



UDEO NEWS



LETTER FROM THE PRESIDENT

UDEO 2006 Conference Dubbed "Most Proactive Conference in the State!"

The UDEO 2006 Spring Conference *Four Part Harmony* has been dubbed "the state's most pro-active conference," by Carol Ann Goodson, Utah State Office of Education Fine Arts Coordinator. Her flattering statement piqued my curiosity and I asked her why she felt that way. "Because your members will - March forth on March 4th!" she replied. Jean Irwin, arts education coordinator at the Utah Arts Council added, "But your group will march forth...in a dancery way!" It's a clever play on words yet I have come to realize that there is great truth in the observations of both Carol and Jean.

This state is blessed with an abundance of excellent and pro-active dance and arts colleagues. Whether your dance interest lies in private or public dance education, professional or community dance concerts and events, or you are the concerned parent of a child who loves to dance, your membership and participation in UDEO has real impact. However we all know that appreciation for quality dance in our state is not shared by everyone. Most of us have at times felt alone or even exhausted in the work of advocating for our dance programs.

Albert Schweitzer once said, "At times our own light goes out and is rekindled by a spark from another person. Each of us has cause to think with deep gratitude of those who have lighted the flame within us." That statement reflects how I feel as I consider the support, example and inspiration that so many of you have given me.

The UDEO board is a tireless and dedicated group. I could never find adequate enough words to thank them for all that they do. Additionally, we have been fortunate to have expert presenters renew us at all of our gatherings. The Fall 2005 UDEO workshop, held in Layton, was no exception. Sessions by Lily Yeh and Kaye Richards were transformational. Lily gathered us together for a morning of community building through voice and dance. Kaye's choreography

and performances inspired us to reflect on ways personal heritage can influence our art-making. Now we have two more wonderful UDEO sponsored events to unite and renew us.

Please accept a personal invitation to attend the UDEO/USOE day-long High School Dance Festival on February 25, at Bingham High School. This event concludes with an evening concert that features the "best" high school choreography in the state. Our Spring Conference, Four Part Harmony, with keynote presenter Alonzo King, a variety of professional development dance workshops, and a first of its kind panel presentation by members of our state legislature, school boards, and arts advocacy organizations will instruct and inspire us. If you share in the goal to increase quality dance opportunities in Utah, and enjoy the great connections, conversations, and of course great food that we always have at our Spring Conferences, then don't forget to "March forth on March 4th" at Utah Valley State College. Both the High School Festival and the Spring Conference promise to inspire and delight. (More details on these opportunities are included in this newsletter and on our website at <http://www.udeo.org>)

I encourage all of us to live up to Carol and Jean's observations. Let us literally and pro-actively "*march forth in a dancery way*" by participating in our UDEO festivals and conferences. Let us support each other by being proactive advocates for dance, encouraging high quality dance artistry, attending our superb professional company concerts and each others' events. Let us become more politically involved in the decisions that impact dance in our state and nation by being active members of UDEO and NDEO. Finally, let us strengthen our organization by inviting a friend to join. March forth UDEO, your voice matters!

IN THIS ISSUE •

SPRING CONFERENCE INFO
INFINITY DANCE WORKSHOPS
NATIONAL NEWS
HIGH SCHOOL FESTIVAL
MY.UEN HIGHLIGHT
PERFORMANCE CALENDAR

ELEMENTARY SCHOOL SPOTLIGHT
NEW ELEMENTARY ARTS POSITION
DANCE AT THE SHAKESPEAREAN FESTIVAL
INDEPENDENT ARTIST VOICE
CONFERENCE INFO: NDEO, NDA, & MANY MORE
DANCE CONCERT THEMES

FEATURE ARTICLE: HOW TO ENGAGE STUDENT LEARNING



Editor's Notes

by Sean Guymon
UDEO Public Relations/Newsletter Co-Editor

Welcome to the 8th edition of the UDEO NEWS. Within this newsletter you will find information that we hope will help you in your venture in the wonderful world of dance education. As both our organization and newsletter grows, we need to hear your voice. We would love to hear about your successes and/or struggles in teaching (see articles in this edition by your board representatives as examples), as well as ideas of how UDEO can better serve you.

Our website is also expanding to serve you better. Whether you need info for an upcoming concert, you need to renew your UDEO membership, or you are looking for a new lesson plan, all you have to do is visit www.udeo.org. We are currently updating all information on the website. Here are some of the improved and/or new pages that you will find on the UDEO website:

- Events Calendar
- UEN based Lesson Plans
- Job Openings
- Links to Dance and Education websites

Some new ideas that we are also working on are:

- Form emails to send to your Legislator on Arts-based legislation
- Tips for Individual Advocacy
- Resource lists: costumes for rent, recommended books and videos, choreographers and/or guest teachers, etc.

Make sure to check the website regularly so you don't miss out on great resources from UDEO.

WWW.UDEO.ORG



UDEO BOARD MEMBER BALLOT

Look for your ballot in the next few weeks, coming via US mail, for four (4) UDEO Board Member openings.

1. Secretary
2. Professional Performing Artist Representative
3. Community Dance Representative (NEW)
4. Student Representative (NEW)

PLEASE EXERCISE YOUR RIGHT AS A UDEO MEMBER AND VOTE.

BALLOTS AND BOARD MEMBER RESPONSIBILITIES WILL ALSO BE AVAILABLE ONLINE 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.

Marilyn Berrett
President
marilyn_berrett@byu.edu

Doris Trujillo
President-Elect
Trujildo@uvsc.edu

Adeena Lago
Secretary
adeena.lago@granite.k12.ut.us

Nykola Patton
Treasurer
Danzmania3@hotmail.com

Angela Banchemo-Kelleher
Pro. Performing Artist Rep
angie@xmission.com

Jackie Colledge
Private Studio Rep
Conference Co-Chair
colledja@uvsc.edu

Chris Roberts
Elementary Ed Rep
chris.roberts@nebo.edu

Becky Crowley
Middle/Jr. High Rep
mcbeck5678@msn.com

Kori Wakamatsu
High School Rep
kori.wakamatsu@jordan.k12.ut.us

Kaye Richards
Higher Ed Rep
kaye.richards@m.cc.utah.edu

Julie Ahlander
Development Director/
Co-Editor
julie.ahlander@gmail.com

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

Rachel Swenson
Conference Co-Chair
rachel@evoldatasystems.com

Angela Challis
Conference Co-Chair
ohtor_99@yahoo.com



UDEO CONFERENCE

SIXTH ANNUAL STATEWIDE SPRING CONFERENCE

FOUR PART HARMONY...

