



UDEO NEWS



LETTER FROM THE PRESIDENT

UDEO is active, strong, and realizing the fulfillment of its Mission Statement and goals. That is the message I bring to all of you as the year 2007 begins. We are, as our mission statement reads, celebrating and promoting the rich diversity of dance in Utah. Our first goal, to develop a broad membership {see back cover}, is occurring and continues to be a major focus of a dedicated and visionary board. The membership exceeds the 200 mark with the most successful fall conference attendance thus far. Of equal importance is that we are as diverse in our make-up as we are large in numbers. Our philosophy, which is grounded in the knowledge that inclusion of all makes us a strong vibrant voice, has led to new additions to the board representing the diversity of dance in our state. The benefits of this diverse organization, as described in the second sentence of this goal, are evidenced in our having increased effectiveness in networking, advocacy, dissemination of information, and communication.

Our fall conference "Reactivate and Advocate" is one such example of this goals' progression. The conference was hugely successful in providing members with these important and critical benefits. Steve Koester masterfully led us through an improvisation that built a community from diverse experiences. The advocacy panel, facilitated by Jean Irwin, provided invaluable knowledge that will help us shape our personal and organizational plans and strategies in addressing important issues. Not only did we experience success in our membership during this conference but we also found success in our other two goals through the exceptional opportunities the organization provided to improve dance training and build a community focused on the education of the whole person.

Although we have come a great distance, our goals are not complete. We are in need of your help to reactivate

those who have left the organization and to invite those who have not experienced the many benefits of UDEO to join us. Let me take this opportunity to invite you personally to attend our future events and assist in expanding our membership by inviting a colleague, student, administrator or friend to join. This will not only increase your benefits as a UDEO member but will also help us achieve all of our goals. Join us on March 3rd at Utah Valley State College for our Seventh Annual Spring Conference, "Culture, Community, Roots and Revelations". This conference will embody our philosophy of inclusion by bringing you diverse dance presenters and experiences designed: to build our community, to revisit our roots through the eyes of our keynote presenter Sylvia Waters and our Lifetime Achievement Award Recipient Mary Bee Jensen, to find joy in learning and networking, and to gain and share revelations about ourselves through this incredible art form of DANCE.

Please plan to join us and experience the rich quality of Dance as Art in our public schools by participating or showing support through your concert attendance at the Sixth Annual Statewide High School Dance Festival February 10th at Utah Valley State College and the First Annual Middle/Junior High School Festival on March 2nd, location TBA.

In conclusion, I invite all of us to keep this organization a vibrant and bright force in our state by expanding this concept of diversity with others outside of the dance community. Expand our touch, visibility, and community through inclusion of others in our mission, events, and advocacy. Our momentum is building and we need you to keep it moving.

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Editor's Notes

by Sean Guymon and Julie Ahlander
Newsletter Co-Editors

As you read this Newsletter you will notice a few changes. Most notable is the inclusion of the Lifetime Achievement Award in our Spring Newsletter. We have made this change so that all our members and/or readers may be aware of the individual that we are honoring, and to encourage you to attend the Spring Conference to support UDEO as we present this award to the educator(s) that have shaped our community. You will also notice the biographies of the UDEO Board Members that were elected last spring. Due to space limitations in the Fall Newsletter we have included them in this issue. We will strive to include these in our Fall issues so that you may be aware of the constantly changing Board, as they represent you and your needs. The final change that may be of importance is NDEO's annual Conference moving to June. You can find specific information on pages 6 & 18. We hope you enjoy reading this issue of the UDEO Newsletter. If you have any comments/suggestions to improve this Newsletter, or have an article or other information to submit, please contact us by e-mail. (see below)

Have you read an article in JODE that has impacted you? Is there an article that you think other dance educators could benefit by reading? Submit your suggestions to Julie Ahlander, Newsletter co-editor at julie.ahlander@gmail.com. (You can read the first excerpt of JODE on pages 8 & 9.)

Call for Articles

UDEO is seeking articles for its Fall 2007 Newsletter issue. If you are interested in writing a dance-related article, please send an abstract to Julie Ahlander at julie.ahlander@gmail.com by August 1, 2007. Authors invited to submit full articles will be notified by August 10, 2007. Submission deadline to UDEO is September 1, 2007.

Correction:

In the Fall 2006 newsletter we incorrectly advertised the daCi USA conference as 2007. The conference will actually be held in Salt Lake City in the Summer of 2008. We apologize for any confusion this may have caused.

daCi USA

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 CONFERENCE

SEVENTH ANNUAL STATEWIDE SPRING CONFERENCE

CULTURE, COMMUNITY, ROOTS, & REVELATIONS



MARCH 3, 2007 8:00AM-3:30PM
UTAH VALLEY STATE COLLEGE
OREM, UT

KEYNOTE PRESENTER
SYLVIA WATERS



*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.

- 8:00 Registration, Continental Breakfast
- 8:30 Keynote Presentation -***Sylvia Waters***
- 10:00 Movement sessions: Ailey Repertory with ***Sylvia Waters***, Ballet Technique with Alan Hinline
An elementary dance experience with history and culture with Marilyn Berrett
Lecture/Movement session: "Virginia Tanner's "Woman, the Pioneer": Its choreographic evolution and expression of the culture, pioneer history, and Womanhood with Christine Ollerton, Pat & Kathie Debenham
- 11:00 Movement sessions: Ailey Repertory (continued from 10:00), Ballet Technique (continued from 10:00)
Group and social dance forms. Learning about culture through dance. (secondary educators) with Delynn Peay
Presentation: Historical dance and community treasures. Dance for the camera with Carly Berrett Allred
- 12:00 Lunch and member meeting with our continued "Advocacy Discussion"
- 1:00 Sterling Scholar and High School Dance Performances
- 1:30 Presentation of Lifetime Achievement Award to Mary Bee Jensen
- 2:00 Movement sessions: Improvisation with Kay Andersen, "A visit to traditional Indian Dance: More fun than Ruth St. Denis ever imagined!" with Michael Hamblin
Presentation: Private Studio RDE and daCi
- 3:00 "Download Observations Gathered from the Day" with ***Sylvia Waters***
- 3:30 Adjourn

SCHEDULE AND/OR PRESENTERS SUBJECT TO CHANGE

HOW DO I REGISTER?

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

FOR MORE INFO - contact the Conference Co-chairs

Rachel Swenson rachel@evoldatasystems.com

Angela Challis ohor_99@yahoo.com



UDEO CONFERENCE



SYLVIA WATERS

Spring Conference Keynote Presenter

Since Ailey II's inception over 30 years ago, Artistic Director Sylvia Waters has been responsible for the growth and expansion of one of the country's most vibrant young dance companies.

