



UDEO NEWS



LETTER FROM THE PRESIDENT

It is very exciting and encouraging to segue into this presidency after such a strong season for UDEO. Organizational achievements commenced with the success of the 7th Annual Statewide High School Dance Festival, mentioned in our last newsletter, followed by our exceptional Spring Conference, "Expanding Boundaries", held at the University of Utah, on March 1st. The conference keynote speaker, Liz Lerman, spearheaded a wonderful day of connectivity and community, sharing insights concerning our relationships with others, as dancers and as human beings. Her discussions and movement exercises were extremely inspirational and I continue to hear people reminisce about their experience with her. The subsequent breakout sessions further reinforced her message of equality and the importance of accepting and incorporating a diverse world into our dancing, and into our personal lives.

The month of April offered the 2nd Annual Statewide Junior High/Middle School Day of Dance at the Rose Wagner Performing Arts Center, sponsored by UDEO, the Utah State Office of Education, Ririe-Woodbury, and Repertory Dance Theater. It was a day filled with quality dance classes taught by Ririe-Woodbury and RDT dancers, concluding with an energetic show which reflected the valuable work of these beautiful young dancers and their Junior High and Middle School teachers.

The Utah dance community made a strong representation at the NDEO Conference held this summer at Towson University in Maryland. The sessions presented by Utah participants were well attended and received very positive feedback. I was thoroughly impressed by the strong Utah presence and the respect it awards our organization. After attending my first-ever State Affiliates Meeting, I realized that most of the other organizations have similar successes and the same concerns we face here in Utah, but I also realized just how expansive our dance community is and how much our different sectors support each other.

Many of you often ask what you can do as a UDEO member to support and build our wonderful dance community, so

I would like to reiterate the role of the UDEO General Board and your role as a member of UDEO as outlined in the Fall/Winter 2007-2008 UDEO newsletter by UDEO Past President Doris Trujillo:

The UDEO General Board, for the most part, is a representative board. Their role is to:

1. Identify those of you who are in their sector.
2. Build membership among your sector.
3. Act as your voice on the board.
4. Create and direct events or programs as necessary to support the mission and goals of the organization for your sector.

As a UDEO member your role is to:

1. Network with your representative and provide feedback so they can further serve you.
2. Build membership among your colleagues.
3. Consider volunteering to work on task force committees or nominate yourself or another person to run for a board position.
4. Attend the conferences and festivals.

Please join us in celebrating and expanding our dance community by attending, participating, and encouraging others to support and attend the many UDEO-sponsored opportunities and events. Speaking for the UDEO General Board, we look forward to seeing you at our Fall 2008 Conference, where we will focus on rejuvenating our work and our lives, continuing to improve the quality of our Spring Conference, and working towards making the High School and Junior High School Festivals as informative as our resources permit. This organization has flourished over the years because of the hard work and dedication of its members and everyone who has served on the Board. Let's keep up the momentum by rejuvenating and supporting each other throughout the year.

IN THIS
ISSUE :

FALL WORKSHOP INFO
NEW BOARD MEMBERS
NEWS/ARTICLES FROM SECTORS
PERFORMANCE CALENDAR

LEGISLATION UPDATE
RESEARCH REVIEW: SYNCHRONY
ARTICLE: WORKING WITH A COMPOSER
.....AND MUCH MORE



Editor's Notes

Sean Guymon and Angela Banchero-Kelleher
Newsletter Co-Editors

This newsletter is packed with articles, recaps, and upcoming events. We hope that every member will find something within these pages that will be valuable to you as you help to strengthen dance within the State. If there is anything that you want to contribute to future newsletters, please contact us. We are always looking for ways to improve this newsletter.



The Utah Dance Education Organization is accepting nominations for the following 4 Board positions:

President-Elect: This Board Member works with the President to address the philosophical goals and objectives of the organization and, along with the other Board Members, works to implement those ideas. (4 year term: President-Elect 1 year, President 2 years, Past President 1 year.)

Private 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)

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

Secretary: This Board Member serves as a member of the Executive Board and works in tandem with the President to communicate with the board, prepare agendas, and disseminate minutes from board meetings. The secretary keeps a current board directory, maintains archival and historical records, and works with other Board Members to implement organizational goals and activities. (3-year term)

U
D
E
B
O
A
R
D

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 to Doris Trujillo, Nominations Chair. The deadline to receive nominations is December 13, 2008.

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.

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.

Nichole Ortega
President
Nichole.Ortega@uvu.edu

Doris Trujillo
Past-President
Doris.Trujillo@uvu.edu

Jana Shumway
Secretary
jana_shumway@byu.edu

Nykola Patton
Treasurer
Danzmania3@hotmail.com

Joni Wilson
Elementary Ed Rep
joni.wilson@utah.edu

Jaynee Welty
Middle/Jr. High Rep
jaynee100@yahoo.com

Hilary Carrier
High School Rep
Hilary.Carrier@slc.k12.ut.us

Amanda Sowerby
Higher Ed Rep
asowerby@weber.edu

Ed Austin
Co-Community Dance Rep
ed_austin@byu.edu

Martha Veranth
Co-Community Dance Rep
mcmv72@alum.wellesley.edu

Janet Gray
Private Studio Rep
janetgray5678@hotmail.com

Starla Briggs
Student Rep
starc84@msn.com

Tess Boone
Advocacy Rep
tess.boone@slcc.edu

Katherine St. John
Development Director
kstjohn@burgoyne.com

Sean Guymon
Public Relations/Co-Editor
sean.guymon@hotmail.com

Angela Banchero-Kelleher
Professional Dance Artist Rep
/ Co-Editor
AngieB@uvu.edu

Amber Wade
Conference Chair
amberthedancer@msn.com



UDEO CONFERENCE

ANNUAL STATEWIDE FALL WORKSHOP

REJUVENATE, RESTORATE, STIMULATE:

Finding renewal in what you have done, are currently doing, and hoping to achieve

NOVEMBER 7, 2008 8:00 AM - 3:30 PM

HINKLEY ALUMNI BUILDING

BRIGHAM YOUNG UNIVERSITY, PROVO, UT

*SPECIAL THANKS TO BYU DANCE DEPARTMENT FOR HOSTING OUR WORKSHOP IN THE
NEWLY BUILT HINKLEY ALUMNI BUILDING AND NEWLY REMODELED RICHARDS BUILDING*

8:00	Registration	
9:00	Keynote Presentation: Movement session with ERIK STERN	
10:30	<i>Integrating Improvisation in Secondary Dance Education with a focus on facilitating choreography TBA</i>	<i>Applications of anatomy and kinesiology for technique and rehearsal/performance Pamela Geber</i>
	<i>Ethnochoreology: Applying academic thought to why people dance and what it means Ed Austin</i>	Other Breakouts TBD
12:15	Lunch and member meeting	
1:00	Advocacy and Action discussion with Starla Briggs and Tess Boone	
2:00	Recap on the day with ERIK STERN	
3:00	Informal Performance	
3:30	Adjourn	