MARCH 4, 2006 8:00-3:30

UTAH VALLEY STATE COLLEGE
OREM, UT

KEYNOTE PRESENTER

ALONZO KING

*ALSO: INVITED GUEST PRESENTERS, MOVEMENT WORKSHOPS,
NETWORKING OPPORTUNITIES, ORGANIZATION AND PLANNING SESSIONS,
EDUCATIONAL IDEAS, AND GREAT FOOD!*

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.

WHAT WILL HAPPEN?

Plan for an exciting day of events that begin at 8:00 a.m. with registration and continental breakfast. Go through the day with panel discussions, movement and pedagogy classes, and more food.

- | | |
|-------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 8:00 | Registration, Continental Breakfast |
| 8:30 | Keynote Presentation - Alonzo King |
| 9:30 | Presentation of Lifetime Achievement Award to Joan Kingston |
| 10:00 | Movement sessions: Ballet with Alonzo King , Modern with Abby Fiat, African with Kim Strunk
Classroom session: Lesson plan development using UEN with Sean Guymon |
| 11:30 | Movement sessions: Tai Chi with instructor TBA, Contemporary Chinese with Jiamin Huang
African with Kim Strunk
Panel Discussion: Building successful dance programs with Doris Trujillo moderating |
| 12:30 | Lunch and member meeting (we provide the food!)
Panel Discussion: "The World is Run by the People Who Show Up" with members from the Utah State Legislature, area School Boards, arts advocacy organizations, and Jean Irwin of the Utah Arts Council moderating |
| 2:00 | Movement sessions: Flamenco with instructor TBA, Arts Integration with Heather Heiner
Presentation: Dancing Shakespeare with Shauna Mendini
Classroom session: Lesson plan sharing with Becky Crowley |
| 3:00 | Recap of the day with Alonzo King |
| 3:30 | Adjourn |

SCHEDULE AND/OR PRESENTERS SUBJECT TO CHANGE

HOW DO I REGISTER?

Fill out the registration form on the next page or download the form from the web www.udeo.org.

FOR MORE INFO - contact the Conference Co-chairs

Jackie Colledge colledja@uvsc.edu

Rachel Swenson rachel@evoldatasystems.com

Angela Challis ohor_99@yahoo.com





Membership/Conference Registration

Name _____
Street _____ City _____
State _____ Zip _____ School/studio affiliation _____
Phone _____ Work Phone _____
E-mail _____

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

SPRING CONFERENCE – Saturday, MARCH 4th. WITH KEYNOTE PRESENTER ALONZO KING

EARLY REGISTRATION IF SENT BY FEB. 17th. (postmark date)

\$20.00 Students

\$35.00 Professionals

\$80.00 Non-members

REGISTRATION FEE - AFTER FEB. 17TH AND AT THE DOOR (**Lunch not guaranteed**)

\$30.00 Students

\$45.00 Professionals

\$90.00 Non-members

REGISTRATION

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

Conference \$ _____ (registration \$20, \$35, \$80 OR late registration \$30, \$45, \$90)

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

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?
e-mail me at
Nykola.Patton@granite.k12.ut.us



UDEO CONFERENCE

ALONZO KING

Spring Conference Keynote Presenter

Renowned for his unique choreographic vision and extraordinary collaborations, Alonzo King has emerged as one of the pre-eminent dance artists in the U.S. Mr. King has works in the repertoires of dance companies throughout the world, including: the Frankfurt Ballet, Alvin Ailey American Dance Theater, Dance Theatre of Harlem, Washington Ballet, Philadanco, Joffrey Ballet, Hong Kong Ballet, and North Carolina Dance Theater. He has worked extensively in Opera, television, and film and has choreographed works for prima ballerina, Natalia Makarova and film star, Patrick Swayze. Renowned for his skill as a teacher, Mr. King has been guest ballet master for National Ballet of Canada, Les Ballets de Monte Carlo, San Francisco Ballet, Ballet Rambert, and others. In 1982, Mr. King founded Alonzo King's LINES Ballet, which has developed into an international touring company. He has had numerous collaborations with outstanding musicians such as legendary Jazz great Pharoah Sanders, India's national treasure Zakir Hussain, Bernice Johnson Reagon founder of Sweet Honey in the Rock, Nubian Oud Master Hamza al Din, and Polish composer Pavel Syzmanski. In 1989, Alonzo King inaugurated the San Francisco Dance Center, which has grown into one of the largest dance facilities on the West Coast and in 2002 started the LINES Ballet School and pre-Professional Program. Alonzo King is a recipient of the NEA Choreographer's Fellowship, Irvine Fellowship in Dance, National Dance Project and the National Dance Residency Program. He has received four Isadora Duncan Awards, the Hero Award from Union Bank, the Excellence Award from KGO in San Francisco, and LA's Lehman Award. He has served on panels for the National Endowment of the Arts, California Arts Council, City of Columbus Arts Council and Lila Wallace-Reader's Digest Arts Partners Program. He is a former commissioner for the city and county of San Francisco, and a writer and lecturer on the art of dance.



“So many dancers feel that what they look like is more important than who they are. This is a real danger...”



