



# UDEO NEWS

Utah Dance Education Organization

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## LETTER FROM THE PRESIDENT

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Being a member of UDEO only reinforces my belief that dance is an integral component of the human experience. As dancers and teachers we have the opportunity to witness this firsthand in a variety of ways. UDEO membership expands this knowledge base even more by exposing us to all aspects of dance, especially those of which we don't participate in regularly. Having all sectors of dance represented on the UDEO Board and watching them work together with efficiency and understanding, is invigorating. Each member has different ideas and concerns, based on their background and sector needs, but the ultimate goal of each member is the same: to create opportunities for all people to incorporate dance into their lives.

Life is constantly changing, especially concerning our relationship with technology. This was the focus of our 9th Annual Statewide Spring Conference, "Dance and Technology: Taking the Fear Out of the 21st Century", with keynote speaker, Maida Withers. Maida eloquently emphasized the fact that we are all connected to research and technology in some way and that technology assists us in experiencing unconventional creativity. She discussed the growth since the 1960's of technology being an extension of the body; not just a tool, but an extension of ourselves. The discussion supported the concept that we can use technology and dance together to teach students more about themselves. The focus on technology continued throughout the day with a wonderful interactive improvisation installation with Miguel Chauque and Hilary Carrier, a dynamic Modern Dance technique class taught by Ashley Mott, and presentations by Brent Schneider, Amy Markgraff and Sarah Donohue, Annika Black and Lyndy Tankersley, and Beth and Jimmy Miklavcic. This was the first year UDEO issued a call for proposals following the

format of NDEO. The infusion of this format resulted in a variety of quality presentation. In the afternoon, members moved to the dance studios to witness the presentation of UDEO's Lifetime Achievement Award to Becky Ellis. Her young male students shared a fabulous performance highlighting the powerful influence Becky has had on so many dancers and the empowerment she offered to young boys who wanted to experience movement and creativity. Maida wrapped up the day with an activity utilizing overhead projectors, showing that even "simple" technological instruments can be used to enhance and/or spark creativity and self-understanding.

After a successful Spring Conference, the Board shifted focus this summer to the Annual Fall Conference. Because UDEO is experiencing the same economic troubles as the rest of the nation, it was suggested that the Fall Conference be a more casual meeting of the minds. We will be able to share a movement experience together, but also have time to meet and greet, and swap ideas, lesson plans, etc.; a dance education swap meet! Networking seems to be a very important part of our conferences, so we thought it would be the main focus this fall.

Please stay connected with UDEO and each other by utilizing the information in this newsletter, the UDEO website, and the UDEO Facebook group. It is important for us to remember to support each other and recognize the value of every sector, individually and collectively. Thanks to all of you for continuously supporting UDEO and for bringing dance into so many lives.



*Nichole Ortega*

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ARTICLE: MUSIC IN THE CLASSROOM  
.....AND MUCH MORE



# Editor's Notes

by Sean Guymon  
Newsletter Editor

Welcome to another edition of the UDEO Newsletter. This issue highlights some changes that are occurring with this organization, as well as recapping some of the great events that have happened. We hope that this newsletter is a resource for you; with workshop info, performance dates, classroom music tips, and much more.

We hope to see you at the Fall Social on November 6, 2009 held at the Virginia Tanner Dance Studio, on the University of Utah campus. We look forward to a great evening of networking, moving, and sharing/swapping of teaching ideas and aides.

Finally, we hope that each of you will continue to lend your support to this organization, whether by serving on the Board (see below), volunteering to help at a Festival or Conference, or even submitting items/articles for inclusion in this newsletter. UDEO succeeds because of the many talents and great dedication of our amazing membership.

## *The Utah Dance Education Organization is accepting nominations for the following 3 Board positions:*

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

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

**Private Sector Representative:** This Board Member will give voice to the needs and interests of the private sector. (3-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 to Cally Flox, Nominations Chair. The deadline to receive nominations is December 12, 2009.

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.

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# UDEO SOCIAL

## UDEO FALL SOCIAL: SWAP MEET SOIRÉE



NOVEMBER 6, 2009 6:00 - 8:00 PM

VIRGINIA TANNER CREATIVE DANCE STUDIO -  
UNIVERSITY OF UTAH SALT LAKE CITY, UT

### MESSAGE FROM THE BOARD

Due to current economic constraints, The Utah Dance Education Organization's Board of Directors have decided to scale back our annual Fall Workshop and provide an evening of socializing and networking entitled "UDEO Swap Meet Soiree." Come join us for a wonderful evening of moving, sharing, and rejuvenation. This is your opportunity to share your resources and lesson plans with other members of this organization, and in return receive new ideas that will assist you in your teaching endeavors.

### 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 - 6:10	Registration / Welcome
6:15 - 6:40	Folk Dance with Delynne Peay
6:45 - 7:15	Resource Swap and UDEO/NDEO Membership Update
7:15 - 8:00	Alexander Technique Wrap-up with Jacque Bell

*Light food and drink will be provided*

***SCHEDULE AND/OR PRESENTERS SUBJECT TO CHANGE***

### HOW TO REGISTER?

Register online (beginning Oct. 1<sup>st</sup>) or download the form at <http://www.udeo.org>, or fill out / mail form at back of newsletter

### Items to Bring to Share / Swap

#### TEACHING AIDS

Lesson Plans  
Unit Plans  
Curriculum  
Syllabi  
Writing/Review Guidelines

#### RESOURCES (LISTS)

Substitutes  
Guest Teachers  
Choreographers  
Music  
Musicians  
Adjudicators/Judges  
Websites  
Costumes  
Grants

#### HEALTHY LIFESTYLES

Recipes  
Cross-training  
Stress Management  
Financial Resources  
Nutritional Ideas



# UDEO/NDEO/USOE EVENTS



## UTAH DANCE EDUCATION ORGANIZATION ANNOUNCES THE **9<sup>TH</sup> ANNUAL STATEWIDE HIGH SCHOOL DANCE FESTIVAL**

January 9, 2010

Salt Lake Community College - South City Campus, Salt Lake City, UT

TO ATTEND CONTACT HILARY CARRIER AT [HILARY.CARRIER@SLC.K12.UT.US](mailto:HILARY.CARRIER@SLC.K12.UT.US)

