



UDEO NEWS



LETTER FROM THE PRESIDENT

In my short time as president of this dynamic organization, I have rapidly discovered the honor and pleasure of witnessing countless collaborative minds at work. Watching board members create new and innovative ways to enhance and strengthen UDEO, and experiencing members sharing ideas and accomplishments at conferences, invigorates me and reinforces my chosen role of a dance educator.

Our collaborative dance community, once again, came together in full force at our annual fall conference, "Rejuvenate, Restorate, Stimulate: Finding renewal in what you have done, are currently doing, and hoping to achieve" held at Brigham Young University. Keynote speaker, Eric Stern, passionately discussed the evolution of education, why new theories in the discipline are not being recognized fully, and how we can take action. He piloted a lively discussion about arts integration and the need to support and enhance what it can do for our students. The movement and discussion during the presentation stimulated the concept that dance, is a wonderful and legitimate way to channel other interests. The day continued with insightful breakout sessions geared towards each individual sector. Presenters inspired their constituents to incorporate new ways of incorporating old ideas into their teaching. At lunch, a very articulate young woman by the name of Holly Petty, eloquently reflected on her experience on Capitol Hill as part of the NDEO Conference in Maryland last summer. By her words and example, she encouraged everyone in the room to be a strong and active advocate for dance. The day commenced perfectly with delightful and well-executed performances by BYU Folk Dancers,

Living Legends, and The Dancer's Company.

Further collaborative efforts were displayed on January 10th at the 8th Annual Statewide High School Dance Festival, spearheaded by our new High School Representative, Hilary Carrier. Several high schools students and dance educators joined adjudicators, guest teachers, and board members, for an educational and motivating day of dance, hosted by Brigham Young University. The high quality of the festival exposes clearly, the hard work and dedication of our Secondary Dance Educators throughout the state.

The communal spirit of UDEO will continue this spring with the 3rd Annual Statewide Junior High/Middle School Day of Dance held at the Rose Wagner Theater on March 30th. We also look forward to welcoming Maida Withers as our keynote speaker on March 7th at the 9th Annual UDEO Spring Conference, "Dance and Technology: Taking the Fear Out of the 21st Century." The entire conference will focus on exploring the use of technology in dance education. The conference is taking on a new format this year and requesting proposals for presentations. We hope this will encourage members to research areas of interest and share their results through presentations, workshops, etc.

I look forward to a new year as a member of UDEO and the inspirational people it brings to my life. I hope you feel the same.

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ARTICLE: A BASIC WORLD MUSIC LIBRARY
.....AND MUCH MORE



Editor's Notes

by Sean Guymon and Angela Banchero-Kelleher
Newsletter Co-Editors

In this issue we have included articles and information that are related to our Conference theme *Dance and Technology: Taking the fear out of the 21st Century - Exploring the use of Technology in Dance Education*. Ranging from a JODE article on teaching online to a book looking at the impact of technology, this newsletter covers a wide topic of integration, including UDEO's venture into internet networking sites. We welcome your feedback and/or submissions as we are always evaluating how this newsletter can better serve members of this great organization. And finally we hope to see you at the Spring Conference on March 7th, because we realize that this newsletter can never replace the benefits of members of UDEO dancing, networking, and collaborating together. Don't miss this great event.

Corrections & Errors

As this is a volunteer run organization and newsletter, on occasion we will make errors in our haste to create, print, and mail this newsletter. We apologize in advance for our inadvertent mistakes.

In our Fall/Winter 2008 issue we mislabeled RDT's Infinity event for The Messengers. We unintentionally placed the name of a different company as the host of this event.

UDEO Board Member Ballot



Your ballot will be arriving shortly, for seven (7) UDEO Board Member openings.

Ballots are mailed to current members only.

- | | | | |
|----------------------------------|-----------------------------|---------------------------|--------------|
| 1. President Elect | 2. Treasurer | 3. Membership Director | 4. Secretary |
| 5. Private Artist Representative | 6. Community Representative | 7. 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



9TH ANNUAL STATEWIDE SPRING CONFERENCE

DANCE AND TECHNOLOGY: TAKING THE FEAR OUT OF THE 21ST CENTURY *Exploring the use of Technology in Dance Education*

MARCH 7, 2009 8:00 AM - 4:00 PM

SALT LAKE COMMUNITY COLLEGE -
SOUTH CITY CAMPUS SALT LAKE CITY, UT

KEYNOTE PRESENTER

MAIDA WITHERS



- 8:00 REGISTRATION
- 8:30 GROUP IMPROVISATION / MUSIC-MOVEMENT SPACE
- 10:15 KEYNOTE PRESENTATION: MOVEMENT / TECHNOLOGY SESSION WITH MAIDA WITHERS
- 12:00 LUNCH AND MEMBER MEETING
- 1:15 MEMBER SUBMITTED PRESENTATIONS
- 3:10 LIFETIME ACHIEVEMENT PRESENTATION: BECKY ELLIS AND PERFORMANCE
- 3:30 RECAP ON THE DAY WITH MAIDA WITHERS
- 4:00 ADJOURN

Schedule and/or Presenters Subject to Change

HOW TO REGISTER?

Register online or download the form at www.udeo.org

Spring Conference Keynote Presenter



MAIDA WITHERS is the founder and artistic director of Maida Withers Dance Construction Company and a Professor in the Department of Theatre and Dance at The George Washington University, Washington, DC. Maida, born in Kanab, Utah, graduated from Spanish Fork High School, Brigham Young University (BS - dance, education, and theatre) and the University of Utah (MS - dance and education).

Maida, a powerful and commanding performer, has created a significant and distinctive body of original choreography for her company, over 80 dances of breadth and vision involving a process of experimentation, innovation and collaboration. Her works reveal an ongoing interest in social and political issues and in juxtaposing dance and technology. She has created works with rotating loudspeakers, laser beams, wireless cameras, real-time interaction with cyber worlds, and video installations - always with "live" music. Withers has initiated and directed several large-scale new media projects, collaborating with visual and performing artists, scientists, anthropologists, and others. She has received commissions and sponsorship from Washington Performing Arts Society, the Kennedy Center for the Performing Arts, Dance Place, District Curators, Smithsonian, Corcoran Gallery of Art, and in New York from Lincoln Center for Lincoln Center Out-of-Doors, the Conference and Festival in Bytom, Poland, and many others. She has toured extensively internationally engaging in various projects in such diverse places as Guatemala, France, The Netherlands, Japan, China, Hong Kong, Korea, Brazil, Finland, Venezuela, Mexico, Poland, Germany, and others. Maida is the founder and co-curator of the D.C. International Improvisation Festival now in its 14th successful season.

