.

The ability to make and act on informed decisions is central to dance improvisation and responsible civic participation. For many dance students, college presents the first opportunity to study dance improvisation as an art form and to vote in national, state, or regional elections. This article examines the connections between developing skills to excel in dance improvisation and to be a responsible citizen. Doing so provides students with learning experiences that lead to significant growth as improvisers, greater awareness of personal decision-

making processes, and a better understanding of their sociopolitical values.

In dance improvisation, students are often encouraged to find personally significant movement by participating in various improvisational structures. Through the exploratory process of dance improvisation, students, taking ownership of their own dancing, become aware of their dance preferences, learn to value multiple outcomes to a problem, relate to their larger community of classroom peers, and gain a wider perspective of dance movement. For students new to improvisation, discovering a creative voice can be a challenging, yet satisfying process.

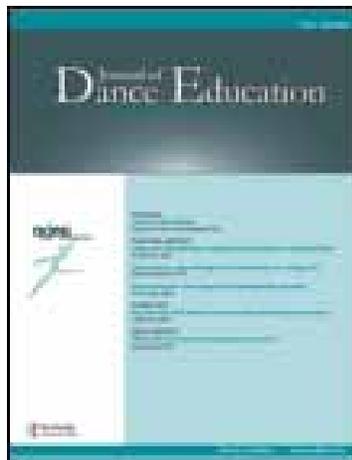
Just as many young college students are new to improvisation, many students are civically inactive or just starting to develop a sociopolitical conscience. Responsible citizenship deals with accountability, the ability to make choices that reflect personal values, the recognition of the larger community, and the skills to be a critical media consumer. Although used in a different context, these skills are similar to those developed through dance improvisation.

Through the postsecondary dance curriculum discussed in what follows, students discovered similarities in their choice-making processes in both sociopolitical contexts and improvisational structures. By recognizing common processes, students were empowered both in their improvisations and discussions of political issues with their peers.

GENERATIONAL ATTRIBUTES

Postsecondary institutions are adapting to meet the learning needs of current students. Although it is problematic to generalize an entire generation, looking at statistical attributes provides valuable insight. Mark Taylor (2005) observes that this “Generation Next” cohort of students, those born in the 1980s and 1990s, demonstrates specific characteristics that are very different from prior generations, and that the teaching practices of many universities do not match the students' needs and experiences. The majority of current undergraduate dance students were born in the late 1980s and early 1990s, and are therefore members of Generation Next. This dance curriculum addressed and incorporated many of the characteristics of this generation, but specifically focused on Generation Next's tendency to be civically disengaged, self-interested, and less studious than previous generations.

When researching Generation Next, Taylor (2008)



found that they tend to focus on personal issues; they see fortune and fame as important life goals; and they are disengaged from civic life. Similarly, research from the Pew Research Center for the People and the Press (2006) found that only 42% of Generation Nexters agreed that it is a duty as a citizen to always vote, compared to 62% of the general public. However, 72% of Generation Nexters surveyed (a percentage in line with the general public's response) agreed that "[v]oting gives people like me some say in how government runs things" (Pew Research Center for the People and the Press 2006). In other words, these students understand the impact of their civic duty but do not prioritize acting on it. Developing experiences that allow students to voice an opinion on relevant topics, consider this opinion in a larger context (such as in relationship to their peers), and then act on it (such as through an improvisation) is one way to help students become civically involved and broaden their sociopolitical awareness.

In general, members of Generation Next expect instant gratification and are very self-interested (Taylor 2005). This characteristic is repeatedly reinforced in some students' early dance experiences, especially if they come from competitive studio dance backgrounds. Previous work addresses how students from this background lean toward setting short-term goals, such as learning a routine for a performance, versus setting long-term goals, such as developing a unique personal movement vocabulary (Schupp 2010; Schwartz 1994). Because setting long-term goals is common in postsecondary dance classes such as improvisation, students who are used to working on more readily attainable outcomes might become frustrated. It also impacts students' abilities to think about long-term consequences in the public arena (such as making election choices based on individual needs at that very moment) and in their future careers (such as choosing to initially focus solely on performing, which has an element of instant gratification, instead of seeking a broader, more complex understanding of dance).

Finally, Taylor (2005) mentions that as a group, Generation Nexters are perhaps "the least studious cohort of students ever" (102). Taylor goes on to say, "[t]his is certainly a generation with much more information available, but woefully little ability to separate the meaningful from the meaningless" (102). When learning improvisation, and later choreography, students tend to follow through on the first, most familiar idea that comes to mind without pausing to consider additional options. Making pertinent decisions that lead to inventive movement opportunities is an important part of dance improvisation and choreography. Providing frameworks for students to see and evaluate options before making a choice will help them advance as improvisers and as critical thinkers in other areas. If this is a generational

tendency, educators need to create learning experiences that develop critical thinking skills in different contexts.

DANCE TEACHING IN COMPETITIVE SETTINGS

Previous work has examined how the teaching methods and goals of competitive dance training studios (dance studios that regularly participate in regional and national competitions where dancers are judged on their technical and performance skills) affect the expectations of students from this background (Schupp 2010; Schwartz 1994; Bracey 2004). In this environment, there is a clearly defined idea of acceptable dance movement (such as high extensions, multiple turns, and other steps that assist in winning competitions), and students' success is predominantly based on their ability to accurately reproduce their instructors' movement. Although reproducing movement is a valuable skill, it offers little opportunity for personal movement discovery, which makes learning to improvise difficult. Additionally, the teacher is usually a clear authority figure, which also inhibits students from making unique choices in their dancing (Smith 1998). As more students from competitive dance training backgrounds become dance majors, postsecondary dance educators are encountering students unskilled in making decisions as dancers.