It is, without a doubt, an honor to have Alonzo King spend an entire day with us. Not only is his resume impressive, but his philosophy about dance and life is so in tune with our theme, “Four Part Harmony”. For example, in a recent interview he stated, “So many dancers feel that what they look like is more important than who they are. This is a real danger for dancers who focus for years on appearances and think of themselves as merely a body. The choreographer can’t work with them in the realm of ideas. It is a huge problem if they haven’t been connecting internally. If they’ve decided that what’s inside is of little value, they can only try to approximate some kind of look.” Alonzo King will share a wealth of experience in the Opening General Session as he leads us through a movement/lecture, later on in the day he will teach Advanced Ballet Technique as one of our break out sessions, and he will also lead the Closing General Session, which promises to be a magical activity. This is an opportunity not to be missed!



NDEO CONFERENCE

NATIONAL DANCE EDUCATION ORGANIZATION'S 8TH ANNUAL CONFERENCE

FOCUS ON DANCE EDUCATION: CELEBRATING THE WHOLE PERSON

OCTOBER 18-22, 2006

CALIFORNIA STATE UNIVERSITY, LONG BEACH
LONG BEACH, CALIFORNIA

CO-SPONSORED WITH AMERICAN DANCE THERAPY ASSOCIATION

CALIFORNIA STATE UNIVERSITY/ LONG BEACH, LUNA KIDS DANCE,
CALIFORNIA DANCE EDUCATORS ASSOCIATION, AND CALIFORNIA DANCE ALLIANCE



NDEO Conferences are veritable celebrations of dance education! Attendance has escalated each year. At our conferences we anticipate 700-800 creative movers and thinkers. NDEO members do not merely teach dance. They “educate” their students about all aspects of dance as an art form! Come feed your own education as an educator by choosing from over 175 presentations: workshops, paper presentations, panels and discussion groups. Share ideas with colleagues. Add your creative voice to the dance education advocacy “movement!”

**A
NDEO
T
A**

★ DON'T MISS THIS CONFERENCE ★

CALL FOR PROPOSALS

In 2006, we will focus on the individual student, and ask how we can most effectively create possibilities for the whole person in our classrooms and studios. As you develop proposals for conference presentations, we encourage you to draw freely and expansively on your knowledge of human movement, the body-mind and the expressive spirit.

Focus questions you might consider are: How can dance education help the student generate self-knowledge and self-esteem, honoring the individuality of each student as we help her/him claim personal identity? How does the study of dance as an aesthetic discipline deepen a student's education for lifelong learning? How can we heighten the student's awareness of body language and the art of dance as communication? How do we invite the thinking, sensing, feeling and intuiting student into the process? When creating community, how can we help the student bring her/his whole self to the situation? What professional development is necessary to address issues of the whole person as student, artist, and teacher?

Deadline for Submission: March 10, 2006

For more information visit the web at: <http://www.ndeo.org/conferences.asp>



UDEO/USOE EVENTS

UTAH DANCE EDUCATION ORGANIZATION
IN PARTNERSHIP WITH
UTAH STATE OFFICE OF EDUCATION
PRESENT



5TH ANNUAL STATEWIDE HIGH SCHOOL DANCE FESTIVAL

February 25, 2006
Bingham High School
2160 W. 10400 S.



WORKSHOPS WILL BE HELD FROM 9 AM – 2 PM

A GALA PERFORMANCE (WHICH IS FREE AND OPEN TO THE PUBLIC) AT 7:00PM

FOR MORE INFORMATION CONTACT
KORI WAKAMATSU AT KORI.WAKAMATSU@JORDAN.K12.UT.US

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 or contact the dance companies listed below.

January 28, 2006 – Mama Eddy's Right On Boarding House
Presented by: Ririe-Woodbury
Performances: January 27 @ 7:00PM & 28 @ 2:00 PM
Location: Rose Wagner Performing Arts Center
Contact: Jeremy Voros (801) 297-4241
info@ririewoodbury.com



February 11 & April 6, 2006 – A Blue So Blue
Presented by: Children's Dance Theatre
First Workshop: February 11 from 1:30-4:30 PM
Second Workshop: April 8 from 1:30-4:30 PM
Performance April 28-29
Location: Virginia Tanner Dance Studios
Contact: Anne Marie Smith (801) 581-9172
ams35@utah.edu

April 1, 2006 – POSTCARDS FROM UTAH
Presented by: Repertory Dance Theatre
Class will be held from 9am -2pm
Performances are April 6-8 @ 8 pm.
Location: Rose Wagner Performing Arts Center
Contact: Linda Smith (801) 534-1000, rdt@rdtutah.org

April 12, 2006 – (in connection with RDT April 1)
The Arts Connected: A Confluence of Painting and Dance
Presented by: Springville Museum of Art
Classes 6:00 PM
Performance April 6-8 (RDT's POSTCARDS)
Location: Springville Museum of Art
Contact: Amanda Toler (801) 489-2727
amanda.toler@nebo.edu

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



OTHER CONFERENCES/WORKSHOPS



AMERICAN COLLEGE DANCE FESTIVAL
NORTHWEST CONFERENCE

UNIVERSITY OF WYOMING
LARAMIE, WY
March 8-11, 2006

WITH GUEST PERFORMANCE
ALVIN AILEY II

National Festival May 16-18, 2006
www.nwacdfa2006.com

SOMATICS WORKSHOP 2006

THE EXQUISITE VERSATILITY OF OUR UPPER BODY
August 11-13, 2006
The University of Utah's
Department of Modern Dance
Salt Lake City, UT

A summer intensive workshop
with Irene Dowd and assistant, Peggy Gould
for dance teachers, dance kinesiology teachers,
professional dancers and advanced students

http://www.dance.utah.edu/calendar/somatics_wksp_2006.html

NIKOLAIS/LOUIS LEGACY WORKSHOP

JULY 24-AUGUST 11, 2006, SALT LAKE CITY, UTAH, USA

Presented by

Ririe Woodbury
DANCE COMPANY

<http://www.ririwoodbury.com/workshop.php>

and

THE NIKOLAIS/LOUIS FOUNDATION FOR DANCE, INC.