Maida created her first dance film in 1967, an educational program shot in 16mm. She began working with a Sony video camera and Ampex one-inch recorder in 1969. Since that time, she has created many multimedia stage works featuring projected images/films and real-time interactive projects with cyber worlds.



LIFETIME ACHIEVEMENT AWARD

2008 Utah Dance Education Organization

Lifetime Achievement Honoree

Becky Ellis

"Instead of teaching children steps, creative dance allows children to move freely, as they want to move, building on their natural movement. It teaches them to manipulate time, space, and motion, strengthening creative thinking processes as well as their physical abilities."

"Dance can be a 'boy thing' too." To dance educators this is universally understood, to Becky Ellis this has become a personal responsibility to share. "Creative dance allows boys to stay boys," Becky believes, because it not only "capitalizes on natural abilities, but also builds strength and flexibility." Sara Lee Gibb asserts that the "unique contribution that Becky has made to the field of Dance Education [is] her ability to motivate, inspire and challenge young boys. She fosters trust with these students and made dancing powerful and physically delightful. No one [does] that better!"



Yet, Becky's work with boys dance is only a micro-picture of her overall impact to dance education. She has taught dance to children for many years because "this form of dance builds self-esteem and allows children to be totally creative." Whether teaching at BYU dance camps, local universities, or teaching at Elementary Schools throughout Utah, Becky has left an impression



on children everywhere. Sara Lee agrees, telling us that "she has been and continues to be an example of what creative art should be about

and has been able to pass this on to younger generations."

Sara Lee also highlights her teaching of dance to diverse populations stating "she work[s] her miracles with children with various physical and emotional challenges and [takes] them into a wonderful world that would not have been possible had it not been for Becky."

"Becky has had the magic of dance in her heart since she was a child," continues Sara Lee. "She was a beautiful dancer and continued to bring that joy in moving to so many children. It is a joy and has always been a joy to work with Becky and her vast reservoir of dancing ideas."

Chelsea Ellis, Becky's niece, knows that her teaching and insight is invaluable. "Becky's perceptive and innovative techniques of combining movement and academics have influenced teaching methods throughout the country. She has enabled teachers and students with her effective teaching ideology to motivate and influence the lives of many. Her dedication to her profession is admired and respected by her friends and colleagues."



In reflecting on Becky, Chelsea acknowledged "she has perfected her technique



continued on next page

LIFETIME ACHIEVEMENT cont...



on the stage and in the classroom. Her creative abilities can be imitated and replicated but they belong to her alone. Her love of teaching dance for over 36 years is only surpassed by the love she has for her family and friends. She has shared her knowledge, her imagination and love with all of us in the dance community. Her ability to enlighten and nurture our passion for

dance will last for generations.”

“The recipient of a lifetime achievement award is usually visualized as someone past their prime or someone who has spoken their final lecture and marked their final piece” remarks Chelsea. “Becky Ellis receives this lifetime achievement award at a time when her inspiration and guidance are peaking.”



Compiled from quotes from Sara Lee Gibb, Chelsea Ellis, and Daily Universe writers Rebecca Shaw (Despite stereotypes, boys can enjoy dancing too, 20 Feb 1997), Alecia Burningham (Creative male dancers visit BYU, 25 Feb 2001), and Alyssa Moses (Creative Dance Program Inspires Youth, 1 Oct 2007)

Please join us at our Spring Conference at Salt Lake Community College on March 7, 2009, as we honor Becky Ellis with the Utah Dance Education Organization Lifetime Achievement Award.



BOYS



DANCE

Becky presented a demo/workshop class at the “Dance and the Child International Conference” in 2008 held at BYU, which was received with such enthusiasm that she and her class of boys (ages 8-14) are invited to repeat this presentation at the National Dance Education Organization Conference in New York City this coming summer.

On February 26, 2009 Becky Ellis will present a Benifit Concert / Lecture Demonstration at the SCERA Center for the Art in Orem. Ticket sales will pay for these 8 boys travel to NYC for the conference. Donations are also welcome.

The SCERA concert features the boys Becky is taking to NYC. Her purpose is to show that boys can dance and still maintain their masculinity. Becky will explain while her students illustrate concepts of her teaching methods. The concert features two exciting group numbers, structured improvisations, as well as the boys’ own individual choreography. Becky will be retiring this year. So come now for a unique opportunity to learn about Boys Creative Dance from this experienced and joyful teacher! We hope to inspire you to carry on her legacy.

To donate or buy tickets, call Laurie Payne at 367-0561 or mail a check made out to Becky Ellis Boys Dance to Laurie Payne 221 No. Main St., Alpine, Utah 84004



UDEO/NDEO/USOE EVENTS

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



3RD ANNUAL STATEWIDE



JUNIOR HIGH/MIDDLE SCHOOL DAY OF DANCE

March 30, 2009

Rose Wagner Performing Arts Center, Salt Lake City, UT

TO ATTEND CONTACT JAYNEE WELTY AT JAYNEE100@YAHOO.COM



Focus on Dance Education: Take A Bite of the Apple

Exploring Resources to Promote Best Practices

11th Annual National Dance Education Organization Conference

June 23-28, 2009 LaGuardia Arts High School

New York City, New York

www.ndeo.org



INFINITY DANCE WORKSHOPS

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

April 4, 2009 - CHAIRS

Time: 9:00 am - 2:00 pm

Presented by: Repertory Dance Theatre

Performances: April 9-11, 2009 8:00 PM

Location: Rose Wagner Performing Arts Center

Contact: Lynne Listing (801) 534-1000

lynne@rdtutah.org

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



CONFERENCES/ WORKSHOPS/EVENTS

National Events

Date

Location

Website

| | | | |
|------------------------|--------------------------|------------------------|--|
| NFO Conference | April 16-19, 2009 | Estes Park, CO | www.nfo-usa.org |
| NAEA Conference | April 17-21, 2009 | Minneapolis, MI | www.arteducators.org |
| RDA-Pacific Conference | May 7-9, 2009 | Provo, UT | www.regionaldanceamericapacific.org |
| CORD Conference | June 25-27, 2009 | Leicester, UK | www.cordance.org |
| daCi Conference | August 2-8, 2009 | Kingston, Jamaica | www.dacija2009.com |
| SFDI | August 2-9, 2009 | Seattle, WA | www.sfadi.org |
| Pourparler | October 8-11, 2009 | Dodgeville, WI | www.nfo-usa.org |
| ADTA Conference | October 8-11, 2009 | Portland, Oregon | www.adta.org |
| IADMS Conference | October 29 - Nov 1, 2009 | The Hague, Netherlands | www.iadms.org |