CONCLUSION

The content and pedagogy of the curriculum encouraged students to articulate their values in dance and their sociopolitical values while also meeting and challenging the learning needs of this generation. Through examining and linking the choice-making processes in improvisation and sociopolitical areas, students became more civically aware, committed to long-term goals, and critically engaged in their learning.

By researching issues that were relevant and putting them into a personal context, students became aware of the impact that their voices and actions can have on their communities. The sociopolitical issues and dance values selected all had personal relevance to students. Knowing that their opinions on these topics were valuable caused the students to engage with the sociopolitical and improvisational content in a deeper and critical way. Talking and dancing about something that matters increased students' understanding of the impact that their choices have within a discussion, an improvisation, and in their larger communities, thus increasing their civic engagement.

Are you enjoying what you are reading? By joining NDEO you will receive JODE four times a year. Upgrade your UDEO membership to a Joint membership and start receiving the benefits today!



Spotlight: Donald McKayle

Donald McKayle: UDEO Fall Workshop Keynote

Compiled By Heidi Israelson

Donald McKayle, born in East Harlem in 1930, is an African American modern dancer, choreographer, teacher, director and writer best known for creating socially conscious concert works during the 1950s and 60s that focus on expressing the human condition and more specifically, the black experience in America. Growing up in a racially mixed East Harlem community of African American, Puerto Rican, and Jewish immigrants, McKayle's early life was influenced and shaped by social issues and racial prejudices in America during a time when racism and segregation was commonplace.

As a boy he was exposed to social dance and the exuberant social atmosphere of the West Indian parties his parents attended, but it was an inspiring performance by Pearl Primus that sparked McKayle's interest in dance as a teenager. In 1947, despite his lack of formal dance training, McKayle auditioned and was granted a scholarship for the New Dance Group, a group of artists and choreographers dedicated to social change through dance and movement. While there McKayle

was taught by dance legends Martha Graham, Merce Cunningham, Anna Sokolow and Karol Shook. His noted mentors were Shopie Maslow, Jane Dudley, William Bales, and his first teacher Jean Erdman.

After only a year with the group, McKayle debuted his first choreographic work *Saturday's Child* (1948), choreographed to the poetry of Countee Cullen. This piece depicted the reality of poverty and the suffering of the homeless. McKayle went on to create and directed his own dance company, Donald McKayle and Dancers, from 1951 to 1969 and was the head of

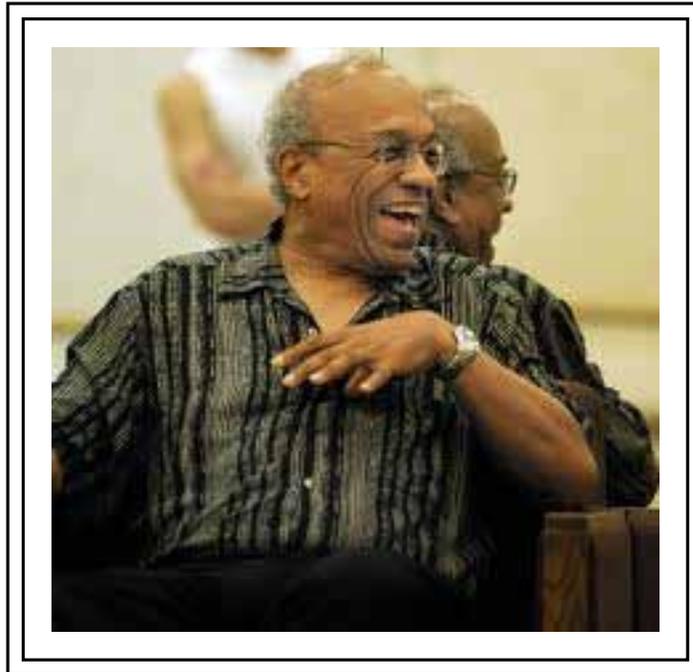
the Inner City Repertory Dance Company from 1970 to 1974. He has worked with many choreographers such as Martha Graham, Alvin Ailey, Anna Sokolow, and Merce Cunningham. McKayle's influence on modern dance and society has been profound and it is said that he was "among the first black men to break the racial barrier by means of modern dance."

His talents extend beyond the concert stage as McKayle has also performed and choreographed for Broadway musicals, theatre, television, and film. McKayle's production of *Raisin* on Broadway, which he both directed and choreographed, won the Tony Award

for Best Musical in 1974. In addition to his work on Broadway, McKayle has also choreographed for films including *Bedknobs and Broomsticks* (1970), *The Great White Hope* (1972), and *The Minstrel Man* (1976).

A Tony Award and Emmy Award nominee, McKayle is currently a Professor of Dance, Modern Technique and Choreography, at UC Irvine, in the Claire Trevor School of the Arts Dance Department. He has served on the faculties of Connecticut College,

Sarah Lawrence College, and Bennington College.



**Don't miss Donald McKayle at
UDEO's Fall Workshop
November 4, 2011. Register today!
For more pictures and information
from UDEO workshops
and conferences visit www.udeo.org**



Festival Success



*5th Annual UDEO
Jr High/Middle School
Day of Dance*

*10th Annual UDEO
High School
Dance Festival*



*2nd Annual
Utah Dance Festival*



Informed Decisions

cont...

The continuous focus on process, both in terms of understanding how a choice is made and in relationship to constructivist teaching practices, helped students move away from expecting instant gratification.