DEADLINE TO REGISTER IS DECEMBER 18, 2009

(ONLINE REGISTRATION AVAILABLE OCTOBER 1, 2009)

FESTIVAL IS LIMITED TO 21 SCHOOLS



UTAH DANCE EDUCATION ORGANIZATION  
IN COLLABORATION WITH RDT AND RW ANNOUNCES THE



## **4<sup>TH</sup> ANNUAL STATEWIDE JUNIOR HIGH/MIDDLE SCHOOL DAY OF DANCE**

March 2010 (day TBD)

Rose Wagner Performing Arts Center, Salt Lake City, UT



TO ATTEND CONTACT JAYNEE WELTY AT [JAYNEE100@YAHOO.COM](mailto:JAYNEE100@YAHOO.COM)

ONLINE REGISTRATION AVAILABLE SOON

EVENT IS LIMITED TO APPROX 120-140 STUDENTS

## 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 [www.usoe.k12.ut.us/curr/FineArt/Calendars/infinity](http://www.usoe.k12.ut.us/curr/FineArt/Calendars/infinity) or contact the dance companies listed below.



September 19, 2009 - The Elements (Earth, Air, Fire Water)

Focusing on the environment and Green Mapping

Time: 9:00 am - 2:00 pm

Presented by: Repertory Dance Theatre

Performances: October 1-3, 2009 8:00 PM

Location: Rose Wagner Performing Arts Center

Contact: Lynne Listing (801) 534-1000

[lynne@rdtutah.org](mailto:lynne@rdtutah.org)

November 14, 2009 - An Introduction to Laban Movement Analysis

Time: 9:00 am - 2:00 pm

Presented by: Repertory Dance Theatre

Location: Rose Wagner Performing Arts Center

Contact: Lynne Listing (801) 534-1000

[lynne@rdtutah.org](mailto:lynne@rdtutah.org)

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



# CONFERENCES/ WORKSHOPS/EVENTS

<u>National Events</u>	<u>Date</u>	<u>Location</u>	<u>Website</u>
Pourparler	October 8-11, 2009	Dodgeville, WI	www.nfo-usa.org
ADTA Conference	October 8-11, 2009	Portland, OR	www.adta.org
IADMS Conference	October 29 - Nov 1, 2009	The Hague, Netherlands	www.iadms.org
UAHPERD Convention	November 7, 2009	BYU, Provo, UT	www.uahperd.org/

## High School Workshops



### University of Utah Modern Dance Workshop

October 24, 2009  
 9:30 AM - 3:30 PM  
 Marriott Center for Dance  
 \$25 per Student / Teachers Free  
 Contact: Abby Fiat  
 801-581-3223  
 abby.fiat@utah.edu



## RDT Free Student Matinees

The Elements, Sept. 30 at 10:30 am ( jr/hs school students)  
 Joyride II, Nov. 17,18,19 at 10:30am and 12:30pm (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 Listin, lynne@rdtutah.org /  
 801-534-1000.



## RW Free Student Matinees

Equilibrium, Sept. 23 at 11:00 am (for jr/hs school students)  
 Gravity, Dec. 16 at 11:00am (for jr/hs school students)

All performances at Rose Wagner Performing Arts Center

For all grade levels  
 Circle Cycle, Jan. 27-29, 2010 at 10:00 am and 12:00 pm  
 Registration Deadline: Dec 1, 2009  
 Performance at Capitol Theatre

For more information or to reserve space for student  
 matinees email Jessica at: info@ririewoodbury.com



## Integrating Arts into Academic Learning Workshop Series | 9/22/2009 – 3/2/2010

In partnership with the Salt Lake City School District and art works for kids!, the Tanner Dance Program is offering a series of seven hands-on professional development workshops designed to address arts integration and provide hands-on activities that educators can take back to the classroom to enliven and strengthen lesson plans. Workshops teach participants to incorporate all four art forms – dance, drama, visual arts, music, as well as literature into the elementary teaching curricula. This professional development series is accompanied by mentoring and side-by-side, in-school training delivered by key Tanner Dance faculty or other workshop faculty.

Because the curriculum and workshop materials are new every year, participants who have taken the workshop series before are invited to join us again. Participants are guaranteed to find innovative, creative approaches to learning in and through the arts.

WORKSHOP DATES: 9/22, 10/6, 11/3, 12/1, 1/5, 2/2, and 3/2

TIME: 4:00-6:00 p.m.

LOCATION: All workshops will take place at Beacon Heights Elementary School

1850 S. 2500 East | Salt Lake City, UT 84108

REGISTRATION FEE: This FREE workshop series is open to all Utah educators!

**\*\*Spaces are filling up fast\*\***





# UDEO NEWS

## UDEO has a new look!

After much consideration, the Utah Dance Education Organization Board of Directors has decided to redesigned our organization's logo. The new UDEO logo, more in line with NDEO's logo, is designed to draw emphasis to our dance focus, and includes a dancer image that is non-gender specific. Over the next few months, UDEO will be updating our organization with this logo, and new UDEO logo merchandise will be available to members. We look forward to the future as we rebrand our organization.



## Can you do the UDEO Leap?



UDEO is looking for individuals from the organization to replicate the new UDEO dancer image to create sector/dance style UDEO logos. Your image will be used in place of the UDEO leaping shadow dancer. All sectors - Elementary through Higher Education, Community, Private, and Professional - and dance styles - Modern, Ballet, Folk, Jazz, Tap, etc. - need to be represented. Your image may be used in all aspects of UDEO marketing including, but not limited to: Newsletters, Website, Flyers/Posters, Brochures, Promotional items, etc. To volunteer yourself or to recommend any of your colleagues or students to be photographed email Sean Guymon at [udeo\\_webguru@hotmail.com](mailto:udeo_webguru@hotmail.com).

