



UDENews



LETTER FROM THE PRESIDENT

If there is one thing I have become incredibly aware of it is that knowledge creates the potential for change and passion transforms and magnifies that potential exponentially.

In my two years as president I have witnessed this passion in our members in the face of incredible challenges to our profession and have seen hope and positive movement prevail. Our fall conference, "Educate and Celebrate," brought us just the tip of the current research that can be invaluable in our personal and collective work as advocates in the arts and specifically dance. Carol Goodson reminded us that our greatest ability to make change is to commit to share the information we have gained with those closest to us. We all have the responsibility to educate, and the knowledge we share can make a difference when site-based decisions are made, legislation is passed, or any other aspect of change which requires knowledge about our profession occurs. The keynote, panel, and breakout sessions ignited the commitment and passion we all share in our respective sectors.

Our efforts to identify the areas we as an organization feel passionately about were greatly aided this year by Jean Irwin. She helped us identify where we could have impact personally and collectively. She also helped us identify our needs, concerns, and desired outcomes in the state for dance. The overwhelming area of need from your perspectives was to expand the opportunities for children to experience dance at the elementary level. We helped to sponsor a most successful first daCi Day of Dance in Utah and plan to continue work in this area. If the proposed legislation passes we will see the funding for one hundred elementary arts specialists in our schools. The landscape of dance at this level could change for children, programs, and our members. Watch our website for updates.

We have heard your other desires and concerns and are moving forward with an advocacy committee to guide our organization as an active voice in the state. We are in the process

of writing our strategic plan to accomplish the goals we all feel are critical for our membership.

Our Spring Conference "Expanding Boundaries" is designed to expand our vision, knowledge, and passion about embracing a broad umbrella of possible collaborations, ideas, and events. Our keynote, Liz Lerman, is acclaimed for her collaborative works and ability to build a bridge between unlikely communities. Our break-out sessions are designed to help us integrate this concept into all aspects of our art form. I personally invite you to attend the conference March 1, 2008 at the University of Utah and bring others with you. It will be a day of transformation.

We see the boundaries of quality work continue to expand each year in our secondary festivals. The Annual Statewide High School Festival took place on January 12, 2008 at Weber State University and it was another successful event, thanks to our own Kori Wakamatsu and her wonderful team. Please plan to support the Second Annual Junior and Middle School Assessment Festival, April 14, 2008, at the Rose Wagner Performing Arts Center. These festivals transform our students and teachers.

Our membership will continue to be strong and vibrant with your involvement and commitment to expanding our boundaries. We encourage you to share your positive experiences with your colleagues and friends and to also invite them to join this unique organization. It is through our growing membership that we will reach all dance educators in the state of Utah, and then, through those educators, we will together expand the boundaries for providing a rich, diverse and culturally educational learning environment for the students in Utah.

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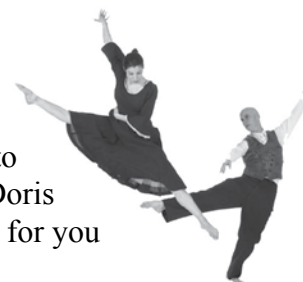


Editor's Notes

by Sean Guymon and Julie Ahlander
Newsletter Co-Editors

This is our final newsletter as Co-editors, as our terms on the UDEO Board end March 1. As we look back over the past 3 years, and six Newsletters, we realize that it has been our pleasure to work on this newsletter, not only for the experience but for the breadth of information relating to the dance world that we have come across while sifting through all the options available for inclusion in each Newsletter. It has been our mission to provide you, the reader, with an informative, reliable, and entertaining source of dance news. We hope that you have enjoyed each Newsletter, and more so, we hope that our work has stimulated new ideas or just made you feel more a part of the dance community here in Utah.

Additionally, it has been a great privilege for us to work together, as we each have our own individual strengths that were very complimentary to each other and to the Co-editor positions. If you feel you might have strengths that would contribute to the creation of the UDEO Newsletter, we would love to hear from you. Please contact Doris Trujillo or anyone on the Board whom you might already know. It is a great opportunity for you to meet other dance specialists and to make your mark on the Utah dance scene!



UDEO Board Member Ballot

Your ballot will be arriving shortly, via US mail, for six (6) UDEO Board Member openings. Ballots are mailed to current members only.

- | | | |
|----------------------------|-------------------------------|---------------------------|
| 1. Elem Ed Representative | 3. High School Representative | 5. Marketing/PR Director |
| 2. Jr. High Representative | 4. Development Director | 6. Student Representative |

Please exercise your right as a UDEO member and vote.

Ballots and Board member responsibilities will also be available online www.udeo.org

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

ANNUAL STATEWIDE SPRING CONFERENCE EXPANDING BOUNDARIES



MARCH 1, 2008 8:00 AM - 4:00 PM
MARRIOTT CENTER FOR DANCE
UNIVERSITY OF UTAH, SALT LAKE CITY, UT



Conference Chair Message

This year's spring conference will be held Saturday, March 1, 2008 at the Marriott Center for Dance on the University of Utah campus. The theme "Expanding Boundaries" is the focus of this year's conference. The UDEO board and I hope to provide a day of exploring current and future trends in the world of dance with an incredible group of presenters. We are especially excited to have Liz Lerman as our keynote for this year's conference. She will present a 'moving' address in the morning, an afternoon session on her unique style and view of composition, and then close the conference with another group experience. This is a great opportunity to move, learn, and interact with a leading dance figure.

In addition to Ms. Lerman, there will be morning technique classes with Eric Handman (UofU) and Paul Ocampo (SUU). In addition to movement classes there will be presentations on the use and effectiveness of research as compositional fuel, a mini dance film festival, and another opportunity to connect and understand the new elementary dance core. As always lunch will incorporate a meeting of the membership and introduction of the new UDEO board. And who can forget the presentation of the Lifetime Achievement Award and a performance to round out the day.