Local Events

Date

Website

| | | |
|---------------------------------|---------------------------|--|
| UAEA Conference | February 26-28, 2009 | www.uaea-arted.org |
| RDT Summerdance 2009 | June 29- July 7, 2009 | www.rdtutah.org |
| RDT High School Summer Workshop | July 14-15 & 16-17, 2009 | www.rdtutah.org |
| RW Move-It 2009 Summer Series | July 20 - August 15, 2009 | www.ririewoodbury.com |

High School Workshops / Auditions

Southern Utah University Dance Scholarship Auditions



February 21, 2009
Contact: Shauna Mendini
mendini_s@suu.edu

Weber State University High School Dance Workshop

Saturday February 14, 2009
8:30 am Registration 9:00-11:30 Classes
Browning Center for the Arts
\$10 Early / \$15 at the door Registration Fee
Contact: Amanda Sowerby
801.626.7674.asowerby@weber.edu



University of Utah Modern Dance Auditions

March 27, 2009 11:00 am
August 21, 2009 8:30 am
Marriott Center for Dance
Contact: Abby Fiat
abby.fiat@utah.edu



Weber State University Dance Scholarship Auditions

Saturday February 14, 2009 12:00 pm
Browning Center for the Arts
Contact: Amanda Sowerby
801.626.7674.asowerby@weber.edu

UDEO Networking

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

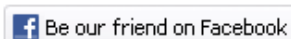
View our Professional Page on Facebook at -

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



Join our Group on Facebook at -

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



Join our Group on Myspace at -

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



Teaching Dance in an Online Setting

"Permission to Reprint for Educational Purposes by Editor"

Linda Almar Caldwell, Ph.D., C.M.A., and
Stephanie Milling-Robbins, M.A.

Abstract

The advent of distance education in universities has created curricular and pedagogical concerns as well as possibilities for dance educators. This article addresses questions concerning how technology has altered and broadened traditional viewing and performing venues, the role of the dancer and spectator within them, and how these changes impact teaching and learning dance online. Examples from "Dance, Gender, and Culture," an online course that is cross-listed between the disciplines of Dance and Women's Studies, illustrate how students enrolled in distance learning courses become active participants in reshaping aesthetic principles for viewing and writing about dance and how their individual cultural experiences and everyday lives impact their interpretations. In summary, teaching dance in a virtual format dissolves the traditional hierarchies between dance experts and learners as well as the boundaries between academic disciplines and artistic styles.

the borders between academic disciplines, artistic styles, and the experiences of "dance-knowers."

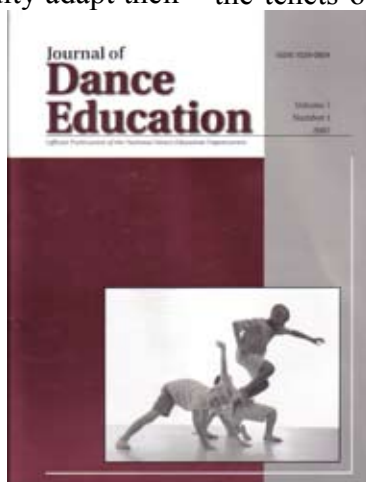
The Virtual Classroom

Even though the instructor designs the framework of the online course, the course will take on its own unforeseeable life depending on how the students choose to interact with one another and the instructor from their distant, private settings. These interactions will be shaped even further by the academic background and life experiences of each student, her technical knowledge and access to the Internet and other computer resources, the technical reliability of the university's distance education system, the various university requirements for conducting exchanges within online education, and the differing desire of each student entering into the online class space. Of course, these variables also exist within a face-to-face (F2F) class; however, they become magnified in a virtual format where no reliance on physical contact between the students and the instructor is guaranteed. Interestingly, some online faculty have even posited that this lack of visible contact encourages a more open dialogue between students who are unable to make visual judgments of one another.

The unpredictable nature of online education further comes to life as the students, the teacher, and the tenets of the discipline interact with each other in unforeseen ways. Written discussions can happen over an extended period of time with new ideas developing throughout the semester from an initial probing question. The students and the instructor can return to address ideas from earlier discussion entries to see how their thoughts have altered after viewing and reading new resources. In addition, these resources may be derived from the instructor's assigned list of written and visual materials or may be insights gleaned from the individual student's experiences of dance in his or her daily life and surroundings.

Given the diverse academic disciplines as well as the various personal and societal values of students enrolled within a general college dance course, guiding students to effectively communicate their ideas

With the development of technology in the 20th and 21st centuries, the possibility of teaching online is a current reality facing dance educators in higher education. Online teaching, a means to fulfill institutional requirements placed on academic departments, requires that faculty adapt their curriculum and how they interact with students to fit ever-changing university policies. While the prospect of teaching dance in a virtual format might seem daunting for a number of reasons, it enables dance educators to shift their outlooks concerning the impact of distance learning on the trajectory of future dance praxis. In online teaching and learning an underlying power exists, one that questions the accepted standards of traditional dance content as the format of the virtual classroom reshapes historical emphases, redefines aesthetic principles and, perhaps more importantly, shatters the divide between the popular and fine arts. Therefore, online education, something deemed necessary to increase revenue for university coffers, also has the possibility for disrupting



through a discourse that mirrors this complexity becomes paramount. As the students shape and reshape their discussions and assignments, the instructor is also in the process of shaping and reshaping the intended progression of the course. In this process, the students, it is hoped, not only sense how they are influencing the progress of the dance course, but also how they are determining the future of dance as a discipline; they become active participants in how their society portrays the human body moving in space and in relationship to others sharing that space. Considering the global and political crises that individuals are currently facing in the world, making full use of these objectives within the online format takes on an even more vital urgency. Dance scholarship, especially toward the end of the 20th century, has made significant contributions to how the physical body is represented in the written word and has presented an intricate array of language choices for constructing, questioning, and then reconstructing images of the body. Current written and symbolic methodologies for presenting dance ethnographic studies as well as movement analysis research (e.g., Laban Movement Studies and current somatic studies) have provided important resources for students as they explore and enhance their observational and descriptive language skills. Numerous articles critiquing the effectiveness of these resources are readily available to the online student on web-based databanks or through interlibrary loan programs that provide an excellent foundation for developing and refining the students' vocabularies as they test their written communication skills.