## UDEO Networking

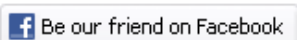
The Utah Dance Education Organization is now connecting online with you. You can now find us at the following sites:

View our Professional Page on Facebook at -



<http://www.facebook.com/pages/Salt-Lake-City-UT/Utah-Dance-Education-Organization/45298798549>

Join our Group on Facebook at -



<http://www.facebook.com/home.php?#/group.php?gid=55840668572>



Join our Group on Myspace at -

<http://groups.myspace.com/udeo>

### PHOTO CREDITS

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# NDEO ADVOCACY

## CURRENT NATIONAL INITIATIVES



NDEO is currently working on several advocacy initiatives with arts, education, and government groups. These initiatives include the drafting of policy recommendations, strategic planning for arts education advocacy efforts, standards reform, and targeted meetings with law and policy makers on Capitol Hill. NDEO encourages its members to learn about these initiatives, use this information to support their own endeavors, and join us in the cause!

### **Secretary of Education Arne Duncan Urges Reauthorization of the Elementary and Secondary Education Act**

On September 24, 2009, Secretary Duncan delivered a speech entitled “Why We Can’t Wait” at the Department’s monthly Education Stakeholders Forum in Washington, DC. To read the Department of Education’s press release on the Secretary’s remarks, [click here](#).

### **NDEO Petitions the Department of Education to Include Arts Education in Education Reform**

*Thank you to everyone who submitted their comments to the Department of Education on behalf of arts education!*

Under the American Recovery and Reinvestment Act (ARRA), billions of dollars are available to the states for educational reform through the Race to the Top (RTTT) Fund. The current proposed guidelines for allocating this \$4.35 billion dollar fund favor proposals that promote a STEM (Science, Technology, Engineering, and Mathematics) curriculum. NDEO is working to protect the well-rounded education of children by reminding the Department of Education that arts education is an essential part of the core curriculum. We must prioritize STEAM (Science, Technology, Engineering, ARTS and Mathematics), not STEM. To read the current RTTT Proposed Priorities, [click here](#). To read NDEO’s comments to Secretary Arne Duncan on the Race to the Top Fund, [click here](#).

### **Secretary of Education Arne Duncan Speaks Out in Support of Arts Education**

On August 18, 2009, Secretary of Education Arne Duncan spoke with a coalition of Arts Education organizations, including NDEO, in a conference call organized by the SupportMusic Coalition. The call followed Secretary Duncan’s earlier letter in support of arts education. To download the letter, [click here](#). To download the SupportMusic Press Release on the conference call, [click here](#). To listen to a recording of the conference call, [click here](#).

### **Arts Education Partnership: Legislative Affairs Working Group**

NDEO representatives sit on the AEP: Legislative Affairs Working Group which meets bi-monthly to draft policy and language recommendations for legislation such as the Elementary and Secondary Education Act (ESEA). (The ESEA was well known under the Bush administration as No Child Left Behind and in the Clinton administration as Goals 2000: Educate America Act.) To download the current issues associated with the reauthorization of ESEA, [click here](#).

### **The College Board: The National Task Force on the Arts in Education**

NDEO belongs to the College Board’s National Task Force on the Arts in Education and has been active in helping shape the strategic goals of this national task force. To download a summary of the goals set forth by the steering committee, [click here](#). *To view links and more information visit the NDEO site at <http://www.ndeo.org>*



# Why Are We Doing This

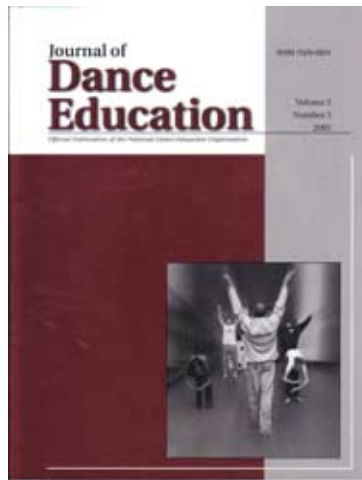
*"Permission to Reprint for Educational Purposes by Editor"*

Sue Stinson, Ed.D.

I want to begin by asking some questions I often pose to undergraduate students in their first course with me: Why are you doing this? What drew you to dance and to dance education as a career? Almost all the students in my dance education courses at UNCG have told me that they keep dancing because of how they feel when they do it, and they want to teach so that others can share the joy and satisfaction that they find in dance. My guess is that these sentiments are shared by a large number of you. This is not, however, the language most of us use in trying to convince school administrators why they should offer dance. These efforts - to "sell" dance to educational institutions - are an important purpose for NDEO. All of us spend at least some time trying to convince others to care as much about dance education as we do; some of you, especially the hard working leaders of NDEO, spend heroic amounts of time in advocacy, for which we all are grateful. It would never do just to tell those important people who make administrative decisions that we love dance and think they should love it too. Instead, we normally engage in the same kinds of efforts that business people and politicians do when trying to market a product. We look at what the market wants, and try to tailor our product to the market, or at least emphasize the characteristics of our product that correspond to what we think the market wants. I understand this kind of effort well. In my nine years as a department head, I was constantly trying to find ways that our department could meet the university's goals. Because dance is so rich and complex, with so many possibilities, we were usually pretty successful in finding some kind of connection.

Those who have advocated for dance in public education have also found our discipline to be easily malleable to fit whatever goals and values seem in style. In different times, dance education has been marketed as a way for students to become healthier, better adjusted, better problem solvers, better critical thinkers, better team players, more creative, more appreciative of diversity. Like all the arts, it has been sold as a way to help keep kids in school; this is sort of like saying that

you may have dessert (the arts) if you eat your vegetables (the more nutritious academic fare). Arts educators have also advocated our value in improving test scores and abilities in every other academic discipline, through a mysterious process known as transfer of learning, or simply by offering more enjoyable ways, and ones more suited to individual learning styles or intelligences, to learn the multiplication tables or parts of speech or just about anything else. With the current concern about childhood obesity, I expect we will soon be talking about dance education as a means of weight control.