Ms. Waters's commitment to dance began when the art form was introduced in her junior high school curriculum. She continued her studies at the New Dance Group, whose illustrious faculty included Alvin Ailey, Sophie Maslow, Donald McKayle, Muriel Manning, Jane Dudley, Geoffrey Holder and Carmen de Lavallade. While earning a Bachelor of Science degree in Dance at The Juilliard School, she studied with Antony Tudor and Martha Graham. Ms. Waters received a scholarship to the Martha Graham Center of Contemporary Dance and also performed with Donald McKayle's dance company.



Following her graduation from Juilliard, Ms. Waters toured in the European company of Black Nativity. She subsequently moved to Paris, where she appeared regularly on television and worked with Michel Descombey, then director of the Paris Opera Ballet. Ms. Waters also performed in Donald McKayle's European production of Black New World, worked with choreographers Maurice Bejart and Milko Sparembleck, then performed in Brussels and at the Summer Olympics in Mexico City.

Ms. Waters returned to the United States in 1968 and joined Alvin Ailey American Dance Theater. She toured throughout the United States, South America, Europe and the Soviet Union as a principal dancer with the Company until becoming the Artistic Director of Ailey II. In the fall of 2003, Dance Theater Workshop presented Ms. Waters with a New York Dance and Performance ("Bessie") Award for Sustained Achievement in recognition of her outstanding commitment to young and emerging artists.

Sylvia Waters has also established a distinguished reputation as a teacher, conducting master classes throughout the country. In 1997, she received an honorary doctorate from the State University of New York at Oswego. She has served as a panelist for the National Endowment for the Arts and the New York State Council on the Arts and is also active in a variety of other national and local arts organizations.



Bio courtesy of the Ailey II website at http://www.alvinailey.org/page.php?p=art_d&v=60&sec=ailey2

Photo of Sylvia Waters courtesy of the Auburn University website at <http://www.auburn.edu/outreach/imagesnews/allwaters.jpg>

All other photos on this page courtesy of the Explore Dance website at <http://www.exploredance.com/ailey-p.html>

UDEO is pleased to have Sylvia Waters as our Keynote Presenter. Ms. Waters will also lead an Ailey Repertory movement session and will end our day with "Download Observations Gathered from the Day"

Alan HineLine

Special Guest Presenter

Born in Franklin, Ohio, New York-based choreographer Alan HineLine spent the majority of his dancing career as a freelance artist. Mr. HineLine is the founder and director of the Central Pennsylvania Youth Ballet's Choreographic Initiative, Choreoplan. For the RDA organization he has served as an adjudicator for several regions, as artistic director and director of choreography for the RDA Craft of Choreography Conference and as a faculty member at numerous RDA festivals. A guest teacher throughout the world, Mr. HineLine is on the faculty of Ballet Academy East in NYC and the Central Pennsylvania Youth Ballet.



LIFETIME ACHIEVEMENT AWARD

2007 UDEO LIFETIME ACHIEVEMENT HONOREE

MARY BEE JENSEN

“The Impossible we do at once—miracles take a little longer.”

Mary Bee has always said, “I’m a dreamer. I set my sights, and then I go after them.”

And that is exactly what many of us watched Mary do as we had the opportunity to learn and dance under her direction.

Pioneering the folk dance program at Brigham Young University, her original group of seven couples in 1956 grew to eventually include over 300 members.

Mary wanted to share the positive attributes of folk dancing with everyone. She did not want it hidden under a bushel in a classroom.

So when in 1964, Vytautas (Vyts) Beliajus known as “Mr. Folk Dance U.S.A.” recommended Mary’s group to the People-to-People organization to represent the United States in an International Festival in Denmark, she pursued it immediately. With no financial backing, she and her husband, Don, took out personal loans to finance the trip for her students.

This first European tour, followed by an 87-day tour in the summer of 1966, set a pattern for all the BYU groups which would follow. Mary Bee was not only a pioneer in folk dancing, she also became the example and standard for touring abroad. Long after that first tour, directors would seek out Mary for her advice and wisdom in planning opportunities for their performing groups. And Mary was always willing to share what she learned.



Since that time, the group has gone abroad almost every single year, offering hundreds of students opportunities to discover the world, and its people, first-hand. She truly embraced the university’s slogan and made “the world her campus.”

Mary Bee believed in educating the total person: providing opportunities for students to learn and grow, and teaching them, “The more you give, the more you get.”

Among other achievements Mary Bee produced the first Christmas Around the World in the George Albert Smith field House in 1960. In 1974 she became the first American adjudicator for C.I.O.F.F. (International Council of Organizations for Folklore Festival).

In 1985, at a retirement party in her honor, President Jeffrey R. Holland said, “Mary Bee, you’re as close to a legend as we can have in a lifetime” (Holland). Appropriately, her BYU career ended in Denmark, the country where she began her long legacy of touring with students.

Upon retiring, her work and support of folk dancing has never stopped. In 1986 she co-founded the National Folk Dance Organization of the United States (NFO) and in 1998 was recognized for her life work with the prestigious San Antonio College Festival Award, and the Heritage Award presented by the National Dance Association.

Both my wife (then, Vickie Lynne Scholes), and I had the wonderful opportunity to work under Mary Bee while we were students at BYU. In fact I proposed to my wife in Mary’s home. As we have thought about our experience with her, here are some of the ways she enriched our university experience..

- She introduced us to the continent of Europe and its people.
- She provided a folk dance program that taught us many more skills than that of dance.
- She helped make our BYU experience fun.
- She was always an example of enthusiasm and energy.
- She encouraged us to always be our best.
- She provided us opportunities which gave us life-long friends (including one another).
- She taught us to “think it” and “not say it.”
- She created many opportunities which helped us to “stretch” ourselves and develop our talents.
- She introduced us into the world of teaching, classrooms, and students.

Mary has continued to play an important part of our lives as a friend and mentor.

In July of 2006, over 300 folk dance alumni met to rekindle the memories and the friendships created while participating in the folk dance program at Brigham Young University. Each person there represented hundreds more who have benefited from Mary’s dream. As their time in the program came to a close, these students have journeyed on spreading the magic of Mary’s vision into aspects of their current lives: performing groups, friendships, families, business alliances, etc., having learned well the motto pinned on Mary Bee’s bulletin board: “The impossible we do at once—miracles take a little longer.”

Mary Bee’s legacy continues in the lives of her students.