Schedule and/or Presenters Subject to Change



Erik Stern - Keynote Presenter

Erik Stern holds a B.A. in Biology from UC Santa Cruz and an M.F.A. in Dance from Cal Arts. His professional work as a musician, composer and actor is interwoven in his dances, and has led to collaborations with educational organizations, mathematicians, choirs, civic organizations, school systems, and dozens of artists. Erik toured with Tandy Beal and Company over a period of ten years and has performed with Patri Nader's Ballet de España. Professor of Dance at Weber State University, Stern was 'Endowed Artist' for the College of Arts and Humanities from 1999-2002. In 2002, his duet, Table of Content, was selected and performed at the Kennedy Center as part of the National American College Dance Festival. In 1985 Stern created with Karl Schaffer the Dr. Schaffer and Mr. Stern Dance Ensemble. The ensemble has created eleven evening-length concerts, received over thirty grants, including five from the National Endowment for the Arts and toured throughout North America. On the roster of the John F. Kennedy Center for the Performing Arts Partners In Education program, they tour nationally to share their expertise on how to bring dance into the classrooms and connect it with mathematics curriculum. In 2003, he produced Muscle Memories as part of RDT's LINK Series, and in 2006 Stern staged, directed and performed in Navigating Lake Bonneville, an original work by Utah Poet Laureate Ken Brewer and composer/guitarist Brad Richter. During summer 2006, Stern was at Appelboom, a resident artists' program in rural France, during which he finalized aspects of Demolition Derby and worked on other projects with Brad Richter.

bio and photo courtesy of <http://www.sternworks.org/>



USOE/NDEO/OTHER EVENTS



Utah State Office of Education & Utah Arts Council Present **The 34th Annual Fine Arts Networking Conference**

Thursday, November 20th – Friday, November 21st, 2008
Ogden Eccles Conference Center & Egyptian Theatre, Ogden, UT
Registration deadline: October 15, 2008.
<https://www.usoe.k12.ut.us/curr/FineArt/>



Call for Proposals

11th Annual NDEO Conference
Focus on Dance Education: Take A Bite of the Apple
Exploring Resources to Promote Best Practices
June 23-28, 2009 in New York City, New York
PROPOSAL SUBMISSION DEADLINE DECEMBER 1, 2008
www.ndeo.org



Event

Date

Location

Website

Pourparler	October 2-5, 2008	Los Altos, CA	www.nfo-usa.org
IADMS Conference	October 23-25, 2008	Cleveland, OH	www.iadms.org
ADTA Conference	October 30-Nov. 2, 2008	Austin, TX	www.adta.org
UAHPERD Convention	November 14 - 15, 2008	Ogden, UT	www.uahperd.org
CORD Conference	November 14 - 16, 2008	Roanoke, VA	www.cordance.org



INFINITY DANCE WORKSHOPS

Infinity is an in-service model dependent on interconnectivity among creative and impassioned teachers, students, and artists who work in our classrooms, professional companies, professional education organizations, and higher education. It is named INFINITY because it provides for never-ending personal growth and the linking of arts-minded people to nourish a lasting cultural heritage. Infinity workshops include pre-event seminars, performances by professional dance companies, workshops that connect the art work to the classroom, and credit for your practical application in your classroom setting. For additional information visit the USOE website <http://www.usoe.k12.ut.us/curr/FineArt/Calendars/infinity.htm> or contact the dance companies listed below.

IN-SERVICE CREDIT or LICENSURE POINTS
are available for all Infinity Workshops.

September 27, 2008- At The Core
Time: 9:00 am - 2:00 pm
Presented by: Ririe-Woodbury Dance Company
Performances: October 2 - 4, 2008
Location: Rose Wagner Performing Arts Center
Contact: Lynne Listing lynne@rdtutah.org

January 31, 2009- THE CRYSTAL AND THE SPHERE
Time: 9:00 am - 5:00 pm
Presented by: Ririe-Woodbury Dance Company
Performances: January 30-31, 2009
Location: Rose Wagner Performing Arts Center
Contact: Gigi Arrington (801)297-4213
arringtongigi@gmail.com



COMMUNITY/FOLK DANCE SECTOR

Dance Educators Invited to California To Share Dances and Discuss Common Concerns: October 2-5, 2008 in Los Altos Hills

by Sanna Longden

If you teach dance for schools and community events—either as a full-time dance educator, a professional with a studio, a traveling artist who does school and community gigs, or any other kind of dance for children -- please join us at the 12th Annual Pourparler, October 2-5, 2008, in Los Altos Hills, California, between San Francisco and San Jose. We will meet at a peaceful place called Hidden Villa, a non-profit organization that offers environmental education programs.

What is the Pourparler? It is a gathering of people who teach movement and dance to kids that comes together annually somewhere in North America to share issues, experiences, dances, and resources. The Pourparler began with people who do artists-in-residence work and have backgrounds in traditional ethnic or Anglo-American dancing, and/or are community dance callers, but over the years more general music and physical teachers have come, as well as modern and creative dancers. In fact, in 2003, the PP met in Seattle at the studio of well-known creative dance educator, Anne Green Gilbert.

This gathering's French nickname Pourparler [poor-par-LAY] means to chat or parley. However, according to dance educator Susan Wickett-Ford, Pourparler really means "to talk and dance excitedly without stopping for three days." And that's pretty much what we do. We talk about everything from classroom management to teaching techniques to materials for special learners to dances with high-guy appeal, and much more. One of the best parts is sharing dances. One of the most useful dances from last year's

PP in Vermont was called "Penguins, Attention!" Come this year to learn it!

We limit registration to about 40 full-time participants, and give priority to those who can be with



us the entire time—only two-and-a-half precious days—so as not to disrupt what has become a special bonding weekend. Please plan to join us for all of it: the Thursday potluck

supper and party through Sunday lunch and poignant farewells. School administrations often recognize the Pourparler as a professional development course, thus giving a day off to teachers.

Loui Tucker, an active leader of several folk dance groups in San Jose, is doing the local organizing; the two other co-leaders are Sanna and Mars Longden from Evanston, Illinois. Financial support comes from various organizations, including the New England Dancing Masters (NEDM), the Country Dance & Song Society (CDSS), and especially the National Folk Organization (NFO) to whom the PP is grateful for its early and continuing dependable sponsorship.

The information and registration form can be emailed, snail-mailed, or faxed: Contact SannaMars@aol.com, 800/894-4378, loui@loutucker.com, 408/287-9999, or find them on www.NFO-USA.org and www.FolkStyle.com.