We are constantly seeking research to "prove" that dance education does indeed fulfill the claims we make in advocacy. How we would love to find a "Mozart effect" for dance, especially one that could stand up to research scrutiny better than the original one for music. For those of you with a passion for such a search, please know that I consider it an interesting and noble endeavor. I am seeking not to detract from existing research or advocacy efforts, or to convince you that I have found any ultimate truth which you must believe, but to suggest an additional possibility.

.. back to advocacy and education.... As I just indicated, I think that almost all of our current advocacy efforts are, understandably, rooted in a conception of education as it presently exists. I agree with Nel Noddings' view:

At the beginning of the twenty-first century, educational discussion is dominated by talk of standards, and the reason for this emphasis is almost always economic. The underlying aims seem to be (1) to keep the United States strong economically and (2) to give every child an opportunity to do well financially.<sup>1</sup>

Now, I am not suggesting that economic depression is a good thing, and I am personally aware of the pain caused by joblessness. But I am also aware of the pain caused by ignoring what gives people joy, meaning, and satisfaction in order to make more money. I am



not alone in this realization. It is unusual for a month to go by without reading an article in my local newspaper like a recent one headlined "Labor of Love,"<sup>2</sup> that highlighted a trend for career changers "who choose to get off the fast track for jobs that are closer to their hearts, even if they pay less." The writer quotes leaders of several nationally known consulting firms that do workplace research and career management, affirming the same point.

Yet, as Noddings points out, schools give almost no assistance to students in learning what brings them joy, meaning, and satisfaction. Like Noddings, I suggest that we not limit our thinking to what schools are now, but consider what they might be, and that one major purpose of schooling might be, should be, learning how to live a meaningful, satisfying human life - what some people call happiness.

I can feel from here all of the hairs going up on the backs of your necks. Happiness? It sounds so trivial, as in "Don't worry, be happy" and smiley faces. Isn't this what we have been trying to get away from, in order to show everyone that dance education is about important things, not fun and games? I remember the blind review of my 1997 publication, "A Question of Fun: Adolescent Engagement in Dance Education."<sup>3</sup> One reviewer for Dance Research Journal despaired that my article might set back the cause of dance education by affirming what so many people already thought: that dance in schools is merely fun, rather than education. In fact, I remember my own dismay in early stages of analysis of the data from over 50 middle schoolers, when all I found was that they mostly thought dance was "fun."

Although I went on to understand more deeply what fun meant to these young people, Karen was a step ahead of me, asserting in a keynote address for the Dance and the Child International, "It seems to me that a world which takes young people seriously would have to include 'fun' as a criterion for most (perhaps all) decisions made on their behalf."<sup>4</sup>

... I am not prepared to argue that facilitating individual happiness should be the sole purpose of school. However, with the larger definitions of happiness used by these authors, including the cultivation of qualities such as justice and compassion, I think it comes pretty close.

...Getting back to dance education advocacy, I recognize that, as folks on the bottom of the educational hierarchy, it is hard to have the courage to disembark from the bandwagon playing the message that the only thing that matters in education is higher test scores. Besides, I will even confess that I think it is fun to plan lessons relating dance to science, language arts, social studies, and math. To those of you who work hard and lovingly to advocate for movement as a way to teach kids to read or some other academic task, I do not denigrate your work. I just ask that we listen to other drummers, too, like the scholars I have cited tonight, and keep in mind that the pleasure of moving is not just a trick to get kids to learn to read. Reading, like dancing, can offer adventure and challenge, wisdom, connection, transcendence, and many other experiences that help us live a meaningful human life. Those are the real reasons to learn to read, and the reasons to study dance. If one purpose of school were to help young people discover what they love sufficiently to invest in the hard work of practice as they face challenges and endure the inevitable frustrations and disappointments that come with creating a meaningful life, it would be hard to argue that any of the arts should be excluded. Perhaps our advocacy efforts should extend beyond dance education, to the whole purpose of schools, and what we want for all of our children.

Journal of Dance Education, Vol. 5, Num. 3, (2005):  
pgs. 82-89

Sue Stinson, Ed.D., is in the Department of Dance at the University of North Carolina at Greensboro.

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Keynote address Presented at the annual meeting of the National Dance Education Organization, East Lansing, Michigan, October 23, 2004.

Did you enjoy what you just read? By joining NDEO you will receive JODE four times a year. Upgrade your UDEO membership to a Joint membership and receive the benefits now.



# UPCOMING UNIVERSITY/COLLEGE DANCE EVENTS

## BYU DEPARTMENT OF DANCE

### WORLD OF DANCE

September 16-19, 2009 7:30 PM  
September 19, 2009 Matinee 2:00 PM  
deJong Concert Hall

### BALLET SHOWCASE

November 13-14, 2009 7:30 PM  
November 14, 2009 Matinee 2:00 PM  
Dance Studio Theatre, 166 Richards Building

### CHRISTMAS AROUND THE WORLD:

50<sup>TH</sup> ANNIVERSARY CELEBRATION  
December 4-5, 2009 7:30 PM  
December 5, 2009 Matinee 2:00 PM  
Marriott Center

### DANCE ENSEMBLE

November 6-7, 2009 7:30 PM  
November 7, 2009 Matinee 2:00 PM  
Dance Studio Theatre, 166 Richards Building

### SENIOR DANCE SHOWCASE

November 20-21, 2009 7:30 PM  
Dance Studio Theatre, 166 Richards Building

## CHILDREN'S DANCE THEATRE

60th Anniversary Concert - Coming Home: Celebrating Our Roots, Strengthening Our Wings