By Ed Austin, Co-Community Dance Rep

UDEO is pleased to present Mary Bee Jensen with the Lifetime Achievement Award. Plan now to join us at our Spring Conference as we honor the amazing contributions she has made to our dance community.



NDEO/UDEO EVENTS



UTAH DANCE EDUCATION ORGANIZATION
IN PARTNERSHIP WITH
UTAH STATE OFFICE OF EDUCATION
ANNOUNCES THE



6TH ANNUAL STATEWIDE HIGH SCHOOL DANCE FESTIVAL

February 10, 2007

Utah Valley State College, Orem, UT

WORKSHOPS WILL BE HELD FROM 9 AM - 2PM

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



NATIONAL DANCE EDUCATION ORGANIZATION'S 9TH ANNUAL CONFERENCE

FOCUS ON DANCE EDUCATION: COMMUNITY BUILDING

JUNE 20-24, 2007

THE RIVERVIEW PLAZA HOTEL
MOBILE, ALABAMA



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



UTAH DANCE EDUCATION ORGANIZATION
IN PARTNERSHIP WITH
UTAH STATE OFFICE OF EDUCATION
ANNOUNCES THE



INAUGURAL JUNIOR HIGH SCHOOL DAY OF DANCE

March 2, 2007

Location: TBA

FOR MORE INFORMATION CONTACT BECKY CROWLEY AT REBECCA.CROWLEY@JORDAN.K12.UT.US
OR MICHELLE OAKESON AT MOAKESON@ALPINE.K12.UT.US



CONFERENCES/WORKSHOPS CONTINUED

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 8-12, 2007 - At the Core

Repertory Dance Theatre on tour to So. Sanpete, Sevier
RDT will be scheduling Lecture Demonstrations, Movement
Classes, Infinity Workshop

Mon Jan 8: Nebo district

Tues Jan 9: Richfield and Salina UT

Weds Jan 10: So Sanpete or Salina District

Thurs Jan 11: Time Capsule concert for students (Snow college)

Fri Jan 12: Time Capsule, concert for the public (Snow College)

Contact: Linda Smith (801) 534-1000 lcs@rdtutah.org

January 16-20, 2007 - At the Core

Repertory Dance Theatre on tour to Kane, Washington, Iron Districts
RDT will be scheduling Lecture Demonstrations, Movement
Classes, Infinity Workshop

Tues Jan 16: Cedar City Convocation at SUU at 11:30

Weds Jan 17: Lec Dem (D Is For Dance in Spanish)

(Kane District need to serve: Kanab Elem, Valley Elem, Lake
Powell Elem, Big Water Elem)

Thurs Jan 18 Washington District events

Fri Jan 19 Children's Concert: Time Capsule for students grades 5-12

Sat Jan 20 Time Capsule concert for general public

Contact: Linda Smith (801) 534-1000 lcs@rdtutah.org

January 27, 2007 - On the Move

Ririe-Woodbury Dance Company

INFINITY workshop taught in conjunction with On the Move.

This free 7-hr. workshop on dance and teaching technique
provides relicensure or proficiency credit. Advance registration
required.

Time: 9:00-4:00

Concert: Student Matinee Performances at Capitol Theatre:

Wed., Jan 24, 10 AM, Thurs, Jan. 25, 10 AM & 12:30 PM, Fri.
Jan 26th, 10 & 2

Location: Rose Wagner Performing Arts Center: 138 West 300
South, Salt Lake City

Contact: Jeremy 801 297-4213 info@ririewoodbury.com

January 27, 2007 "THE DREAM STEALER"

Childrens Dance Theatre Annual INFINITY Event

Workshop Dates & Times: Saturday, January 27, 2007 1:30-4:30 p.m

Saturday, March 17, 2007 1:30-4:30 p.m

Spring Concert March 29-31, 2007 Capitol Theatre, SLC

Location: Tanner Dance Studios Univ of Utah, SLC.

Contact: Anne Marie Smith 801-585-9172, annemarie.smith@utah.edu

February 15-16, 2007 - At the Core

Repertory Dance Theatre serving Alpine, Provo, Nebo schools
RDT will be scheduling Lecture Demonstrations, Movement
Classes, Infinity Workshop

Feb 15 Student Matinee (BYU)

Feb 16 Time Capsule concert for General Public (BYU)

Contact: Linda Smith (801) 534-1000 lcs@rdtutah.org

April 7, 2007 - At the Core

Repertory Dance Theatre: Outside Blake's Window...the work
of William Blake (focus on Jr.-Senior High teachers)

Time: 9:00-2:00

Concert: April 12, 13, 14 (Student matinee April 11th at 10 AM)

Location: Rose Wagner Performing Arts Center: 138 West 300
South, Salt Lake City

Contact: Linda Smith (801) 534-1000 lcs@rdtutah.org

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



NATIONAL FOLK ORGANIZATION (NFO) CONFERENCE



MARCH 22-25, 2007

University Guest House

Salt Lake City, Utah

Including: Day trip to Music and Dance Archives at the BYU Library

<http://www.nfo-usa.org/NFOconferences.htm>



Exerpts CONTEMPORARY CHOREOGRAPHERS AS MODELS FOR TEACHING COMPOSITION

“Permission to Reprint for Educational Purposes by Editor”

Joyce Morgenroth, M.A.

Abstract

Traditional composition classes teach the tools of choreographic craft, yet leave students in an odd limbo in which they create a special breed of “college dance” that has little to do with the current dance world. In the twenty-first century, choreography teachers must go beyond an emphasis on traditional craft and help students find their own roots of creativity and, in particular, the methods of dance composition that will help them produce work with their personal signatures. By trying out methods used by contemporary choreographers, students will understand how the nature of a dance is shaped by the means used in making it and will discover and develop their own creative processes.

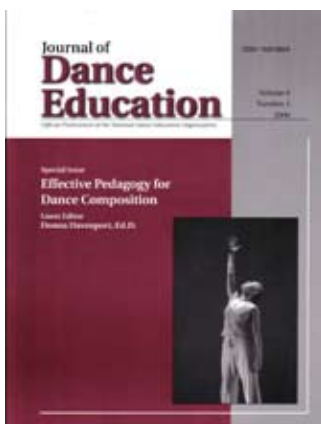
Young painters are taught to imitate the technique of the old masters before establishing their own style. In the same way, dance composition classes commonly recapitulate twentieth century modern dance history by revisiting the elements of composition set forth by Doris Humphrey¹ and Louis Horst^{2,3} half a century ago, teaching first level composition students a range of sources for making movement, ways to explore and manipulate aspects of time and space, and familiarity with musical models of compositional structure. These traditional composition classes teach the tools of the craft, but they also leave students in an odd limbo in which they often create a special breed of “college dance” that has little to do with the current dance world. Dance has changed radically in the last 60 years; what was breathtaking in its time can be a yawn today. While it remains essential to teach the elements of craft, these skills are used to poor ends if we do not also bring our composition classes into the twenty-first century. Instead of setting our sights on mere proficiency and planting our students’ roots in old soil, how exhilarating it would be to cultivate the next generation of committed choreographers who would make dances that bespeak their talents, visions, and personal ways of moving and truly embody their individual voices.