Sanna Longden, Evanston, Ill., travels the U.S. and beyond teaching world dance and ethnic music activities at educator conferences, university courses, elementary schools, and community events. Her Favorite Folk Dances for Kids & Teachers resources include five CDs, seven DVDs, and a book on ethnic cultures co-authored with Phyllis S. Weikart, plus Sanna's famous tape, "The Matzorena."

HIGH SCHOOL SECTOR

High School Workshops



U of U
November 1, 2008
contact Abby Fiat,
abby.fiat@utah.edu



WSU
February 9, 2009.
contact Joanne Lawrence
jlawrence@weber.edu



UVU
November 14, 2008
contact Nichole Ortega
Nichole.ortega@uvu.edu
or Angie Banchemo-Kelleher
angieb@uvu.edu



The Scoville Series: *Part II*

Working with a Composer

By Jon Scoville

One of the greatest sources of artistic pleasure and occasional pain is to collaborate with a composer. It brings the joy and energy of synergy. It fires up the furnaces of contrasting aesthetics. It has produced some of the great works of Stravinsky/Nijinsky, Tchaikovsky/Petipa, Bernstein/Robbins, & Copland/Graham. But it is also fraught with stories of missed deadlines, blistering fights, and irrevocable mis-understandings. With that in mind, and more than 30 years of providing scores for numerous choreographers, I am including the following notes on the process:



Stravinsky/Nijinsky c.1911

CREATE A COMMON METAPHOR:

Under the assumption that the choreographer may not be conversant with music terms, or the composer with dance vocabulary, it is extremely helpful to speak the language of image, metaphor, and illusion. Share the poetry of your concepts, the images that you have wrapped around your movement ideas, and the arc of your piece: where does it start conceptually and/or emotionally; where does it end -- back where it started or with some type of transformation.

BE AS SPECIFIC AS YOU CAN:

Stravinsky once said that if someone proposed he write a score for a new ballet, he had little interest. But if they told him how long, how many sections, tempo, meter, etc. his imagination and sense of form were simultaneously engaged. How many dancers, qualities of energy, lighting design, costumes, division of solo and group sections. All these will help to prod the imagination of your composer. And remember that paradoxically, the more restrictions that there are, the easier it often is to create. Total freedom can be totally paralyzing.



CONTRACTS AND DEADLINES:

Here's where it often gets sticky, tricky, and somewhat picky. **UNLESS YOU KNOW THE COMPOSER VERY WELL**, and have had a past working relationship, it is extremely useful to put money matters and expectations in writing. Start with the deadlines: when are the first rough versions going to be available; how many changes will the composer be willing to make and up to what point in time (if, in the last two weeks, you decide to make changes in the choreography which then require changes in the music, you may be putting unfair pressure on the composer who may have gone on to other projects or doesn't have the time to make changes at a late date). By the same token, the composer needs to be flexible and certainly, in the first half of the choreographic process, be willing to make significant changes. Sometimes the choreography is completed and the composer needs only to create the score to a video. This has many advantages in terms of time and knowing what form the score should take, but it doesn't allow the back-and-forth of the creative process which can take both musician and dancer to new and productive places in their imaginations/aesthetics.



The issue of payment and royalties should also be carefully negotiated. Often the choreographer and composer settle on a flat fee, paid in one, two, or three installments. Generally the rights to the music go to the choreographer, but in the interest of fairness it may be advisable to build into the contract royalties for use of the music beyond its original intention and any other exceptions that might appear during the life of the piece. And if the composer wants to include her or his score on a CD, typically one credits the dance company, but does not pay for the use. Another issue is that after a certain time (3 years or so) will other choreographers be able to use



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

the music? Often this is resolved by a payment to both original choreographer and composer with mention in the score of the provenance of the music.

Ultimately, the rewards of such collaborative ventures reach far beyond the scope of money and deadlines and creates art, like the Beatles, that is greater than the individual talents involved. Give it a try. Surprise and synergy are volatile but powerful fuels.

This is the second in a series of articles by Jon Scoville on working with music / musicians. The first article was on working with an accompanist.

Jon,

What are the best instruments for a dance teacher to have to accompany their own class?

Anonymous

Well, if I could bring only one instrument to class it would be a bass drum – either the large concert bass drum (36” in diameter), or the smaller “kick” drum used in a rock or jazz drum kit. These run anywhere from 16” to 24” in diameter and are easier to transport and store than the concert version (though not as dynamic in range). The beauty and utilitarian value of a bass drum is that it has a very powerful sound with many tonal possibilities and, best of all, it can be used effectively even with limited drumming skills. The Mary Wigman/Hanya Holm/Alwin Nikolais tradition always insisted that dancers be able to accompany their own classes (usually on a single tom tom or bass drum), a program which, thanks to Elizabeth Hayes and Joan Woodbury, continues to this day in the U. of Utah modern dance curriculum.

I recommend that you remove one of the heads to allow the sound to carry, and also duct tape a small 2-3” square piece of felt in the center of the remaining head. Put the drum on the floor and prop it up a few inches off the floor with anything available – a blackboard eraser or an extra mallet make good props. Then play it sitting in a chair with one foot placed on the head so that with different amounts of pressure you can produce considerable tonal variations. The bass drum’s tone will have a much richer sustain than high pitched tom toms or conga drums, and thus one can play less notes and still sound good!

The disadvantage of this arrangement is that it keeps you, as the teacher, partly tied to your chair as you lead the class. But I have seen many effective teachers work this way including Tandy Beal (my current wife -- of 45 years) and Murray Louis. An alternative approach might be to use a Wigman drum (a 16”-20” frame drum similar to the Middle Eastern def) which allows you to walk around as you accompany. This lets you keep a beat, though you will be limited to playing with one hand, and thus monotony becomes a clear and present danger. A combination of working at different times with the two drums might be a good solution.



Ask a Musician

Do you have a question that only a musician can answer? Do you need recommendations for music to use in your studio or performance? Now is your chance to ask Jon Scoville. Submit your questions to sean.guymon@hotmail.com, and after Jon answers them we will print them in a future newsletter.

About Jon



Jon Scoville is a composer, author and musician. An Associate Professor/Lecturer at the University of Utah, Professor Scoville teaches music resources for dance, rhythmic analysis, percussion accompaniment, aesthetics, and choreography. He has toured internationally as co-artistic director of Tandy Beal & Company, and is the author of *Sound Designs*. Professor Scoville is a prolific composer for dance, including scores for the faculty as well as choreographers Alwin Nikolais, Murray Louis, Laura Dean, and Sara Rudner, among others.