Registration may be filled out online at www.udeo.org. Last year, we had a great turnout, and we hope you will invite and share this information with your fellow educators, students, guest artists, and administrators, but this also means that you should register early to ensure your spot and a conference packet.

The spring conference schedule is shown below, hope to see you there for the celebration!

Sincerely,

Amber T. Wade

UDEO Conference Chair

8:00	Registration		
8:30	Keynote Presentation: Movement session with LIZ LERMAN		
10:15	Philippino Dance: PAUL OCAMPO	Researching Dance: ANGELA BANCHERO-KELLEHER JANETTE SAWAYER	10:15 - 3:30 Dance for the Camera: Various Screenings Ongoing throughout the day
	Modern Technique: ERIC HANDMAN	“Synchrony: ...” Fall Workshop Follow-up: AMANDA SOWERBY	
12:00	Lunch and member meeting		
1:15	Composition: LIZ LERMAN	Scottish Dance/Incorporating New Elementary Core: MARTHA VERANTH	
3:00	Lifetime Achievement Presentation and Performance		
3:30	Recap on the day with LIZ LERMAN		
4:00	Adjourn		

Schedule and/or Presenters Subject to Change

Liz Lerman's Bio is located on page 6



LIFETIME ACHIEVEMENT AWARD

Presented Posthumously To:

“DEE” DANCE MAN

Dee R Winterton

Honoring Dee Winterton

who invited us all to “see -- and touch -- the stars.” Theron Luke

Often, in the Fall, sometime around October, when the mountains are ablaze with color and the aspens glow yellow, I notice in myself a slight sense of uneasiness. It’s an under-the-surface, unconscious sensation. Then I realize that it is Homecoming season at BYU, with its accompanying presentation of *Homecoming Spectacular*, the last production that dancer, choreographer, director Dee Winterton was involved with. You see, the day after *Spectacular* is the day my friend and mentor, at 48, along with his 12-year-old son, was killed in a tragic car accident as they were returning from presenting a fireside for his brother’s LDS congregation in Vernal. That was characteristic of Dee, jumping unselfishly from one event to another with almost no transition in between. *Spectacular* one day and a religious service the next. Whether he was creating entertainment that enlivened, challenging individuals to be more committed spiritually, charismatically commanding a class of squirrely kindergartners, or sharing his love for movement through his exuberant performances, he invited everyone, participant or observer, to be fully invested in, as Agnes de Mille says, “the dance.”

The day Dee died, my world, and the world of almost everyone I knew in dance and theatre, was drastically altered. We realized that the creative force we fashioned ourselves after, the generative force that had fueled us, would no longer be physically present in our lives. When someone passes away so suddenly, at the height of their career, you are left with a vivid sense of who they are and their effect on your life. Dee’s influence didn’t gently fade away as it would have had

he retired; it was only intensified by his passing. For those who knew him, his memory is as etched in our psyches, as are the memories of where we were when John F. Kennedy was assassinated and the images of the World Trade Center disintegrating before our eyes.

Dee was born and raised on a cattle ranch in Oakley, Utah, where he honed his performance skills as he “entertained” the stoic cattle with his dancing and theatrical antics while doing his morning chores. He understood early on what it meant to meet your audience where they are.



In his formative years Dee shared the stage with his dance partners in high school operettas and became popular “on the circuit” performing throughout the state with the Utah Power and Light shows. After high school, he entered the U of U and moved between majors in English, Speech and Journalism but was constantly recruited by dancers and faculty members in the Departments of Modern Dance and Ballet to dance in their productions. During those years, he met and married his Fred Astaire teaching partner, Maureen Shepherd.

After college, they returned to his home in Kamas to teach high school and to raise a family. But the muse of dance continued to call him.

While living in Kamas, Dee would travel to SLC and Provo, rehearsing with “Choreo-Dancers,” forerunner to Ririe/Woodbury Dance Company and choreographing musicals. As they say, “The rest is history.” There isn’t anyone one in the state that holds claim to being a founding member of both RW and RDT, was instrumental in shaping both the Dance and Music



LIFETIME ACHIEVEMENT cont...

Theatre curriculums at BYU, created, choreographed and directed the Sundance Summer Theatre for ten years, taught perhaps more residencies as a Master Teacher for the national Artist-in-Schools program than any artist in the program, and traveled the world as director of the acclaimed BYU Young Ambassadors until his death in 1984. On all fronts, Dee was one of the most versatile, respected and dynamic artists in the state.

In an era where specialization pigeonholes us, Dee moved easily between Modern Dance and Music Theatre. It was this cross-fertilization, and core belief that dance was for everyone not an elite population, that allowed him to create and successfully present dance that engaged audiences on many levels. He believed that Modern Dance principles were the foundation of good dance training and that good choreographers, no matter what their form, had to understand them. This was always apparent in his work in Music Theatre. His musicals and reviews were never formulaic or trite. Though he loved to entertain, he never underestimated the power of Modern Dance as an art form to transform and inspire. He was equally versed at creating art that was entertaining and entertainment that was art. I suppose in part that's because he knew he wanted his art to be accessible to ranchers, artists, children and adults.

Dee was a dancer, a creator, an innovator and a very public persona, but at his core, Dee was a teacher – a masterful and very humble teacher. Ultimately it wasn't "the dance" that was important to him – it was people. To be in his classes was to be inspired and transformed because you were challenged to be more than you thought you could be. You were asked to think more deeply than you thought you could think. You were stretched and coaxed to both do and think simultaneously, to create and to move beyond what was comfortable to what was magical.