INTERNATIONAL ASSOCIATION FOR DANCE MEDICINE AND SCIENCE (IADMS)

16th Annual Meeting
October 19-21, 2006
Special Interest Groups Day:
October 22, 2006
West Palm Beach, Florida, USA

Special Interest Groups Day, including:
A Day for Teachers

Doctors Day for Orthopedic Surgeons

A Day for Physical Therapists and Athletic Trainers

<http://www.iadms.org/displaycommon.cfm?an=1&subarticlenbr=105>



OTHER NATIONAL CONFERENCES

Colouring Senses, Moving, Creating, Observing
Three Dimensions of the Dancing Child
daCi's 10th international conference



The Hague, Netherlands
July 2-8, 2006
www.daci2006.nl

Colouring Senses will be a place where children and adults, experts and non-experts, artists and scientists, movers and observers, teachers, parents, policy makers and politics from all over the world meet, utilize their senses, explore, express, perceive and exchange information and, hopefully, will find more new ways of colouring the world of the child through dance.

National Folk Organization (NFO)

In conjunction with
Northwest Folk Dancers Incorporated (NFDI) "50" Festival
University of Washington
Seattle, WA
March 30-April 2, 2006
www.nfo-usa.org
www.scn.org/arts/nfdi/festival.html



AAHPERD 2006

NATIONAL CONVENTION & EXPOSITION

In Partnership with Southwest District AAHPERD and UTAH AHPERD



*VISION FOR OUR FUTURE
REFLECTIONS ON OUR PAST*

APRIL 25-29, 2006
SALT PALACE CONVENTION CENTER
Salt Lake City, UT

With a special performance of
BYU'S WORLD OF DANCE

<http://www.aahperd.org/convention/template.cfm?template=main.html>



UPCOMING UNIVERSITY/COLLEGE DANCE EVENTS BYU DEPARTMENT OF DANCE

DANCE IN CONCERT

Dancer's Company
January 26-28, 2006, 7:30 PM
January 28, 2006 Matinee 2:00 PM
deJong Concert Hall
February 4, 2006 7:30 PM
LDS Conference Center Theatre
Tickets: 570-0080

BALLET IN CONCERT

February 23-25, 2006, 7:30 PM
February 25, 2006 Matinee 2:00 PM
Pardoe Theatre

BALLET SHOWCASE II

January 26-28, 2006 7:30 PM
January 28, 2006 Matinee 2:00 PM

PERFORMING DANCE COMPANY

February 9-11 & 16-18, 2006 7:30 PM

SENIOR SHOWCASE

March 3-4, 2006, 7:30 PM
Dance Studio Theatre, 166 Richards Building

COUGARETTES IN CONCERT

March 16-18, 2006, 7:30 PM
March 18, 2006 Matinee 2:00 PM
Dance Studio Theatre, 166 Richards Building

DANCE ENSEMBLE

March 24-25, 2006, 7:30 PM
Dance Studio Theatre, 166 Richards Building

UNIVERSITY OF UTAH

BALLET ENSEMBLE

March 2-4, 2006 7:30 PM
March 4, 2006 Matinee 2:00 PM

SENIOR CONCERT I

March 23-25, 2006 7:30 PM

SENIOR CONCERT II

April 6-8, 2006 7:30 PM



SOUTHERN UTAH UNIVERSITY

JOURNEYS: A Faculty Dance Concert

March 2-4 & 9-11, 2006, 7:30 PM
Randall L. Jones Theatre, Cedar City, Utah

UTAH VALLEY STATE COLLEGE

SYNERGY DANCE CONCERT

March 30-31 & April 1, 2006 7:30 PM
Ragan Theater

BALLROOM DANCE COMPANY

PRE-TOUR CONCERT

April 12-15, 2006 7:30 PM
Ragan Theater

WEBER STATE UNIVERSITY

Orchesis Dance Theatre

April 13-15, 2006 7:30 PM
Allred Theatre

CHILDREN'S DANCE THEATRE

A BLUE SO BLUE

April 28-29, 2006 7:30 PM
Capitol Theatre

BALLROOM IN CONCERT

April 7-8, 2006, 7:30 PM
April 8, 2006 Matinee 2:00 PM
Marriot Center

EVENING OF DANCE

Children's Creative Dance
May 12-13, 2006, 7:30 PM
deJong Concert Hall

STUDENT CONCERT

April 13-15, 2006 7:30 PM
Studio Theater 240

UTAH BALLET

April 13-15 & 20-22, 2006 7:30 PM
April 15 & 22, 2006 Matinee 2:00 PM



PROFESSIONAL DANCE EVENTS

RIRIE-WOODBURY DANCE COMPANY

Mama Eddy's Right On Boarding House

January 27, 2006 7:00 PM
January 28, 2006 2:00 PM
Capitol Theatre

Vistas

April 20-22, 2006 7:30 PM
Rose Wagner Theatre

UTAH REGIONAL BALLET

Midsummer Night's Dream

March 2-3, 2006 7:30 PM
Jeanne Wagner Theatre

Evening of Brilliance

April 22, 2006 2:00 & 7:30 PM
Ragan Theater, UVSC

REPERTORY DANCE THEATRE

Postcards From Utah

April 6-8, 2006 8:00 PM
Jeanne Wagner Theatre

RING AROUND THE ROSE 2006

February 11, March 11, April 8, May 13, 2006 11:00 AM
Leona Wagner Black Box

BALLET WEST

Romeo and Juliet

February 10-11 & 15-18, 2006 8:00 PM
Capitol Theatre

Swan Lake

April 14-15 & 19-22, 2006 8:00 PM
Capitol Theatre

Romeo and Juliet

May 26-27, 31 & June 1-3, 2006 8:00 PM
Capitol Theatre



PALPATE

duets and solos performed by
Pamela Geber and Eric Handman

February 3-4, 2006 7:30 PM
Leona Wagner Black Box

AFTERSHOCK

choreography by Lindi McIlwaine

February 23-25, 2006 8:00 PM
Leona Wagner Black Box

TAP DOGS

February 25, 2006 7:30 PM
February 26, 2006 2:00 PM
Kingsbury Hall
University of Utah

BODYVOX

March 14, 2006 7:30 PM
deJong Concert Hall
Brigham Young University

THE PEKING ACROBATS

February 3-4, 2006 7:30 PM
Kingsbury Hall
University of Utah



Elementary Arts—Hope is Here

Dear Fellow Dancers and Educators,

Last March, at our UDEO meeting, Shirley Ririe expressed her lifelong dream that there be dance in every elementary school in the state of Utah. We all listened and shared the dream because we know the wisdom behind that goal and the powerful force dance would be in the education of our children. Yet, recently we watched our schools struggle, as academic testing seems to be the only criteria for determining the success of our schools and students. In today's climate, Shirley's dream seems impossible. But she keeps dreaming, inspiring and lobbying.