Edited from <http://www.dance.utah.edu/people/faculty/Scoville.html>

photo courtesy of <http://www.albertsbicycle.com/>



LEGISLATION INFORMATION

Major Arts Education Initiative Receives Funding

Monies will provide arts specialists, district arts coordinators, teacher training, research throughout state

SALT LAKE CITY, March 12, 2008— House Speaker Greg Curtis, Senate Majority Leader Curtis Bramble and Rep. Greg Hughes today expressed their gratitude to the Legislature for establishing and funding the Beverley Taylor Sorenson Elementary Arts Learning program. This \$16 million, four-year initiative will ensure quality arts education for Utah students by dedicating funds to the hiring of school-dedicated arts specialists to work side-by-side with teachers in the classroom, hiring district arts coordinators, promoting partnerships with universities that offer pre-service and professional development training, and providing instruments and arts materials. A portion of the funding will also be used in tracking and evaluating student progress in order to quantify results.

The initiative was part of SB2, the education omnibus bill passed by legislators on March 5, 2008. (The program was initially introduced through HB 363).

“In a year where resources were tighter than expected, it is extremely satisfying to see our colleagues place education at the top of their funding priorities,” stated Speaker Curtis. “The arts are a particularly effective tool in improving the educational experience. Local and national research demonstrates that infusing core subjects with quality arts education improves



academic performance, standardized test scores, school attendance, and classroom behavior. The arts also teach discipline, creativity and collaboration—all crucial skills for our developing workforce.”

“For over 13 years now, The Sorenson Family, through Beverley’s art works for kids! foundation, has dedicated significant resources to bringing sequential arts education to children throughout the state,” exclaimed Sen. Bramble. “The measurable results we have seen in schools like Oakridge Elementary, Jackson Elementary, and others that implemented quality programs, are

unequivocal: arts education works. Expanding the program through legislation is good for our children, good for our schools, good for our families, and good for our economy.”

“This program represents a remarkable partnership that includes art works for kids!, the Utah Arts Council, the Utah State Office of Education, the Utah PTA, and numerous schools, districts, educators and parents across Utah,” explained Rep. Hughes. “The Utah Arts Council will supervise administration of the program, to ensure quality and consistency with the success achieved by the Sorenson family. It is extremely rewarding to see the good work that can come from the private and public sectors working together.”



“The most consistent request we hear from Utah residents is that they want more and better arts education opportunities for their children,” said Margaret Hunt, executive director of the Utah Arts Council. “Parents understand that when the arts are not part of the classroom experience, an important and very valuable part of their children’s education is missing. This initiative is an important first step in responding to what these parents want, and what our children need.” The Legislative leaders and Hunt offered special thanks and recognition to Beverley and Jim Sorenson, and their singular vision and passion for this program—and Utah’s children.

“Our children deserve the very best education we can offer, and the arts are an important part of that equation,” said Beverley Taylor Sorenson, founder of art works for kids! “I have seen the arts change the lives of children, families, and even whole communities. I am so pleased that our legislators recognize how important it is to make the arts a priority, and look forward to working with our friends to make sure this program is successful, and that some day soon, all Utah children can have the same opportunities.”

Source: www.awfk.org/current_news.htm

U.S. Ambassador to Hungary honors BYU Folk Dance Ensemble

by Benjamin Watson

May 8, 2008

Reprinted by permission from BYU University Communications

Photos by Mark A. Philbrick

Brigham Young University's International Folk Dance Ensemble captured the hearts of European spectators and award-winning attention from the U.S. ambassador in Hungary last week during its three-week Central European tour.

Teaming-up with Hungary's national folk dance ensemble for a joint performance, the dancers watched as U.S. Ambassador April Foley took the stage before the performance and presented the BYU ensemble with the Ambassador's Award for Cultural Diplomacy.



The award recognizes them for their efforts in building cultural ties and friendship with other nations through the medium of dance—particularly folk dance.

"This award recognizes those individuals and groups whose outstanding efforts win the respect of their peers and serve the embassy's goal of deepening mutual understanding between the U.S. and Hungary," Ambassador Foley said. "Their knowledge of folk dance makes them an exceptional partner for the Hungarian folk dancers and helps connect American and Hungarian audiences through a common language of movement."

The Hungarian State Folk Ensemble, having just returned from a three-month tour to the United States, was keen to host a joint-performance with the BYU



"American" Folk Dance Ensemble in the historic Budapest Heritage House, giving the majority of the performance hour to BYU to present their

repertoire of American folk dances to the near-capacity audience.

The BYU students were excited for the opportunity to perform with the Hungarian State Folk Ensemble. "We were the lucky ones because we were

able to perform with a world-renowned professional team. I felt like it was not only an awesome opportunity to dance with them, but also a great opportunity to interact with them, to talk with them and to get to know them through a medium we both love," said David Marriott, a second-year BYU folk dancer.

Already a week into their tour, the BYU folk dance ensemble has been received by U.S. ambassadors in Hungary and Slovakia and interfaced with representatives from the offices for the Ministry of Culture in both nations. They have personally



greeting enthusiastic audience members at the close of each performance, including a joint performance with Slovakia's state-sponsored folk dance ensemble.

Administrators for the tour have taken measures to offer the BYU students the opportunity to act as cultural ambassadors in this year's folk dance tour, tying-in with the performers, audience members and political dignitaries from each host nation. BYU International Vice President Sandra Rogers is accompanying the ensemble on the tour.

BYU's International Folk Dance Ensemble has since moved on to the Czech Republic, performing as a feature entertainment in Plzen's "American Liberation" celebration commemorating the liberation of Plzen by American forces from German military occupation in World War II. Nearly 1,000 spectators gathered into the town-square to catch a glimpse of the hour-long outdoor performance, including some who were present when the town was liberated by Americans in World War II.

The group now has just over two weeks until the close of their tour in Europe, with performances set in Poland, Ukraine and Belarus.

source: BYU News Release , May 8, 2008.



UPCOMING UNIVERSITY/COLLEGE DANCE EVENTS

BYU DEPARTMENT OF DANCE

WORLD OF DANCE

September 17-20, 2008 7:30 PM
September 20, 2008 Matinee 2:00 PM
deJong Concert Hall

BALLET SHOWCASE

November 7-8, 2008 7:30 PM
Dance Studio Theatre, 166 Richards Building

CHRISTMAS AROUND THE WORLD

December 5-6, 2008 7:30 PM
December 6, 2008 Matinee 2:00 PM
Marriott Center

DANCESEMBLE

November 14-15, 2008 7:30 PM
Dance Studio Theatre, 166 Richards Building

DANCE IN CONCERT

January 29-31, 2009 7:30 PM
January 31, 2008 Matinee 2:00 PM
Pardoe Theatre



SOUTHERN UTAH UNIVERSITY

BREAKING BOUNDS: Student Choreography

December 3-6, 2008 7:30 PM
Auditorium Theatre, Cedar City, Utah

WEBER STATE UNIVERSITY

Orchesis Dance Theatre

November 20-22, 2008 7:30 PM
November 22, 2008 Matinee 2:00 PM
Eccles Theatre



UNIVERSITY OF UTAH

BALLET SHOWCASE I

September 18-20, 2008 7:30 PM
September 20, 2008 Matinee 2:00 PM
Hayes Christensen Theater, Marriot Center for Dance