... In these recent writings about how to make dances, we see a shift from an emphasis on craft to an emphasis on creativity precisely as the result of an acknowledgment—based in a dance world that for decades has been producing work made with vastly differing premises—that the way one goes about making a dance shapes the result. The increasing preference for guiding students to develop their personal creativity rather than mastering craft is directly related to the necessity of situating student choreography solidly in the twenty-first century. They must make their own, new dances, jumping off from work being done now, not twenty or fifty years ago.

...While composition texts are useful guides, students ultimately learn to make dances by making them, through a process of doing, considering, and revising. This cycle of experimentation and reflection is fed by seeing others’ work. The students act as models for each other: one makes dynamically articulated phrases, performing a rhythmic series of distinct shapes

punctuated by sudden falls; another has a coherent idea behind her studies, moving her audience from the studio, where her dancers entwine themselves on the barre, to the stairwell, where the sloping handrails skew the actions explored on the barre; yet another reconstitutes the space in a surprising way, shrinking an earlier study to fit into one corner. While seeing dances made by peers gives students ideas and sharpens their critical eye, viewing work by professional choreographers is an even better stimulus, showing them a high level of craftsmanship and opening them to new

ways of constructing dances. Since live performance on the college campus is a rare treat, video recordings are an important supplement to the performances. As Jacqueline M. Smith-Autard notes, “constant reference to professional exemplars is a necessary strategy in this sort of work.”¹² In agreement with Smith-Autard’s recommendation, I prepare my students for an early solo assignment by showing them videotaped solos by Meredith Monk, Trisha Brown, and Elizabeth Streb—three women and three solos with the artistic premises in three different worlds. Especially in this age where no one model of craftsmanship can stand as the sole



exemplar, the range and variety visible in professional work can be revelatory for students. The next step is to discover how these dances were made.

... Choreographers in the last 60 years have produced work that is daring and deeply compelling—stimulating both conceptually and aesthetically. These pioneering choreographers are inventing dance afresh, changing not only the ways dancers move, but the ways that dances are made. As artist they are posing new questions that vitalize the process of choreographing and help determine the future of dance. In my role as teacher and choreographer, I have felt passionate about their work and decided to look more deeply into their creative processes. My research led me to write *Speaking of Dance: Twelve Contemporary Choreographers on Their Craft*.¹³ The choreographers I interviewed, all innovators in a changing world of dance, offer eloquent and candid narratives about their sources, motivations, and processes, their emotional vicissitudes, and their practical concerns. They range in experience from the ever-innovative Merce Cunningham, now in his eighties, to the “emerging” choreographer John Jasperse. Their narratives reveal their artistic visions, individual voices, and methods for making dances—and together give us a quick survey of postmodern dance. This year I was able to assign *Speaking of Dance* as a way to stimulate students to think about what they value in dance and to initiate them into exploring multiple possibilities in the *process* of choreography.

...Students at every level can learn from these models. We might expect beginners with little or no experience to come to class as clean slates, open and receptive. On the contrary, those students are often the ones who have the most fixed preconceptions about what a dance is and how to make one. Typically, the less art they know, the more restrictive their boundaries and the more set their ideas about what a dance must be. Holly Lau, at the University of Memphis, asked her beginning composition class to read *Speaking of Dance* in order to show them that there are many ways to make dances—at the very least to awaken them to a world of possibilities. The fact that the new choreographic approaches described in *Speaking of Dance* are set within personal narratives makes them more accessible to students who are themselves venturing into the realm of dance making. Advanced students as well as beginners connect with the ideas of the choreographers via their stories. Some recognize in themselves an immediate

attraction to certain choreographers, sharing an affinity for structure or for narrative. Others suddenly become aware of the limitations they have unnecessarily placed on themselves. They are excited by new choices as they approach their own dance making: whether to start from structure or movement; whether to choreograph every step or elicit movement choices from the performers; if, when, and how to make music choices. The students are a step closer to defining their own voices.

References

1. Humphrey D: *The Art of Making Dances*. New York: Grove Press, 1959.
2. Horst L: *Pre-Classic Dance Forms*. New York: The Dance Observer, 1940.
3. Horst L: *Modern Dance Forms in Relation to the Other Modern Arts*. San Francisco: Impulse Publications, 1961
12. Smith-Autard J: *Dance Composition* (3rd ed). London: A&C Black Publishers Ltd, 1996, p. 104.
13. Morgenroth J: *Speaking of Dance: Twelve Contemporary Choreographers on Their Craft*. New York: Routledge, 2004.

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pgs. 19-24

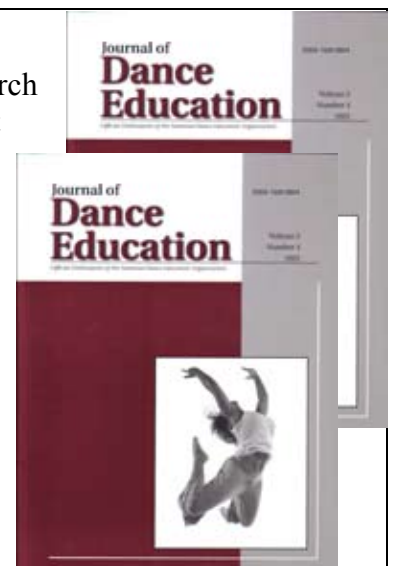
Joyce Morgenroth, M.A., is a Professor of Dance at Cornell University, Ithaca, New York.

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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.

Editors Note

Do you have a research paper that you want published? Does the idea of publishing a paper intimidate you? JODE has editors for the K-12 and private sector professionals and they are interested in having the membership submit articles. The editors are very interested in helping a writer (or novice writer) be successful. See the call for articles on page 18.