Dee was an intuitive man. There are many uncanny stories from colleagues and friends that in hindsight indicate that Dee was getting ready to "move on." Perhaps one of the most interesting came in response to a Mutual Life Insurance Good Citizenship Award that

he received just four months prior to his death. At the ceremony he is quoted as saying, "People are the most important asset. It is the people themselves that can help others to achieve happiness and peace. Helping others is the most important thing. *Life is pretty short and you never know....* The only things we ever take with us are those things we've done for others." (Italics added) This was a driving principle for Dee. His was a life of service.

Perhaps this is why when he died, we all understood that anyone who came in contact with him considered themselves to be his "friend," and those who knew him best considered him their best friend. Whether individual perceptions were accurate or not isn't the point – what is important is that we felt that way because he was so fully present in every interaction he had.

Even now, more than twenty years after his death, I continue to be inspired by his example. In my mind's eye I see him teaching and I am moved to teach the person not the subject. I understand "how" to teach, not "what" to teach. I learned from Dee that dance has a "special role to play in the education of the 'whole man.'" That "to dance is to appreciate and celebrate one of the most basic and perhaps most personal gifts of God to man—the physical body."

Like Dee, I have come to believe that dance enhances in very direct and personal ways our individual and collective social, intellectual and spiritual natures.

The night before he died I sat with him at Homecoming Spectacular. He hugged me. He didn't have to tell me he cared for me, I knew he did. I was fortunate to have encountered him. He changed my life. He was, and still is, my mentor, my friend and my spiritual guide.

As educators, in a profession that is about connection and engagement, his legacy for each of us is to do as Dee did -- enable every person that we work with, young or old, novice or veteran, to "see – and touch – the stars."

Written by Pat Debenham, BYU

Please join us at our Spring Conference as we honor Dee with the UDEO Lifetime Achievement Award.



UDEO/USOE/NDEO EVENTS

Spring Conference Keynote Presenter



LIZ LERMAN is a choreographer, performer, writer, educator, and speaker. Described by the Washington Post as “the source of an epochal revolution in the scope and purposes of dance art,” her dance/theater works have been seen throughout the United States and abroad. Her aesthetic approach spans the range from abstract to personal to political, while her working process emphasizes research, translation between artistic media, and intensive collaboration with dancers and communities. She founded Liz Lerman Dance Exchange in 1976, and has cultivated the company’s unique multi-generational ensemble, with dancers whose ages span five decades, into a leading force in contemporary dance. Liz has been the recipient of numerous honors, including the American Choreographer Award, the American Jewish Congress “Golda” Award, and Washingtonian magazine’s 1988 Washingtonian of the Year. In 2002 her work was recognized with a MacArthur “Genius Grant” Fellowship, and she was recently designated for the National Foundation for Jewish Culture’s Achievement Award and induction into the University of Maryland’s Hall of Fame. Liz’s work has been commissioned by Lincoln Center, American Dance Festival, BalletMet, and the Kennedy Center, among many others. Born in Los Angeles and raised in Milwaukee, Liz attended Bennington College and Brandeis University, received her B.A. in dance from the University of Maryland, and an M.A. in dance from George Washington University.

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

UTAH DANCE EDUCATION ORGANIZATION
IN PARTNERSHIP WITH UTAH STATE OFFICE OF EDUCATION
AND IN COLLABORATION WITH RDT AND RW ANNOUNCES THE



2ND ANNUAL STATEWIDE



JUNIOR HIGH/MIDDLE SCHOOL DAY OF DANCE

April 14, 2008

Rose Wagner Performing Arts Center, Salt Lake City, UT

TO ATTEND CONTACT BECKY CROWLEY AT REBBECA.CROWLEY@JORDAN.K12.UT.US



Contact Politics: The Dance of Personal and Public Change
10th Annual National Dance Education Organization Conference

June 25-29, 2008

Towson University, Towson, Maryland

www.ndeo.org



INFINITY/ LOCAL EVENTS

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 26, 2008 - SCIENTIA
Time: 2:00 pm - 5:00 pm
Presented by: Children's Dance Theatre
Performances: April 12, 2008
Location: Tanner Dance Studios, University of Utah
Contact: Anne Marie Smith (801) 585-9172
annemarie.smith@utah.edu

February 2, 2008 - THE CRYSTAL AND THE SPHERE
Time: 9:00 am - 5:00 pm
Presented by: Ririe-Woodbury Dance Company
Performances: February 1-2, 2008
Location: Rose Wagner Performing Arts Center
Contact: Gigi Arrington (801) 297-4213
arringtongigi@gmail.com

March 8, 2008 - SCIENTIA
Time: 2:00 pm - 5:00 pm
Presented by: Children's Dance Theatre
Performances: April 11-12, 2008
Location: Tanner Dance Studios, University of Utah
Contact: Anne Marie Smith (801) 585-9172
annemarie.smith@utah.edu

April 5, 2008 - At the Core: WEIGHT OF MEMORY
Time: 9:00 am - 2:00 pm
Presented by: Repertory Dance Theatre
Performances: April 10-13, 2008 8:00 PM
Location: Rose Wagner Performing Arts Center
Contact: Linda Smith (801) 534-1000 lcs@rdtutah.org

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



American College Dance Festival Association Northwest Region



March 17-20, 2008
University of Utah, Salt Lake City, UT



Adjudicators: Loretta Livingston, Zvi Gotheiner, Gabri Christa
Gala Performance: March 20, 2008 7:00 PM Rose Wagner Performing Arts Center
National American College Dance Festival: June 4-6, 2008, Miller Theater, New York City

Dance and the Child International—USA Conference

Creating Landscapes

August 12-15, 2008

Brigham Young University, Provo, UT

www.daCi.com



RDT/RW MATINEES



Repertory Dance Theatre is pleased to provide Utah's Junior and Senior High Schools with Free Matinee Performances during the 2007-2008 season. These matinees are made possible through the support of the Utah State Office of Education "POPS" program.