UTAH BALLET

October 24-25, 2008 7:30 PM
October 25, 2008 Matinees 2:00 PM
Hayes Christensen Theater, Marriot Center for Dance

BALLET ENSEMBLE

December 4-6, 2008 7:30 PM
December 6, 2008 Matinee 2:00 PM
Hayes Christensen Theater, Marriot Center for Dance

PERFORMING DANCE COMPANY

October 2-4 & 9-11, 2008 7:30 PM
Hayes Christensen Theater, Marriot Center for Dance

GRADUATE CONCERT

November 20-22, 2008 7:30 PM
Hayes Christensen Theater, Marriot Center for Dance

STUDENT CONCERT

December 5-6, 2008 7:30 PM
Studio Theater 240, Marriot Center for Dance

UTAH VALLEY UNIVERSITY

SYNERGY DANCE COMPANY

November 13-15, 2008 7:30 PM
Ragan Theater

BALLROOM DANCE COMPANY

December 4-6 & 8, 2008 7:30 PM
December 6, 2008 Matinee 2:00 PM
Ragan Theater

SALT LAKE COMMUNITY COLLEGE

SLCC Dance Company

November 21-22, 2008 7:30 PM
Eccles Theatre

CHILDREN'S DANCE THEATRE

SCIENTIA

October 3, 2008 7:30 PM
Weber State University



PROFESSIONAL DANCE EVENTS

RIRIE-WOODBURY DANCE COMPANY

Tower

September 25-27, 2008 7:30 PM
September 27, 2008 Matinee 2:00 PM
Rose Wagner Performing Arts Center

Interiors

December 11-13, 2008 7:30 PM
December 13-14, 2008 Matinee 2:00 PM
Rose Wagner Performing Arts Center

BALLET WEST

Gala

November 1, 2008 8:00 PM
Capitol Theatre

The Tempest

November 7-15, 2008 8:00 PM
Capitol Theatre

The Nutcracker

December 5-27, 2008 8:00 PM
Capitol Theatre



REPERTORY DANCE THEATER

The Messengers

October 2-4, 2008 8:00 PM
Rose Wagner Performing Arts Center

Joyride

November 21-22, 2008 7:00 PM
Rose Wagner Performing Arts Center

RING AROUND THE ROSE 2008

September 13, October 4, November 8, December 13 11:00 AM
Rose Wagner Performing Arts Center

UTAH REGIONAL BALLET

The Nutcracker

October 24-25, 2008 7:30 PM
Covey Center for the Arts, Provo

The Nutcracker

December 12-13 & 18-20, 2008 7:30 PM
December 13 & 20, 2008 Matinee 2:00 PM
Covey Center for the Arts, Provo



Movement Forum *Zodiac Tattoo*

September 26-27, 2008 7:30 PM
Rose Wagner Black Box Theater



Eastern Arts Presents

WorldDance: Cultural Migrations

Featuring BYU Folk Dancers; Jomoka Hungarian Band; Zivio Ethnic Arts Ensemble with music and dance of the Balkans; International Dance Theatre and the Greek Minotavros Dancers and AVA Persian Ensemble. With music and dance from Eastern Europe and the Middle East

November 5, 2008 7:30 PM
Kingsbury Hall, University of Utah



Momix

October 2, 2008 7:30 PM
Kingsbury Hall, University of Utah

Lar Lubovitch Dance Company

November 18, 2008 7:30 PM
Kingsbury Hall, University of Utah



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



RESEARCH REVIEW

Synchrony

by Amanda Sowerby

A year ago this fall Meghan Durham and I had the pleasure to preview our research project, *Synchrony: The Adolescent-Parent Collaboration through Dance*, at the Fall UDEO Conference. It was both informative and enjoyable to explore our ideas and strategies with the many dance educators participating in our session.

At the Spring UDEO Conference I was able to present findings from our actual workshop that we had held at Weber State University with parents and their teens. The experience from the workshop gave us insight into the bonding relationship of parent and child, the effectiveness of movement as a form of communication and the need for community guidance and acceptance in the adolescent experience. Movement acted as metaphor and explorations through Rites of Passages provided our framework.

This summer Meghan and I had the honor of presenting *Synchrony* at the National Dance Education Organization's Conference in Baltimore, Maryland. It was a joy to discuss our work with so many other dance educators that shared our interests and passion for dance as a means of personal transformation. I'm including a brief breakdown of our work in hopes that it inspires further research for others. As dancers and dance educators you will be familiar with some, if not all, of the movement explorations listed below.

Synchrony: The Adolescent-Parent Collaboration through Dance

Building Positive Communication through Creative Rites of Passage

Theoretical Context/ Conceptual Framework

We designed this workshop based upon the concepts of identity formation and family systems (e.g., Erik Erickson's and Jung's ideas about differentiation, individuation, and reintegration), and models for rites-of-passage which are typically embodied experiences. We used Maddern's (1990) 5-stage model with reference to Van Gennep's (1909) 3-stage model as the framework for movement based experiences that cultivate positive communication: empathy, clear congruent messages, supportive statements, and effective problem solving between parents and adolescents.



Our initial introduction to Maddern's model derived from James Neill, a psychologist and a researcher, with expertise and interests in outdoor education, experiential learning, and personal development who is a full-time academic in the Centre for Applied Psychology at the University of Canberra (Australia)

Belgian anthropologist van Gennep coined the term in his book, "Rites of Passage" in 1909 (translated into English in 1960). van Gennep suggested that "rites of passage" generally comprised of three components [1. Separation from the familiar; 2. Transition from old state to new state; and 3. Reintegration into original social structure] and marked four significant lifetime events [1. Birth; 2. Initiation/puberty; 3. Marriage; and 4. Death].

- Teens experiment with a variety of behaviors. As they work to figure out who they are, this need and desire for independence, compounded with a need and desire for connectedness, leads to a renegotiation of the parent-child relationship.
- Communication around difficult issues is critical to renegotiation and to strengthening the relationship. Teens need the skills and support to make good decisions around the range of issues they will encounter.
- Parents can and do make a difference in their child's life.

Through a series of improvisational dance experiences designed to promote partnership, trust, communication and mutual respect, participants gain new understandings of each other (parent and teen) and their relationship.



RESEARCH REVIEW cont...

Examples of sessions include:

- Movement facilitation of partner in a variety of trust environments.
- Dancing One's Story: an exploration of autobiography through dance.
- Mirroring: the embodiment of another's motion and intention.
- Contact Improvisation: Physical exchanges of contact and weight dependency, the exchange of leadership roles, listening/hearing with the body.