October 16, 2009 7:30 PM

Weber State University

Val A. Browning Center for the Performing Arts

## UTAH VALLEY UNIVERSITY

### SYNERGY DANCE COMPANY

November 12-14, 2009 7:30 PM  
Ragan Theatre

### BALLROOM DANCE COMPANY

November 3-7, 2009 7:30 PM  
Ragan Theatre

### REPERTORY BALLET ENSEMBLE

November 19-21, 2009 7:30 PM  
PE 152e



## SALT LAKE COMMUNITY COLLEGE

### MOVING STORIES

November 20 & 21, 2009 7:30 PM  
Grand Theatre

## SOUTHERN UTAH UNIVERSITY

### BREAKING BOUNDS; Student Dance Concert

December 3-5, 2009 7:30 PM  
Randall L. Jones Theatre, Cedar City, Utah

## WEBER STATE UNIVERSITY

### Orchesis Dance Theatre

November 19-21, 2009 7:30 PM  
Allred Theatre

## UNIVERSITY OF UTAH

### BALLET SHOWCASE I

September 17-19, 2009 7:30 PM  
September 19, 2009 Matinee 2:30 PM  
Hayes Christensen Theater, Marriott Center for Dance

### UTAH BALLET

October 29-30 & November 6-7, 2009 7:30 PM  
Oct 31 & Nov 7, 2009 Matinees 2:00 PM  
Hayes Christensen Theater, Marriott Center for Dance

### BALLET ENSEMBLE

December 3-5, 2009 7:30 PM  
December 5, 2009 Matinees 2:00 PM  
Hayes Christensen Theater, Marriott Center for Dance

### PERFORMING DANCE COMPANY

October 1-3, 8-10, 2009 7:30 PM  
Hayes Christensen Theater, Marriott Center for Dance

### GRADUATE CONCERT

November 19-21, 2009 7:30 PM  
Hayes Christensen Theater, Marriott Center for Dance

### STUDENT CONCERT I

December 10-12, 2009 7:30 PM  
Studio Theater 240, Marriott Center for Dance



# PROFESSIONAL DANCE EVENTS

## RIRIE-WOODBURY DANCE COMPANY

## REPERTORY DANCE THEATER

### Equilibrium

September 24-26, 2009 7:30 PM  
Rose Wagner Performing Arts Center

### Gravity

December 17-19, 2009 7:30 PM  
Rose Wagner Performing Arts Center

## BALLET WEST

### The Dream

October 30-31 & November 4-7, 2009 7:30 PM  
November 7, 2009 Matinee 2:00 PM  
Capitol Theatre

### Ballet West Gala

November 14, 2009 7:30 PM  
Capitol Theatre

### The Nutcracker

December 4-31, 2009 7:30 PM  
Capitol Theatre



### The Elements

October 1-3, 2009 8:00 PM  
September 30, 2009 Free Student Matinee 10:30 AM (JR / HS Students)  
Rose Wagner Performing Arts Center

### Joyride II

November 20-21, 2009 8:00 PM  
November 17-19, 2009 Free Student Matinee 10:30 AM & 12:30 PM  
(Elementary Students)  
Rose Wagner Performing Arts Center

## RING AROUND THE ROSE 2009

October 10, November 14, December 12, January 9, 11:00 AM

## UTAH REGIONAL BALLET

### Other Side of the Door

September 25-26, 2009 7:30 PM  
Covey Center for the Arts

### Nutcracker

December 11-19, 2009 7:30 PM  
December 12 & 19, 2009 Matinee 2:00 PM  
Covey Center for the Arts

## A Chorus Line

September 25 - October 10, 2009 7:30 PM  
Simmons Pioneer Memorial Theatre



## Tap Dogs

October 6-7, 2009 7:30 PM  
Kingsbury Hall, University of Utah

## Latin American Dance Spectacular

October 24, 2009 4:00 PM & 7:00 PM  
Jeanne Wagner Theatre



## Eastern Arts Presents WorldDance

November 5, 2009 7:30 PM  
Kingsbury Hall, University of Utah



## Pilobolus

November 17, 2009 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



# The Scoville Series: *Part IV*

## Music in the Classroom

By Jon Scoville

In any dance class the choice and quality of the music being danced to has a big impact on the learning process (and certainly on the joy factor). Particularly when working in a high school environment where students often have had little exposure to a range of styles and genres, what you use to accompany the class



serves to not only give a dynamic charge to the movement, but at a deeper pedagogical level, allows young dancers to experience moving to a rich and varied palette of sound. This widens their ears (and, one would hope, their hearts as well).

Establishing trust: This is critical at the early stages of class interaction. Bringing music that allows them to feel comfortable is the key. Current tastes need to be honored, and this is done by finding music that they either have some familiarity with or that will be from genres they know: hip-hop and pop often being good places to start. Once they feel that you recognize their favorite idioms, you can begin to branch out and extend their experience. Classical, country-rock, African-derived forms, reggae, circus music. Even polkas and balkan brass band music all have their roots in dance and will help to modify some of their movement instincts which are so rooted in the squared off, relentlessly symmetrical accents, and hormonal implications of rock.

Practical issues: Pace the music. Starting off fast will leave you little room for increasing the tempo to build the energy of the class (though a useful exception is to start fast to get the students' motors going and then slow down the tempo and quiet the mood to allow for some internalization of student focus on the interior sensing of the body). Realize too, that in the excitement of teaching, a piece of music which you've selected for a particular phrase, while seeming to be the perfect



tempo in your living room, may suddenly seem way too slow in the classroom. Music which is all the same tempo or the same genre, while good for trance-based

movement styles (e.g. African and hip-hop) can remove the dancers' alertness towards sensed qualitative action. They'll have a good time moving, but not be as fully conscious that they are there to learn.

Equipment hassles: If you are going to use cds, make sure that you get to the classroom early enough to establish not only the whereabouts of the sound system, but its functionality as well. Test it to make sure it works, that you know which is the volume knob, that both speakers are working and that the EQ is properly



adjusted so that it's not too screechy or too bassy. Often cds that you've burned yourself are less reliable than manufactured versions. My recommendation is to have backups, either of the cds you will use, or alternate cds that can be used in place of something that was scratched by all those teeth lurking in the giant maw of your dance bag. For my dancer/teacher wife, I put adhesive labels on the covers of the cds I prepare for her, and mark on the label which cuts she's apt to use (along with a 1- or 2-word description of tempo and mood). Thus in the heat of the class she can refer to the index to make the right choice at the right time.