The tasks and reflections were built in such a way that one task fed directly and clearly into the next. Students could readily see how small accomplishments and discoveries from one task informed their success in the following task. Building on students' previous and current understandings throughout the module helped them realize the value of working on something long term. Additionally, because reflecting on the "how and why" of making choices was a central theme, students started to value the improvisational and choice-making processes as much as the resulting products.

Students were challenged to become intellectually involved through researching multiple approaches before making and acting on a choice, and then evaluating their processes. All improvisations were evaluated within the context of students' unique processes, resulting in student learning being evaluated within the context of teaching. As students started to notice how they made

choices, what was satisfying, what worked best in a given context, and what approach to think about next time, they learned critical thinking skills that are invaluable to becoming critical media consumers and intelligent dancers.

Through dancing their opinions, students were able to clarify, strengthen, and more readily express their values. Prior to this module, many students mentioned that they dance to express themselves. The methods used in this curriculum gave students concrete experiences to practice expressing their own beliefs instead of portraying superficially imposed choreographic intent, while also teaching them skills needed for future success inside and outside of dance...*Dance Examples / Notations Omitted due to space limitations...*

Journal of Dance Education, Vol. 11, Num. 1, (2011):
pgs. 22-29

Karen Schupp, MFA, *School of Dance,*
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UNIVERSITY/COLLEGE DANCE EVENTS

BYU DEPARTMENT OF DANCE



WORLD OF DANCE
 September 14-16, 2011 7:30 PM
 September 17, 2011 2:00 PM,
 6:00PM
 deJong Concert Hall

DANCENSEMBLE
 November 18-19, 2011 7:30 PM
 November 19, 2011 2:00 PM
 Dance Studio Theatre, 166 RB

**CHRISTMAS AROUND
 THE WORLD:**
 December 2-3, 2011 7:30 PM
 December 3, 2011 2:00 PM
 Marriott Center

SENIOR DANCE SHOWCASE
 November 4-5, 2011 7:30 PM
 Dance Studio Theatre, 166 RB

BALLET SHOWCASE
 December 2-3, 2011 7:30 PM
 December 3, 2011 2:00 PM
 Dance Studio Theatre, 166 RB

DANCE IN CONCERT
 January 26-28, 2012 7:30 PM
 January 28, 2012 2:00 PM
 deJong Concert Hall

SALT LAKE COMMUNITY COLLEGE

DREAMS AND ILLUSIONS
 November 18-19, 2011 7:30 PM
 Grand Theatre

SOUTHERN UTAH UNIVERSITY

BREAKING BOUNDS:
 Student Dance Concert
 November 30, December 1-3, 2011 7:30 PM
 Randall L. Jones Theatre, Cedar City, Utah



UTAH VALLEY UNIVERSITY

**SYNERGY DANCE
 COMPANY**
 November 10-12, 2011
 Ragan Theatre

**REPERTORY BALLET
 ENSEMBLE**
 November 4-5, 2011
 Covey Center for the Arts
 November 8, 2011
 Orem High School

**BALLROOM DANCE
 COMPANY**
 December 5-12, 2011
 Ragan Theatre



SNOW COLLEGE

YULE FEASTE AND FORGOTTEN CAROLS
 December 1-3, 2011 6:30 PM
 Greenwood Student Center

FADE TO WHITE
 December 7-8, 2011 7:30 PM
 Eccles Center for the Performing Arts

WEBER STATE UNIVERSITY

Orchesis Dance Theatre
 November 17-19, 2011 7:30 PM
 Allred Theatre

UNIVERSITY OF UTAH

BALLET SHOWCASE I
 October 6, 2011 5:30 PM
 October 7-8, 2011 7:30 PM
 October 8, 2011 Matinee 2:00 PM
 Hayes Christensen Theater, Marriott Center for Dance



UTAH BALLET
 December 1, 8, 2011 5:30 PM
 December 2-3, 9-10, 2011 7:30 PM
 December 3, 10, 2011 Matinees 2:00 PM
 Hayes Christensen Theater, Marriott Center for Dance

PERFORMING DANCE COMPANY
 October 27, November 3, 2011 5:30 PM
 October 28-29, November 4, 5, 2011 7:30 PM
 Hayes Christensen Theater, Marriott Center for Dance

MODERN GRADUATE CONCERT
 November 17, 2011 5:30 PM
 November 18-19, 2011 7:30 PM
 Hayes Christensen Theater, Marriott Center for Dance

MODERN STUDENT CONCERT I
 December 1-3, 2011 7:30 PM
 Hayes Christensen Theater, Marriott Center for Dance



PROFESSIONAL DANCE EVENTS

RIRIE-WOODBURY DANCE COMPANY

Polychromatic
September 22-24, 2011 7:30 PM
Rose Wagner Performing Arts Center

Prism
December 8-10, 2011 7:30 PM
December 10, 2011 Matinee 2:00 PM
Rose Wagner Performing Arts Center



REPERTORY DANCE THEATER

Vanguard
October 6-8, 2011 7:30 pm
Rose Wagner Performing Arts Center

Snapshots
November 18, 2011 7:30 PM
November 19, 2011 2:00 PM
Rose Wagner Performing Arts Center



