



UDEO NEWS

Utah Dance Education Organization



LETTER FROM THE PRESIDENT

As my position as UDEO President rapidly comes to a conclusion, the feelings of finality bring with it a sense of relief, but also a sense of sadness. Being president of such a noteworthy organization has been extremely challenging, as I have strived to rise to the level of the UDEO board and members. The people surrounding me in this organization are people I respect and are people I have learned much from over the years. I can only hope, in my term as UDEO President, I have given something back.

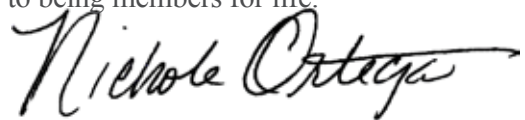
This fall, the Board decided to host a UDEO Fall Social instead of the usual Fall Conference. The social was entitled "Swap Meet Soiree" and the new format was extremely successful. The venue was the Virginia Tanner Creative Dance Studio on the University of Utah campus in Salt Lake City and the evening started with a wonderful Folk Dance session led by our Community Dance Representative, Delynne Peay. This session not only gave members something to take back to the classroom/community, but also brought us together physically, mentally, and spiritually, as the dances that were taught allowed us to engage with just about every person in the room. The second part of the social involved the "Swap Meet". Members were asked to bring items, such as, teaching aids, resource lists, and healthy lifestyle information. The information was distributed among several tables and members were able to take copies and discuss these resources with other attendees. Networking is such a vital part of our organization; it is the support mechanism keeping us on our feet. Support was the focus of the closing session of the social taught by our Professional Dance Artist Representative, Jacque Bell. The session focused on Alexander Technique and Jacque shared her keen insight and knowledge, helping members discover the physical and mental power in the spine and how that

power allows us to "let go" and move freely in dance and in life. The energy throughout the entire social was amazing and members seemed to leave rejuvenated, with a greater sense of connectedness and communal strength.

Another success was our 9th Annual Statewide High School Dance Festival, held at Salt Lake Community College on January 9. Once again, the festival attendance was high and the classes were well received. Hilary Carrier and Tess Boone did a wonderful job of putting this enormous event together. It is another venue where dancers, dance educators and future dance educators, can come together to celebrate dance in Utah.

"Local First: A Celebration of Utah Dance" is the theme of the UDEO Annual Spring Conference and will be held Saturday, March 6 at Utah Valley University. The conference will focus on the many talents of our local artists and the resources available right here in Utah. We will have a group improvisation session, movement classes, and a performance, all taught and danced by local artists. Our goal is to connect and expose dance educators to local artists and resources, to further strengthen our dance community.

It has truly been one of the greatest honors of my life, to serve as UDEO President. Being challenged in this capacity has forced me to grow as a dance educator and a human being, and has better prepared me for my future. The amazing UDEO Board Members have guided through my term and their support for the organization is beyond words. As I leave this position, my hope is that, as UDEO members, we will continue to support each other and devote ourselves to being members for life.



Nichole Ortega

IN THIS ISSUE •

SPRING CONFERENCE INFO
INFINITY DANCE WORKSHOPS
NEWS/ARTICLES FROM SECTORS
PERFORMANCE CALENDAR

CONFERENCE/WORKSHOP RECAPS
JODE: COMBATING DANCE EDUCATORS' ISOLATION
ARTICLE: WHATS ON YOUR IPOD
.....AND MUCH MORE



Editor's Notes

by Sean Guymon
Newsletter Editor

What a great time to be a member of the Utah Dance Education Organization. This year UDEO celebrates 10 years of supporting Dance Education in Utah. Over the past ten years many amazing events have occurred. Make sure that you are a part of the next 10 years as well. This fall we will look at the history of UDEO as we highlight some of National and Local Presenters, Conferences, Workshops, Festivals, and other events that occurred since a small group of educators met together in September 2000.

In the mean time here are some things to look forward to:

- UDEO is collaborating with the Creative Arts Academy (CAA) to create the Utah Dance Festival (see pg 6)
- UDEO website relaunch. This summer UDEO will be relaunching its website with more features. The new website will be more interactive with a members section, online forums, and an online store.
- UDEO will be collaborating with daCI USA to host a second daCi Day of Dance.

So we encourage you to stay connected, stay informed, and to help advocate for dance education in Utah. We hope that you will also promote UDEO with your dance colleagues / students to bolster our membership and voice.

UDEO Board Member Ballot



Your ballot was by email, for three (3) UDEO Board Member openings.
Ballots are sent to current members only.

1. Higher Education Representative 2. Private Sector Representative 3. Student Representative

Please exercise your right as a UDEO member and vote.

UDEO
BOARD

UDEO CONFERENCE CHAIR

The UDEO Executive Board is looking for a volunteer to serve as the Conference Chair. The Conference Chair coordinates Conference plans with the UDEO Board, organizes a Conference Committee, and oversees the implementation of the Conferences. This is a non-elected position, it is selected by appointment of the Executive Board. Length of Appointment: 1-2 years.

To recommend yourself, or someone else, please email Nichole Ortega at nichole.ortega@uvu.edu

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.

Nichole Ortega
President
nichole.ortega@uvu.edu

Cally Flox
President-Elect
cally.flox@byu.edu

Adeena Lago
Treasurer
alago@graniteschools.org

Kori Wakamatsu
Secretary
koriography@yahoo.com

Laura Reina
Membership Chair
lreina@graniteschools.org

Joni Wilson
Elementary Ed Rep
joni.wilson@utah.edu

Jaynee Welty
Middle/Jr. High Rep
jaynee100@yahoo.com

Hilary Carrier
High School Rep
hilary.carrier@slc.k12.ut.us

Amanda Sowerby
Higher Ed Rep
asowerby@weber.edu

Delynne Peay
Community Dance Rep
delynne.peay@byu.edu

Janet Gray
Private Studio Rep
janetgray5678@hotmail.com

Starla Briggs
Student Rep
starc84@msn.com

Jacque Bell
Professional Dance Artist Rep
jacque_bell@mac.com

Tess Boone
Advocacy Rep
tess.boone@slcc.edu

Katherine St. John
Development Director
kstjohn@burgoyne.com

Sean Guymon
Marketing & PR / Editor
sean.guymon@hotmail.com

Amber Wade
Conference Chair
amberthedancer@msn.com



UDEO SPRING CONFERENCE



LOCAL FIRST: A CELEBRATION OF UTAH DANCE



MARCH 6, 2010 8:00 AM - 4:00 PM

UTAH VALLEY UNIVERSITY OREM, UT

MESSAGE FROM THE BOARD

The Utah Dance Education Organization's Tenth Annual Spring Conference, Local First: A Celebration of Utah Dance, will highlight local companies, performers, and resources. UDEO will also be presenting Sara Lee Gibb with the UDEO LIFETIME ACHIEVEMENT AWARD. Sara Lee was a founding member of UDEO, served as the first President of the organization, and later served as president of the National Dance Education Organization.