Fortunately, there are other great leaders who share a similar vision. At Brigham Young University, the Deans of Education, Fine Arts, and Health and Human Performance, (Dean Richard Young, Dean Stephen Jones and Dean Sara Lee Gibb) have joined together with 5 districts in the BYU Public School Partnership to build a program for Elementary Arts Education. The primary goal of the Program is to increase the quantity and quality of art experiences in the 136 elementary schools in the partnership, which constitutes 1/3 of Utah's school children. The vision of philanthropist Beverly Sorenson, who over the last 10 years has developed "Art Works for Kids", has inspired our goal by committing support and funding to launch the Elementary Arts Program.

The BYU Public School Partnership has hired me as the Director of Arts Education to co-ordinate and oversee the project. As Director, I will work directly with BYU Faculty and the leadership of the Alpine, Jordan, Provo, Wasatch and Nebo School Districts to develop the Program. The Program will also collaborate with the State Office of Education, "Art Works for Kids," other universities and school districts, and will build alliances with other organizations with similar goals. I am grateful for the leadership that other dancers have provided in assuring the arts a place in core curriculum and in the classroom. Utah is fertile soil for this project because of the commitment of many of you.

When great people share their vision, great things can happen. As you share your dance and vision with the people you are serving, please watch for the connections that can be built through this Program to help us impact the lives of children. Keep dreaming, keep sharing, keep connecting and keep lobbying as we watch this vision, and other visions for children in the arts, take form.

Cally Flox

Director of Arts Education

BYU Pubic School Partnership

G
R
A
N
T



Teacher Initiated Projects

Utah Arts Council

Arts Education Program Grants

ALL APPLICATIONS ARE DUE MARCH 1 of every year.

Teacher Initiated Projects:

TIP grants provide teachers with \$500 to pursue their own advancement in a particular artistic discipline through one-on-one instruction with an artist. They may also work with an artist to design arts education activities specifically for the teacher's grade level specific classroom. Teachers may also use the funds to pursue other opportunities for professional development as long as it supports the artistic development of the teacher as artist and/or teacher as arts educator.



An Opportunity for Dancers to participate at The Utah Shakespearean Festival

by Michelle Oakeson
Timberline Middle School
Alpine, Utah



The beginning of the school year usually seems overwhelming as teachers mentally list all the upcoming tasks that lie ahead. So, when the theater teacher mentioned the addition of the dance/choreography competition to the Utah Shakespearean Festival, it evoked anxiety more than excitement. As explained in the packet, the choreography was to be inspired by the literary texts, sonnets, or poems of William Shakespeare. I could hardly understand Shakespeare's writings; how was I supposed to guide my students to dance about them? But, guide them, I did.

I decided to use the stirring speech delivered by King Henry to his soldiers in the midst of a siege (Henry V: Act III). We began the first rehearsal by reading the text and interpretations, watching the clip from a film version and discussing the feelings we might have if we were soldiers or the leader in a battle. The first movement the dancers experimented with was marching. From there the students' imaginations took off. They brainstormed ideas for the choreographic structure and movement that would convey specific ideas.

The choreography was only half of the fun for the students. After three weeks of preparation, we took off for Cedar City. The Shakespearean Festival broadened my students' horizons. They were able to participate in master classes and watch their peers perform original Shakespeare choreography as well as the monologues and ensemble scenes of theatre students. The most unique experience, however, was the students' interaction with the judges. Although they have been involved in many jazz competitions, this was the first time they were able to spend time with the judges and receive direct, verbal feedback.

I know that this experience was transformational for my students. The majority of my dance company members live for the jazz competitions they are involved in through their studios. Therefore, the word "competition" immediately caught their attention. However, the choreographic process created an end-product that meant much more to them. For the first time the students were gaining praise from adults and their peers for a dance they created that focused more on artistry and interpretation rather than technique and precision. The "wow factor" came from the clarity and power of the message portrayed through the movement that they created together.

The Utah Shakespearean Festival dance/choreography competition is open to public or private high schools, junior highs, and middle schools. Schools may enter a duet/trio and/or an ensemble piece. Choreography may be created by either student or faculty. However, as the competition grows those two categories will be separated. High schools are placed in a division according to the enrollment and all junior high and middle schools compete against each other. For more information, visit <http://www.bard.org/Education/highschool.html>.



The Greenshow, Shakespearean Festival 2005



How to Engage Students in Learning

by Vito Perrone

Reprinted by Permission Educational Leadership Vol. 51 1994

To draw students into the depth and complexity of a subject, we must look for topics that relate to students' lives.

To help teachers formulate their own definitions of understanding, I typically ask them about their deepest interest or intellectual passion, something they feel particularly articulate about, are in control of, and are good at. Most teachers are able to define a set of ideas, a theme, or particular event they say they genuinely understand, not just know about. It is toward such understanding that all teaching should be aimed - toward something students can hold on to beyond the Friday test, the final exam, and school itself.

As part of my research for the Teaching and Understanding Project, I have asked students of all ages and levels of academic success to describe those occasions in educational settings when they are most engaged intellectually. Among the common elements they listed are:

- Students help define the content.
- Students had time to wonder and to find a particular direction that interested them.
- Topics had a "strange" quality - something common seen in a new way, evoking a "lingering question."
- Teachers permitted - even encouraged - different forms of expression and respected students' views.
- Teachers were passionate about their work.
- The richest activities were those "invented" by the teachers. Students created original and public products; they gained some form of "expertness."
- Students *did* something - participated in a political action, wrote a letter to the editor, worked with the homeless.
- Students sensed that the results of their work were not predetermined or fully predictable.