End runs: The best back-up in case of sound system or cd failure, apart from bringing your own boom box (which, given the condition of the equipment at many schools, is not a bad idea), is to bring a drum and some mallets.



Even if there are no audio hassles, changing the sonic environment by accompanying some of your own phrases will make the movement experience more immediate and often feel less canned. Just be sure you have practiced your favorite drum patterns enough so that you are comfortable talking while you drum. You can add a little dazzle when you get to a cadence. Simplicity is key, and scat singing with your drumming will not only enrich the sound but often make your rhythm more stable and 'in the pocket'. Have at least one duple and one triple rhythm in your back pocket





## The Scoville Series: *Part IV* cont...

and that, along with a Swiss Army knife, can enable you to head off around the world. If you forget your drum, use an inverted wastebasket. If there is none, just sing rhythmically and clap your hands – on the two and four if you want to be hip. If you have fun with the music, your class will too.

### 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>*



**Jon,**

***I am not able to have an accompanist very often while teaching, what are the disadvantages?***  
***Anonymous***

Not using a musician leaves the teacher with only two other options: 1) recorded sound, 2) silence. iPods offer great opportunities in technique and improv classes to allow the dancers to move within a wide variety of sound environments. So an occasional day of using recorded music can give a nice change of pace to a class. But, as you know, the disadvantages are inflexible tempos, unchanging dynamics, and difficulty being heard over the music. The end result is that the dancing becomes driven by the sound rather than being supported by it, and nuance and detail often disappear. Thus I believe that recorded music can be very useful for giving class but not necessarily encourage teaching class where a deft and intuitive musician can really help facilitate a teacher's class plan.

If one is planning to use recorded music in the same class that also employs an accompanist, it usually helps to save the iPod until towards the end of class. Thus the accompanist doesn't have to follow, say, The Rite of Spring or James Brown, with his/her piano or drums -- a humbling downsizing of sound and dynamics. It is also diplomatic to alert the accompanist before class starts that you plan to use recorded music at some point.

As for silence -- one of the great virtues of occasionally unaccompanied dance classes is the quiet that allows the students to focus on the teacher's cues and the sonic tranquility where one can go more deeply into some of the technical and expressive aspects of movement. It usually means the teacher will have to sing the counts. Yet this will allow your voice to provide the dynamics and suggest the qualities of motion that you wish to see manifested.

Another alternative is to ask the accompanist to play extremely quietly and simply for some part of the class so that the students can more readily enter into the movement qualities without being pushed by the music. Alwin Nikolais always impressed me by how delicately he would play even for complex and dynamic movement phrases. This asked the dancers to be able to generate articulate and expressive movement independent of music. All of these approaches will widen your sonic palette and your students can discover all manner of new relationships of sound and movement.



### *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](mailto:sean.guymon@hotmail.com), and after Jon answers them we will print them in a future newsletter.





## *Welcome to the New Board Members*



### ***Cally Flox - President-Elect***

Cally Flox is the Program Director for the BYU A.R.T.S. Partnership operating within the CITES office at BYU. Previously as faculty at the Life Arts Center and in public schools, she spent many years teaching dance and integrating curriculum. She is committed to improving children's education through the arts. She is certified in Utah to teach k-12 dance and secondary math and has served as a consultant to USOE. She is also a certified instructor in Educational Kinesiology and uses a "brain research" approach to creating multi-sensory experiences to optimize learning for children and adults.

### ***Adeena Lago - Treasurer***

Adeena Lago is now in her 20th year of teaching dance full time at Granger High School where she teaches Dance 1, Dance 2, Dance 3 and directs both the Dance Co. and the Drill Team. She was recognized as UAPEHRD Dance Teacher of the Year in 1999 and the Utah 5A Drill Coach of the Year in both 1999 and 2000. Mrs. Lago graduated with her dance degree from BYU in 1994 and received her MFA from the U of U in 1991.



### ***Kori Wakamatsu - Secretary***

Kori Wakamatsu is pleased to be considered for UDEO Secretary. She has previously served on the UDEO Board as the High School Representative and Conference Co-Chair: positions in which she appreciated the amount of professional growth she gained. Kori is committed to dance arts education, specifically in the public school setting. She has taught dance and drama at Jefferson Jr. High and dance at Riverton High School. She recently received an MA in dance from Cal State University, Long Beach, and has now embarked on a new adventure as part of the dance faculty at BYU. If chosen as the UDEO secretary, Kori hopes to continue and contribute to the Board's pursuit of electronically archiving UDEO's history and promoting UDEO through publications, pamphlets, and flyers.

### ***Laura Reina - Membership Chair***

Laura Reina received her Bachelors degree from the University of Utah and then went on to pursue a Masters in Teaching Mathematics. Laura's true passion comes from incorporating the arts into everyday curriculum. In 2007 she worked on a committee to write an Arts Integration curriculum for the Granite School District Interconnections program. She has served as the Arts Faciliator for her school for several years where she both teaches 5th grade and directs the school musical. Laura will produce her twelfth school musical this year. She has directed and choreographed a wide range of productions from "Jungle Book", and "Honk", to "Into the Woods" and "Newsies". Laura loves to dance, act and draw and feels it her personal mission to instill in her students those same creative passions.



***The Utah Dance Education Organization is accepting nominations for 3 Board positions. See pg 2 for info***



*continued on next page*

## *New Board Members cont...*



### ***Jacque Bell - Private Artist Representative***

Jacque Lynn Bell's choreography, performing, and teaching have taken her throughout the world including the United States, Canada, Sweden, Japan, and the Philippines. She began dancing at the age of three under the instruction of Virginia Tanner and holds an MFA in Modern Dance from the University of Utah. In addition, Jacque is a certified instructor of the Alexander Technique. Jacque was artistic director for the Fairmount Dance Theatre in Cleveland, Ohio, and spent many years in New York City where she was a teaching artist for Lincoln Center Institute for the Performing Arts. For the past several years, she has taught Modern Dance at Brigham Young University, the University of Utah, and Utah Valley University, as well as the Alexander Technique and Movement for Actors in the Department of Theatre at the University of Utah. She and her husband Bart live in Salt Lake City and have three young children.