Some of the artists/companies that will be teaching/presenting:



Graham Brown/Movement Forum
Natosha Washington/RawMoves
Colleen West
Rosalind Newmark and Mary Johnson Coursey
Brittany Reese/Sugar Space Studio
Chelsea Ellis/Transfusion Hype
Lynne Listing/RDT



Schedule

8:00 - 8:30	Registration / Welcome
8:40 - 9:45	Group Movement Session
10:00 - 11:00	Breakout Sessions
11:15 - 12:15	Panel Moderated by Jean Irwin, Utah Arts Council
12:30 - 1:30	Lunch
1:45 - 2:45	Breakout Sessions
3:00 - 4:00	Performance

SCHEDULE AND/OR PRESENTERS SUBJECT TO CHANGE



WHO SHOULD ATTEND?

Dancers, educators in private studios and school settings, inter-disciplinary artists, PTA members, choreographers, presenters, collaborative artists, administrators, advocates, and anyone interested in networking, professional development, advocacy and promoting the art form of dance as an essential educational component of life-long learning.

HOW TO REGISTER?

Register online at <http://www.udeo.org>,



LIFETIME ACHIEVEMENT AWARD



2010 Utah Dance Education Organization
Lifetime Achievement Honoree

Sara Lee Gibb



On this commemorative year of 2010, when we celebrate UDEO's tenth anniversary, we also pay tribute to the first UDEO President, Sara Lee Gibb. Sara Lee is known locally and nationally as a key contributor to dance education. Yet, for those who know her personally, she is heralded as teacher extraordinaire, invested mentor, and proven friend. Indeed, she has shaped the role of dance in education through her tireless teaching and administrative endeavors. We, as a Utah dance community, are fortunate enough to claim Sara Lee Gibb as our own shining star that is bright enough to have illuminated the much of the dance world.

Sara Lee's contributions certainly boast breadth and depth, yet perhaps one of the greatest benefitters



of her talent has been Brigham Young University. 35 of Sara Lee's 44 year-long career at BYU were spent in administrative positions: beginning as the Director of

Ballet and Modern Dance, then as the Modern (now Contemporary) Dance Division Administrator, next as Dance Department Chair, then as Associate Dean, and finally as Dean of the College of Health and Human Performance. She retired from this position as the last Dean of the College, since it has recently been dissolved, allowing the Department of Dance to join the College of Fine Arts and Communications. As that chapter of BYU history closes, she will certainly be remembered as the dearly loved, final Dean. To name but a miniscule amount of Sara Lee's landmark contributions while teaching and



administrating at BYU, she was an instrumental figure in shaping and designing the vast dance program that offers incredible variety and substance to both majors and non-majors. She began the Children's Dance Program, which was later developed by Chris Ollerton. She envisioned, cultivated, and nourished the nationally

recognized Dance Education program that continues to thrive today. She secured funding for expensive Pilates equipment and later sought the funding



of the invaluable state-of-the-art Dance Medicine facility. She worked closely with Jiamin Huang to form the China Dance Study Abroad and additionally formed close ties with many Chinese Arts Administrators.

Sara Lee was instrumental in the creation of the BYU A.R.T.S Partnership, Arts Reaching and Teaching in Schools, an initiative that focuses time and resources to improving the quality and quantity of arts education specifically for elementary schools. Her creative vision provided foundational guidance for this initiative for which she and two other Deans at BYU were able to secure an endowment which ensures that this initiative will impact children's lives for many more years to come. Her leadership in this effort has established BYU in the forefront in our state working to bring quality arts education to our elementary students. (read more about the BYU A.R.T.S. Partnership on pg 12)

Additionally, She, according to many, enchanted Mary Lou Fulton (among others) who generously gave to the College. These are but a few of her accolades.

Beyond the University, College, and Dance Department, it is the myriad of students in which she taught and mentored that perhaps holds the farthest reaching influence. For, her valiant efforts to educate



LIFETIME ACHIEVEMENT AWARD cont

future educators has clearly affected generations of dancers exponentially. Her dedication as a teacher and mentor is best captured in a private conversation with Pam Musil: at a time when she was advancing as an administrator she admitted, “All I ever REALLY wanted to do was teach.” Her selflessness exposed itself in this statement: that she genuinely desired to be with the students, but was willing to pursue the duties of administration in order to push the good work of dance forward.

Looking beyond Sara Lee’s BYU career, she was instrumental in both the National Dance Education Organization and Utah Dance Education Organization formation. While serving as President of the National Dance Association, Sara Lee responded fervently to constituents’ requests to form a dance organization centered in the arts, not physical education. Thus, she helped launch the National Dance Education Organization. A short time later, even though she was still heavily involved at the national level, Sara Lee established the Utah chapter of NDEO, which you know as the flourishing UDEO. She amazingly served as President of both UDEO and NDEO consecutively. For this, and many other reasons, NDEO honored Sara Lee with a Lifetime Achievement Award in 2008 for just that, her LIFETIME of distinction and accolades in dance.

Pam Musil so eloquently writes: “Her vision and passion for dance has resulted in decades of service and countless hours spent away from home, often at her own

expense, fighting for the causes of Dance Education. Indeed, Sara Lee’s efforts as an advocate for dance have been Herculean, in terms of time spent, miles traveled, personal expenditures, and sacrifice of personal needs and desires. Unlike many others who would crumble under the weight of the many responsibilities she shoulders, Sara Lee handles it with her characteristic grace, diplomacy and aplomb.”

She is a woman of vision. She is a legacy. She inspires.

I am personally honored to be a recipient of Sara Lee’s legacy! I was fortunate enough to be in one of the last courses she ever taught: Methods of Teaching Modern Dance. I remember her meticulousness and substantive knowledge of pedagogy. I marvel that I was able to work so closely with her at a time when I was too naïve to understand her greatness. Nevertheless, in hindsight, I am so grateful for her influence in my life. Now as the mantle of stewardship over the BYU dance student teachers passes from Sara Lee to Pam Musil to me, I feel a poignant duty to carry on. I hope to render Sara Lee’s vision, dedication, and expertise so that future generations will be influenced through dance. Thank you, Sara Lee, for the legacy and lineage of dance you leave behind.