Introduction:

Name Circle and Movement as Metaphor

Model for Rites of Passage (Maddern 1990):

Symbolic Journey:

Rites of Passage Discussion

The Challenge:

Blind Lead through Touch and Vocalization

Mirroring as a metaphor for positive communication

Vision/Opening the Door to the Dreaming:

Ally visualization

Responsibility:

Sculpture Garden

Community Participation:

Human Knot/Trust Circle

Closing Ritual



JUNIOR HIGH/MIDDLE SCHOOL SECTOR

Jr. High/Middle School Dance Workshop Day

By Jaynee Welty
Jr High/Middle Ed Rep



On April 14th, the State Office of Education, along with the combined efforts of the Ririe/Woodbury Dance Company and Repertory Dance Theater sponsored a day long workshop for area Jr. High and Middle school students. For a minimal fee, 137 dancers from nine schools were treated to classes in Modern Dance Technique, Improvisation/Choreography, and Jazz/Hip Hop. These classes were taught by various members of the dance companies. Held at the Rose Wagner Theater facility, the students were able to experience classes in the studios of Ririe/Woodbury and RDT. They performed on the Black Box Theater stage presenting showings from what they learned during the day. The students mingled and had fun working and performing with dancers from the different schools. The informal performances ended with a question/answer session where the student dancers inquired about becoming professional dancers. Thanks to Linda Smith, Artistic Director of RDT, for helping organize the workshop with Becky Crowley from Butler Middle School and Nykola Patton, Kearns Jr. High.



PHOTO CREDITS

photos on pages 2, 4, 10, 11, & 13 courtesy of Inimage. <http://www.inimage.com>

Uncredited photos and/or graphics provided courtesy of the companies or individuals they represent



PROFESSIONAL SECTOR

By Angela Banchemo-Kelleher
Professional Performance Artist Rep

One year ago, in an effort to more clearly serve our constituency, UDEO Board Members were asked to define job descriptions so as to accurately identify the groups we represented. Towards that end, I proposed a name change from "Professional Dance Representative" to "Professional Performance Artist Representative". The Board agreed that the former title did not adequately reflect the very real professional activities of all the members of UDEO. With the name change in place and the base identified, I felt secure in my ability to represent the goals/needs of this important group to the UDEO membership. I have since come to find that this group defies classification! Our Professional Performance Artist constituency is deeply involved in teaching, choreography, and research in the field of dance that is presented in national forums. Overwhelmingly, these artists are able to bring their professional performance lives into the classroom and then complete the circle by presenting the valuable information gained by the synergy of artistry and teaching to the broader academic community. I am excited to report on the activities of our Utah Artists at the NDEO conference this June in Maryland. They did much to reaffirm Utah as a vibrant center for the full spectrum of dance.

Erik Stern (WSU) and Sara Donohue (UVU) shared research developed out of Erik's piece, *Demolition Derby-When a Mind Loses Its License to Drive*. This presentation not only informed attendees of the issues surrounding the treatment and care of those with dementia, it also was a beautiful testament to the love that Erik has for parents. The moving piece was a terrific example of the ability of dance to connect seemingly disparate groups and provide a path for deeper communication and understanding of this incredibly relevant topic.

Megan Durham (OSU) and Amanda Sowerby (WSU) developed a model using improvisational dance to cultivate positive communication and enhanced interpersonal relations between parent and child. Based on the synthesis of information from a broad range of sources, Megan and Amanda developed a program that fosters partnership, trust, communication, and mutual respect between teens and parents. The presentation reminded attendees that dance ritual is a necessary adjunct in our lives and our humanity is diminished by its absence.

Nichole Ortega (UVU) and I presented information developed from the NEA grant we received to restage *Dance for Walt Whitman* by Tamiris. This work was used as the touchstone for reacquainting dancers with our shared American heritage, a heritage that requires active

participation in the political process among its citizens. An area of focus was that dance can act as a vehicle for social/political change as evaluated by rates of voter participation among our student population. The first part of this project demonstrated that dance can indeed create a deeper awareness of an issue, i.e. the American idea that Democracy requires active participation as reflected by voting. The follow up research will evaluate if this new awareness results in behavioral change.

Sean McMahon, (BFA OU Honors Tutorial College and Judge Memorial High Graduate) dances with Luna Kids Dance, Axis Dance, and his own company Peck Peck Dance Ensemble. His work has focused on building equity and cohesive communities in diverse classrooms. NDEO was most fortunate to have Sean present in 2 areas, the first informed attendees of the important work being done with Special Education Students in order to foster an authentic, creative dance experience for children of all abilities. Secondly, through a panel discussion format, Sean and his colleagues discussed the importance of seeing on stage the level of diversity that we champion in our classrooms.

Joan Gonwa (MA, UofU) Joan's presentation demonstrated the thought that dance and dance education can impact the body politic, but that we need a coordinated effort among dance educators to inform our dance ed students to be both politically astute as well as skillful creative dance teachers. Her work with *Minds on the Move* in Albuquerque shows that quality dance education influences how students perceive the value of the arts in their lives and eventually this positive view point is reflected in curriculum planning in their local schools- a goal that we can all appreciate.

A methodological approach to teaching Ballet technique that incorporates a sense of body awareness, choice, intent, and personal expression was discussed by Cadence Whittier (Hobart and William Smith Colleges). This approach challenges ballet dancers to become active agents in their own training and ultimately active participants in the future of the ballet aesthetic.

Ethics and the Politics of Inquiry are at the heart of the research being conducted by Ashley Thorndike (BFA UofU, PhD candidate OSU). Her work recognizes the unequal power dynamic that exists between teacher and student, the risks of interpersonal dialogue, the thorny issue of confidentiality, and personal motivations of the researcher in general as she seeks to develop a research modal that addresses these concerns while still moving the dialogue forward.

Sybil Huskey (UNC-Charlotte) looked at the Politics



UDEO SPRING CONFERENCE

Recap: The Eighth Annual UDEO Spring Conference 2008 "Expanding Boundaries"

The Eighth Annual UDEO Spring Conference held at the University of Utah was an extraordinary day of collaborations with artists, artist-educators, administrators, community members, and students. World renowned dance artist, Liz Lerman, provided an inspirational keynote that moved us through words and motion.

The first sessions of the day were fabulous. Eric Handman created a fast paced, exciting experience during his technique class. With his challenging choreography, those who participated felt rewarded as they mastered the movement. Amanda Sowerby presented



the results of the parent-child workshop that she held in Fall 07 with Meghan Durham. (Read about their workshop on pages 8-9) Paul Ocampo led an enjoyable session with Phillippino dances, while some who attended left with bruised ankles and egos after attempting to learn *Tinikling*. Angela Banchemo-Kelleher and Janette Sawyer led a thought provoking session on Researching Dance.