BALLET WEST

Dracula
October 21-22, 26 - November 1, 2011
Capitol Theatre

Ballet West Gala
November 5, 2011
Capitol Theatre

The Nutcracker
December 2-28, 2011
Capitol Theatre



COMPLEXIONS CONTEMPORARY BALLET

November 8, 2011 7:30 PM
Kingsbury Hall, University of Utah

ODYSSEY

Thriller
September 30 - October 31, 2011
Various



EASTERN ARTS WorldDance

November 3, 2011 7:30 PM
Kingsbury Hall, University of Utah



UTAH REGIONAL BALLET

Carmina Burana
November 4-5, 2011
Covey Center for the Arts
November 8, 2011
Orem High School

Disclaimer: All performances and venues are subject to change. Editors are not responsible for changes after newsletter has printed. Contact the school, company, or venue for all information



The Scoville Series: *Part VIII*

TOOLS FOR THE DANCER'S TOOL BAG

By Jon Scoville

Musical Devices for Developing Choreographic Material

What is it in the music that makes Beethoven's 5th such a well-known symphony? Why is it that a keyboard sonata by Bach and a big band jazz arrangement by Gil Evans can be, even in all their complexity, so satisfying? How is it that James Brown's music is so consistently danceable?

The envelope please . . . Beethoven's extraordinary use of motifs, Bach and Gil Evan's mastery of *counterpoint*, and James Brown's understanding of the kinetic power of *ostinatos*.

These devices impart cohesiveness and organization to both music and dance. In fact most art forms -- literature, painting, film -- benefit from well-known structural devices. And best of all, they can make composing -- *and* choreographing -- easier and faster because they can be utilized to good effect at any point in a composition.

I've had the good fortune to teach a Music & Choreography class at the University of Utah for over twenty years. The idea behind the class is to deepen the dance majors' understanding of how music works in relationship to movement and choreographic choices. Also it is an opportunity for me to pass on to young dancers some of the bag of tricks that composers have used to make expressive, coherent, and communicative music for hundreds, perhaps thousands, of years.

What follows are some of the most common ways these tools have been employed and how a choreographer might adapt them for movement invention.

Motif

Also called **motive** or **cell**, it all begins here. A motif is a short rhythmic/melodic idea used as a central seed from which to grow longer phrases of music. Motifs often re-appear in various transformations throughout a section of a work, highlighting their generative role in the music. It could be considered the equivalent of a verb in language. The opening to Beethoven's 5th is a perfect example. The way that four-note hook appears so frequently and inventively (over 70 times in the first 90 seconds alone!) is a textbook case for getting the most out of a motif.

So how does he do it? Beethoven employs changes in pitch, changes in key and register, changes in instruments, dynamics, duration, timing, and sequencing. All illustrate his wondrous mastery of this familiar motif. But not just Beethoven. I'd estimate that 95% of all music contains motifs: among many examples, the horn and bass lines in funk, the implied samba rhythm in bossa nova, the opening two notes of *Hernando's Hideaway* (the famous tango from the musical *Pajama Game*), and the many variations of the rock beat in most popular music, with its accent on the two and four. It's safe to say that pop music would vanish if that iconic rhythmic motif were removed.

Many dancers begin choreographing with phrases that progress developmentally or arbitrarily depending on whim and experience. Phrases, because of their length, are more difficult to vary than motifs. So I encourage young dancers to discover what is the most elemental seed idea within a phrase, extract it and then embed it in further phrases using the same devices that Beethoven, Bach, and James Brown use so effectively. Translated into dance terms, the motif can be varied by moving it into different parts of the body, by variations in tempo, positions in space, numbers of dancers doing the movement, and dynamics.

A motif can also have psychological or abstract implications: is it about an interior mood or an external way of thrusting into space? Or is it about circularity? Or diagonals? Or isolation? So, make a phrase. Decide what the central seed, or verb, or motivator is and then develop and vary that motif within successive phrases.

Note that a section of music can have more than one motif, and it doesn't have to be introduced in the first measure. Many pieces have two, three, even four or more motifs which may appear and disappear at any point in the music. But no matter where they are placed, they must be stated often enough to establish themselves as a motif.

As an exercise one can listen to any favorite piece of music and identify the motifs -- where they appear and in what form. Then try applying that pattern to a short composition. A good place to start is your favorite pop song. Hear how the motif in the verse is different than one in the chorus. Or listen to a skilled jazz soloist and how they can take a short melodic cell and keep expanding and developing a solo out of such a small but yeasty idea. Listen to the 2nd movement of the well-known *Rodrigo Concierto de Aranjuez*. The compelling 3-note motif on the guitar binds the entire section together. And if you get a feeling for some fabulous funk, James Brown's *I Feel Good* is both the title and the main motif.

Phrase

A phrase is the equivalent of a sentence in music. A complete idea with a beginning and end. Often 2-4 measures long, but it may vary in length considerably. It should have a sense of completion, conjunction, or repose at the end. The opening lines to the Beatles' *The Fool On the Hill* completes a phrase at "is keeping perfectly still". Dancers usually think in phrases, but should be able to think in motifs as well.

Ostinato

From the Italian word for obstinate, an ostinato is a consistently repeated motif. The minimalist works of Steve Reich and Philip Glass are made up primarily of ostinatos. As is funk and most African-derived dance music. Repetition has the power to build kinetic momentum. Many choreographers



The Scoville Series: *Part VIII* cont...

are wary of repeating phrases or motifs, not wanting to bore their audience. But audiences appreciate seeing a pattern return often enough to assert its personality. In fact, without the repetitive rhythms of popular dance music such as funk, disco, trance, rave, dubstep, down tempo, electronica, house, etc., most dancers wouldn't have been drawn to dancing in the first place.