Written by Kori Wakamatsu, Contributions provided by Pam Musil and Cally Flox



PHOTO CREDITS

photos on pages 5, 7, 10, 11, & 16 by Helen Thomas, Bounce Productions,
<http://www.bounceproduction.com>

Uncredited photos and/or graphics provided courtesy of the companies or individuals they represent



OTHER EVENTS

12TH ANNUAL NATIONAL DANCE EDUCATION ORGANIZATION CONFERENCE FOCUS ON DANCE EDUCATION: CREATIVITY, INNOVATION, AND 21ST CENTURY SKILLS

October 20-24, 2010



SHERATON PHOENIX AIRPORT HOTEL, TEMPE, AZ

In cooperation with Arizona Dance Education Organization, Dance Department
at Arizona State University, and The Partnership of 21st Century Skills

Call for Proposals

Deadline for Submission: April 1, 2010

Emailed or postmarked by midnight

NDEO invites proposals for conference sessions that focus on this year's theme. Conference sessions will include:

- Paper presentations—sharing original research, teaching applications, exploration or analyses of related themes (20 minutes paper/10 minutes for Q & A).
- Panel or Roundtables—discussing topics related to the conference theme (50 minutes).
- Workshops—presenting methodologies, original research and applications in a participatory environment (50 minutes).
- Movement sessions—sharing original research, teaching applications, exploration or analyses of related themes in a participatory environment (50 minutes).
- Poster Presentations—displaying work pertinent to conference theme.

Proposal Submission Details

To create your proposal, carefully follow the instructions provided in two documents: (1) the "Proposal Submission Format"; and, (2) the "Style Sheet Guidelines" (both located on the web at www.ndeo.org). Using the two documents as guides for proposal content, order, and formatting, please ensure all required information is included in your proposal AND that the content is presented in the correct order and formatting required. Proposals that do not comply will NOT be considered.

Creative Arts Academy in collaboration with (UDEO) are excited to announce the first ever Utah Dance Festival (UDF) on May 22, 2010—a festival designed to showcase private sector dance in Utah. Each school's dancers will take master classes, perform for our panel of adjudicators/judges (optional), and have the opportunity to be selected for that evening's Gala Concert. We are excited to extend this formal invitation to you and hope you will join us for master classes throughout the day and bring a dance or two to showcase in the UDF Gala.

UDF is not a dance competition—It is a festival. We seek to provide a venue that embraces dance for its artistic merit, inspires creation and performance, provides performance experiences in a theatre setting, and builds community between dancers.

Please RSVP by February 15, 2010 to utahdancefestival@hotmail.com or call 801.651.7193

Festival Cost: \$25 Per Dancer

Ages: Dancers 8-18 years old

Sarah Franco

Utah Dance Festival Coordinator

sarah.franco@hotmail.com

Office: 801.651.7193

http://creativeartsacademy.net/Utah_Dance_Festival.html



OTHER EVENTS

National Events

AAHPERD Convention	March 16-20, 2010	Indianapolis, IN	www.aahperd.org
NFO Conference	April 8-11, 2010	Portland, OR	www.nfo-usa.org
NAEA Conference	April 14-18, 2010	Baltimore, MD	www.arteducator.org
SFADI	August 1-8, 2010	Seattle, WA	www.sfadi.org
ADTA Conference	September 23-26, 2010	Brooklyn, NY	www.adta.org
IADMS Conference	October 28-31, 2010	Birmingham, UK	www.iadms.org

Local Events

UAEA Conference	February 25-27, 2010	www.uaea-arted.org
Tanner Dance Summer Workshop	June 21-25, 2010	www.tannerdance.utah.edu
RDT Green Map Workshop (Elementary)	June 21-23, 2010	www.rdtutah.org
RDT Green Map Workshop (Jr High/High)	June 24-26, 2010	www.rdtutah.org
RDT Summer Dance - 2 week Intensive Workshop	June 28 - July 9, 2010	www.rdtutah.org
RDT High School Summer Workshops	July 12-13, 14-15, 16-17, 2010	www.rdtutah.org
BYU Summer Intensive -	July 19-30, 2010	www.ce.byu.edu/cw
RW Move-It Summer Workshops	July 26 - August 14, 2010	www.ririewoodbury.com

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.



February 6 & March 20, 2010 - True North
Time: 2:00 pm - 5:00 pm
Presented by: Children's Dance Theatre (CDT)
Performances: April 23-24, 2010 7:30 PM / 2:00 PM
Location: Tanner Dance Studios
Contact: Rebecca Meadows (801) 587-3653
rebecca.meadows@utah.edu

March 20, 2010 - At The Core
Time: 9:00 am - 2:00 pm
Presented by: Repertory Dance Theatre
Performances:
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.



Combating Dance Educators' Isolation

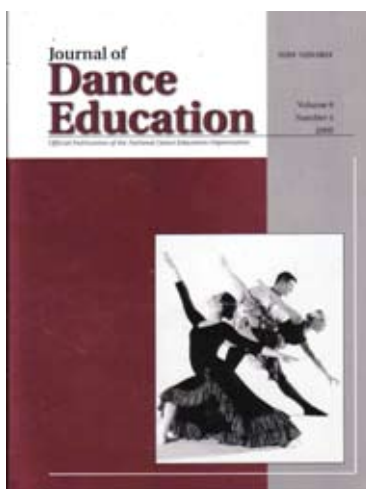
Interacting with the Larger Learning Community

"Permission to Reprint for Educational Purposes by Editor"

Marty Sprague, M.A.

One of the most enjoyable aspects of the NDEO annual conference is coming together with people who love and possess a deep experiential understanding of the art of dance. As editor of the K-12 Education column, my goals are to address issues that K-12 dance educators face and to share best practices. One pertinent issue is the sense of isolation that dance educators often experience. Many K-12 dance educators feel like they are alone in their work, separated from the rest of the school community.

Dance studio spaces are often tucked away in the physical plant, separated from other classrooms and the primary activities of the school. During team meetings and curriculum planning, where does the dance educator fit in? With whom does the dance educator partner or team? The dance educator should be routinely partnered with a department or team with whom she has a good working rapport. A dance educator can also feel separated from the rest of the school because of other teachers' lack of understanding about the discipline and art of dance. To combat this isolation, prolonged stress, and frustration, dance educators can identify and build partnerships with the larger learning community. As with any relationship, there is a certain amount of extra energy required, but the trade off is well worth the effort. Here are some examples.



the English Language Learner (ELL) teacher to develop movement activities that build vocabulary. This is a simple collaboration; and to do this I am giving up one prep period per week, but it will be great fun to partner with this skilled colleague. All dance artists know that creating with someone else develops a deeper understanding and empathy for that person. Creating together builds relationships. The same is true for creating teaching and learning opportunities with teachers outside of dance and the arts. The benefits described above apply to all teachers who engage in multidisciplinary teaching. Collaborating keeps our practice "juicy."

Bringing others into the dance space can also build beneficial partnerships and reduce the isolated status of dance education in schools. For example, invite students, family members of students, and personal friends into the classroom as guest presenters or evaluators. Decide where in the curriculum participation of these guests would be most effective. The presence of others, like the audience of a performance, brings new insight to one's teaching. Exposing oneself and one's students to other people's perspectives during a presentation expands both teaching and learning. For example, to enhance a unit on world dance forms for beginning-level dance students, I asked a student's aunt to do a presentation on Armenian culture and dance. Along with

interesting artifacts and a great learning session on the line dance called Bod, she gave a personalized (family members were involved) explanation of the Armenian and Turkish conflict with regards to the disputed genocide. My students were so moved that they insisted on creating a dance protesting violence against ethnic and religious groups.