### ***Delynne Peay - Community Representative***

Delynne Peay has been a part-time faculty member in the Dance Department for Brigham Young University since 1975. She currently directs the BYU International Folk Dance Spring Performing Arts Company, a group of 32 dancers selected to perform a 45-minute assembly of international folk dance in the public and private elementary schools around the state of Utah. Mrs. Peay started this group in 1984 in an answer to a request from a principal in Murray, Utah. In addition to her tours within the state has directed major world tours of the BYU International Folk Dance Ensemble. Along with her teaching assignments at Brigham Young University, Mrs. Peay has been involved with the U.S.O. Program, Alliance for the Arts Educators, Lincoln Center for the Arts, the National Folk Organization, Utah Arts Council, Miss Utah Scholarship Pageant, UDEO, and has served in numerous capacities as a guest instructor, consultant, and lecturer, and choreographer.



### ***Starla Briggs - Student Representative***

Starla Briggs is a student at BYU where she is finishing her Dance Education degree. She has served as president of the BYU SDEO chapter. She is a graduate of the Children's Creative Dance program of Seattle, WA and studied with Bill Evans, Anne Green Gilbert and the Virginia Tanner Children's Dance program in Salt Lake City. She received an Associate Degree from Ricks College and has choreographed for audiences in secondary and higher education settings as well as private studio's. She planned and produced the World Children's Day fundraiser for the Ronald McDonald House for the children in the Inland Northwest while also serving as vice-president of the Inland Northwest Dance Association.



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# UDEO SPRING CONFERENCE

## *Recap: The Ninth Annual UDEO Spring Conference 2009 “Dance and Technology: Taking the fear out of the 21<sup>st</sup> Century”*

UDEO's Ninth Annual Statewide Spring Conference was held at the South City Campus of Salt Lake Community College on March 7, 2009. This year's theme was “Dance and Technology: Taking the Fear out of the 21st Century,” with Maida Withers as the Keynote Presenter.

The day began with a Technique Class taught by Ashley Mott and an Interactive Improvisation Installation led by Hilary Carrier and Miguel Chauqui.



Ashley created a full bodied, rich experience by infusing her warm-up with yoga ideas, and her movement patterns with the challenges of duplets vs. triplets

and centered vs. off centered. Participants left feeling refreshed, yet motivated by the challenges created by the dichotomy. Using Max 5 software, Miguel showed how live sound scores could be created in response to movement. By changing either the instrument types/timbre in the software or the movement vocabulary of the improv, the collaboration of sound and dancer was limitless.



The Keynote address, by Maida Withers, was a captivating look at her work in the field of dance technology as well as the evolution of technology and its applications. “Maida eloquently emphasized the fact that we are all connected to research and technology in some way and that technology assists us in experiencing unconventional creativity. She discussed the growth since the 1960's of technology being an extension of the body; not just a tool, but an extension of ourselves. The discussion supported the concept that we can use technology and dance together to teach students more about themselves.” (Nichole Ortega, Fall 2009 Letter from the President)



The afternoon began with presentations by UDEO members that were submitted in UDEO's inaugural call for proposals. Krista Di Lello discussed

the value of using technology in Secondary Education. Using the UTIPS website, Krista showed how educators can easily organize class assignments, calendars, links, tests and assessments, and videos. Students are then able to access this information, including video from classroom testing providing visual feedback for corrections on technique and body alignment. The discussion also focused on student privacy and how student work and images can be used on the internet. Dance for the Camera films from UVU and WSU were presented highlighting the most popular application of technology in dance. Amy Markgraff Jacobsen and Sarah Donohue (UVU) led the presentation of the project “Lights, Camera, Dance” a collaborative effort between Synergy Dance Company members, community professionals, and UVU Broadcast Services. Annika Black and Lyndy Tankersley (WSU) presented their film “Unveiled” a collaborative project with Foursite Film Institute. After viewing the Dance for the Camera films, the students then initiated a discussion of how the works were created and the challenges and benefits of creating choreography for the camera. Beth and Jimmy Miklavcic, from Another Language Performing Arts Company, presented their project InterPlay, a telematic collaboration of multiple artists in multiple locations. Using Access Grid®, video conferencing communications software, Beth and Jimmy are able to create works that can only exist in the virtual world. They discussed the challenges the arise from working in this environment, namely communication, as well as the emergence of a new type of artist, the artographer, who is responsible to integrate and map the input of the performer, director, choreographer, cinematographer, etc, and create/frame a viable, presentable work. Brent Schneider's presentation highlighted the use of numerous software programs that can be used to foster a collaborative creative process. Using project examples from a UofU course, Brent was able to show how students are able to technology to create original sound scores and video (image/text manipulation and non-linear video editing) culminating in ‘performance installations.’

The 2009 UDEO Lifetime Achievement Award



# UDEO SPRING CONFERENCE cont...

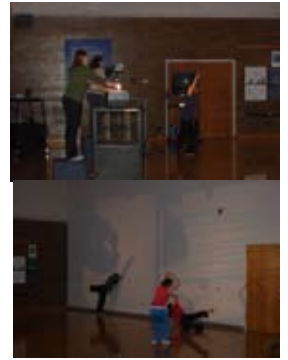


was presented to Becky Ellis for her work with children, and most importantly boys' creative dance. After teaching for many years at both the Elementary and Higher Ed levels, Becky is retiring from teaching. We were privileged to have a performance by the boy's creative dance program where Becky teaches. It was an inspiring example of the impact that one educator can have on dance education.



The day wrapped up with Maida highlighting many tools that are easily accessible to all educators. She talked about the fact that we have many items

at our fingertips whether it be a camera, video camera, cell phone (many with video and still camera features), and that integrating technology into dance is easier than ever. She facilitated an activity using overhead projectors, and how they can either inform or respond to dancers within its projection.