UPCOMING UNIVERSITY/COLLEGE DANCE EVENTS BYU DEPARTMENT OF DANCE

DANCE IN CONCERT

Dancer's Company
January 25-27, 2007 7:30 PM
January 27, 2007 Matinee 2:00 PM
deJong Concert Hall

COUGARETTES IN CONCERT

February 1-3, 2007 7:30 PM
February 3, 2007 Matinee 2:00 PM
Dance Studio Theatre, 166 Richards Building

BALLET SHOWCASE II

January 25-27, 2007 7:30 PM
January 27, 2007 Matinee 2:00 PM
Hayes Christensen Theater, Marriot Center for Dance

PERFORMING DANCE COMPANY

February 8-10 & 15-17, 2007 7:30 PM
Hayes Christensen Theater, Marriot Center for Dance

SENIOR CONCERT I

March 15-17, 2007 7:30 PM
Hayes Christensen Theater, Marriot Center for Dance

BALLET IN CONCERT

March 1-3, 2007 7:30 PM
March 3, 2007 Matinee 2:00 PM
deJong Concert Hall

SENIOR SHOWCASE

March 2-3, 2007 7:30 PM
Dance Studio Theatre, 166 Richards Building

DANCE ENSEMBLE

March 23-24, 2007 7:30 PM
Dance Studio Theatre, 166 Richards Building

UNIVERSITY OF UTAH

BALLET ENSEMBLE

March 1-3, 2007 7:30 PM
March 3, 2007 Matinee 2:00 PM
Hayes Christensen Theater, Marriot Center for Dance

SENIOR CONCERT II

April 5-7, 2007 7:30 PM
Hayes Christensen Theater, Marriot Center for Dance

BALLROOM IN CONCERT

April 6-7, 2007 7:30 PM
April 7, 2007 Matinee 2:00 PM
Marriot Center

EVENING OF DANCE

May 11-12, 2007 7:30 PM
deJong Concert Hall

STUDENT CONCERT

April 12-14, 2007 7:30 PM
Studio Theater 240, Marriot Center for Dance

UTAH BALLET

April 12-14 & 19-21, 2007 7:30 PM
April 14 & 21, 2007 Matinee 2:00 PM
Hayes Christensen Theater, Marriot Center for Dance

ALUMNI CONCERT

April 25-26, 2007 7:30 PM
Studio Theater 240, Marriot Center for Dance



SOUTHERN UTAH UNIVERSITY

JOURNEYS: A Faculty Dance Concert

March 6-10, 2007, 7:30 PM
Randall L. Jones Theatre, Cedar City, Utah

UTAH VALLEY STATE COLLEGE

BALLET MAJORS PERFORMANCE

March 3, 2007 2:00 PM
Ragan Theater

CONTEMPORARY DANCE ENSEMBLE

March 22-24, 2007 7:30 PM
Ragan Theater

BALLROOM DANCE COMPANY

April 4-7, & 9, 2007 7:30 PM
April 7, 2007 Matinee 2:00 PM
Ragan Theater

WEBER STATE UNIVERSITY

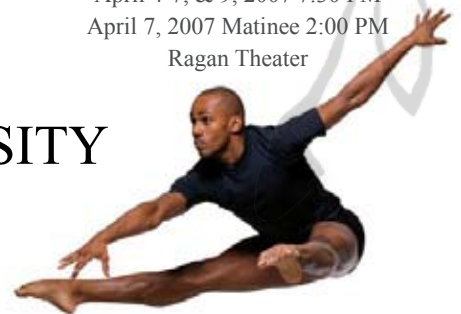
Orchesis Dance Theatre

April 5-7, 2007 7:30 PM
Allred Theatre

CHILDREN'S DANCE THEATRE

THE DREAM STEALER

March 26-31, 2007 7:30 PM
Capitol Theatre



PROFESSIONAL DANCE EVENTS

RIRIE-WOODBURY DANCE COMPANY

On The Move

January 26, 2007 7:00 PM
January 27, 2007 2:00 PM
Capitol Theatre

Focus

April 26-28, 2007 7:30 PM
Rose Wagner Theatre

BALLET WEST

Sleeping Beauty

February 9-10 & 14-17, 2007 8:00 PM
Capitol Theatre

Giselle

April 13-14 & 18-21, 2007 8:00 PM
Capitol Theatre

An Evening of Ballets

May 25-26, 30-31 & June 1-2, 2007 8:00 PM
Capitol Theatre

REPERTORY DANCE THEATRE

Charette

February 10, 2007 7:00 PM
Jeanne Wagner Theatre

Outside Blake's Window

April 12-14, 2007 8:00 PM
Jeanne Wagner Theatre

RING AROUND THE ROSE 2007

January 13, February 10, March 10, April 14, May 12, 2007 11:00 AM
Leona Wagner Black Box

UTAH REGIONAL BALLET

Sounds in Motion

March 1-3, 2007 7:30 PM
Jeanne Wagner Theatre

Evening of Brilliance

April 20-21, 2007 7:30 PM
Ragan Theater, UVSC



PILOBOLUS

(This performance may contain partial nudity;
it may not be suitable for all audiences.)

February 8-9, 2007 7:30 PM
Jeanne Wagner Theatre
Presented by Kingsbury Hall



DEMOLITION DERBY : When a Mind Loses Its License to Drive

choreography by Erik Stern

January 27, 2007 7:30 PM
Allred Theatre, Weber State

IMAGINE BALLET THEATRE Spring Gala

with guests Molly Smolem and Tilt Itelimut
April 21, 2007 7:30 PM
Peery's Egyptian Theatre

CIRQUE ELOIZE - RAIN

April 13-14, 2007 7:30 PM
Kingsbury Hall
University of Utah

LES BALLETS AFRICAINS

February 24, 2007 7:30 PM
Kingsbury Hall
University of Utah



UDEO FALL WORKSHOP

Recap: The Sixth Annual UDEO Fall Workshop 2006 "Reactivate and Advocate"

The Sixth Annual UDEO Fall Workshop held at Brigham Young University was a remarkable day of movement, advocacy, and networking with artists, educators, administrators, community members, and students. University of Utah



Professor, Steve Koester, provided a motivating opening session that moved us as a community of dancers through communicating in word, touch, and motion. His captivating teaching made us realize the value of silence, when to move, and



more importantly when not to move. The Keynote Session was a Panel Discussion on advocacy facilitated by Jean Irwin, Utah Arts Council. Panelists Utah Senate President John Valentine, State Board of Education Board Member Tom Gregory, Education Program

Specialist Paula Plant, and Granite School Board Member Gayleen Gandy provided an informative discussion on policies and decision making in public education. The day ended with a folk dance movement session with Ed Austin and a presentation by Kori Wakamatsu on implementing the National Honor Society of Dance Arts. Those in attendance left the workshop invigorated and with a better sense of how each of us can impact the larger community that we live in. We hope to see you at our next fall workshop.