Whether invitees present material, help with critiquing, or just observe the class and the teacher's work, the presence of the occasional outsider projects an atmosphere that validates the importance of dance in education. The stakes seem higher, which in turn raises the quality of both student and teacher work. Asking former students to grade dance studies and lecture demonstrations along with the teacher helps remove subjectivity from the evaluation process. Most importantly, whether class guests present or evaluate, the teacher feels support and is not once again performing solo.

Of course bringing outside dance artists into the classroom gives the dance educator a big boost. Collaborating with other artists reconnects teachers to their artist-selves

Building Relationships: Bringing the Outside In

Finding and building educational partnerships reduces isolation and connects dance educators and their programs to the school. Dance educators can look within their school for colleagues they trust and whose teaching they admire. Teaming with another teacher makes the process of teaching and learning more effective and builds relationships with other disciplines in meaningful ways. Exploring concepts or themes in multiple content areas stimulates student interest, clarifies student understanding and broadens the application of this understanding. Even if compensated planning time is non-existent, teachers can align their course content in parallel multidisciplinary activities and projects. If scheduling permits, interdisciplinary projects, team teaching and bringing classes together for workshops, trips, and exhibitions are effective, interesting, and fun. Working together, writing and implementing small grant projects, and attending professional development opportunities as a team can stretch boundaries and broaden comfort levels with new materials and strategies. This year I am teaming with



and reaffirms each teacher's original mission of bringing the magic of dance to the students. In addition during the residency, students see their teacher treated as an equal, valued professional. Many state arts organizations offer grants to help fund master classes and residencies. Again this calls for a little more work on the dance educator's part, but it is energy well spent.

Building Relationships: Moving Out

Having input from "outside" improves practice. Reaching out to colleagues in other schools can combat the feeling of isolation and create a support structure. Informal phone or coffee Match conversations reduce stress and allow for reflection and collaborative problem solving. Also many school districts or unions offer mentorship opportunities that benefit both the mentee and mentor. For example, a new dance teacher in another school asked the district administration if I could observe her teaching and give her helpful feedback. This opportunity was beneficial to both of us as we jointly reflected on best practice strategies. This year, a colleague in another district school and I are planning to trade places for a week, becoming each other's guest artist. The cost for this is zero, but the change of sites and students will be invigorating.

Partnerships with colleagues in higher education can take many forms. Teacher education programs frequently look for strong cooperating teachers for their student teachers. Guiding and evaluating these pre-service teachers helps one reflect on and revise one's own teaching practice. If taking responsibility for a student teacher is too daunting, then opening the classroom to internships and simple observations can also hold up a mirror to one's practice. Piloting new curriculum and projects for higher education colleagues provides a respite from oft-repeated units and builds mutually beneficial partnerships.

Combating isolation can be as simple as leaving the studio or classroom. Teachers should find, as many opportunities for their students to perform as possible both in and outside of their schools. After all, dance is a performing art and is meant to be shared with others. Consider taking dance class to alternative sites around the school building. When the dance activity is to be enhanced by a particular site, moving outside the traditional space brings the dance class into the school community's view. My student dance company is planning to have a dance happening similar to those currently seen on YouTube. For one day, our lunch period will come alive with positive energies.

Not to forget the electronic community, students and teachers can connect with others in the district, region, and around the world through school and teacher web sites, video conferencing, and if not blocked, simple e-mail. Like working with a colleague in a face-to-face situation,

parallel, multidisciplinary, and interdisciplinary projects can be planned and implemented with a "virtual" colleague. Joint distance learning classes can be conducted in real time with the help of video conferencing. Daily problem solving, resources, and celebrations can fly through the ether communication line as the projects unfold. If the teacher has the patience to work around occasional technical difficulties, the virtual world of dance is open to them and their students.

Students can lead the way to productive partnerships as well. Their interests and contacts outside of school can be useful in building relationships with the larger community. Student recommended guest teachers and choreographers from the community can be easily included in the school's dance programming or performances. As a final example, my second and third year students wanted to include study of dance and differently-abled populations. To give practical experience, I called a neighboring school, known for their educational programming for students of varied abilities, to ask if we could provide dance classes for some of their students. Twice a month we taught dance classes there. Because of an expression of their interest, my students danced with differently-abled children and peers and later offered the proceeds of their spring dance concert as a donation to the school. As their teacher, I was drawn out into the community to form a partnership with another school, and I was no longer teaching in isolation. This year, with a district-wide change of schedule for the high schools, it is not possible to continue this teaching unit, but I am not willing to give up this relationship. My students will present, as a one-time field trip, their world dances in lecture demonstrations and teach small movement workshops.

By bringing the "outside in" and moving dance "out" into the school and community, dance educators can combat isolation, build meaningful relationships, and improve teaching and learning. I encourage readers to throw open the door to your dance room and watch your program and learning community grow.

Journal of Dance Education, Vol. 9, Num. 4, (2009):
pgs. 126-128

K-12 Dance Educators are an important community, and we have much to share with each other; please submit articles on K-12 dance issues and classroom successes to martyspraguel@cox.net.

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 5-6, 2010 7:30 PM
Covey Center for the Arts

COUGARETTES IN CONCERT

February 18-20, 2010 7:30 PM
February 20, 2010 Matinee 2:00 PM
Covey Center for the Arts

BALLET IN CONCERT

February 18-20, 2010 7:30 PM
February 20, 2010 Matinee 2:00 PM
Pardoe Theatre

DANCE ENSEMBLE

March 12-13, 2010 7:30 PM
March 12-13, 2010 Matinee 2:00 PM
RB Dance Studio Theatre

BALLET SHOWCASE

March 19-20, 2010 7:30 PM
March 20, 2010 Matinee 2:00 PM
RB Dance Studio Theatre

SENIOR DANCE SHOWCASE

March 26, 2010 7:30 PM
March 27, 2010 2:00 PM
RB Dance Studio Theatre

NEWWORKS CONCERT

April 1-2, 2010 7:30 PM
Dance Studio Theatre, 166 Richards Building

BALLROOM IN CONCERT

April 9-10, 2010 7:30 PM
April 10, 2010 Matinee 2:00 PM
Marriott Center

EVENING OF DANCE

BYU Young DanceMakers
May 7-8, 2010 7:30 PM
deJong Concert Hall

UTAH VALLEY UNIVERSITY

BALLROOM DANCE COMPANY

March 22-29, 2010 7:30 PM
Ragan Theatre

SENIOR CAPSTONE II CONCERT

April 2-3, 2010 7:30 PM
Ragan Theatre

SYNERGY DANCE COMPANY

April 8, 2010 4:30 & 7:30 PM
Ragan Theatre

REPERTORY BALLET ENSEMBLE

April 15-16, 2010 7:30 PM
Ragan Theatre

SALT LAKE COMMUNITY COLLEGE

MOVING STORIES: CHAPTER 2

April 9-10, 2010 7:30 PM
Grand Theatre

CHILDREN'S DANCE THEATRE

TRUE NORTH

April 23, 2010 7:30 PM
April 24, 2010 2:00 PM
Capitol Theatre

SOUTHERN UTAH UNIVERSITY

JOURNEYS; Faculty Dance Concert

March 4-6, 2010 7:30 PM
Randall L. Jones Theatre, Cedar City, Utah

WEBER STATE UNIVERSITY

Orchesis Dance Theatre

April 1-3, 2010 7:30 PM
Allred Theatre

UNIVERSITY OF UTAH

BALLET SHOWCASE II

February 4-6, 2010 7:30 PM
February 6, 2010 Matinee 2:30 PM
Hayes Christensen Theater, Marriott Center for Dance