So how do we begin to create a classroom that allows for these experiences?

Finding the Overarching Goals

Most teachers begin their planning by asking themselves, What do I most want my students to take away? What do I pay attention to all of the time, come back to again and again? The answers to these questions help form our *overarching goals*.

Some of these overarching goals may be oriented toward particular skills or habit of mind. For example,

among the goals I might set for a secondary school history course are that I want my students to be able to use primary sources, formulate hypotheses and engage in systematic study, be able to handle multiple points of view, be close readers and active writers, and pose and solve problems. At the end of my class, students should be able to develop historical narrative and understanding that history is created by the decisions people make and don't make.

Some goals might be related and recurrent. For example, I would also want students to understand the unfinished nature of American democracy, the ongoing struggle for equity, the connections of past and present, and that each of us is a historian.

I might even put all of my goals on the board to assure that my students and I can measure what we do against them. One teacher I have observed who does this regularly asks students to question him about anything they discuss. "What does this have to do with understanding more about...?"

To help meet my goals, I would make sure that divergent primary sources were available for most everything we study. Getting materials together would be one of my principle tasks as a teacher. I would also leave room for student choices, for inquiry, for interpretation, for role-playing.

Finding the Essentials

Having outlined goals, I might then consider what content to address within my subject matter by asking, what *one* topic would I surely pursue? and what two additional topics or contents *must* be addressed in this subject area? I could continue this process until I had a fully developed course. In this way I have begun to formulate *generative topics* - those ideas, themes, and issues that provide the depth and variety of perspective that help students develop significant understandings.

Implicit in the foundation of generative topics is a belief that some ideas have more possibilities for engaging students than others. Democracy and revolution in history, evolution in biology, patterns in math or music, and personal identity in literature are generative topics. Questions of fairness and topics that have recurring qualities (such as immigration) are generative. Slavery has more potential as a generative topic than the military events of the Civil War because its effects are still present. Topics related to technologies



How to Engage Students ... (continued)

are generative because they connect to so many aspects of culture.

Given my goals in the history course, I would be likely to have units on the Constitution, the Amendments and the Courts, Civil Rights, Women's Suffrage, and industrialization, as well as units that revolve around patterns of immigration, discrimination, violence, and peacemaking.

Insights Through Mapping

As a way to think about a topic's generative potential, I would tend to map the topics that emerge from my questioning. In general, the bigger the map the richer the topic. After viewing the map, I would focus on some - but not all - of the ideas. The old idea that it is better to pursue fewer topics more deeply has returned to education. For example, the message of The Coalition of Essential Schools that "less is more" is taking hold in more settings. And groups such as the National Research Council of the American Academy of Sciences also recommends that schools focus on fewer topics.

To choose which of the mapped topics to pursue, I would ask, What of the topics is most likely to engage my students? Is the topic central to the field of inquiry under study? Is it accessible as well as complex? To the degree that a topic invites questions that students have about the world around them and taps the issues that students confront, it has a generative quality.

"But how," ask many of the teachers we encounter in our project, "do I interest 28 different students? How do I manage in the face of the unprecedented racial, linguistic, ethnic, and cultural diversity of students?" Mapping the topics provides a graphic representation of the many connecting points within a topic and reveals many different starting points for students. Having a variety of entry points is important for student choice and for engaging students at all levels in work they can honor.

In most places, we have found that district guidelines haven't kept teachers from doing what they felt was most important. In an extreme case, several teachers in a southern state with heavy state mandates and tests did understanding-oriented teaching work Monday through Thursday and devoted Friday to what they called "Caesar's work." Such a path might be worth considering.

A Word on Assessment

For generative topics to help develop students' understanding, *ongoing assessment* is critical. The 1990s' language of assessment is familiar: *authentic assessment, performance assessment, documentation, exhibitions of learning, portfolios, process folios*. All of these practices grow from a belief that much that has stood for learning does not get close enough to students' growth, knowledge, and understandings. Assessments activities that do not inform teaching practice day in and day out are misdirected and wasteful, doubly so if they do not help students to regularly make judgments about their own progress as learners.

Movement toward authentic assessment, performance assessment, and portfolios, however, must include serious reappraisal of the instructional program, the organizational structures, and the purposes that guide curriculum. If coverage remains the goal, performance tasks tend to be too limited. If snippets of knowledge dominate the day-to-day activities rather than long-term projects that produce real works, portfolios become folders of unmanageable paper. If students are not regularly writing across a variety of topics and in a variety of styles for diverse purposes, then promoting self-evaluation has limited value. Further, if students do not have opportunities to complete work they can honor, performance itself loses its importance.

Powerful ideas, powerful curriculum, and different modes of assessment are linked ideas. Without a growing discourse about curriculum purposes, students understandings, and ways teachers can foster student learning, assessment measures such as portfolios and exhibitions will not have a very long or inspiring history.

We need to assure an empowering education for everyone attending our schools. Our students need to be able to use knowledge, not just know about things. Understanding is about making connections among and between things, about deep and not surface knowledge, and about greater complexity, not simplicity. We cannot continue a process of providing a thoughtful, inquiry-oriented education for some and a narrow skills-based, understanding-poor education for most. We obviously have to do more.

Vito Perrone is the Director of Teacher Education at Harvard Graduate School of Education.



by Chris Roberts
Rees Elementary
Elementary School Representative

Rees Elementary is in Spanish Fork, Utah. Rees has 585 students, of which 47% qualify for free or reduced lunch. Rees has a strong history of teaching the arts and having artists in our school (Doris Trujillo was one of our first artists in residence back in 1993). For Rees, the “arts” includes all four fine art forms: dance, theatre, music, and visual art.

There are four art teams at Rees. Each art team has 4 teachers, one dance teacher, one theatre teacher, one music teacher, and one visual art teacher. The students rotate through these teachers to learn each art form. Each art team decides how much time they will devote to teaching the arts. The team I am on teaches art every day for 40 minutes. My team also happens to have 5 teachers on the team, so we break up music into choral and instrumental. Our instrumental teacher got turned on to African drumming the year we had Fred Simpson as an artist-in-residence and now has a full class set of quality African drums!