The UDEO board thanks Amber Wade, Conference Chair, Tess Boone, Site Coordinator, and all the presenters and volunteers for a successful and inspiring Conference.

## CONFERENCE WEBSITE RECOMMENDATIONS

Interactive Improvisation Installation - Miguel Chauqui

<http://www.cycling74.com/products/max5> - MAX 5 Software

More Hooked Than You Think - Maida Withers

<http://www.ustream.tv> - Live, Interactive Broadcasting

<http://dancetech.ning.com> - Dance Technology networking site for Interdisciplinary and collaborative projects

<http://www.troikatronix.com> - Iasdora Software, real-time video manipulation program

<http://www.vimeo.com> - Video sharing site (similar to youtube) for Artists

Personal Assessment through Technology - Krista Di Lello

<http://www.myutips.org> - Online Testing and Assessment site sponsored by USOE

### **Recap: The Third Annual UDEO Jr High/Middle School Day of Dance Festival**

*By Jaynee Welty, Jr High /Middle Schoole Rep*



The Third Annual UDEO Jr. High/Middle School Day of Dance Festival was held on March 30th and was well received by more than 120 dance students from various middle schools in the Salt Lake area. The once a year workshop was co-sponsored by the State Office of Education, Repertory Dance Theatre and Ririe/Woodbury Dance Company. Company dance members from both RDT and R/W conducted master classes to introduce students to Modern Dance technique, Improvisation and Composition. To finalize the day, the dance students performed their creative compositions for each other on the Rose Wagner stage followed by a question and answer period with the dance company members. Students seemed to enjoy the Day of Dance and were impressed the expertise and friendliness of the professional dancers. Thanks go out to Linda Smith, Artistic Director of RDT for her enthusiasm organizational help and for the energetic support of the dance teachers and the UDEO Board.





# NEWS ON THE NATIONAL LEVEL

## 2009 Conference Highlights & Photos

By now you should be well on your way to enjoying all that the summer has to offer! We here at the NDEO office have recently returned from the 2009 Annual National Conference in New York City. It was such a treat to meet so many of our wonderful and dedicated members and I really enjoyed sitting in many of the sessions and workshops.



Our membership base is very diverse and so was our agenda. We offered sessions, workshops and in-depths targeted toward students, master artists “over 50”, private studio owners, high ed professors, K-12 teachers, community program administrators and many more.



It was an extraordinary 6 day event with over 600 participants from 42 states and 3 foreign countries. It took many people, many hours and many partnerships to put this conference together. But, it takes you, our valued members, to make it come alive!

I have taken a moment to review the survey forms and found some wonderful positive feedback that I’d like to share with you. If you



have never been to an NDEO conference, these quotes should inspire you to make plans for our October 2010 conference in Arizona.



*“I didn’t know what to expect, but was impressed with the amazing offering of sessions and the professionalism and expertise of the presenters. It was worth every penny I spent to attend. I will be back again.”*

*“This was my first and my heart and soul were so filled that I cried on a few occasions. I had no idea that such a well was available to me to be nourished by. My life has been forever changed - sincerely. The connections, the hugs, the partnering, the networking, the sincere care for each other, the sharing of ideas, encouragement, the movement and all in the dance world? I would have never believed it!”*



*“This is a very valuable part of my professional development. I appreciate the depth and breadth of offerings and opportunities.”*

*“Every presentation was well thought out, well prepared, well presented, excellent hand-outs. Everyone really knew their material, specialty, student population and presented to the multiple learning styles of each of us.”*

*“All events were excellent and truly delivered.”*

*“After each presentation I went to I thought - Wow, they were the best!”*

**Photos by Rose Eichenbaum. View more online at [http:// www.ndeo.org/conference](http://www.ndeo.org/conference)**

### Letter from NDEO’s new President, Susan McGreevy-Nichols

The 2009 NDEO conference “Take A Bite Of the Apple” was a great success! Of course there are the obvious reasons for why it was successful: record high attendance, hundreds of presentations to chose from, a financial success for NDEO, and feeling of tremendous satisfaction for all those who did the work leading up to and through the conference. But less obvious, how does the individual member who attended feel the success? How does one measure being present with over 600 dance and related professionals? How can you put a price tag on being able to attend presentations given by leading professionals in our field? How does it feel to have been part of the closing ceremony tribute to Ann Hutchinson Guest, one of our first and oldest members? Some of our youngest members were also tributed and we were there. Where do you find people who pay respect and honor those who work so hard for their organization? Jane Bonbright found it at the

membership breakfast! How does one place a value on meeting and sharing ideas with members from all over the world? Imagine how exciting it could be to be making your first conference presentation and feel so supported by peers. How important is it to be able to attend full day intensives on cutting edge and historic content? What does it mean to learn new ways of doing things? How does it feel to see and network with old friends? What does it mean to meet new people who become part of your life? What is the cost of an NDEO conference...PRICELESS!

Join us in October 2010 in the glorious southwest and try on a little western hospitality. Hope to see you there!

Regards,  
Susan McGreevy-Nichols  
NDEO President (2009-2010)







## **Membership/Social 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 Networking Social – Friday, November 6<sup>th</sup>

\$10.00 All Attendees (Professional Members, Students, Non-Members) MEMBERSHIP NOT REQUIRED

#### REGISTRATION

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

Social \$ \_\_\_\_\_ (registration \$10)

Total Amount Enclosed \$ \_\_\_\_\_ Check # \_\_\_\_\_

**Please note: No Refunds Available**

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

UDEO

C/O Adeena Lago, Treasurer  
5131 S. Morning Sun Dr.  
Taylorsville, UT 84123

Questions about membership?  
send an e-mail to  
[alago@graniteschools.org](mailto:alago@graniteschools.org)





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](http://www.udeo.org)

[www.ndeo.org](http://www.ndeo.org)

UDEO  
ARTS EDUCATION  
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