SENIOR CONCERT

#1 - March 11-13, 2010 7:30 PM
#2 - April 1-3, 2010 7:30 PM
Hayes Christensen Theater, Marriott Center for Dance

STUDENT CONCERT II

April 8-10, 2010 7:30 PM
Studio Theater 240, Marriott Center for Dance

PERFORMING DANCE COMPANY

February 18-20 & 25-27, 2010 7:30 PM
Hayes Christensen Theater, Marriott Center for Dance

UTAH BALLET

April 9-10 & 22-23, 2010 7:30 PM
April 10, 2010 Matinees 2:00 PM
Hayes Christensen Theater, Marriott Center for Dance

BALLET GRADUATING STUDENTS

May 6, 2010 6:00 PM
Hayes Christensen Theater, Marriott Center for Dance

PROFESSIONAL DANCE EVENTS

RIRIE-WOODBURY DANCE COMPANY

Circle Cycle

January 29-30, 2010 7:30 PM

January 30 Matinee 2:00 PM

Capitol Theatre

Propel

April 22-24, 2010 7:30 PM

Rose Wagner Performing Arts Center

BALLET WEST

Swan Lake

February 12-13 & 17-20, 2010 7:30 PM

February 13 & 20 Matinee 2:00 PM

Capitol Theatre

Balanchine's America

April 9-10 & 14-17, 2010 7:30 PM

April 17 Matinee 2:00 PM

Capitol Theatre

Innovations

May 21-22 & 26-29, 2010 7:30 PM

May 22 & 29 Matinee 2:00 PM

Capitol Theatre

REPERTORY DANCE THEATER

Charette

February 13, 2010 7:00 PM

Rose Wagner Performing Arts Center

Mystique

March 25-27, 2010 8:00 PM

Rose Wagner Performing Arts Center

RING AROUND THE ROSE 2010

February 13, March 13, April 10, May 8 11:00 AM

UTAH REGIONAL BALLET

Choreography Design Project

February 11-13, 2010 7:30 PM

Ragan Theatre UVU

Legend of Timpanogos

February 26-27, 2010 7:30 PM

Covey Center for the Arts

Once Upon A Time

May 20-22, 2010 7:30 PM

Ragan Theatre UVU / Scera Theatre



Peking Acrobats

February 4-5, 2010 7:30 PM

Kingsbury Hall, University of Utah



Flamenco Vivo

February 20, 2010 7:30 PM

Austad Auditorium, Weber State University

DanceBrazil

February 26, 2010 7:30 PM

Kingsbury Hall, University of Utah



Calo Flamenco Ballet de Martin Gaxiola

March 23, 2010 7:30 PM

de Jong Concert Hall, Brigham Young University

Bill Shannon

Featured Artist: American College Dance Festival

March 17, 2010 7:30 PM

Austad Auditorium, Weber State University



InterPlay: Event Horizons

March 26 - April 4, 2010

INSCC Auditorium, University of Utah



Martha Graham Dance Company

April 17, 2010 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



Bringing Art into Elementary Schools, One Classroom at a Time

Jeneca Todd, ArtsBridge Coordinator, BYU

If there is one thing that our community hears about, in a never ending drone, it's money. There never seems to be enough, especially as budget cuts have notoriously come into the school systems. More and more programs are being cut and unfortunately, the arts are often the first thing to go. As a result of this rising problem, BYU is making an effort to support the arts, through the ArtsBridge Side-By-Side teaching program. This is just a small part of a nationwide ArtsBridge program, with each program striving to support the arts in education.

With generous funding from Beverly Taylor Sorenson to the BYU A.R.T.S. Partnership, this program helps to provide selected elementary school classes with an art scholar to integrate art into the classroom curriculum. These art scholars are chosen from BYU's current education students in music, dance, drama and visual arts. They are then assigned to teachers and classes with whom they collaborate.

The partnership works together to create a program that takes concepts that the teacher is already teaching in their class and through the help of the art scholar, find a way to explore that concept through art. The art scholar gains the experience of teaching in a school setting while the classroom teacher learns how to incorporate the arts and develops lessons for future use.

The beauty of this program is elementary school students experience the wonders of art even when their school can't afford to bring in specialists. Scholars from past years have discovered the profound effect that teaching art has had on the students. Because each student learns in a different way, art has an ability to reach out to those who learn through visual, auditory or kinesthetic experiences.

In last year's group of scholars, one dance scholar, Kelli Thredgold, was assigned a first grade

class. With her classroom teacher, Laura Davis, they decided to teach literature through dance. Starting out with nursery rhymes, and fairy tales, the students learned about how to move their bodies, while improving their comprehension of what they were reading. As the class continued on to learn about verbs and nouns, the students picked up the material much faster than any class before them.

When reflecting on her experience, Thredgold said, "There was one particular student that seemed to struggle in a classroom setting, and certainly struggled with reading comprehension and literacy. It amazed both Laura Davis and I to see the transformation of this student as we began teaching literacy through movement. We were discussing nouns and verbs in one of our last dance lessons, and this student not only knew all of the answers, but could determine specific nouns and verbs that most of the other students in the class did not recognize."

This is just one of many examples of the impact that the ArtsBridge Side-by-Side program has had in our schools, and there are many more to come. A new batch of art scholars and classes has been selected for this coming semester and they are currently developing their lessons to integrate art into the classroom. Regardless of the lack of funding in schools, the BYU ArtsBridge program is successfully bringing art into education, one classroom at a time.

To see more of what this program has done visit the website at: http://education.byu.edu/arts/arts_bridge/



The Scoville Series: *Part V*

Jon, what is on your ipod

By Jon Scoville

In a recent email, [an educator] asked me what's on my iPod. I understood that what [they] really wanted to know was what do I listen to that would be good for dance classes or choreography. To answer that, I must first make a disclaimer about my tastes. As Dizzy Gillespie once said, "I'm not interested in music; it's sounds that interest me." So I would warn anyone wanting to spend a day between my earbuds: there is a lot in there that is simply about my curiosity about how musicians put sounds together. Or to put it a little more pungently, I think of myself as a "music slut" – I listen widely and at times indiscriminately, looking for either kinetic or contemplative resonance, something written and performed with expressivity and inventiveness. Baroque to Bluegrass, Hip-Hop to Lou Harrison, Ornette to Pauline Oliveros, Nino Rota to Rosetta Tharp, all are deep expressions of what it means to be human and why we move.