Augmentation and Diminution

These are awkward Latinate words which simply mean half time and double time. Augmentation is taking a phrase and doing it *half* as fast, thus making it take twice as long. Diminution is doing a phrase *twice* as fast, thus taking only half the time. One could also double the amount of space used to complete the phrase. By way of demonstration I ask at least six to twelve dancers to take an 8-count phrase broken up into three groups. One group performs the phrase twice as slow (augmentation) in 16 counts -- once through; one group dances in normal time -- twice through; and one group twice as fast (diminution) in 4 counts -- four times through. I'm aware that all of this can sound rule-bound, dry, and formulaic. But try it -- re-arranging the spatial placement of each dancer so that they aren't clustered in their own pod. You will see remarkable visual interest in the counterpoint between all the dancers, and it will enlarge your movement material, allowing your audience to experience your choreography as it moves through multiple layers of time.

Retrograde

Most everyone knows this device. But choreographers rarely keep it in their pallet of movement colors. Simply, it's playing a melody backwards, last note first. Choreographically it would reverse the movement pattern by starting where the original phrase finishes and ending where the phrase began. This gives a beautiful sense of movement unwinding . . . and then winding back up again -- the visual sensation of feeling the phrase return home.

Inversion

Reversing the up and down contours of a melody into down and up. High notes become low, low notes become high. Traditional inversion keeps the musical intervals the same. With choreography the concept of inversion would be more a matter of suggestion rather than precision: foot patterns might become hand and arm patterns, and vice

versa. Or one can use some other form of spatial reversal, e.g. the movement done downstage and then danced far upstage.

Counterpoint

In Baroque music the use of counterpoint often encompasses the entire form of a piece such as a fugue. But as a device it can be two, three, or four (but rarely more) musical themes played simultaneously, each having equal importance and able to stand alone. In choreography, counterpoint occurs when several independent movement phrases happen simultaneously. Usually at least two or more dancers should dance in unison with each phrase so that the viewer can more easily recognize the contrapuntal effect. This is one of the more sophisticated (and challenging) devices in music and choreography, but well worth the effort as the layers of movement give great beauty and depth to the visual field.

Canon

In music, canon is actually a form rather than a device. It's where all parts have essentially the same melody, but start at different intervals of time -- thus making (drum roll) a contrapuntal composition. Now, here's an interesting distinction -- it's similar to a round except that the different parts need not be in unison, but can harmonize with the original theme. In choreography, canon is the same phrase repeated quickly in succession by two or more dancers, usually just a beat apart. However, next time you use canon as a device, try having some of the dancers delay the start of the phrase by two or more counts making it look less like a fan opening, and more like wind blowing randomly through long grasses.

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These are just a sampling of the tools that composers and choreographers have in their tool box. They are easily implemented and give the audience a sense of recognition, familiarity, and formal control of the material at hand, letting the viewers feel they are in good hands. They have well-served everyone from Bach to the Beatles, Balanchine to B ejart to Trisha Brown, Paul Taylor, Mark Morris, and countless others . . . and now *you* . . .



“... without the repetitive rhythms of popular dance music ... most dancers wouldn't have been drawn to dancing”

The Scoville Series is a series of articles by Jon Scoville about music for dancers. Previous articles are available online at www.udeo.org.

Jon also provides an “Ask a Musician” feature for UDEO. If you would like to ask Jon a question that only a musician can answer, submit your questions to lballet@yahoo.com. His response will appear in a future newsletter.



Wellness Corner

Most dance educators preach effective injury care and prevention to their students while being guilty of ignoring their own bodies needs. A simple ankle pain, left neglected, could turn into a major problem. This new series of articles, Wellness Corner, will serve as a reminder to educators about how to care for your body and help prevent those aches and pains that are all too familiar.

Kevin Seamans, ATC, has been an athletic trainer for a number of professional athletic teams including the Utah Blaze (AFL), the San Antonio Silver Stars (WNBA), and REAL Salt Lake (MLS). Kevin is also the official sports medicine provider for Ballet West where he educates and treats professional dancers daily. If you have a question regarding dance injury or prevention that you would like addressed in a future article please email your query to lballet@yahoo.com.

STRENGTHENING THE BASE: *Thera-Band Exercises for the Feet*

By Kevin Semans, ATC

I thought I would start this series of articles with something basic. These are things that every dancer has been taught, but also things that are the cause of many problems. What is the one thing that all dancers/teachers focus on but forget the most?... The feet!

A dancer's feet are the base where all movements begin. They are the foundation that all dancers are built upon. So with something that is so fundamental for a dancer's success, why are they the one thing that can cause a dancer the most problems?

All dancers, at a very early age, learn about strengthening their feet and ankles. Dancing alone is not enough to strengthen the feet and ankles, especially as a dancer is growing and maturing. There are four (4) basic strengthening exercises that are a MUST for all dancers, of any age. These Thera-band exercises are not new, but many dancers miss a few important points.

- 1.Frequency:** these exercises must be done EVERY day!
- 2.Amount:** each exercise should be done in 3 sets of 15 repetitions.
- 3.Resistance:** black or gray (heavy band) must be used for these exercises.
- 4.Position/Direction:** work in all positions and directions. Not just pointing or winging!

Here are those exercises and a brief description of how to do them:

1.Pointing the foot: This is probably the first exercise taught and the one that is used the most. The Thera-band is placed around the foot and held by the dancer. The dancer will perform the normal pointing motion in a very slow and controlled manner. Work through the foot and the toes.

2.Flexing the foot: The Thera-band is placed around the foot and then tied to something that will not move, at the base of the foot. The foot starts in a semi-pointed position and then flexed/pulled up towards the dancer.