One of the unexpected results of Rees teachers’ involvement in the arts is that many have become ambassadors for the arts throughout the state. Jeff Ballard, our African drum teacher, has taught drumming lessons to several school districts and has taught in summer arts programs. Tim Mendenhall, our theatre teacher, has been cast in a Scera Theater production of “Cinderella”. I have been able to present at several art conferences, daCi conferences, and NDEO conferences. Additionally, our whole team was in charge of an “Evening for Educators” (a program sponsored by the State Wide Arts Partnership). The arts have truly enlivened the teachers at Rees Elementary and this has had an impact upon our students.

When teachers are in love with a subject, the students feel that energy and are more open to learning that subject. The guest artists that have worked at Rees have made many comments about how advanced our students are in the arts and how much easier it is to work with them. The parents have also been impressed with our arts emphasis. At a recent evening with some guest artists, parents were asked to fill out a survey. Some of their comments follow:

- I think that art allows a child to explore. This gives them more knowledge of what the world has to offer.
- Her self-esteem has come up because she has had so much love from Mindy in theatre! As a mom I love to see that.



Students at Rees Elementary, 2003

- Thank you for developing the “whole child” and acknowledging the need for individual expression through the arts at Rees.
- As a result, both my children are writing more and looking at things in a new way. They are thrilled with their experience.
- Through the years my children have greatly enjoyed the different arts sponsored by Rees. The arts are important in that they add color to life and living.
- I feel that most public schools forget how important and inspiring art and performing arts are in stimulating the mind into learning. You cannot learn without an imagination!
- Our kids love the arts they are taught and bring them home to teach the whole family.

There are many contributing factors to the success of the Rees arts program.

- The fact that the teachers have been willing to devote time to the arts is vital.
- Rees has been blessed with three “art friendly” principals over the past 15 years. They not only have allowed the arts to be pursued, but have also enthusiastically promoted the arts.
- The school community council has voted each year to give the majority of “Trustlands” money to the arts.
- Carol Goodson, at the State Office of Education, has been a strong supporter of what we are trying to do at Rees.
- The money and support of Jean Irwin and the Utah Arts Council has allowed Rees to provide many rich experiences with guest artists.

It has been an amazing journey for many of us. We hope it will continue and become even better in the future.



PROFESSIONAL PERFORMING ARTIST SECTOR

BEING A PROFESSIONAL PERFORMING ARTIST IN UDEO

by Angela Banchemo-Kelleher
Repertory Dance Theatre
Professional Performing Artist Representative

When discussing membership in UDEO with fellow performing artists, I am usually met with disinterest. This attitude, while disturbing, is understandable. Many performing artists perhaps do not see the benefits to themselves and the profession that come with membership. In an effort to dispel this attitude I would like to suggest looking at membership concretely and abstractly.

FINANCIAL BENEFITS

Membership in UDEO can have a strong FINANCIAL component. UDEO provides an opportunity to network with other professionals that have the same interests as performing artists - promoting dance. My membership affords me the opportunity to meet teachers in the elementary, middle/junior high, and secondary schools. Since most professional dance companies are not able to provide a 50 week contract, the ability to meet other dance professionals allows me to make connections that help me earn a living in the dance profession as a teacher.

CONTRIBUTE TO THE EDUCATION OF FUTURE AUDIENCES

As every performing artist knows, unless there is an audience we will soon be out of a job. Teaching is a way for artists to not only train future dancers, but equally as important, to EDUCATE FUTURE AUDIENCES. The arts today are competing against an ever increasing range of entertainment options. Our communities are barraged with the convenient and banal. It has become increasingly difficult to convince the American public that the arts are a worthy recipient of their disposable income. For performing artists to ignore this is dangerous. Appreciation of the arts requires an educated populace, we must be the most vocal advocates for arts in the schools and membership in UDEO is an effective means to this end. We ignore this at our own peril.

AID IN BUILDING A VIALE DANCE COMMUNITY

As a board member of UDEO and a performing artist, I urge you to consider membership in this very important organization. We need the positive energy derived from active participation from every group that we seek to serve. To date, performing artists have been underrepresented in our membership roles, but I believe this is due to the mistaken idea that UDEO does not have anything to offer us. I believe that membership in UDEO is mutually beneficial and necessary in order to ensure a VIALE DANCE COMMUNITY for the future.

BE AWARE OF THE PRIVATE/PUBLIC RELATIONSHIP

The companies we dance for must be attentive to the demands placed on them by the legislature in order to receive PUBLIC FUNDS. It behooves performing artists to be cognizant of the various issues that their directors must negotiate in order to create programs that satisfy these requirements. Membership in UDEO allows me to more fully understand what some of these constraints are because I am able to discuss aspects of the curriculum with teachers.

BECOME AN AVOCATE AND AMBASSADOR OF DANCE

Perhaps the most compelling arguments for involvement in UDEO reside in the abstract realm. Clearly financial remuneration and the bottom line are not the primary considerations for most performing artists. We are driven by philosophical and emotional issues and these are also the most important reasons for joining UDEO. Membership in UDEO provides a means for performing artists to become actively involved in the continuation of this art form. Ideally one's involvement in dance does not end when the last bow has been taken. I see myself as an AMBASSADOR OF DANCE, I know how life affirming and rewarding dance has been in my life and I want to be instrumental in assuring that dance is available to all people. Membership in UDEO provides many avenues for involvement in creating a positive environment where dance can flourish. Whether one's interests lie in promoting dance through education, political lobbying, or audience development, membership in UDEO can act as a platform for more effective involvement.



DANCE CONCERT THEMES

by **Becky Crowley**
Butler Middle School
Middle/Junior High Representative

Many of us who teach dance on the Middle School/Junior High level are always on the lookout for ideas for concert themes. Following are some ideas that have worked well for me.