However, very few visual resources deemed of equal academic quality to dance scholarship texts are available to students living at a distance from an educational institution. Dance videotapes or DVDs considered aesthetically significant by dance faculty and ordered by university libraries are easily accessible to the instructor teaching an F2F class, but are often prohibitively expensive or difficult to attain by the student studying online, especially in a rural area. This dilemma becomes even more significant to those instructors who feel that introducing dance only through a written format may help students develop their critical reading and writing skills, but may also lose the dancing body within the complexity of the language. Other instructors could feel the unavailability of visual dance

masterworks online forces the students to depend on the easily attained dance resources in popular culture, specifically those available in the students' local movie rental store, over the Web, through the burgeoning electronic media, or in his or her local community library. Incorporating popular culture into an online course coupled with the instructor's lack of control over how the students find these resources can raise troubling questions about the quality of online education.

The disparity between the quality of written and visual resources available to the online dance student will certainly change in the future as media publishers perceive the needs of this emerging market. However, at this point in time, it is important to note how this dilemma has conversely opened possibilities for envisioning the discipline of dance and where it might lead us in the future. Instructors are currently developing methods for honing their students' observational and written skills in order to critically analyze the visual popular culture surrounding them in daily life. These methods not only employ traditional dance terminology through specific academic readings, but also ask the student to connect their language skills and individual academic interests with those used in dance scholarship. The connections made and shared over the online discussion forums by the students not only create diverse points of view, but also provide the instructor with new insights into how dance might be reimagined as the technology for displaying media evolves...

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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.



UPCOMING UNIVERSITY/COLLEGE DANCE EVENTS

BYU DEPARTMENT OF DANCE

INTERNATIONAL FOLK DANCE ENSEMBLE

February 13-14, 2009 7:30 PM
Covey Center for the Arts, Provo

BALLET IN CONCERT

March 6-7, 2009 7:30 PM
deJong Concert Hall

DANCE ENSEMBLE

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

COUGARETTES IN CONCERT

February 19-21, 2009 7:30 PM
February 21, 2009 Matinee 2:00 PM
Pardoe HFAC

BALLET SHOWCASE

March 13-14, 2009 7:30 PM
Dance Studio Theatre, 166 Richards Building

BALLROOM IN CONCERT

April 10-11, 2009 7:30 PM
April 11, 2009 Matinee 2:00 PM
Marriott Center

SALT LAKE COMMUNITY COLLEGE

STEPPING AHEAD

April 3 & 4, 2009 7:30 PM
Grand Theatre

UTAH VALLEY UNIVERSITY

SYNERGY DANCE COMPANY

March 6, 2009 4:00 PM & 7:30 PM
Ragan Theatre

BALLROOM DANCE COMPANY

April 15-18, 2009 7:30 PM
Ragan Theatre

CONTEMPORARY DANCE ENSEMBLE

March 26-28, 2009 7:30 PM
Ragan Theatre

REPERTORY BALLET ENSEMBLE

April 9-11, 2009 7:30 PM
Ragan Theatre

CHILDREN'S DANCE THEATRE

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

February 27, 2009 7:30 PM
February 28, 2009 2:00 PM
Capitol Theatre

SOUTHERN UTAH UNIVERSITY

JOURNEYS

March 5-7 & 12-14, 2009 7:30 PM
Auditorium Theatre, Cedar City, Utah

WEBER STATE UNIVERSITY

Orchesis Dance Theatre

April 2-4, 2009 7:30 PM
Allred Theatre

UNIVERSITY OF UTAH

BALLET SHOWCASE II

February 5-7, 2009 7:30 PM
February 7, 2009 Matinee 2:30 PM
Hayes Christensen Theater, Marriott Center for Dance

SENIOR CONCERTS

#1 - March 11-12 & 14, 2009 7:30 PM
#2 - April 2-4, 2009 7:30 PM
Hayes Christensen Theater, Marriott Center for Dance

STUDENT CONCERT

April 16-18, 2009 7:30 PM
Studio Theater 240, Marriott Center for Dance

PERFORMING DANCE COMPANY

February 19-21 & 26-28, 2009 7:30 PM
Hayes Christensen Theater, Marriott Center for Dance

COLLEGE OF FINE ARTS 60TH ANNIVERSARY GALA

March 13, 2009 7:30 PM
Kingsbury Hall

UTAH BALLET & CHARACTER DANCE ENSEMBLE

April 17-18 & 24-25, 2009 7:30 PM
April 18 & 25, 2009 Matinees 2:00 PM
Hayes Christensen Theater, Marriott Center for Dance

PROFESSIONAL DANCE EVENTS

RIRIE-WOODBURY DANCE COMPANY

Surfaces
April 23-25, 2009 7:30 PM
Rose Wagner Performing Arts Center



UTAH REGIONAL BALLET

Choreography Design Project
February 12-13, 2009 7:30 PM
Ragan Theatre
UVU

REPERTORY DANCE THEATER

Charette
March 7, 2009 2:00 PM
Rose Wagner Performing Arts Center

Chairs
April 9-11, 2009 8:00 PM
April 12, 2009 2:00 PM
Rose Wagner Performing Arts Center



BALLET WEST

Madame Butterfly
February 13-14 & 18-21, 2008 8:00 PM
February 14 & 21, 2009 Matinee 2:00 PM
Capitol Theatre

Treasures of the Ballets Russes
March 27 - April 4, 2009 7:30 PM
April 4, 2009 Matinee 2:00 PM
Capitol Theatre

RING AROUND THE ROSE 2009
February 14, March 14, April 11, May 9, 11:00 AM

Innovations
May 14-16 & 21-23, 2009 7:30 PM
May 16 & 23, 2009 Matinee 2:00 PM
Capitol Theatre



Royal Ballet School of London

February 5, 2009 7:30 PM
Pardoe Theatre, Brigham Young University

February 6-7, 2009 7:30 PM
February 7, 2009 Matinee 2:30 PM
Marriott Center for Dance, University of Utah