3.Winging (pulling foot out): The Thera-band is placed around the foot and then tied to something that will not move to the inside of the foot. Start with the foot turned all the way in. Yes, start in a sickled position! Then, pull all the way out to a fully winged position. We work through the full motion of the ankle to help with stability of the joint and to be able to absorb impact from jumps. Only working from a pointed foot and out creates instability that could lead to injury.

4.Sickling (pulling foot in): The Thera-band is placed around the foot and tied to something that will not move on the outside of the foot. Start with the foot all the way out (winged) and pull all the way in (to a full sickled position). Now this is where I will get a lot of raised eyebrows. People will ask why do I want to move my foot into a position that I never want to go? Again we need to have an ankle that is strong and stable in all directions. If a dancer lands a jump and is slightly turned in or out, but cannot control the impact, then we have an injured dancer. With exercises 3 and 4 the dancer should perform them both in a pointed and flexed position.

One might ask why flexed? If we think about a dancer standing in a studio, their foot is flat on the floor and their ankle is flexed. This is the starting position for all movements.

This gives us a total of six (6) exercises. Each one should be done in 3 sets of 15 repetitions every day.

I hope this article helps clear up any questions you might have. I look forward to bringing you more articles in the area of dancer injuries and injury prevention.



Welcome to the New Board Members

Krista Di Lello - High School Representative



Krista Di Lello a British Columbia native, grew up with dance and martial arts. She received her Associates Degree in Dance from BYU-Idaho and then attended Brigham Young University in Utah where received her Bachelor's Degree in Dance Education with a minor endorsement in TESOL k-12. She performed on BYU's DancEnsemble, Ballroom Team, International Folk Dance Team, Kinnect, and other projects. She received the "Most Outstanding Female Performer" award. Krista was a co-presenter at NDEO Conferences in Michigan and Alabama, and at a UDEO Conference. Krista received her BASI Pilates and Dance Conditioning license certification through Karen Clippinger. She received the "Teacher Fellowship Award" Scholarship to the Bates Dance Festival in 2010. Krista was on the panel that wrote the Utah State Curriculum for Social and World Dance. She is in her 6th year at Lone Peak High School where she teaches dance, aerobics, social dance and the Performing Dance Company. She is a wife and a mother of two boys, ages 2 and 4.

Ashley Bowers - Middle/Jr. High School Representative

Ashley Bowers grew up in Hawaii and then moved to Utah to attend Brigham Young University. While there, Ashley participated in the Dance Study Abroad to China. She graduated with a Bachelor degree in Dance Education. Ashley is in her second year of teaching at South Hills Middle School in Riverton. She has danced her whole life and always thought she would be a dance teacher. When people would ask, "What do you want to be when you grow up?" Ashley said a dance teacher.



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Lisa Hoyt - Marketing/Publicity Director



As a Willam Christensen scholarship recipient, Lisa Hoyt received her BFA in Ballet, with a business minor, from the University of Utah. While earning her BFA Lisa performed with Utah Ballet and Character Dance Ensemble. Ms. Hoyt was rehearsal assistant for the children's roles in Ballet West Nutcracker under Bene Arnold and Jane Wood-Smith. In 2003 Ms. Hoyt joined Eastern Arts with whom she now serves as Assistant Director of their dance division and continues to perform with them around the world. After graduation Lisa Hoyt danced with Nevada Ballet Theatre in Las Vegas, Nevada. Ms. Hoyt earned her MFA in Ballet from the University of Utah in 2009. During her studies she was honored to manage tours for and hold the position of Ballet Mistress for both Utah Ballet and Character Dance Ensemble. Ms. Hoyt teaches ballet, character and folk dance throughout Utah. Currently she enjoys teaching ballet and character dance on faculty with Ballet West Academy and Waterford Ballet Academy. Lisa has been newly appointed as Ballet West Academy's Administrator. Lisa Hoyt also enjoys assisting Cati Snarr with the children's roles in Ballet West's Nutcracker, annually.

The Utah Dance Education Organization is accepting nominations for 7 Board positions. See pg 19 for info



NEWS ON THE NATIONAL LEVEL

DELRdi Submissions

NDEO continues to solicit theses and dissertations from NDEO members that we can put into the DELRdi. The Dance Education Literature and Research Descriptive Index (DELRdi) is an important research tool for quickly identifying dance education specific literature and research dating back to the early 1900s. To make the index as complete as possible, NDEO needs everyone's help locating documents to update and expand the DELRdi listings. Anyone, not just NDEO members can submit their own work and that of colleagues and students.

NDEO accepts published articles, conference proceedings, theses, dissertations, projects, reports, and other papers pertaining to teaching and learning in dance to include in the DELRdi. (Books are not included, although single relevant chapters may be.) For more info on how to submit to the DELRdi, go to www.ndeo.org/delrdi and click on How To Submit OR send an email to Anne Dunkin - adunkin@ndeo.org or Betsy Loikow - bloikow@ndeo.org.

Fast Facts: Dance Education Fact Sheets

Every year NDEO assembles one-page advocacy papers for Congressional leaders, encouraging them to support the inclusion of dance in US education. These "fast facts" provide a snap shot of the state of dance education, including information on the impact of dance on SAT scores, research on multi-cultural populations as kinesthetic learners, states that require K-12 dance certification, and the number of children receiving, or denied access to, quality dance education in the United States. To download these fact sheets, visit <http://documents.clubexpress.com/documents.ashx?key=ZvK78k8by7qPzL9sZa8SRYICXZe%2fe9Z1KnI4gunGW92fpFsmwtxCkrF1v2j1%2fVBAK94WkMiv0UU%3d>

National Honor Society for Dance Arts

Founded in 2005, the National Honor Society *school age for nomination to the NDEO Artistic Merit, for Dance Arts* is one of the most exciting benefits that *Leadership and Academic Achievement Award, one of the highest honors programs for dance in the United States.*

NDEO offers Institutional Members. All Institutional Members, whether a private or public middle or high school, dance studio/academy, performing arts center or community center, are eligible to establish a chapter of the NHSDA for the benefit of their students.