For dancers & teachers the resources at hand are incredible, and, given the magnitude of what's available, at times capable of causing "option anxiety". As someone whose first experience of recorded music involved winding up a cumbersome wooden Victrola and listening to Beethoven's 5th on big, thick acetate 78 rpm discs -- having to flip them over every 3 minutes and periodically re-wind the Victrola, so that all continuity in the listening experience was lost -- the iPod's capacity to evoke wonder in me remains undiluted.

On my iPod, three iconic composers for dance all figure prominently: Bach, Tchaikovsky, and Stravinsky. I continually am inspired by their ideas of what is most moving in music. Bach for how many of his pieces are based on traditional dance forms: gigues, gavottes, bourrées sarabandes, etc. – always inventive, usually profound. Tchaikovsky -- is there a better dance score anywhere than *The Nutcracker*? It always suggests generous and kinetic movement. And Stravinsky – *The Rite of Spring* remains still the most startlingly original score, probably the most influential piece, of the 20th century, whose imprint on film composers and classical composers continues on into the 21st.

But my library also contains large doses of James Brown and his disciples. Brown brought Africa back into American dance music, for what is funk but the use of the African musical forms of repetition, call & response, and syncopation – all inviting us to get up on the floor and shake it.

So here's a distillation of my current dance class/choreography playlist with input from fellow accompanists as well as a couple of my very musically aware students (to keep the list up-to-date so that the grey hairs and wrinkles of my musical aesthetic aren't too obvious). I've listed them in loose categories of music for ballet and modern classes as well as for choreography and improv.

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.



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

A Classical Core:

J. S. Bach: Partitas for keyboard; Suites for solo cello; Keyboard concertos; Violin concertos; Sonatas & Partitas for solo violin
W. A. Mozart: Clarinet Concerto in A Major K. 622; Overtures to The Magic Flute, Così Fan Tutti, etc.; Piano Concerto #22 in E flat, K.482
F. Chopin: the Preludes, op.28
J. Brahms: Intermezzi, op.#117
P. I. Tchaikovsky: The Nutcracker; Swan Lake
Igor Stravinsky: all the ballets; 3 Pieces for Clarinet
Aaron Copland: all the ballet scores, Dance Panels
Nino Rota: music for the films *Amarcord*, *8 1/2*
John Cage: In A Landscape; Indeterminacy
Conlon Nancarrow: Studies for Player Piano
Lou Harrison: *Pacifika Rondo*; *Elegy for Calvin Simmons*; *Tandy's Tango*
Leonard Bernstein: *Candide Overture*; *Fancy Free*
Luciano Berio: *Sequenzas*
Terry Riley: In C; *A Rainbow in Curved Air*
Steve Reich: *Music for 18 Musicians*; *The Four Sections*
John Adams: *John's Book of Alleged Dances*; *Shaker Loops*

Music for Ballet Class:

Rebecca Blair, Miro Magliore, & Kathy Teck recommend

Marjorie Landmark DeLewis: www.roperrecords.com
Josu Gallestegui: www.josonline.com
Whit Kellogg: www.22dance.com/cds.ballet.htm - Master Teachers of Dance
Miro Magliore: www.musicfordancers.com
Steven Mitchell: www.danceables.com/ - Return to Covent Garden, Vol. II ; Classics and More
Michael Roberts: www.balletclassmusic.com/ - Between the Barres
Dina Simanovich: <http://roperrecords.com/ballet9.htm> - Ballet Class Vol. 1 & 2
Lynn Stanford: www.danceclassmusic.com/8001.html

Music for Contemporary Technique Class:

Tigger Benford & Peter Jones: *The Metal Garden*; Songs from the 2nd World
Beverly Botsford: *Movin' Up* (world beat)
Natalie Gilbert: *All Threes*, *Diverse Playground*
David Karagianis: *Multiplex*
June Olsson: *Dance Phrases for Modern Dance & Contemporary Ballet classes*
Jon Scoville: *Pirouette Park*
John Toenjes: *Dancing on a Drum* (also for tap classes)
Michael Wall: *Scores for Movement*

Music for Comp & Improv Classes:

Alarm Will Sound: *a/rhythmia*; *Acoustica*
Alva Noto+Sakamoto: *Insen*
Amy X Neuberg: *Residue*
Bang On a Can: *Cheating, Lying, Stealing*
Beth Custer: *The Shirt I Slept In* (score for Joe Goode)
Bobby McFerrin: *Circle Songs*; *VoCabulaRies* (soon to be released)
Brian Eno: *Music For Airports* performed by the Bang On a Can Ensemble
David Lang: *Passing Measures*, *The Little Match Girl*
David Karagianis: *Multiplex*; *Brave New Age*; *Without Words*
Ethel: *Light*

Evelyn Glennie: *Shadow Behind the Iron Sun*
Harry Partch: *Delusion of the Fury*
Ingram Marshall: *Fog Tropes*; *3 Penitential Visions*
Jon Scoville: *Albert's Bicycle*, *Wide Life*, *Sr. Miro's Saxophone*
Kodo: *Sai So*
Locsil: *Plume*; *Strathcona Variations*
Matmos: *For Alan Turing*; *Quasi Objects*
Michael Gould: *Die Grüne Katze*; *Tradition and Beyond*
Missy Mazzoli: *These Worlds in Us*; *A Door Into the Dark*
Menomena: *I am the Fun Blame Monster*
Moondog (Louis Hardin): *Moondog*
Nico Muhly: *Mother Tongue*, *Joshua*
Oswaldo Golijov: *Tetro*; *Tenebrae*
Paul Lansky: *More Than Idle Chatter*
Steve Reich/various: *Reich Re-mixed*
Steven Scott: *Vikings of the Sunrise*
Terry Riley/various: *In C Remixed*: www.in-c-remixed.com/
The Books: *Lost and Safe*; *The Lemon of Pink*
Tin Hat: *Rodeo Eroded*; *Book of Silk*; *Helium*
Uakti/Philip Glass: *Aguas Amazonas* (score for Grupo Corpo)
Zoe Keating: *One Cello X 16*

World Music:

(a sample of planetary choices from my iPod; these can also be used in more adventuresome technique classes)

Aubade: *Leçons de Tango* (tango electronica and re-mixes)
Balkan Beat Box: *Balkan Beat Box*; *Nu Med* (Balkan, klezmer, gypsy)
Charanga Cakewalk: *Loteria de la Cumbia* (pan-Latin urban)
Cheikh Lô: *Bambay Gueej* (West African)
Joe Zawinul: *My People* (Jazz/Funk/West African/Middle East)
Moving Hearts: *Live In Dublin*; *Platinum Collection* (Celtic)
Orchestra Baobab: *Specialists in All Styles* (West African/Cuban)
Tango Around the World: (the Argentine diaspora)
Salif Keita: *Amen*; *Moffou* (West African)