Spectrum Dance

March 7, 2009 7:30 PM
Allred Theatre
Weber State University



Monumental *Ros Warby*

April 11, 2009 7:30 PM
Allred Theatre
Weber State University



Cedar Lake Contemporary Ballet

February 7, 2009 7:30 PM
Kingsbury Hall, University of Utah



Cirque Eloize - Nebbia

May 2, 2008 2:00 PM & 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 III*

Reprinted from *Impressions*, CDEA Fall 2006, pgs 18-19

A Basic World Music Library

By Jon Scoville

One of the singular joys of living on a newly digital planet is how much access we now have to a remarkable treasury of world music. Of course it wasn't always that way. I remember vividly seeing Indian musician Ravi Shankar for the first time in the late 50's on the tv program Omnibus. It was like nothing I'd ever heard before growing up in a house filled with classical music (and my own little collection of Chuck Berry and Louis Armstrong). Now in a second or two you can download Ravi's daughter Anoushka on iTunes, and she's there ready to play for you 24/7. My second world music revelation came around 10 years later when I heard a collection of Bantu musicians recorded by Hugh Tracey (Impressions' Paul Tracey's father) for Columbia Records. The life force and rhythmic invention woven into the music left an indelible mark on me as a musician.

Much like Picasso's epiphany with African art in 1907, Debussy's encounters with Balinese gamelan in Paris in the 1880's forever altered western music. In his footsteps, Bartok and Stravinsky sought resources for their compositions in the folkloric music of Hungary and Russia, as did Copland with American traditional

music, Lou Harrison with Indonesian and Korean forms, and of course the Beatles encounter with the music of India. Now everyone in every genre is being influenced by everyone else. It's a yeasty brew and it's growing.

Similarly, in the dance world, the explorations initiated by Ruth St. Denis, Martha Graham, Katherine Dunham, and others is continuing. Many contemporary choreographers from Mark Morris to Akram Khan to Grupo Corpo are availing them selves of the resources of world dance and world music, not in an attempt to recreate dances of those cultures but to ask the audience to bring fresh ears to new movement.

With that in mind, I have assembled a basic survey of some of what's available, much of which has particular dance forms associated with the music. Along with this list of styles (which is in no particular order) are a few of the best-known practitioners. Amazon.com, www.sternsmusic.com, www.worldmusiccentral.com, and www.calabashmusic.com are all good sources of various world music recordings. Most have downloadable samples.

About Jon

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

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



Jon,

What would you recommend as the first instruments a new dance teacher should purchase?

Anonymous

Depending on the skills of the teacher or accompanist, a piano --which I like to think of as 88 tuned drums -- is certainly the ideal, though an expensive one. Beyond that a bass drum, a pair of toms, perhaps a djembe (the African hourglass-shaped drum which initially is easier to get good sounds out of than a conga drum), maybe a tongue drum (small resonated box with the top having up to 12 tuned bars – to add the possibility of melody to the class), and a small gong or cymbal for accents.



Ask a Musician

Do you have a question that only a musician can answer? Do you need recommendations for music to use in you 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.



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

---World Music---

Argentine Tangos: Carlos Gardel to Astor Piazzolla (Best of Carlos Gardel, Piazzolla: Libertango)

Korean Pansori: exotic vocal story-telling style (Kim So-hee on Nonesuch record)

Japanese Gagaku: the world's oldest orchestral music (Gagaku & Beyond)

Tuvan throat singing: multiphonic vocal music from Mongolia (Tuva, Among The Spirits: Sound, Music And Nature In Sakha And Tuva by Various Artists, Orphans Lament Huun-Huur-Tu)

Tex-Mex: border music; (Best of Flaco Jimenez)

Ska: proto-reggae (lots of compilations) Indian Dhrupads: old-school classical singing from Northern India (the Dagar Brothers)

Klezmer: Eastern European and Lower East Side Jewish street music (Klezmatiks, The Klezmerim)

Bulgarian vocal music: closely harmonized women's choral music (Bulgarian Women's Choir, Kitka)

Juju: Nigerian dance music (King Sunny Ade)

Pygmy singing: interlocking singing styles from the forest peoples (Pygmies of the Ituri Forest on Folkways, Aka Pygmy music on Ocora)

Brazilian Forro: music of the northeast of Brazil; the source of lambada (Brazil Roots Forro, Music for Maids and Taxi Drivers)

Samba: the afro-Brazilian motor for carnival (anything by the Escolas de Padre Miguel, Beija-Flor, and Vila Isabel, etc.)

Samba Reggae: a blend of Jamaican reggae and samba from Bahia (Olodum, Ily Aiye)

Polynesian choral music: sweet rich harmonies from Tonga and Samoa (Nonesuch Explorer series: South Pacific Island Music)

Taksim: instrumental improvisations from the Middle East (many styles: anything by the Bachir Brothers, Art of Taksim by Goskel Kartel)

Tibetan chanting: overtone singing from Buddhist monasteries (Tibetan Tantric Choir, Gyuto Monks)

Salsa: the music of Cuba and Puerto Rico with a New York flavor (Celia Cruz, Reuben Blades, Willie Colon, Los Van Van, Larry Harlow)

Broadway musicals: the tradition from Cole Porter to Stephen Sondheim

Delta blues: the music of the Mississippi delta (Robert Johnson, Son House, Charlie Patton)

Zydeco: Cajun accordion music from Louisiana (Dewey Balfa, Michael Doucet, Buckwheat Zydeco, Wayne Toups, Putamayo compilation)

Celtic: Irish string band and vocal music (so many good ones from which to choose: Altan,

Bothy Band, Boys of the Lough, the Chieftains, Moving Storm, Irish Jigs & Reels and numerous other compilations)

Flamenco: music of the Spanish gypsies (Legends of Gypsy Flamenco—compilation, Manitas de Plata, Ketama, Viva España – nueva fl amenco)

Portuguese Fados: expressive songs of fate (Amalia Rodriquez, Cristina Branco, Madredeus)

Mbaqanga: South African township music (Ladysmith Black Mambazo, Miriam Makeba, Motella Queens, Dollar Brand)

Capoeira music: music used to accompany the Brazilian martial art (Grupo de Capoeira Angola Pelourinho)

Gamelan: metallophone orchestras from the islands of Bali & Java (Music of the Morning of the World)

Armenian duduk music: meditational flute music from Armenia (Djivan Gasparayan)