The final sessions were a continuation of our fabulous day. Liz Lerman's composition session was well attended, and had everyone working together as a community. Martha Veranth led an energetic session teaching Scottish dances, both traditional and modern, including a few that she has created.

For the first time, Dance for the Camera works were screened, allowing attendees to view them throughout the day. It was also a first with the UDEO Lifetime Achievement Award, as it was awarded post-humously to Dee Winterton.

The day was capped off with a wonderful final session with Liz. She brought us all to a joyous close, bringing back the movement phrases from the beginning of the day, and adding new phases that reflected on the marvelous experiences from the conference.



We can't wait to see you at our fall workshop on November 7, 2008 and at our spring conference on March 7, 2009. Mark your calendars and join us!

continued from previous page

of the Choreographic Process. Her piece, *The Ten Bells*, provided a metaphoric vehicle in which to attend to the larger issue of historic and world wide abuse of women. It is her contention that the choreographic process is ripe with political ramifications and that dance can be a change agent in society.

Aurora Goncalves (BYU, MFA candidate UA), presented research that explored the impact of current policies on arts funding for dance in higher education in Brazil. The current President of Brazil's support of the arts is having a positive impact in the dance departments in the Universities of Brazil.

Raymond Robinson, (Chair, Wayne State) had several offerings for the NDEO participants. Presenting original research on changes in student perceptions through a General Education course in Dance and Culture, Ray was able to offer solid evidence for the efficacy of dance to move students towards a greater understanding of themselves and

others. Additionally, Ray facilitated a session that provided insight into the tenure process in Higher Education. Finally, it was a real delight to gather with Ray and his family (many of you remember Julie who danced for a year with RDT) for dinner during the conference. While the conference itself was terrifically inspiring, the opportunity to be with good friends was not to be missed.

The theme of the NDEO conference this year, *Contact Politics: The Dance of Personal and Public Change*, was a springboard for an amazing array of scholarly thought. What was so impressive was that all of these scholars are also performers/educators. This conference underscores the depth and breadth of the artist/educators at work in Utah (or with Utah connections) and the ability of these artists to draw from their life interests to inform their performance, teaching, and scholarship. Our Utah Professional Performing Artists are a truly gifted group of people who embody the saying that dance is life.



Welcome to the New Board Members



Joni Urry Wilson - Elementary Education Representative

Joni Wilson began to dance with Virginia Tanner as a child and has continued to dance throughout her life, receiving an Honors BFA from the University of Utah and an MFA from Mills College. She has taught and performed nationally and internationally, and currently is Studio Director for the University of Utah Tanner Dance Program. Ms. Wilson has taught dance at Mills College, Purdue University, Weber State University, and most recently returned from a semester sabbatical of teaching at the University of Hawaii. She is an artist-in-residence for the Utah Arts Council, Salt Lake Arts Council and VSA/Art Access. Her full-time teaching includes classes for hearing impaired students, Virginia Tanner studio classes, Arts in Education classes in schools, and Dancers with Disabilities classes.

Jayne Adair Welty - Junior High/Middle School Education Representative

Jayne Welty has been a dance educator in Utah for almost 30 years. She has worked in the Davis School District and Jordan School District at both middle and high school levels. Her dance education experience has included all ages, working at the Virginia Tanner Dance School, teaching dance for gymnasts and teaching/choreographing/presenting workshops in the public schools. Jaynee has a diverse background with degrees in Dance and Music. She earned an MA in Education (dance emphasis) from the University of Utah, studying with RDT, TOO, and has performed in professional theater productions. Jaynee is concerned about the education of young dancers in the Utah schools. She would like dance education respected more in the school setting and would work to achieve that through better communication with administrators. Her inspiration has come from her work with Shirly Ririe, Joan Woodbury, Elizabeth Hayes, Mary Ann Lee, and Linda Smith. Jaynee is currently teaching dance at Indian Hills Middle School and music at Alta High in the Jordan School District.



Hilary Carrier - High School Representative

Hilary Carrier grew up on the east coast and studied with Nikolais's first dance teacher, Truda Kaschmann at The Hartford Conservatory. She earned both her B.F.A. and M.F.A. in Modern Dance at the University of Utah. Hilary performed and toured with the Salt Lake Mime Troupe, the Katie Duck & Company in Europe and Northern Africa, and as an independent choreographer produced concerts in collaboration with other Utah choreographers, poet Alex Caldiero and the musical group Ice Burn. As a dance specialist she has taught for Virginia Tanner Dance, the Utah School for The Deaf and Blind, Ensign Elementary and the Children's Music Conservatory. Hilary currently is the dance teacher/specialist West High School where she piloted International Baccalaureate Dance as a sixth subject collaborating with international teachers in Wales, U.K. defining curriculum and assessment guidelines. Her goal as the UDEO High School Representative is to create more opportunities for teachers and students to make connections in their community and to encourage exploration in curriculum

Tess Boone - Advocacy Representative

Tess Boone is an Associate Professor of Dance at Salt Lake Community College, where she is also the Performing Arts Coordinator. Her B.F.A. and Masters Degrees in Dance are from the University of Utah. She has danced professionally, choreographed, and taught in California and Utah. Tess has developed all the dance curriculum currently taught at SLCC and has been the Artistic Director of SLCC Dance Company for 20 years. She has directed numerous collaboration concerts with the college and artists from the community. She is also a certified Hatha Yoga instructor, practicing and teaching for over 25 years. Tess was awarded a Teaching Excellence Award at SLCC in 2005.

The Utah Dance Education Organization is accepting nominations for 4 Board positions. See pg 2 for info



New Board Members cont...



Starla Briggs - Student Representative

Starla Briggs is a student at Brigham Young University (BYU), majoring in Dance Education. She is a member of BYU's Student Dance Education Organization (SDEO).



Katherine St. John - Development Director

Ms. St. John holds a Master's degree in Persian from U of U, a Masters in Folkdance and Dance Pedagogy from BYU and completed course work towards a PhD in dance theory at UC Riverside. Her masters thesis at BYU was on Afghan dance based on study with Herati dancer and vocalist Setara. Ms. St. John and Eastern Arts are on the Utah Arts Council Artists in Education Roster, the Artistic Resources for Students and Teachers (A.R.T.S. Inc., formerly Young Audiences) roster and her Eastern Arts group was on the State Office of Education Ethnic Artists Bank for several years. She has taught folk and Eastern dance at UCR, BYU and U of U and in many elementary schools. She choreographed for Utah Opera, U of U Character Dance Ensemble and was a member of Ethnic Dance Theater of Minneapolis, Ethnic Dance Ensemble of Nevada, was in Avaz International Dance Theater for a short time and worked with other groups. Her expertise is dance of countries once part of the ancient Persian empire.