The Weight of Memory Thursday April 10, 2008 10:00-11:00 am

(Recommended for grades 7-12) A "visual poem" of memory and metaphor. Based on ten short verses by writer Karen Brennan, choreographers Ellen Bromberg and Della Davidson weave threads of prose, movement and film together into a new performance language. Experience this evocative fusion of forms where emotion and the transience of memory overlap.

RDT also offers free teacher training workshops, coordinated with each season performance.



Teacher Discounts

Teachers can attend any Ririe-Woodbury opening night performance for only \$10! On other nights teachers can receive two tickets for the price of one. Cheaper than a movie, it is an awesome opportunity to see a live performance. Come with a friend or bring a group of students. \$5 student tickets on opening nights.

Children's Matinee Performances

The Crystal and the Sphere Wednesday January 30 thru Friday February 1, 2008 10:00 am & 12:30 pm

Colorful and fanciful, THE CRYSTAL AND THE SPHERE, is the Company's latest acquisition by dance/theatre wizard Alwin Nikolais. Originally commissioned by the Kennedy Center for its Imagination Celebration, this dance was praised by Anna Kisselgoff of the New York Times noting, "The work was intended for children, but the playful abstractions that make up the Nikolais signature might, in this case, appeal even more to adults." With such delightful titles as "Waddle Birds," "Outer Space Clown," and "Chess Skaters," this performance will fire the imagination of an audience of all ages. Ririe-Woodbury Dance Company's historic partnership with the Nikolais/Louis Foundation for Dance (NY) is garnering rave reviews throughout the USA and Europe. The New York Times numbered Ririe-Woodbury Dance Company as one of the 10 best events of the year. This is your chance to see the latest dance first!

Performances are free but require reservations. Contact Jessica at 297-4213

Free Dress Rehearsal Attendance

Rewind Wednesday April 23, 2008 11:00 am

Junior high and high school classes are invited to attend Ririe-Woodbury dress rehearsals for free! Dress rehearsals are an excellent opportunity to get a sneak peak into the performance. Students will get a chance to meet the dancers and choreographers after the rehearsal and ask questions.

The rehearsals are at the Rose Wagner Performing Arts Center. Seating is limited. To make arrangements to attend, contact Jessica at (801) 297-4213.



NATIONAL CONFERENCES/WORKSHOPS

NATIONAL FOLK ORGANIZATION

Annual Conference
February 28 - March 2, 2008
Orlando, FL

www.nfo-usa.org



SEATTLE FESTIVAL OF DANCE IMPROVISATION

15th Annual Festival
July 27 - August 3, 2008
Seattle, WA

www.sfadi.org



INTERNATIONAL ASSOCIATION FOR DANCE MEDICINE AND SCIENCE

18th Annual Meeting
Thursday - Saturday, October 23 - 25, 2008
Case Western Reserve University, Cleveland, Ohio
www.iadms.org



In Loving Memory

Dr. Elizabeth "Betty" Roths Hayes 1911-2007

Elizabeth "Betty" Roths Hayes, University of Utah Professor Emerita of Dance and founder of its Modern Dance Department, died peacefully in her sleep, September 7, 2007.

Betty held a B.A. from West Virginia University, an M.S. from the University of Wisconsin, and an ED. D. from Stanford University. Prior to coming to the University of Utah, she taught in college programs in Fairmont, W.Va., and Rockford, Ill. Her teaching career at the University of Utah spanned 48 years, most as director and chair of Modern Dance. She founded and built the department, adding the dance major in 1953, and developed a high school certification program for the state. She also wrote four books on teaching dance and dance composition/production that were mandatory texts in the field for many years. Hayes retired from the University in June 1988. The Hayes Christensen Theatre at the Marriott Center for Dance on the U of U campus is named in honor of both Betty Hayes and founder of the U's Ballet Department, Willam Christensen.

She twice served as president of the National Dance Association and was a charter member and president of the National Council of Dance Administrators. Her lifetime of work earned her 23 honors and awards given nationally, by the State of Utah, and by the University of Utah.

Edited from published notice, The Salt Lake Tribune, 9/15 - 9/16/2007

Dr. Elizabeth Hayes received the first Utah Dance Education Organization Lifetime Achievement Award in 2002. She was one of the true pioneers of dance education and upheld the highest standards in all of her achievements.

Abby Fiat, Lifetime Achievement Presentation, March 2002; Edited



UPCOMING UNIVERSITY/COLLEGE DANCE EVENTS

BYU DEPARTMENT OF DANCE

DANCE IN CONCERT

January 31 & February 1-2, 2008 7:30 PM
February 2, 2008 Matinee 2:00 PM
deJong Concert Hall

INTERNATIONAL FOLK DANCE ENSEMBLE

February 8-9, 2008 7:30 PM
LDS Conference Center, SLC

BALLET IN CONCERT

February 21-23, 2008 7:30 PM
Pardoe HFAC

EVENING OF DANCE: CHILDREN'S DANCE

February 22-23, 2008 7:30 PM
February 23, 2008 Matinee 2:00 PM
Dance Studio Theatre, 166 Richards Building

COUGARETTES IN CONCERT

February 27 - March 1, 2008 7:30 PM
Covey Center for the Arts, Provo

DANCENSEMBLE

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

BALLET SHOWCASE

March 21-22, 2008 7:30 PM
Dance Studio Theatre, 166 Richards Building

BALLROOM IN CONCERT

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

SOUTHERN UTAH UNIVERSITY

JOURNEYS

March 5-8, 2008 7:30 PM
Auditorium Theatre, Cedar City, Utah

WEBER STATE UNIVERSITY

Orchesis Dance Theatre

April 10-12, 2008 7:30 PM
Allred Theatre



UNIVERSITY OF UTAH

BALLET SHOWCASE II

January 24-26, 2008 7:30 PM
January 26, 2008 Matinee 2:00 PM
Hayes Christensen Theater, Marriot Center for Dance