Norwegian medieval folk songs: (Agnes Buen Garnås)

Japanese Enka: folk/pop songs (Akiko Wada, Keiko Fuji)

Australian Aboriginal didgeridoo music: (Didgeridoo Dreaming, compilation)

Inuit throat singing: from the arctic circle (Jeux Vocaux des Inuit, Musique des Inuit)

Gospel Music: music of the African-American religious life (where to begin?: start with Thomas Dorsey and continue through Rosetta Tharpe, Al Green, The Winans up to Kirk Franklin – it's all miracle music)

Cuban Rumba: afro-cuban dance forms: guaguanco, columbia, & yambu (anything by Los Papines or Los Munequitos) Puerto Rican bombas and plenas (Kako y Cortijo: Bombas y Plenas)

Guitar music from Madagascar: (Malagasy guitar by D'Gary)

Qawwali: Pakistani ecstatic party music (Nusrat Fateh Ali Khan)

Bantu Music: music from the indigenous peoples of Southern Africa – inventive and rhythmically vital. (One of my desert island discs would be Hugh Tracey's compilation on the Columbia World Library series; Rounder Records may re-release it.)

Bhangra: harvest dances from the Punjab -- now popular in British techno. (In its electronica versions: State of Bengal, dj Cheb I Sabbah)

Gauchos & Cowboys: country & western music from Brazil's south: (Renato Borghetti)

Yoiking from Lapland (Sami musicians: Mari Boine, Jonne Jarvela)

Musikás and similar Hungarian and Transylvania folk music (Marta Sebestyen)

Quitiplas: bamboo stamping pipes from Venezuela (Jackeline Rago)

Garifuna and other African diaspora music from Central America (Pen Cayetano, Andy Palacio)

Music from Cabo Verde: A Portuguese- African stew of sound. (Cesaria Evora, Bau and others)

Kayageum Sanjo: lap zither instrumental music from Korea (Byonki Hwang)

Iraqi Oud Music: (the Bachir Brothers play improvisations on a stringed instrument which is the predecessor for the guitar)

Mbira (sanza, kalimba) Music: thumb piano music from Central and Southern Africa (Shona Mbira Music on Nonesuch and BataMbira -- a yeasty blend of music from Cuba and Zimbabwe)

Pifanos: mestizo drum & flute music from the Sertão, Brazil's northeast (Banda de Pifano, Pifano Moderna)

African-American drum & fife music from the South

Bal Musette: traditional accordion music from Parisian cafés -- 1920's-30's (Emile Vacher, Charles Péguri)

Coçek: Brass & accordion bands from Serbia & Croatia (Ivo Papasov, Boban Markovic)

Frevo: hyper fast street music from Recife Brazil (Mestre Duda, Capiba)

Ketjak: Balinese monkey chants (Music from the Morning of the World – Nonesuch records)

Khayals: Classical instrumental and vocal music from Northern India – sitar, sarod, sarangi, santoor, and tabla styles (many names to chose from: Ali Akbar Khan, Ravi Shankar, Amir Khan, Vilayat Khan, Brij Narayan, etc. for starters)

Maculelê: percussion & stick dances of Pernambuco in northeastern Brazil (Senzala de Santos: Capoeira, Samba de Roda, Maculele)



Dr. Hugh Tracey recording among the Pygmies in the early 1950s



Information Regarding the Arts and Economic Stimulus

January 29, 2009

Victoria Hutter
hutterv@arts.gov

There has been much public conversation recently regarding the role of the arts and culture industry in economic stimulus. Following is information that seeks to clarify this issue through two key points: that the arts and culture industry is a sector of the economy just like any other with workers who pay taxes, mortgages, rent and contribute in other ways to the economy; and that the National Endowment for the Arts is uniquely positioned to assist in job stimulation for that industry.

A statement on January 22 from then NEA Chairman Dana Gioia noted, "Arts organizations have been hit enormously hard by the current recession. They've seen their support drop from corporations, foundations, and municipalities. This infusion of funds will help sustain them, their staffs, and the artists they employ. We are hopeful that Congress and the new administration will support this important investment."

The arts and culture sector

A recent study released by the National Governors Association titled *Arts & the Economy: Using Arts and Culture to Stimulate State Economic Development* states, "Arts and culture are important to state economies. Arts and culture-related industries, also known as 'creative industries,' provide direct economic benefits to states and communities: They create jobs, attract investments, generate tax revenues, and stimulate local economies through tourism and consumer purchases."

As noted in the NEA study *Artists in the Workforce* (June 2008), there are two million trained, entrepreneurial working artists across the country who are assets to their communities. Representing 1.4 percent of the U.S. labor force, artists constitute a sizeable class of workers -- only slightly smaller than the total number of active-duty and reserve personnel in the U.S. military (2.2 million).

In addition to artists, there are many more arts administrators who manage arts institutions including office staff such as accountants and booking agents, production staff such as stage managers, and artistic staff such as ballet masters and artist managers.

According to research by Americans for the Arts, nonprofit arts organizations and their audiences generate \$166.2 billion in economic activity every year, support 5.7 million jobs, and return nearly \$30 billion in government revenue every year. Every \$1 billion in spending by nonprofit arts and culture organizations and their audiences results in almost 70,000 full time jobs.

The National Endowment for the Arts

The NEA has in place processes to distribute federal funds quickly and effectively to organizations large and small

in every Congressional district. The NEA's grant-making process of applications, panels, and grants distributes money to arts and culture organizations in six to nine months both through state governments and directly to the organizations themselves.

A review of NEA grants for FY 2008 revealed that for every \$10,000 of grant money, 162 artists benefited. This number does not include the arts administrators involved in these projects as mentioned above.

Of the 884 grants approved in the NEA's October 2008 National Council on the Arts meeting, project costs totaled \$403.8 million of which 22 percent was designated for salaries. Of the \$53 million requested in those 884 grants, the NEA was able to fund more than \$20 million or 38 percent.

The NEA has strong relationships with grantees and other institutions in the nonprofit arts field that can facilitate funds distribution. And finally, the projects the NEA supports aren't subject to hearings or studies at the front end that might delay the start of a project and don't put entitlements in place after a project is completed.

Examples from the arts and culture sector

Nonprofit arts organizations have been struck particularly hard in this economic downturn due to their reliance on both private and public, earned and donated monies to support their activities. Some examples of the impact of the economic crisis on arts organizations follow.