Sean Guymon - Publicity / Marketing Director



Sean Guymon is an independent artist, with training in Ballroom/Social, Folk, Clogging, Musical Theatre, and Modern. He has a BFA in Modern Dance from the University of Utah, and an AAS from Ricks College. Sean is currently focused on dance technology and the impact it has on dance education and advocacy. He is also the webmaster of a number of local art/dance companies. This will be Sean's second term on the UDEO Board, and he has enjoyed his the past three years serving, especially working on the organization's newsletter.

UDEO by the Numbers

as of July 31, 2008

Total Members of the Utah Dance Education Organization: 132

By type of Membership

Joint NDEO/UDEO: 56
Institutional: 7
UDEO only: 25
Student Joint NDEO/UDEO: 20
Student UDEO only: 28
Elementary: 3

Board of Directors

Current Members: 16
Past Presidents: 4
Total # who have served and currently serving: 35

By type of Affiliation

Elementary: 4
Junior High/Middle School: 8
High School: 17
University: 32
Representing 6 Universities/ Colleges
Professional/Private: 18
Representing 12 Companies/Studios
Independent/Unaffiliated: 3
Student: 48
Representing 4 Universities/ Colleges
USOE: 1
DAC: 1

Expired from March 1 - July 31

Total Members Expired: 45
Joint NDEO/UDEO: 15
UDEO only: 9
Student Joint NDEO/UDEO: 3
Student UDEO only: 16
Elementary: 2

Expired prior to March 1

Total Members Expired: 56
Joint NDEO/UDEO: 13
UDEO only: 8
Student Joint NDEO/UDEO: 22
Student UDEO only: 11
Elementary: 2



NEWS ON THE NATIONAL LEVEL

LAST MINUTE SPECIAL FROM JANE BONBRIGHT

The United States Department of Education (USED) and the National Center for Educational Statistics (NCES) will administer the Fast Response Survey System-III in academic school year 2010. It will target public elementary and secondary schools. The survey seeks to gather contextual information from arts educators throughout the nation on the conditions in which the arts are taught -- i.e., dedicated space, teacher credentialing, curriculum, scheduling, safety, and interdisciplinary/integrated arts education. It will also include specific teacher surveys for music and visual arts -- not for dance and theatre.

The primary reason dance and theatre are not included in the FRSS-III (2010) and, to date, the National Assessment of Educational Progress (2016) is that USED/NCES use a stratified sample group (meets demographic statistics representative of the population) and from there does random sampling. Though quality programs exist in dance and theatre throughout the nation, USED/NCES can not get the stratified sample group from which to draw the random sample. NDEO, with your help will address this for the NAEP assessments programmed for 2016. More on that later. For now, the USED/NCES is providing this update on the status of the longawaited Fast Response Statistical Survey in the Arts and the National Assessment of Educational Progress in the Arts. It is being forwarded to our membership so you are aware of this event planned for 2010. Please read the summary and call the office if you wish more information.

The summary can be found at
<http://www.ndeo.utep.edu/Default.aspx?tabid=740>

STUDENT CHAPTERS

Join the NDEO Student Chapter's Facebook Group.
All are welcome!

Contact: Melanie George,
Director Student Chapters



CALL FOR PROPOSALS NDEO CONFERENCE

The 2009, 11th Annual Conference, in New York City is hosted by LaGuardia Arts High School at Lincoln Center: June 23-28

In cooperation with many of NYC's resources, the theme for the conference is exploring and sharing a variety of quality resources to promote "best practices" in dance education.

How do we create effective and artistic strategies and venues for teaching and learning? What "best practices" exist in your dance educational setting? Consider your teaching methods, model programs, curricula, assessment procedures, implementation of standards, use of research methodology and findings. What research or local resources inform your teaching and learning? The nation needs to know!

Presenter Requirements

- *\$25 non-refundable proposal fee must accompany proposal.
- *Only one submission as a lead presenter is permitted.
- *Bonus points are awarded in selection review for early submission
- *All Presenters must be current members of NDEO and must register for conference by May 1, 2009.

DEADLINE December 1, 2008

Special Features of NEW YORK CONFERENCE:

- Master Classes / Workshops with Mary Anthony, Cunningham Dance Company, Baba, Chuck Davis, Eric Franklin, Bill Evans to name a few.
- 3-hour Intensive on the new ABT curriculum.
- 6-hour Professional Development Intensive led by Doug Varone.
- New this year! A special track for K-12 dance educators from the Tri-state region will take place from 5:00pm to 8:00pm on Thursday and Friday and join the regular session for the Saturday offerings.

Reprinted from E-Communicator, NDEO September 18, 2008, pgs 1-3





Membership/Conference Registration

Name _____
Street _____ City _____
State _____ Zip _____ School/studio affiliation _____
Phone _____ Work Phone _____
E-mail _____ ☐ Add me to the UDEO ListServ

WE DO NOT SHARE THE ABOVE INFORMATION WITH OUTSIDE PARTIES

ANNUAL MEMBERSHIP DUES

\$95.00 JOINT - NDEO, UDEO

\$40.00 UDEO ONLY

\$36.00 ELEMENTARY TEACHER (joint membership in UDEO, UAEA & UTA)

\$60.00 STUDENT JOINT - NDEO, UDEO- includes JODE - (attach copy of student ID card)

\$35.00 STUDENT JOINT - NDEO, UDEO – Does Not Include JODE – (attach a copy of your student ID card)

\$20.00 STUDENT UDEO ONLY

Fall Workshop – Friday, November 7th KEYNOTE PRESENTER ERIK STERN

EARLY REGISTRATION, IF SENT BY OCTOBER 24th (postmark date)

\$20.00 Students

\$25.00 Professionals

\$45.00 Student Non-members

\$70.00 Professional Non-members

REGISTRATION FEE - AFTER OCTOBER 24th AND AT THE DOOR (**Lunch not guaranteed**)

\$25.00 Students

\$30.00 Professionals

\$50.00 Student Non-members

\$75.00 Professional Non-members

REGISTRATION

Annual dues enclosed \$ _____ (\$95, \$40, \$36, \$60, \$35, \$20)

Conference \$ _____ (registration \$20, \$25, \$45, \$70 OR late registration \$25, \$30, \$50, \$75)

Total Amount Enclosed \$ _____ Check # _____ ☐ Vegetarian Lunch

Please note: No Refunds Available

REGISTER EARLY – make checks payable to UDEO- remit to:

UDEO
C/O Nykola Patton, Treasurer
1269 Brockway Circle
Salt Lake City, UT 84117

Questions about membership?
send an e-mail to
Danzmania3@hotmail.com





UDEO

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 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 NYKOLA PATTON
1269 BROCKWAY CIRCLE
SALT LAKE CITY UT 84117