BALLET ENSEMBLE

February 21-23, 2008 7:30 PM
February 23, 2008 Matinee 2:00 PM
Hayes Christensen Theater, Marriot Center for Dance

STUDENT CONCERT

April 10-12, 2008 7:30 PM
Studio Theater 240, Marriot Center for Dance

PERFORMING DANCE COMPANY

February 7-9 & 14-16, 2008 7:30 PM
Hayes Christensen Theater, Marriot Center for Dance

SENIOR CONCERTS

#1 - March 6-8, 2008 7:30 PM
#2 - March 27-29, 2008 7:30 PM
Hayes Christensen Theater, Marriot Center for Dance

UTAH BALLET

April 10-12 & 17-19, 2008 7:30 PM
April 12 & 19, 2008 Matinees 2:00 PM
Hayes Christensen Theater, Marriot Center for Dance

UTAH VALLEY UNIVERSITY

CONTEMPORARY DANCE ENSEMBLE

February 1, 2008 7:30 PM
Ragan Theatre

BALLROOM DANCE COMPANY PRE-TOUR CONCERT

April 3-5 & 7, 2008 7:30 PM
Ragan Theatre

SYNERGY DANCE COMPANY

March 6-8, 2008 7:30 PM
Ragan Theatre

REPERTORY BALLET ENSEMBLE

April 10-12, 2008 7:30 PM
Ragan Theatre

CHILDREN'S DANCE THEATRE

SCIENTIA

April 11-12, 2008 7:30 PM
Capitol Theatre



PROFESSIONAL DANCE EVENTS

RIRIE-WOODBURY DANCE COMPANY

The Crystal and the Sphere

February 1-2, 2008 7:30 PM
February 2, 2008 Matinee 2:00 PM
Rose Wagner Performing Arts Center

Rewind

April 24-26, 2008 7:30 PM
April 26, 2008 Matinee 2:00 PM
Rose Wagner Performing Arts Center

UTAH REGIONAL BALLET

Choreography Design Project

February 7-9, 2008 7:30 PM
Ragan Theatre
UVU

Legend of Timpanogos

March 28-29 & April 3-5, 2008 7:30 PM
Covey Center for the Arts, Provo



REPERTORY DANCE THEATER

Weight of Memory

April 10-13, 2008 8:00 PM
Rose Wagner Performing Arts Center

RING AROUND THE ROSE 2008

January 12, February 9, March 8, April 12, May 10, 11:00 AM

BALLET WEST

Cinderella

February 14-16 & 20-23, 2008 8:00 PM
Capitol Theatre

Nine Sinatra Songs

April 18-19 & 23-26, 2008 8:00 PM
Capitol Theatre

Innovations

May 28-31, 2008 8:00 PM
Capitol Theatre



Sample Tracks

Sugar Space Dance Sampler

Choreographers will include Nicholas Candese, Sofia Gorder, Stephen Koester, Movement Forum, Natosha Washington and Laurel Lakey/ Larissa Trout/Alexandra Harbold/Mike Dorell Collaboration.

January 25-26, 2008 8:00 PM
Rose Wagner Black Box Theater



Peking Acrobats

February 1-2, 2008 7:30 PM
Kingsbury Hall, University of Utah



Riverdance

February 5-7, 2008 7:30 PM
February 8-10, 2008 2:00 & 8:00 PM
Kingsbury Hall, University of Utah

Paco Peña Flamenco Dance Company



February 22, 2008 7:30 PM
Peery's Egyptian Theatre

Alvin Ailey

April 1-2, 2008 7:30 PM
Kingsbury Hall, University of Utah



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



The Scoville Series: *Part I*

Some thoughts on working with an accompanist

By Jon Scoville

Choreographing the teacher/accompanist minuet:

- An accompanist's primary role is to assist and support the teacher in making the class go. If there are good lines of communication, both verbal and visual, from each side, the working relationship will be positive.
- The accompanist is helped greatly by the following:
The opportunity to see enough of the movement during the demonstration to make decisions about instrumentation and sound qualities. This seems obvious, but occasionally the accompanist's view will be blocked by students or the accompanist may be new in that particular class and will not have had a chance to see a movement phrase with which the dancers are already familiar.
- A clear count-off: doesn't have to be long – usually 7 & 8 & will do. But make sure the subdivisions of the beat are in the count-off: Seven 2 3 Eight 2 3 is a vastly different feel from Seven – & -- Eight – & --. Generally the feel (triplet or duplet) will be evident when the phrase is shown, but re-iteration in the count-off is always a good idea for both students and accompanist.
- Singing: Scat singing or other vocalizations give the students and accompanist a great deal of information about how to feel the flow and/or attack of the phrase. Many teachers have signature songs which they use when demonstrating the movement and this is very helpful to the accompanist.
- Counting during the phrase: no need. In fact it can often be a distraction. One teacher, who shall remain nameless (because, typically, I can't remember his name), used to count during the entire combination. And not only would he unconsciously alter the tempo, but he would occasionally intersperse crits to the dancers and then try to pick up the count again, usually far away from where it actually was. Counting can be helpful, however, if the phrase is in an odd meter (e.g: 5/4, 7/8, etc.) or a mixed meter (e.g: two measures of 4/4 followed by a measure each of 3/4, 9/4, and 2/4). I once



worked with a teacher who used mixed meters in many phrases in every class. It became a counting marathon rather than an opportunity to dance. Under these circumstances counting along can help the students find the down beat and will help an accompanist who may not have had a lot of experience playing those time signatures. Once the class and the accompanist all seem secure with the meters, the teacher can stop counting along and let the music support the dance.