- *The Los Angeles Opera said today that it had laid off 17 employees, or approximately 17% of its staff. It has also mandated a pay cut for all employees, averaging 6% but with higher-paid staffers taking an 8% cut. (source: Los Angeles Times, 1/27/09)*
- *The Milwaukee Shakespeare Theater Company, a high profile regional nonprofit theater closed down operations in October. (source: report from the field)*
- *The Seattle Art Museum has cut back five percent of its staff and is facing a \$3.8 million annual shortfall if it can't find a new tenant for the space Washington Mutual had been leasing from it. (source: Seattle Post-Intelligencer, 1/25/09)*

• Reports referred to above are available online:

Artists in the Workforce http://www.nea.gov/research/ResearchReports_chrono.html

Arts & the Economy: Using Arts and Culture to Stimulate State Economic Development (pdf) <http://www.nga.org/Files/pdf/0901ARTSANDECONOMY.PDF>



HIGH SCHOOL SECTOR

By Hilary Carrier, High School Representative



8TH ANNUAL STATEWIDE HIGH SCHOOL DANCE FESTIVAL



The State Festival this year brought twenty-one schools from all over Utah together for a full day of classes, adjudication and performance at the beautiful BYU Dance facilities. A special thanks to BYU for generously hosting the event. Pat Debenham started the event with a moving performance by the Dancers Company. Students then dispersed to participate in different activities. This year Natosha Washington of Raw Moves and Graham Brown and Sofia Gordor of Movement Forum taught technique and improvisation. Sofia Gordor and Megan Lindsay taught Hip Hop and Karin Fenn taught Samoan classes. The adjudication sessions went well, and the level of student choreography was very impressive. There were many more boys in the dance companies and the commitment and focus of everyone in performance was inspiring. The Gala performance was a celebratory event which ran smoothly thanks to a highly



Stock Photo 2008 Festival



Stock Photo 2008 Festival

competent technical crew. The Festival is at a turning point, with so many students, 450 this year, that we will be evaluating the best way to continue and accommodate the growing numbers. A special thanks to Kori Wakamatsu who patiently mentored me through the organizational process and arranged the studio and theatre space at BYU. It was amazing to see the range and diversity of dance going on in Utah High Schools. Bravo to all the teachers!

ELEMENTARY SECTOR

What Can UTADo For You?

Any educator can access the Theatre Education Database to find complete lesson plans and units to enhance their classrooms. This site, maintained by Brigham Young University is located at <http://www.tedb.byu.edu>.

Find out more that UTA can do for you at our website. <http://www.utahtheatreassociation.org>



UAEA's annual Conference in the Sun will be held February 26-28, 2009 at Pine View High School in St. George, UT. This year we will focus on the Illustration and visual story telling. Our keynote speakers will be Mark A Graham from BYU and Ben Sowards from SUU.

www.uaea-arted.org



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ELEMENTARY TEACHER
TRI-MEMBERSHIP



UDEO FALL WORKSHOP

Compiled By Katherine St. John

Recap: The Eighth Annual UDEO Fall Workshop 2008 “REJUVENATE, RESTORATE, STIMULATE:”

Everyone was Rejuvenated, Restored, and Stimulated at the UDEO 2008 Fall Conference

On November 7, 2008 Brigham Young University was host to the 8th annual UDEO Fall Conference featuring an inspiring keynote address by noted dance educator Erik Stern. His keynote topic was “Ultimate Relevance: Dance in the 21st Century” exploring how emerging trends in education and goals for 21st Century education are remarkably compatible with dance at all levels.

Erik began by sharing a Kennedy Center film about the history of education, showing early days when students were expected to learn merely by rote, progressing to a higher level of student participation. The exercises that followed had the room jumping with dancers improvising to his directions. The nearly 35 dance professionals in attendance learned important points about “active learning” answering the question “How can established professionals and young people put advocacy into practice?” Erik’s experience as an educator who has shared methods of incorporating dance movement into the regular class curriculum was effectively put into practice by conference participants. Erik’s exercise demonstrated the use of movements in teaching mathematical configurations. “How many combinations of 3 are there?” was the sample math question that brought various answers and applied to the participants created combinations. The use of dance as a tool for teaching a wide range of topics was explored by the group.



Erik asked “What did we come away with? The arts are a sanctioned way to allow play.” And regarding arts integration he said, “It is our job to find out how to do arts integration such as science, symbiotic relationship with all subjects.”

In creating a lesson plan for example, we explored how to create a question that invokes a sense of wonder in students, using dance as a “glorified pneumatic device” that offers a practical, palpable, memorable experience. One example is to have a student work out the spelling of their own name with leg movement as vowels and hands as consonant sounds. Tip of the iceberg. It was just the beginning of a day of dance education.

Other sessions included “Integrating Improvisation in Secondary Dance Education” by Hilary Carrier and Jaynee Welty; “Capturing Wonder Through Authenticity, Reflection and Informed Thought” by Jacque Bell; “Ethnochoreology and Community Dance” by Ed Austin and “Fabulous Feet: Articulate, Strong and Taken Care Of” by Pamela Geber.

“Pamela’s session was especially useful for those interested in anatomy and kinesiology,” reports Amanda Sowerby. Her focus was on the ankle, tarsus and toes. Initially, she led participants through a hands-on exploration of their feet. They palpated the many regions of the foot, massaged and coaxed tension out of the lower extremities. The difference in sensation and relaxation through the feet was amazing to everyone. From there Pam helped explore ways to think differently about feet in terms of balance, grounding and locomotion. Participants worked in pairs to assist each other in identifying anomalies while sharing personal histories of their feet. The latter just happened more naturally and gave everyone a bit more understanding into all the struggles to simply stand on our feet in a healthy and productive way. The information and experience was undoubtedly beneficial to performers and well as teachers.



Ed Austin’s session on Ethnochoreology was attended by several people also involved in the field of Ethnic dance. They discussed the term, noting that it is broader than “world dance” and talked about other items such as authenticity and current or contemporary cultural context of traditional ethnic and folk dance. The session included lively discussion



UDEO FALL WORKSHOP cont...

about national identity depicted in dance and Anthony Shay's book titled "Choreographic Politics: State Folk Dance Companies, Representation and Power." Joann Kealiinohomoku's seminal article "An Anthropologist Looks at Ballet as a Form of Ethnic Dance" also added to the conversation.