Hip-Hop:

Sara Pickett recommends

J Boogie's Dubtronic Science: *Revolution*
Jurassic 5: "Canto De Ossanha" from *Feedback*.
Kano: "I'm Ready"
Mighty Underdogs: "UFC Remix "; "Droppin Science Fiction" (*explicit*)
Pitbull: "Shut it Down" (*explicit*)
Timbaland: *Shock Value*

Avant Pop:

(featured on David Byrne's online radio)

Bat4Lashes: *Two Suns*
Camille: *Music Hole*
Cornelius: *Sensuous*
Imogen Heap: *Ellipse*
Jun Miyake: *Stolen From Strangers*

Film Composers:

Chelsea Rowe & Jon Scoville recommend

Carter Burwell: *In Bruges*, *Where the Wild Things Are*
Cliff Martinez: *Solaris*; *Havoc*; *Traffic*
Gabriel Yared & Underworld: *Breaking and Entering*
Gustavo Santalolla: *Babel*, *Motorcycle Diaries*



continued on next page

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

Jan A.P. Kaczmarek: Finding Neverland
Jean-Yves Thibaudet: Pride & Prejudice
Jon Brion: Eternal Sunshine of the Spotless Mind, I Heart Huckabees
Outkast: Idlewild
Philip Glass: The Illusionist, Kundun
Rachel Portman: Grey Gardens, Chocolat, Benny & Joon
Thomas Newman: American Beauty, Wall-E, Angels in America

Becca Dean recommends:

Albert Mathias: Kemosabe Tricycle
Aphex Twin: Drukqs
Bela Fleck: Little Worlds
The Books: Lost and Safe
Clogs: Stick Music
God Speed You Black Emperor!: f#a# (infinity)
Gotan Project: Gotan Project
Gustavo Santaolalla: Ronroco
Llorca: Acid Jazz
Prefuse 73: Surrounded By Silence

David Karagianis recommends:

Anouar Brahem: Le Pas Du Chat Noir, Anouar Brahem Trio
Bela Bartok: The 6 String Quartets, Takács Quartet
Brian Eno: Nerve Net
David Darling: Darkwood, Cello
F. J. Haydn: Piano Trios, Arden Trio
J.S. Bach: Das Wohltemperierte Klavier, Till Fellner, Piano
The Cello suites Inspired By Bach, Yo-Yo Ma, cello
Michael Galasso: Scenes, Michael Galasso, Violin
Nino Rota: Music from the Films of Federico Fellini,

Miro Magliore recommends:

Alfred Schnittke: Violin sonatas No 1 & 2; Collected Songs Where Every Verse is Filled with Grief
Gyorgy Ligeti: Atmospheres; Etudes for piano; String Quartets No. 1 and 2
Lera Auerbach: Lonely Suite; 24 preludes for violin and piano
Salvatore Sciarrino: Piano sonata #2; Caprices for violin

Chelsea Rowe recommends:

Barbara Bonney: Schubert Lieder: Ave Maria: Ellens Gesang
Barry Phillips: Cello "Lochaber No More"
Digable Planets: Rebirth of Slick "Cool like dat"
Eyvind Kang: Innocent Eye, Crystal See
Jose Gonzalez: Stay in the Shade: "Instrumental"
Los Super Elegantes: "Sixteen"
Magic Sam: "Back Door Friend"
Michael Nyman: String Quartet No.2-3 - Balanescu Quartet
Philip Glass: Violin Concerto; 3rd mvt
Tabako Trio: Toi et tes Nuages

Websites of composers, accompanists, and distributors of music for dance:

www.tiggerbenfordpercussion.com/

- Tigger Benford dance music director at Rutgers; has composed for many New York choreographers

www.nataliegilbert.com/

- Natalie Gilbert has been the music director for the American Dance Festival for more than 25 years, and held a similar position at Ohio State.

www.gouldmusic.com/gouldmusic/Multimedia.html

- Michael Gould teaches in the music dept. of the U of Michigan and has performed in a variety of ensembles as well as collaborated with dancers, poets, and artists

sounddance.net/hostbaby.com/bio.html

- David Karagianis is director of music at Loyola Marymount and has accompanied a who's who of teachers as well as written many film and dance scores.

www.musicfordancers.com/

- Miro Magliore accompanies classes at American Ballet Theater, JKO School, and Steps NYC as well as choreographing for his own company, New Chamber Ballet.

www.asimplesound.com/

- Michael Wall accompanies and composes at Ohio State; his very unique website also represents numerous dance composers and is set up for downloading individual cuts on the basis of meter and duration. A must see/hear.

www.albertsbicycle.com

- Jon Scoville's website with samples of scores and links to his muse.

www.danceclassmusic.com/2680.html

- John Toenjes, dance music director, composer at U of Illinois Urbana-Champaign

Other contributors to this article:

Rebecca Blair, formerly with the Chicago City Ballet and Lyric Opera Ballet of Chicago, currently teaches ballet classes in Santa Cruz, CA.

Becca Dean and **Chelsea Rowe** are in the dance major program at the U. of Utah. Each brings a strong musicality and a wide and eclectic of set of ears to their music/choreography work.

Sara Pickett received a graduate degree from the U. of Utah where she taught hip-hop. She is presently choreographing a piece at Weber State.

Kathy Teck is the author of Music for the Dance, and Movement to Music (www.greenwood.com), as well as Ear Training for the Body (www.dancehorizons.com). She has taught and accompanied at NYU, Marymount Manhattan, SUNY Purchase, and Sarah Lawrence.

Other related websites:

www.asgardprod.com/

- distributes a large and varied inventory of recorded music for ballet, modern, jazz, etc. Has mp3 samples.

www.fabermusic.com/frontend/html/opera_dance.html#

- offers a free sampler cd, RhythMovement, of excerpts from their list of composers for dance.

www.davidbyrne.com/radio

- the well-known composer & producer has an online radio stream with some of the most eclectic and interesting selections of music from around the globe.

Do you have music recommendations that you would like to share? Visit the **UDEO** website <http://www.udeo.org> and add your recommendations to this list.