- While this is a pedagogical issue, it does affect the accompanist's attitude towards the class. There are teachers who will teach not only an entire class, but occasionally a whole semester working in one meter and often in one tempo. While we all have our personal movement preferences for triple or duple meters, a change of pace and feel will help expand the students' understanding of the rich variety of qualitative choices at their disposal.
- On occasion a teacher will choose to let the groove of the movement take over and keep the class dancing continuously for 20 or 30 minutes at a time. While this can be great fun for all, it also can put a heavy demand on the accompanist's arms and hands and cause repetitive strain injuries. Be aware of this and take occasional short breaks for crits before counting off again.
- Problems: The main sources of tension between teacher and accompanist often revolve around the music not being appropriate to the movement. There may be genuine aesthetic or interpretative differences or there may be inexperience on the part of the accompanist (or the teacher) which makes it difficult for the musician to recognize what quality of sound should go with particular types of movement. With a seasoned accompanist, generally a word or two in a non-hostile manner will solve stylistic problems: "A little more attack". "More legato/lyrical, please". "Could you give it more syncopation/more emphasis on the down beat?" Equally helpful is a nod when the accompanist does get it right. Then they know in the future what you are



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

looking for in a particular quality.

But sometimes the accompanist doesn't get it and a before- or after-class conversation is warranted. Try to do it in a bridge-building manner. And recognize that if you lack a music vocabulary or the accompanist doesn't comprehend dance terminology you may have to resort to more poetic images to try to explain what you are asking for. "Try making it more urban." Or "like barbed violet smoke" (which I would translate as in a minor key with soft attack and some dissonant extensions in the harmonic structure). In the spirit of maintaining a two-way street, when you have not worked with a particular accompanist regularly, it helps to let them know when a class has gone well from a musical point of view. It also helps to invite questions from the accompanist after class if there have been any communication problems.



- Expectations: You have a right to expect the musician to be on time, set up, and ready to play. You also have the right to expect the musician not to play while you are demonstrating (though I will occasionally turn the volume way down on my amplifier of my

Drumkat and try a short non-intrusive phrase to see if it works with what the teacher is preparing). For the musician it is very helpful if at least some of the phrase is demonstrated at the tempo at which it will be played, so that they can plan accordingly. Showing something in a slow tempo and then counting off much faster can be a recipe for musical (and often dance) disaster.

- Rapport: When you work with an experienced accompanist, often just a look in their direction is sufficient for them to give the class a one-measure intro. And once a rapport is established, the accompanist may be able to bail you out by remembering a tempo from 20 minutes earlier, or recognizing that you've counted off with a duplet feel when you demonstrated it in triplets. Remember, the accompanist is there to help. And anything with chocolate in it makes an excellent bribe.

This is the first in a series of articles by Jon Scoville on working with musicians. Other topics will include working with a composer, copyright / royalties, and music recommendations.



About Jon

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

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



Ask a Musician

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



ELEMENTARY SECTOR

By Chris Roberts
Elementary Ed Rep



We hope everyone is planning to attend the huge daCi Intergenerational Gathering of Dance, August 12-15, 2008 at Brigham Young University. The conference theme is, "Creating Landscapes," in honor of the natural beauty of Utah. The conference includes four incredible days of dancing with other dancers from around the United States. Each day will begin with a movement class made up of many different ages, followed by a skill building class of like-age dancers. After the lunch break, the afternoon session starts with a cultural dance class (Native American, Polynesian, Celtic), and is followed by a "building a piece" class. In this creative session, the dancers will use movement from the day's previous classes to create a dance. Each of these group dances will be shared at the end of the conference.

During the evenings, attendees can watch or participate in dance concerts, square dancing, cowboy poetry and a fine meal. There is only space for 240 people so be sure to register right away, this is an experience you will remember your whole life. To register, go to www.daciusa.com.

ELEMENTARY TEACHER
TRI-MEMBERSHIP



Art in the Utah Sun
the uaea annual statewide convention

FEBRUARY 21 - 23, 2008

Location: pineview high school, st. george, utah

keynotes: Bobby Scroggins & Danielle McDaniels

www.uaea.nebo.edu



Utah Art Education
Association



JUNIOR HIGH/MIDDLE SCHOOL SECTOR

Plan now to attend the 2nd annual Junior High/Middle School Day of Dance

Monday, April 14, 2008

Rose Wagner Studios, downtown SLC

Registration deadline: March 10

Cost: \$5 per student

Registration contact: rebecca.crowley@jordan.k12.ut.us



Please note: there is a limit on the number of participants and registrations will be accepted on a "first-come, first-serve" basis.

Classes run from 9:00 am – 2:00 pm with classes taught in technique, composition, improvisation, and ethnic dancing. These classes are taught by members of Repertory Dance Theater and Ririe/Woodbury Dance Company. Participants should plan to attend the full day and should bring a sack lunch.

This festival is a wonderful and unique opportunity for our young dancers who are now choosing to take dance classes as part of their school curriculum. The opportunities afforded them now are part of the first, and very formative, steps into the world of dance.

We hope to see you and your colleagues at this UDEO-sponsored event! And, might we suggest you use this as a platform to introduce your colleagues to UDEO.



HIGH SCHOOL SECTOR



7TH ANNUAL STATEWIDE HIGH SCHOOL DANCE FESTIVAL



The State High School Dance Festival recently took place at Weber State University. On Jan. 12, nineteen high schools from across the state participated in the day's events. Nearly 400 students participated in master dance classes ranging from technique to Indian to African to Steppin'.