Some excerpts from the Panel Discussion

PAULA PLANT

Supporting your Representative is the best way to receive their support
Misnomer – "They don't care." They do care, they would not have run if they did not care.
Know that they have hard decisions to make.
Appreciation of their work is a valuable tool.
Community Councils influence School Boards.

ROB HOROWITZ

Results are based upon data.

JEAN IRWIN

We sometimes need to stand up and give up our time to get what we want.
We need to know who to go to, to get what we need.

JOHN VALENTINE

How many of you know your Senator/Representative?
How many Senators/Representatives know you?

GAYLEEN GANDY

Local Boards are the key. That is where many decisions are made.
Parents should be involved. Communication networks are invaluable.



OTHER ART EVENTS

ELEMENTARY EDUCATION

Elementary Educators: As we continue to grow as an organization, we also grow in the number of Elementary Education members. When available we will include events and/or other information that is of value to you, specifically events that are presented by joint art organizations UDEO/UTA/UAEA. (joint memberships in UDEO/UTA/UAEA are made possible/sponsored by the Utah Arts Council)



UTAH ART EDUCATION ASSOCIATION ANNUAL CONFERENCE



INTERDISCIPLINARY EDUCATION
AS ILLUMINATED BY THE GOLDEN RULE PROJECT
FEBRUARY 22-24, 2007

DIXIE CONVENTION CENTER
ST. GEORGE, UTAH

<http://www.uaea.nebo.edu/annual.html>

Youth Art Month

Youth Arts Month is an annual observance each March encouraging support for art programs in our schools. One idea is to exhibit students' artworks in the community (galleries, libraries, public buildings, etc.) The focus of Youth Arts Month is to recognize ALL students' work - it should NOT be a contest. These art experiences and opportunities should build self-esteem, and it is hoped that the opportunity to exhibit publicly will be a positive experience for everyone. If you need more ideas of how to celebrate Youth Arts Month, contact the representative on the UAEA board Robyn Card (801) 489-2810 or robyn.card@nebo.edu



<http://www.uaea.nebo.edu/yam.html>

PHOTO CREDITS

photos on pages 4, 6, 10, 11 & 13 courtesy of the Explore Dance website at <http://www.exploredance.com/ailey-p.html>

Uncredited photos provided courtesy of the companies or individuals they represent



ARTS AWARD

Congratulations to the winners of the Dance/Choreography Competition at the 2006 Utah Shakespearean Festival



Best Overall Individual Scholarship: Lindsay Farr; Weber High School, Ogden, Utah

Buckingham Division

Ensemble First Place: Del Sol High School; Las Vegas, Nevada

Duo/Trio First Place: Harrison Archibald & Baille Johnson; Clearfield High School, Clearfield, Utah

Oxford Division

Ensemble First Place: Lehi High School; Lehi, Utah

Duo/Trio First Place: Austin Andrus & Jessica Warr; Spanish Fork High School, Spanish Fork, Utah

Cambridge Division

Ensemble First Place: Mountain View High School; Orem, Utah

Duo/Trio First Place: Alicia Christensen, Cassie Lindsay, & Janae Parker; Mountain View High School; Orem, Utah

Westminster Division

Ensemble First Place: (tie) Meridian High School; Provo, Utah; & Sugar Salem High School; Sugar City, Idaho

Duo/Trio First Place: Candace Egbert, Tangi Fisher, & Meghan Mortensen; Sugar Salem High School, Sugar City, Idaho

Stratford Division

Ensemble First Place: Spanish Fork Junior High School; Spanish Fork, Utah

Duo/Trio First Place: Kyler Gilstrap & Samae Smith; Spanish Fork Junior High School, Spanish Fork, Utah

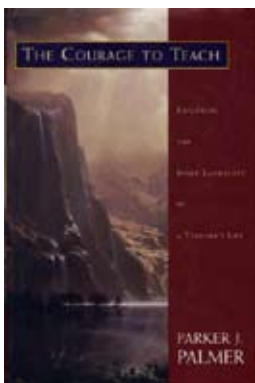
Essex Division

Ensemble First Place: Hurricane Dance Center; Hurricane, Utah

Duo/Trio First Place: Neal Hooper, Caitlin Markham, & Ryan Schnell; Take Note Troupe, Roseville, California

THE COURAGE TO TEACH By PARKER J. PALMER

Teachers choose their vocation for reasons of the heart, because they care deeply about their students and about their subject. But the demands of teaching cause too many educators to lose heart. Is it possible to take heart in teaching once more so that we can continue to do what good teachers always do - give heart to our students.



In *The Courage to Teach*, Parker Palmer takes teachers on an inner journey toward reconnecting with their vocation and their students - and recovering their passion for one of the most difficult and important of human endeavors. "This book builds on a simple premise: good teaching cannot be reduced to technique; good teaching comes from the identity and integrity of the teacher.

Good teaching comes in myriad forms, but good teachers share one trait: they "are truly present in the classroom, deeply engaged with their students

and their subject." They "are able to weave a complex web of connections among themselves, their subjects, and their students, so that students can learn to weave a world for themselves. The connections made by good teachers are held not in their methods but in their hearts - the place where intellect and emotion and spirit and will converge in the human self."

Palmer guides us through the inner work of teaching to help us create communities of learning - and he calls on educational institutions to support teachers in this work: "To educate is to guide students on an inner journey toward more truthful ways of seeing and being in the world. How can schools perform their mission without encouraging the guides to scout out that inner terrain?"

For all who have been inspired by Palmer's now-classic *To Know As We Are Known: Education as a Spiritual Journey*, this pioneering exploration of the teaching life is a long-awaited sequel that should be read by anyone who teaches, works with teachers, or cares about education.

201 pages, 1998

Source: *The Courage to Teach* Jacket Flaps

in the classroom, deeply engaged with their students

MOVEMENT FORUM AT NY FRINGE FESTIVAL

7 dancers, 50 minutes, 100 feet of open space... no choreography.



This may sound like a dancers worst nightmare, but for Salt Lake City based Movement Forum, it's just another day at the office.

I founded Movement Forum three years ago as a means to investigate dance improvisation as a performance art. We structure our work with a compositional clarity similar to set works of choreography,

while leaving the movement itself to the intuitive unknown. To watch Movement Forum in performance is to watch the creative process in action, unfolding before your eyes.