Establishing a National Honor Society for Dance Arts in your school is one very important way that you can help advance the field of dance education. Celebrating the artistic and academic achievements of exceptional dance students helps to create honor and prestige within our field and improve our image to those outside the field.

NHSDA's Goals

1. To promote and honor outstanding artistic achievement in dance students 11-18 years of age.
2. To encourage young dance artists to be leaders in their communities.
3. To identify honor students of junior and senior high



Student induction into the NHSDA is awarded on the basis of points earned for meritorious work in dance. Other factors may include the following: dance class grade point average, cooperative teamwork, motivation, outreach, choreography, performance, teaching and production. Inductees receive a Certificate of Membership, added prestige in scholarship applications and future resumes, wear NHSDA honor cords and gold honor pins during graduation ceremonies and are eligible to apply for the NDEO Artistic Merit, Leadership and Academic Achievement Award.

Want to Start an NHSDA Chapter? If so, then your school must become an Institutional Member of NDEO. To join

NDEO visit www.ndeo.org. For questions, contact the NDEO office at 301-585-2880.



Updates from UDEO

UDEO Call for New Board Nominations

The Utah Dance Education Organization is accepting nominations for the following 7 Board positions:

Private/Independent Artist Representative: This Board Member will give voice to the needs and interests of the private artists, professional performers and artistic directors sector. (3-year term)

Elementary Education Representative: This Board Member will give voice to the needs and interests of the elementary education sector. (3-year term)

Community Representative: This Board Member will give voice to the needs and interests of the community dance sector. (3-year term)

Advocacy Director: This Board Member will create advocacy tools and materials to disseminate to the members to promote Dance Education. (3-year term)

Development Director: This Board Member will coordinate development and fundraising efforts, including grant writing, to further the objective of the organization. (3-year term)

Membership Chair: This Board Member will work with the Treasurer to oversee recruitment and retention of the membership of the organization. (3-year term)

Student Representative: This Board Member will give voice to the needs and interests of the student members. (1-2 year term)

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If you would like to nominate someone, including yourself, for any of these positions, please send a bio and a statement regarding how you envision yourself contributing to the organization, contact information (including address, phone, and email), and a head shot to Sean Guymon, Nominations Chair. The deadline to receive nominations is December 9, 2011.

We seek nominations of qualified candidates who represent the diversity of the membership, in gender, race, ethnicity, geographic location, and the various sectors of the field. Nominees must be current members in good standing in the Utah Dance Education Organization. Board Members are expected to attend meetings (usually monthly), promote the work of UDEO within the state, participate in the function of committees, and participate in organizational development and planning. Board Members will not receive compensation for their services. Serving on the Board will give you an opportunity to make a difference in dance education at all levels in this state, and through the affiliated National Dance Education Organization, nationally.

UDEO Elementary News

The UDEO Elementary Section is full of dedicated talented artistic educators. As we all head back into our fall teaching, we are poignantly reminded how impressive and affective arts education is. Thanks to all the dedicated teachers that bring dance and art alive in their classrooms and thanks to all the talented dance artists that work side by side with teachers to bring a rich learning environment to so many of our Utah students!

This fall, UDEO and daCi USA are collaborating to provide a fun "Utah Day of Dance", on Saturday, November 5th. For information and

to pre-register, visit www.daCiUtahdayofdance.org Register your students and children soon, space is limited to 200 participants and there will be amazing workshops and classes featuring some of Utah's finest artists as well as a collaboration with artists Gary Price and Joseph Germaine. You won't want to miss this! Thanks all, happy dancing!

Warmly,

Joni Urry Wilson, UDEO Board, Elementary Representative



UDEO Call for Proposals

CALL FOR PROPOSALS

The 12th Annual Utah Dance Education Organization Conference

The World Needs What Dancers Know

March 3, 2012 @ Weber State University, Ogden, UT

Deadline for submissions – October 1, 2011

(e-mailed/postmarked by midnight, bonus points for early submission.)

*** only one submission as a lead presenter is permitted.

Proposal Submission Details

1. **Proposal format:** Please copy the Proposal Submission Form (on the next page or located on the web at www.udeo.org) to use as a template for creating your proposal. Use these guidelines and the online style sheet to insure all the required information is included in the correct order. New Times Roman, 11 pt. NO TEXT BOXES, BULLETED LISTS, PHOTOS, TABLES, GRAPHS, OUTLINES, OR COLUMNS

2. **Title of session:** Please limit your title to no longer than 65 characters.

3. **Track of session:** In what category is the content of your presentation? Who would benefit from the information?

4. **Type of presentation:** choose from the following formats

Paper presentations (20 min. + 10 min. Q & A) verbal presentation of new research or work relevant to the field and theme; *Panels* (50 min. + 10 min. Q & A) discussions by 3 or more panelists on topics related to the theme *Workshops* (50 min. + 10 min. Q & A) discussion-based participatory activities related to the theme *Movement Sessions* (60 min.) movement-based participatory activities related to the theme; *Video/Poster Presentations* (running all day) videos, poster, charts, or illustrations that explain research, projects, or lessons related to the theme.