Adjudication sessions also took place in which students and choreographers received professional feedback from a panel of adjudicators. The day culminated in a Gala Performance in which each school was invited to perform one adjudicated dance. The Utah State Office of Education also recognized a few students with a Meritorious Choreography Award. UDEO would also like to recognize these students:



Cottonwood High School, Missy Ayres, Julie Roberts, Chandee Richins, Melissa Sainz; *Alternate Endings*

Hunter High School, Megan Rogers; *Hunger*

Lehi High School, Lauren Payne and Shelby Terrell; *Peace in Empty Spaces*

Payson High School, Tierra Custer; *Detached Strings*

Riverton High School, Quinsee Beach; *Losing Time*

Congratulations

to the winners of the Dance/Choreography Competition at the 2007 Utah Shakespearean Festival.

Buckingham Division

Ensemble First Place: Lehi High School

Duo/Trio First Place: Quinsee Beach, Kylee Nix and Annaka Nay; Riverton High School

Oxford Division

Ensemble First Place: Brighton High School

Duo/Trio First Place: Liz Newton and Megan Gygi; Brighton High School

Cambridge Division

Ensemble First Place: Timpanogos High School

Duo/Trio First Place: Jenny Smith, Sierra Wetjen and Kayla Smith; Tuacahn High School

Westminster Division

Ensemble First Place: Meridian School

Duo/Trio First Place: James Lo, Victoria Duckworth and Josh Crowther; Meridian School

Stratford Division

Ensemble First Place: Spanish Fork Jr. High

Duo/Trio First Place: Mt. Nebo Jr. High

USF/SUU
Shakespeare
Dance Competition



Weber State University High School Dance Workshop

Saturday February 9, 2008

8:30 am Registration 9:00-11:30 Classes

Browning Center for the Arts

\$15.00 Registration Fee, Lunch Provided

Contact: Amanda Sowerby

801.626.7674 asowerby@weber.edu



Weber State University Dance Scholarship Auditions

Saturday February 9, 2008 12:00-2:00 pm

Browning Center for the Arts

Contact: Amanda Sowerby

801.626.7674 asowerby@weber.edu



UDEO FALL WORKSHOP

By Amber Wade
Conference Co-Chair

Recap: The Seventh Annual UDEO Fall Workshop 2007 “Educate and Celebrate”

On November 1, 2008, UDEO members converged on the campus of Weber State University to “Educate and Celebrate.” Held in the beautiful and spacious Val A. Browning Center for the Performing Arts the fall conference was full of information, a variety of different movement opportunities, and opportunities for like members to meet together and discuss common issues. Of note, this was our most successful fall conference turnout to date in the northern end of the state and we were so glad to have that association. All who attended were motivated and inspired to take the knowledge gained back to their dance communities to share. Special thanks to Amanda Sowerby and Joanne Lawrence for inviting us to enjoy this magnificent venue.



The day began with a moving keynote address by the inspiring Kay Andersen from Southern Utah University. He explored the idea of community and the power of physical communication through a number of improvisational problems. Participants were able to observe and share the experience under Kay’s able leadership. This experience provided a great introduction to the day’s events.

After the keynote, we were presented with an incredible panel of dance education advocates led by UAC director, Jean Irwin. The panel consisted of Carol Goodson, Tim Bothell, and Rob Horowitz. Each member of the panel had a different type of dance education message to share with us. Audience members were excited to



be among the first to hear the early results of the three-year study of dance education in Utah designed and conducted by Mr. Horowitz. Additionally, Mr. Bothell shared results from his research which connects dance with increased emotional intelligence. (see page 17 for an overview of their results) Overall, these studies will provide some ammunition for the fight for dance education in Utah, but, we definitely have things we can work on and it starts with each of us taking this information to our immediate circle of influence: co-workers, peers, administrators, and parents.

In the afternoon there was a choice of classical Orissi dance from India with guest artist Kumkum Lal or dance for teens and parents with Amanda Sowerby of Weber State University and Meghan Durham of Princeton University. Kumkum challenged our bodies with maintaining a grounded erect posture while moving our feet in rhythmic patterns. There was laughter, confusion, and fatigue as she gave participants a sample of the style and many singular movements that define this dance form. She then treated us to a mini performance that left participants in awe of her skill and presence. Amanda and Meghan shared the project they have been working on, “Synchrony: The Adolescent/Parent Collaboration through Dance”. Participants were thrilled by the potential of the presented ideas and should, incidentally, look forward to our Spring Conference when results of the actual workshop (that was held Nov. 3 with teens and their parents) will be shared.



To finish the day, UDEO members met with their peers of like situations. Secondary education members had an opportunity to gain new ideas through a lesson share led by Kim King. Elementary education members were treated to an introduction of the new elementary dance core with Mary Ann Lee. Higher education met together to develop a game plan for the future and discuss current issues under the guidance of Sara Lee Gibb.

All in all it was a day full of moving and learning.

PHOTO CREDITS

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Panel Discussion Highlights

Utah Dance Education Survey A Utah Arts Council Survey funded through an NEA Grant

Focus:

The survey looked at how dance education influenced the following:

- Student Development
- Dance Skills
- Thinking skills
- Social skills
- Personal development and self perceptions
- Academic skills and school engagement

Statistics

81% of Teachers reported students improved dance skills

78% of Teachers reported students improved performance skills

80% of Teachers reported students improved expressiveness

82% of Parents reported students improved problem solving

86% of Parents reported students improved memory

98% of Parents reported students improved creative skills

51% of Teachers reported students improved problem solving

61% of Teachers reported students improved memory

79% of Teachers reported students improved creative skills

97% of Principals reported students improved peer relationships

93% of Parents reported students improved peer relationships

71% of Teachers reported students improved peer relationships

Source: Rob Horowitz, Powerpoint Presentation, UDEO Fall Workshop

The Relationship Between Arts Participation and Emotional Intelligence: An Art Works For Kids Pilot Program Study

Research Questions

1. Do fifth-grade students in the AWFK pilot schools score significantly higher than those in the control schools (non-AWFK schools) on overall emotional intelligence?
2. Do those who have high arts participation (both in school and out of school) score significantly higher on overall emotional intelligence than those who have lower arts participation?
3. Do students with high arts participation score differently on the four branches of emotional intelligence?
4. Does a certain art form lend itself more to increasing overall emotional intelligence?