This past summer Movement Forum presented their New York premier at the New York International Fringe Festival, FringeALFRESCO. We performed our new evening-length work SpontaneousCombustions six times over the course of the festival at the Henry Street Settlement Amphitheatre: a large outdoor cement-floored, multi-leveled performance space in Manhattan's Lower East Side.

SpontaneousCombustions is a foray into dance improvisation experienced as an urban ritual. We explore the cultural significance of the body in motion, both for its apparent simplicity and its intrinsic subtle depth. Using various solo's, duets, and group sections we tap into the more street savvy energy and cultural motivations behind current urban movement forms such as break dancing and parkour, to present contemporary dance as a dynamic cultural art form.

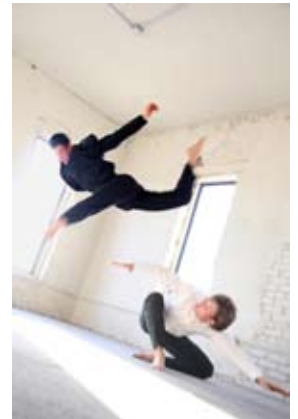
This seemingly hazardous venue worked to our advantage and created a unique set of performances with a very lived, site-specific feel. We performed up and down the stairs, on the various levels, and in and around the audience, taking advantage of any space

available to us. The amphitheatre is positioned with the sidewalk directly behind the stage area, making the sidewalk more or less center stage. This added to our performance a constant backdrop of people walking down the street. Some would stop and watch, some would completely ignore us; some would walk right through the performance space and sit down. The roles of performer and audience were blurred as dancers would sit in the audience, passers by unknowingly became part of the show, and dancers would move the performance into the street.

The performances were a great success. The director of the FringeALFRESCO was very impressed with us and has invited us to return next year as a featured artist. Some reactions from our audience included "It was the best hour I've spent in a long time!" and "You gave me chills! I was deeply touched."

In addition to performing, Movement Forum is active in the community creating opportunities for the public to dance. We host monthly open-to-the-public movement improvisation jams, usually on the last Saturday of every month from 12-2PM at Rowland Hall St. Marks School.

We are also busy teaching in schools throughout the Wasatch front. We conduct master classes, teaching residencies, lecture demonstrations, and create performance pieces on students. All teaching focuses on dance improvisation with an emphasis on helping the individual to break out of their emotional boxes, find their own voice in movement, and see just how fun it is to fly through the space!



For more info see www.movementforum.org
Or send an email to graham.brown@movementforum.org

In life as in the dance: Grace glides on blistered feet.

- Alice Abrams



UDEO Adds Two New Positions to the Board

In keeping with our mission to be an inclusive organization that serves the broad community of dance, “celebrating and promoting the rich diversity of dance in Utah”, the UDEO board recognized the need to add two new board positions: a community dance representative and a student representative.

By Doris Trujillo
UDEO President

The new Community Representative Position which gives voice to community groups and organizations is shared by Martha Veranth and Ed Austin. This position has emerged as the link to a diverse and rich segment of our community which continues to perform, educate, and celebrate cultural traditions through the language of dance. UDEO values the contributions these groups bring to the fabric of dance in the state. Our desire to provide the network and voice to expand and connect these organizations and community groups in a significant way to our organization is what we hope to achieve with this position.

ED AUSTIN,
CO-COMMUNITY DANCE REPRESENTATIVE



Edwin G. Austin, Jr., has been Artistic Director of the BYU International Folk Dance Ensemble since 1985. Mr. Austin choreographs American and International pieces which are part of the ensemble's core repertoire. He also has choreographed for groups throughout the United States and in Canada.

Each year, he produces Christmas Around the World; a performance involving a cast of more than 200 performers, and additional International and American programs which are seen each year throughout the world. Recently, his interest in Stepy Glocsen has taken him to Wales for various research projects. Mr. Austin has served as president of the National Folk Organization of the United States (NFO) and as a board member for Le Conseil International des Organisations de Festivals de

Folklore et D'arts Traditionnels (CIOFF), American Sector. He has also served as Associate Editor of NFO NEWS, a national publication supporting ethnic dance throughout the United States. He and his wife, Vickie, have three sons.

MARTHA VERANTH,
CO-COMMUNITY DANCE REPRESENTATIVE

Martha Veranth has been a folk dancer since 1972, a Scottish Country Dance teacher since 1988 and is currently the director of Salt Lake Scottish Country Dancers. She has been a long-time RDT community school student (modern, ballet, Prime Movement, Dancers with Day Jobs), a volunteer Scottish Country Dance teacher at Edison and Nibley Park Elementary, as well as RDT archivist and board member. She is also a research scientist who attends almost every modern dance and ballet performance in SLC.



The Student Representative evolved as a result of the substantial increase in membership and conference attendance from our college and university sector. These members are a vital and important voice of the future and honoring their needs and voices became evident and important. Laura Ward, a student from Utah Valley State remarked to others that she felt part of a larger community as a member of UDEO, “What we did at lunch was important and I had the ability to contribute to it”. We are pleased to have had Carly Allred serving on the board since 2006 as the Student Representative giving voice to the university and college student sector.

CARLY ALLRED,
STUDENT REPRESENTATIVE



Carly Allred received her undergraduate degree in dance from Brigham Young University, and is currently attending the University of Utah in pursuit of an M.F.A. degree in dance. Her anticipated graduation date is spring of 2007. Carly is enjoying the role of both student and teacher as a graduate student. She

has been a member of UDEO and NDEO for the last year and has served as a volunteer at the spring and fall conferences of 2005. Carly is currently working with the Arts Bridge program at the University of Utah mentoring other art scholars to further develop their teaching skills.



UDEO Welcomes Two Board Members and Bids Farewell to One.

UDEO welcomes Jana Shumway as the new Secretary to the Executive Board. Jana brings a depth of experience in dance education to her position on the board. Her clarity and conscientious approach to this work will move us forward in communication with the membership and the history of the organization.



JANA SHUMWAY, SECRETARY

Jana Shumway received her BA in dance in 1988 from Brigham Young University. While attending BYU she performed with the Dancers' Company and the Young Ambassadors. She received the "Outstanding Dance Major" award and was also the Valedictorian for the College of Health and Human Performance. She then taught dance at the Waterford School for 10 years. In 2001 she received her MA in Dance from BYU. At this time she received the "Outstanding Graduate Dance Major" award and also an award for "Modern Dance Teaching." She currently teaches at BYU with an emphasis in modern technique and dance education. She is the mother of four children.