Jacque's session was inspirational to all dancers and was very much in keeping with the conference theme. According to Joni Urry Wilson, "We all felt renewed as we improvised movement in a small intimate space. Jacque is a master at drawing out movement in inventive and unusual ways and the discussions that followed were insightful. Thanks Jacque for your expertise."



The Secondary session with Hilary and Jaynee had the largest turn out, including most of the "BYU Dance Education students who were enthusiastic and engaged" stated Hilary. They shared improvisational games for the classroom that have proven to work with different populations. The session included a philosophical discussion on the value of integrating improvisation; the accessibility for all levels, a skill set that can be applied to any problem solving activity and the benefits of developing choreography through an improvisational process. They wound up the session with participants designing their own improvisation structure.

A delicious lunch was served at midday while participants enjoyed exchanging information and ideas. Then, Erik held a "wrap-up" session and the day concluded with a very enjoyable performance by Living Legends, the BYU Folk Dancers and The Dancer's Company.

All participants expressed their appreciation and desire to continue the UDEO conferences twice a year. If you were unable to attend Spring conference information is available in this newsletter.



BOOK RECOMMENDATION

iBrain

Surviving the Technological Alteration of the Modern Mind

By Dr. Gary Small, Gigi Vorgan

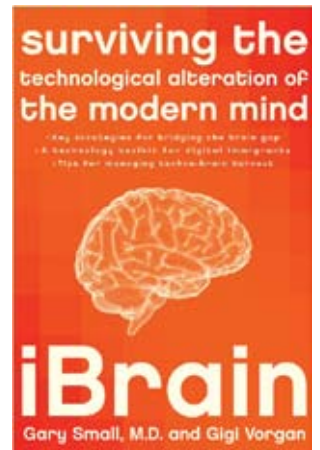
\$24.95 Hardbound

Book Description

Their insights are extraordinary, their behaviors unusual. Their brains—shaped by the era of microprocessors, access to limitless information, and 24-hour news and communication—are remapping, retooling, and evolving. They're not superhuman. They're your twenty-something coworkers, your children, and your competition. Are you keeping up?

In *iBrain*, Dr. Gary Small, one of America's leading neuroscientists and experts on brain function and behavior, explores how technology's unstoppable march forward has altered the way young minds develop, function, and interpret information. *iBrain* reveals a new evolution catalyzed by technological advancement and its future implications: Where do you fit in on the evolutionary chain? What are the professional, social, and political impacts of this new brain evolution? How must you adapt and at what price?

While high-tech immersion can accelerate learning and boost creativity, it also has its glitches, among them the meteoric rise in ADD diagnoses, increased social isolation, and Internet addiction. To compete and thrive in the age of brain evolution, and to avoid these potential drawbacks, we must adapt, and *iBrain*—with its Technology Toolkit—equips all of us with the tools and strategies needed to close the brain gap.



NEWS ON THE NATIONAL LEVEL

NDEO Conference Notes

11th Annual National Dance Education Organization Conference
Take a Bite of the Apple: Exploring Resources to Promote Best Practices
June 23-28, 2009

Hosted by LaGuardia Arts High School at Lincoln Center

In 2009, we focus on effective and artistic strategies for teaching and learning dance.

Special Features:

- Intensive workshops and panel discussions with American Ballet Theatre, Lincoln Center Institute, Joyce Theater Dance Foundation and Dance Education Laboratory at the 92nd Street Y
- Master class intensives with Chuck Davis, Eric Franklin, Mary Anthony, Cunningham Dance Company and others
- Student all day intensive with Bill Evans - Passing on the Legacy
- Master Artists Concert
- Special evening track for K-12 dance educators
- Presentations on best practices in teaching and research, and keynote speakers, vendors, bookstore and more!

RECOGNIZE A MENTOR - HELP A STUDENT ATTEND CONFERENCE

Honor a mentor with a personalized recognition certificate by giving a monetary gift to the National Dance Education Organization Student Scholarship Fund. This tax-deductible gift will help students in dance education to defray costs associated with attending NDEO's Annual Conference. The gift continues the mentor process by making awards to emerging professionals who show promise and dedication to the field.

- Elsa Posey Scholarship emphasizes leadership and/or private sector education
- Ann Zirulnik Scholarship emphasizes pre K-12 education
- Bill Evans Scholarship emphasize performance and education

To honor a mentor and encourage students to actively participate in NDEO, contact Karen Schupp, Director for Awards, Karen.schupp@asu.edu. Note: Student applications for scholarships are due April 1, 2009. Your timely donation will help us fund student attendance at the New York, NY conference. NDEO will appropriately acknowledge all gifts.

FROM THE NDEO OFFICE

SEEKING NEWSLETTER EDITOR

The newsletter is one of the most important vehicles of communication a national organization has to connect with its membership. Please consider volunteering your services -- especially if you have keen writing and design layout skills -- and this is something you ENJOY. It is a fun job, you get to know EVERYONE and you can work from home. We publish 3 to 4 editions a year. Call Jane Bonbright at 301-585-2880 or send us an e-mail us at mgreenblatt@ndeo.org.

NEWLY ENERGIZED WEBSITE

Starting in early 2009, NDEO is ringing in the New Year with a renewed commitment to better serve our members and advance dance education centered in the arts. To help us accomplish this goal, we are upgrading the NDEO website in early 2009 with new association management software that will streamline administrative processes allowing for faster and easier online membership renewal and conference registrations. In addition, we will finally be able to create professional and social on-line networks so that you (our valued member) can connect with other like-minded members to share ideas, thoughts, successes and challenges.

Reprinted from E-Communicator, NDEO #34 Dec 18, 2008, pgs 1-4





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 7th KEYNOTE PRESENTER MAIDA WITHERS

EARLY REGISTRATION, IF SENT BY FEBRUARY 21st (postmark date)

\$25.00 Students

\$40.00 Professionals

\$50.00 Student Non-members

\$85.00 Professional Non-members

REGISTRATION FEE - AFTER FEBRUARY 21st AND AT THE DOOR (**Lunch not guaranteed**)

\$30.00 Students

\$45.00 Professionals

\$55.00 Student Non-members

\$90.00 Professional Non-members

REGISTRATION

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

Conference \$ _____ (registration \$25, \$40, \$50, \$85 OR late registration \$30, \$45, \$55, \$90)

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
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SALT LAKE CITY UT 84117