Research Results

- AWFK students were found to be more emotionally intelligent than students who did not participate in the program.
- Students with high arts participation (in class through AWFK and out of class in extracurricular or other activities) scored significantly higher on emotional intelligence. This would lead one to conclude that the arts do facilitate the development of emotional intelligence.
- Dance lends itself more to increasing overall emotional intelligence than the other art emphases. Music was related to the second highest score; and both drama and visual art were associated with the third highest scores.

Implications to Education

Arts programs within elementary schools should be considered in light of the arts' influence on emotional intelligence as well as the arts' influence on other things such as increased academic achievement and skill, attitude, and knowledge development.



Access Arts and Emotional Intelligence Study online at:

http://contentdm.lib.byu.edu/cdm4/item_viewer.php?CISOROOT=/ETD&CISOPTR=731&CISOBX=1&REC=1

The Relationship Between Fine Arts Participation and the Emotional Intelligence of Fifth-grade Elementary Students.

Dissertation Submitted to Brigham Young University by Susan J. Clark Department of Instructional Psychology and Technology

Source: Tim Bothell, Powerpoint Presentation, UDEO Fall Workshop



NEWS ON THE NATIONAL LEVEL

NDEO Celebrates Its 10th Anniversary!

The National Dance Education Organization is still growing rapidly as it enters into its 10th year of service and advocacy for Dance Arts Education. We have almost 2,500 members, 17 affiliate state memberships, and partner with over 150 organizations and associations across the nation.

NDEO was incorporated in Washington, DC on December 22, 1997, listing Rima Faber, Thomas K. Hagood, and Marcia Lloyd as founding officers. It became a functioning organization in March 1998 when it developed a Board of Directors. Its first elected officers were: Hagood, President; Trudy Cobb Dennard, Vice President; Marcia Lloyd, Secretary; Kathleen Kinderfather, Treasurer; and Rima Faber as Founding Executive Director. Dr. Jane Bonbright assumed the position of Executive Director in September 1998, at the completion of her contract with the National Dance Association.

NDEO was formed to address the needs of dance education for dance as an art form. In the creation of the National Standards for Dance Education, dance was securely aligned with the other arts: music, theater, and visual arts. Clinton's educational initiative, Goals 2000, and the Standards movement placed dance with the other arts as core subjects in education. President Bush's No Child Left Behind heightened the stakes further by stating that all teachers must be "highly qualified."

At that time, most dance programs were taught as units in Physical Education by PE teachers who were not trained to teach the Standards for Dance Education, nor "highly qualified" to teach dance as an art. In contradiction, the majority of graduates of dance from higher education were receiving their degrees from fine arts departments and did not hold PE degrees. In addition, states were creating dance certification requirements for "highly qualified" dance educators who could teach the standards. There became a disconnect between dance in PE and the training of dance educators that needed to be addressed.

There was also great need for professional development opportunities for dance teachers in private schools of dance. Organizations exist to represent the

commercial theatrical dance studio, but not the artistic or professional schools of training. How were these teachers to keep abreast of new training techniques, gain new insights in pedagogy, and share ideas to inspire motivation? NDEO offers the studios a community of forward thinking, innovative leaders.

NDEO has accomplished a substantial agenda to move dance education forward in the arts.

Major Accomplishments:

- Developed Standards in Dance Education (Early Childhood, Ages 5-18, Professional Teaching, and Model Programs). Ensures quality Education is available to all.
- Developed the Research in Dance Education Database. For the first time, research pertinent to dance education is catalogued to promote the sharing of knowledge.
- Celebrates the achievements of Dance Education at annual Conferences. Brings together 600+ leading professionals in dance education.
- Instrumental in building Certification in Dance Education programs in K-12 public schools. Ensures that all educators teaching dance as an art form are highly qualified.
- Created the National Honor Society for Dance Arts. Recognizes and supports outstanding artistry and academic achievement in young artists.
- Instrumental in shaping the National Agenda for Dance Education. Ensures the needs of dance arts educators are addressed nationally, in the states, and in local communities.
- Created State Affiliate networks. Coordinates national initiatives and meets local needs of individual members

NDEO is celebrating its 10th Anniversary at its annual Conference at Towson University from June 25-29th. Come join us as we honor our past and future. Join us as we start our next 10 years, and be part of our voice as we continue to change the landscape of dance education in the United States. We need your support; we need your action, and we need your involvement.

Reprinted from Focus on Dance Education, NDEO Winter 2008, pgs 1-3





Membership/Conference Registration

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

WE DO NOT SHARE THE ABOVE INFORMATION WITH OUTSIDE PARTIES

ANNUAL MEMBERSHIP DUES

\$95.00 JOINT - NDEO, UDEO

\$40.00 UDEO ONLY

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

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

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

\$20.00 STUDENT UDEO ONLY

Spring Conference – Saturday, March 1st KEYNOTE PRESENTER LIZ LERMAN

EARLY REGISTRATION, IF SENT BY FEBRUARY 16th (postmark date)

\$20.00 Students

\$35.00 Professionals

\$45.00 Student Non-members

\$80.00 Professional Non-members

REGISTRATION FEE - AFTER FEBRUARY 16th 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