The board would like to thank Adeena Lago for her dedicated and committed service as the UDEO Executive Board Secretary. Words can not express the appreciation for the quantity and quality of time and work that she gave to the organization.



UDEO BOARD

UDEO welcomes Angela Banchemo-Kelleher for a second term to the board as the Professional Dance Artist Representative. Angela provided insights, connections, and voice to this sector of the dance community and we look forward to her continued service.

ANGIE BANCHERO-KELLEHER, RE-ELECTED/SECOND TERM

PROFESSIONAL DANCE ARTIST REPRESENTATIVE

Angela Banchemo-Kelleher danced with RDT from 1985-92, and 1998-current, during which time she performed many roles in both the historical and contemporary repertory of the company. In 1992, Angela returned to school to earn an MFA in Modern Dance from the University of Utah, rejoining RDT in 1998. She has performed internationally and has taught at Ohio University, the University of Utah and Westminster College. She is currently a faculty member at Utah Valley State College. Angela is also a dancer with the Utah Arts Council Arts-in-Education program and Contemporary Dance Works and has served on the dance panel of the Utah Arts Council.



UDEO BOARD MEMBER BALLOT

Your ballot will be arriving shortly, via US mail, for five (5) UDEO Board Member openings.

Ballots are mailed to current members only.

- | | | |
|--------------------|------------------------------------|---------------------------|
| 1. President-Elect | 3. Private Sector Representative | 5. Student Representative |
| 2. Treasurer | 4. Higher Education Representative | |

PLEASE EXERCISE YOUR RIGHT AS A UDEO MEMBER AND VOTE.

BALLOTS AND BOARD MEMBER RESPONSIBILITIES WILL ALSO BE AVAILABLE ONLINE www.udeo.org



NEWS ON THE NATIONAL LEVEL

2006 NDEO Conference in Long Beach

By Chris Roberts

Elementary Ed Representative

UDEO Representative at the 2006 NDEO Conference

NDEO held their annual conference October 19-22, 2006 in Long Beach, CA. A few UDEO members were able to attend and several presented. There were many workshops to choose from and several concerts to enjoy. Our UDEO president, Doris Trujillo and our past president, Marilyn Berrett made presentations to crowded rooms. If you have never taken the opportunity to attend a national conference you should consider going; there is much to learn and it is rejuvenating to rub shoulders with fellow dance teachers.

Do you know someone who attended the NDEO Conference? UDEO had good representation and more than half of those attending also presented. Congratulations to the following UDEO members who were selected to present.

Chris Roberts
Marilyn Berrett
Kathie Debenham

Sara Lee Gibb
Doris Trujillo
Nicole Ortega

We hope to see your name as either a presenter or attendee at the next NDEO Conference in Mobile, AL

2007 NDEO Conference moved to June

Did you notice that the NDEO Conference has moved from October to June? After eight years of holding the annual conference in the fall, NDEO has decided to move the conference to a summer date to increase attendance. NDEO has received feedback from many educators that feel a summer conference would be easier to attend and cause less disruption to their classes. The NDEO board is still accepting comments and other recommendations. Download a Conference survey at http://www.ndeo.org/NDEO_Mbsp_Survey.pdf and mail to: Ted Warburton

NDEO Director: Research
Theater Arts Center
1156 High Street
Santa Cruz, CA 95064

Call For Papers

The *Journal of Dance Education* considers for publication all original articles on the practical and theoretical aspects of dance education and welcomes all contributions. **We also encourage the submission of manuscripts in the following underserved areas:**

- Teacher Preparation for K-12
- Teacher Preparation for Higher Education
- Dance Administration in Higher Education
- Bartenieff Fundamentals: The Application to Teaching Technique and Composition
- Mentoring Students for Careers in Dance
- The Role of Guest Artists
- The Black Perspective
- Different Modes and Purposes of Dance Documentation: Text, Notation, Photography, TV, Film
- Dance for the Ageless: Performing When 50, 60, 70, and Beyond
- Dance Costuming: Pointers and Pitfalls

Manuscripts and inquiries:

Journal of Dance Education
J. Michael Ryan Publishing, Inc.
24 Crescent Drive North
Andover, New Jersey 07821-4000

For e-mail submission:

editorial@jmichaelryan.com

We also invite submissions for the following feature sections:

K-12 Education

We're looking for practical approaches to teaching dance in K-12. Manuscripts should be submitted to: Susan McGreevy-Nichols, 1431 Ocean Avenue, Apt 519, Santa Monica, California 90401 or email smcgreevy@adelphia.net

Private Studio Education

The private sector is an important component of dance education. Manuscripts addressing the practical aspects of teaching in the studio environment should be submitted to: Patricia Cohen, 453 High Cliffe Lane, Tarrytown, New York 10591 or email patcohen@optonline.net

Higher Education

Do you have an innovative approach to teaching dance in higher education? Manuscripts should be submitted to: Karen Clemente, Ed.D., Eastern University, Dance Program, 1300 Eagle Road, St. Davids, Pennsylvania 19087 or email kclement@eastern.edu



Membership/Conference Registration

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

WE DO NOT SHARE THE ABOVE INFORMATION WITH OUTSIDE PARTIES

ANNUAL MEMBERSHIP DUES

\$95.00 JOINT - NDEO, UDEO

\$40.00 UDEO ONLY

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

\$60.00 STUDENT JOINT - NDEO, UDEO- includes JODE - (attach a copy of your 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 3rd KEYNOTE PRESENTER SYLVIA WATERS (Director of Ailey II)

EARLY REGISTRATION, IF SENT BY FEBRUARY 17th (postmark date)

\$20.00 Students

\$35.00 Professionals

\$45.00 Student Non-members

\$80.00 Professional Non-members

REGISTRATION FEE - AFTER FEBRUARY 17th AND AT THE DOOR (**Lunch not guaranteed**)

\$25.00 Students

\$40.00 Professionals

\$50.00 Student Non-members

\$85.00 Professional Non-members

REGISTRATION

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

Conference \$ _____ (registration \$20, \$35, \$45, \$80 OR late registration \$25, \$40, \$50, \$85)

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

Please note: No Refunds Available

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

UDEO

C/O Nykola Patton, Treasurer

1269 Brockway Circle

Salt Lake City, UT 84117

Questions about membership?

send an e-mail to

Danzmania3@hotmail.com





UDEO

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

The primary Goals of UDEO are:

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

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

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

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



www.udeo.org

www.ndeo.org

UDEO
ARTS EDUCATION
C/O NYKOLA PATTON
1269 BROCKWAY CIRCLE
SALT LAKE CITY UT 84117