I have found that my students enjoy doing concerts that give them a chance to be heard; to convey their thoughts and beliefs through dance. Some that we have done have been about human rights, diversity, tolerance, ecological responsibility, and freedom of speech. You may want to collaborate with your History or Theatre Departments if you decide to do a concert like this.

Another type of production that has been enjoyable is a storyline concert. Children's books like "Rose Blanche", which tells the story of a child in Germany during World War II, or "I See the Rhythm", which parallels African American history with music, are both

great springboards for compositional ideas. Stories from Greek mythology such as "Pandora's Box" or other stories like "The Little Matchgirl" provide a variety of choreographic possibilities. Try asking the English/Literature teachers in your building for suggestions.

We have also had a good time choreographing a variety of dances to wide-open themes such as, "Some People Gotta Move", "Express Yourself", and "It's Magic".

I would love to hear from you. What are some concert theme ideas that have worked well for you? Email me at rebecca.crowley@jordan.k12.ut.us. Suggestions on where to find good music or ideas for conference presentations that would benefit us as middle/junior high teachers would be great, too! UDEO is all about networking. Let's do it!

What is my.uen?

my.uen is an educator's single access point from home and school which allows the educator to create Web-based curriculum resources to share with students and other teachers.

It provides:

- A public Web page for Utah educators
- Easy links to state approved curriculum resources
- Easy log-in to educator tools
- Private access to CACTUS license
- Customizable links to education sites

Educators can use my.uen to:

- Access Pioneer, Utah's Online Library
- Publish a school email address
- Share lesson plans
- Post a quick message for page visitors



To learn more, go to <http://my.uen.org> to see samples and to register

How do I register?

1. Go to <http://my.uen.org> and use the REGISTER button.
2. Choose a log-in and password, fill in your first and last name and provide a valid email address.
3. Choose your Utah AFFILIATIONS, JOB TYPES, and PAGE ICON, saving the changes with the DONE button.
4. Select your curriculum and grade levels.
5. EDIT your list of favorite URLs using the ADD/EDIT FAVORITES button.
6. Use the SAVE button.
7. Check your email inbox for a message from UEN Resources. The message will include instructions on how to verify the email address you provided.

PHOTO CREDITS

photos on pages 2, 7, 10, 11, & 18
 courtesy of Helen Thomas, Bounce Productions.
www.bounceproduction.com

Uncredited photos provided courtesy of the companies
 or individuals they represent



NEWS ON THE NATIONAL LEVEL

RESEARCH PRIORITIES FOR DANCE EDUCATION: A REPORT TO THE NATION (2004) IS NOW AVAILABLE.

After four years of research, analysis and writing, NDEO is bringing to conclusion various components of the Research in Dance Education project that was funded by the United States Department of Education (2001-2005). The culminating report, *Research Priorities for Dance Education: A Report to the Nation* (2004), was distributed to more than 500 participants at national conference last October, and more recently to national arts education organizations, arts alliances and councils, state arts education consultants, federal agencies, and more.

Research Priorities for Dance Education: A Report to the Nation is important. First, the Report provides an overview of the patterns, trends and gaps identified and analyzed in 2,339 studies written between 1926 and the present found in unpublished documents and published literature in dance and other disciplines. Second, every page is full of information – subtle information, and not so subtle statistics – that can offer new research directions that potentially may impact teaching and learning in and through dance. Third, the Recommendations (Chapter 6), if pursued, will take years to implement. Fourth, Research Priorities is a call to action. To get your free copy, please send a check for \$4.00 to NDEO to cover postage and handling. Thereafter, copies are \$15/members and \$20/nonmembers; and discounted bulk orders are available. International members should purchase through credit card only.

Coupled with *Research Priorities for Dance Education: A Report to the Nation* is the newly released Research in Dance Education database (RDEdb) that provides in-depth information on numerous U.S. education issues, dance populations served and areas of service, research methods and techniques, and a host more referencing 2,900 documents written after 1926. Both the Report and the RDEdb are significant new tools for researchers, administrators, grant writers, and artist-educators seeking documentation for current or future programs, funding and policy as well as for those forging new directions in the discipline. Licenses for the RDEdb are available for individuals and institutions. Call the [NDEO] office for more information on RDEdb member use and license availability.

RESEARCH IN DANCE EDUCATION DATABASE GOES PUBLIC AS REPORT TO THE NATION IS RELEASED

Yes! As of now Dance Education has a body of knowledge and a research base that is identified in a database. One of the products of the NDEO three-year Research in Dance Education project is a database citing over 2900 documents pertaining to dance education. Citations are accessible to the general public, but NDEO members access deeper description. If you have not yet checked it out, go into www.ndeo.org/research. First, you must register using your name and NDEO membership ID number, then you are prompted to enter your e-mail and password. Registration is a one-time process. Thereafter, you simply log on. Call the NDEO office if you have a problem with registering for the RDEdb. Usually a problem is solved with only a verification of data. Once registered, you are in for hours of fun and exploration.

It is obvious how this research database serves academic pursuits. One delighted university professor exclaimed, “This is going to change my life!!” But the information also informs practical issues such as best teaching practices, injury prevention, advocacy and policy. Once dance educators begin using research to inform their teaching and learning, the field will avoid “reinventing the wheel” and move forward in both knowledge and practice. With this database, the best information in dance education can reach the general practitioner.

To bring the analytic results of the study to the general public, NDEO published *Research Priorities for Dance Education: A Report to the Nation*. Over 2,900 dissertations, theses, conference proceedings, technical reports, and published articles are analyzed for over 100 fields in dance education relating to diverse U.S. education issues, populations served, areas of service, research methods, research techniques, and descriptive comments. The report was written by the research in Dance Education project key personnel: Jane Bonbright, Project Director; Rima Faber, Research Director; Tom Hagood and Carol Press, Chair and Coordinator of Unpublished Documents; Karen Bradley and Loren Bucek, Chair and Coordinator of Published Literature in Dance; and Susan Koff and Sara Lee Gibb, Chair and Coordinator of Published Literature in Other Disciplines.

Reprinted from Focus on Dance Education, NDEO Spring/Summer 2005, pg. 3-4





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