5. **AV requirements.** Specify technology needed: LCD projector and screen, TV monitor with VHS/DVD, overhead projector with screen, or stereo system. You must provide your own laptop. There may be a fee assessed for technology used based on need, availability, and tech support.

6. **Space requirement.** Indicate the preferred space and set up.

Theatre Style Seating: rows of chairs facing toward a presentation podium or table; *Perimeter Seating:* chairs set up around the perimeter of the room with space in the center; *Movement Space:* movement area with no chairs.

7. **Name(s) of author(s) or presenter(s):** List Primary presenter first. List only the presenters that will be at the conference. Include the following: full name, home address, phone #s, degrees (no periods), e-mail address. Check the preferred address.

8. **Response to questions on the form:** answer all questions asked on form in the order specified.

9. **Abstract:** Limit 300-500 words. Using the style sheet on the UDEO website (www.udeo.org/conferences/conference2012.html) provide a narrative summary and description of your presentation explaining its content and structure.

10. **Biography for each presenter for inclusion in conference packet.** No more than 100 words for each presenter. When including degrees leave out all periods (PhD, MFA).

11. **Submit** – to complete the proposal process:

a. Mail hard copy of your proposal. Send to Angela Challis, c/o Midas Creek Elementary School, 11901 S. Park Haven Lane, Riverton, UT 84096.

b. Send an electronic copy of the proposal as a WORD or PDF attachment to angelachallis@yahoo.com and ashley.mott@comcast.net.

You will receive an email confirmation of receipt within 2 days

If a fee is assessed for technology use, it will be collected at time of selection.

ALL Presenters must be UDEO members and must register for the conference by February 15, 2012.

Call for Proposals is a UDEO revision of the NDEO call for proposals



PROPOSAL SUBMISSION FORM
The 12th Annual Utah Dance Education Organization Conference
The World Needs What Dancers Know
Deadline: October 1, 2011

(E-mailed/postmarked by midnight. No proposals accepted after the date above, incomplete or incorrectly organized proposals will be returned)

*** REMEMBER ***

Use only Times New Roman 11 pt font, no text boxes, graphs, bulleted lists, outlines, columns or photos. **Use this format and question order!**

Title: (no longer than 65 characters)

In what track should your presentation be included? Please circle all that apply.

EC (early childhood) EL (k-6) JR (6-9) HS (9-12) HE (higher ed), PS (private sector), C (composition) R (research) DT (technique)

Type of Presentation: (please check one)

Paper (20 min) Panel (45 min) Workshop (60 min) Movement Session (60 min) Poster Video

Audio-Visual Requirements: Mark appropriate box for AV equipment request.

There may be a fee assessed for technology used based on need, availability, and tech support.

LCD projector and screen (bring your own laptop and your own speakers, if needed) Overhead/Screen

TV monitor with VHS or DVD (circle which one) Stereo System

Space Requirements:

theatre style seating with head table for presenters perimeter seating movement space

Full Name(s) of Author(s) or Presenter(s) with professional degree(s) No periods in degrees:

(Students must present with an advisor or faculty member, or have an individualized letter of support from a faculty mentor.)

Primary Contact:

Name:

preferred

Work Address:

City/State/Zip:

Phone:

Fax:

E-mail:

preferred

Home Address:

City/State/Zip

Phone

Fax:

E-Mail

Other Author(s) or Presenter(s): use additional page if required

Name:

preferred

Work Address:

City/State/Zip:

Phone:

Fax:

E-mail:

preferred

Home Address:

City/State/Zip

Phone

Fax:

E-Mail

Questions:

1. How does your presentation relate to the conference theme?

2. Is the information you are presenting new to the field? Are you presenting it in a new format or perspective?

3. What is your field of expertise within dance education, education, or other?

Abstract: Summarize and describe the content and structure of your presentation. No Outlines, please Limit 300-500 words.

BIO for Each Author or Presenter: Provide a narrative biography for each author or presenter. Limit 100 words each

Presenters must be UDEO Members and must register for conference by February 15, 2012 or UDEO reserves the right to cancel the presentation. To join UDEO or register online, visit the UDEO at: www.udeo.org

Submit only one proposal as lead presenter. You may be included in others, but not as lead!!

Use the format above and the exact order specified to develop the content of your proposal. If ALL necessary information is not included, the proposal will be considered incomplete and will be returned to you for revisions **if time allows**.

Submission Form is a UDEO revision of the NDEO proposal submission form





UTAH DANCE EDUCATION ORGANIZATION (UDEO) is dedicated to the art form of dance as an essential educational component of life-long learning. This mission is accomplished by celebrating and promoting the rich diversity of dance in Utah.

The primary Goals of UDEO are:

UDEO will develop a membership comprised of dancers, educators, choreographers, presenters, collaborative artists, administrators, dance companies, educational institutions, and advocates. This will provide an opportunity for increased effectiveness in networking, advocacy for dance, dissemination of information, and communication.

UDEO will improve the quality and training of dance education in Utah by providing opportunities for creating, performing, and observing dance for all. The organization will address professional development, research and documentation, assessment and leadership.

UDEO will build and support a Utah dance community that focuses on the education of the whole person in and through dance as an art and as a cultural manifestation.

UDEO

UDEO is proud to be the first state affiliate of the National Dance Education Organization.



www.udeo.org

www.ndeo.org

UDEO
ARTS EDUCATION
C/O ADEENA LAGO
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TAYLORSVILLE, UT 84123