High School Workshops / Matinees

High School Workshops/Auditions

Brigham Young University Day of Dance

January 30, 2010

9:00 AM - 4:00 PM

Matinee of Dance in Concert included

Contact: Kate Monson
monson.7@gmail.com



BYU

Weber State University Workshop / Audition

February 13, 2010

8:30 AM - 11:30 PM - Workshop

12:00 PM Scholarship Audition

Dance Studio BC 38, Val A. Browning Center
for the Arts

Contact: Amanda Sowerby
801-626-7674
asowerby@weber.edu



Southern Utah University Auditions

February 20, 2010

Theatre & Dance Placement/Scholarship

Auditions for New Students

Contact: TAD Office
435-586-7746
marchantj@suu.edu

SUU

Student Matinees

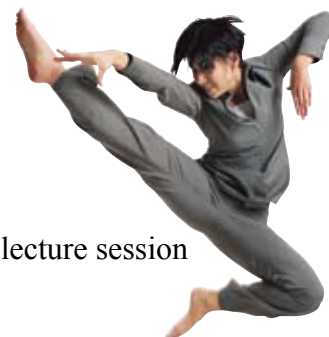
Utah Regional Ballet - UVU

Feb. 12: 10:00 AM

Choreography Design Project

High School dance Students performance. Students are invited to watch interactive lecture session

Utah Regional Ballet



Repertory Dance Theatre

Mar 23 & 24, 2010 10:30 am

Mystique - Free Matinee Performances for Jr/HS students

Movement Classes either before or after for \$5 charge per student, registration required

Rose Wagner Performing Arts Center



Ririe-Woodbury Dance Company

April 21, 2010 11:00 a.m.

Propel - Free Student Matinee for Middle and High School Students

Rose Wagner Performing Arts Center

2010 Utah daCi Day of Dance

daCi USA

This fall, the Utah constituents of daCi USA, in collaboration with UDEO, will host a 2010 Utah daCi Day of Dance. So what is a daCi Day of Dance? It is a statewide one day workshop to promote dance for children and best practices in the teaching of dance. This workshop is for children 8-18 in both the public and private sectors. Look for more information to follow.



Utah Dance Education Organization



UDEO RECAPS

Recap: UDEO Fall Social

UDEO's Fall Social "Swap Meet Soiree" was held Friday November 6, 2009 at the Virginia Tanner Creative Dance Studio on the University of Utah campus. Due to economic confines the UDEO Board went back our roots by coming together on a Friday evening to dance, socialize, network, and energize.



Delynne Peay, our Community Dance Rep, began the evening with a session of folk dances. "This session not only gave members something to take back to the classroom/community, but also brought us together physically, mentally, and spiritually, as the dances that were taught allowed us to engage with just about every person in the room," Nichole



Ortega states. Leading the group in the Lancashire Reel from England and the Hora Medura from Israel, Delynne created a marvelous sense of community.

Members were then able to socialize and network during an informal swap of resources. Educators were able to take home lists of master teachers, lesson plans, music suggestions, website links, healthy lifestyles and food, and much more that were provided by some of members.



The power of the spine and back was a central focus of Jacque Bell's Alexander Technique session. Hands on partnering to help in recognizing our backs, spiral movement that got us moving, Jacque was able to share her insight and knowledge of how to "let go" and move freely in dance and life.

This smaller format was a huge success for many, as it provided a short evening to socialize, rejuvenate, and receive resources that could be integrated into their teaching.



Recap: High School Dance Festival

by Hilary Carrier, High School Rep

The Ninth Annual State High School Dance Festival was held on Saturday, Jan. 9th at Salt Lake Community College, South City Campus. Generously hosted by SLCC and Tess Boone, the Festival ran smoothly. Seventeen schools attended and participated in a diverse selection of classes



including Latin, Steppin, Musical Theatre, Partnering, Modern Technique, Afro Brazilian and Samoan. The adjudication sessions were impressive in the high calibre of performance and choreography presented. Meritorious choreography awards from the State office of



Education were presented to: Karissa Swan from Westlake HS; Kaitlin Fayles, Kelsie Condie and Tracie Paul from Hunter HS; Brittany Le Seur from Lone Peak HS; Ben Atkin from Tuacahn HS for The Performing Arts; and Iris Masaruki, Chloe Jones, Saja Chadash, Phillip Layfield. Courtney Reed and Abigail Nash from Rowland Hall St. Marks. Tess did an amazing job organizing the SLCC spaces and technical crew for The Gala Concert. Next year I am planning a spring date for the festival, venue to be announced.



NEWS ON THE NATIONAL LEVEL

“From NDEO National Office:
Jane Bonbright, Ed.D., Executive Director”

Call for Nominations for Board of Directors for 2010

Deadline for Nominations: March 15, 2010 (postmarked or emailed by midnight)

All board positions are 3 year terms (2010-2013), except for President-Elect. All elected board members assume office at national conference October 2010 in Tempe, AZ. For more information: See “Board of Directors Responsibilities” on the NDEO web (www.ndeo.org/governance). Nominees should read and understand the responsibilities before accepting a nomination.

Nominations Open for 2010

- | | | |
|--------------------|-------------|---------------------------------|
| 1. President-Elect | 3. At Large | 5. Bylaws and Parliamentary |
| 2. Secretary | 4. Research | 6. Contributions and Endowments |

BoD Qualifications: (a) NDEO membership for one year or more; (b) five years experience in the field of dance education; (d) documented evidence of leadership in dance education; and (3) completed application.

BoD Application Process: The nominator or nominee must submit by deadline a 350 word description that (a) identifies the position sought; (b) provides a brief biography regarding nominee’s qualifications; (c) provides a statement of the nominee’s interest and vision for the position; and (d) gives complete contact information.

Deadline: Nominations must be emailed or postmarked by midnight March 15, 2010. Send e-mail to Maxine DeBruyn (debruyn@hope.edu) or mail hard copy to Maxine deBruyn, Hope College Dance Department, 168 East 13th Street, Holland MI 49423.

Rima Faber Retiring From NDEO after 12 years of service

For twelve years, Rima has served at the helm of the National Dance Education Organization with the steadfast vision that all students of dance should receive only the best of teaching in dance arts education. This vision, fused with wisdom and selfless dedication, lead to monumental feats in dance arts education realized now and for generations to come.

Though many projects are the brainchild of Rima as she served as Program Director for NDEO for twelve years, those of historic proportions include the Standards for Learning and Teaching Dance in the Arts: ages 5-18 (2005) and the Standards for Dance in Early Childhood; ages 0-5 (2005). Both documents define at age-appropriate levels the content, skills and knowledge expected of students in dance taught as an art form. In addition, Rima served as Research Director for the Research in Dance Education project (2001-2005) which was one of the most challenging projects in our twelve year history. The Dance Education Literature and Research descriptive index (DELRdi) now houses more than 4,400 dissertations, theses, conference proceedings, and published and unpublished articles written since 1926. It is the only central clearing house of literature and research in dance education in the nation. The project could not have been executed without her expertise, fortitude and vast personal and professional abilities.

Due to the growth of the association over twelve years, Rima became NDEO’s Vice President of finances and instituted multiple excellent accounting systems and check and balances we use today - and which accountants hale as exemplary.

As Executive Director, I have had the fortune (and misfortune) to prepare for her departure for a number of months now so we can continue the pathways she has carved to the future with wonderfully competent staff. We will miss her greatly but we take joy in having her indelible footprint on the sands of time.

The NDEO Board of Directors and I can wish her well as she conquers new territory in retirement. We will keep her with us always and thankful for her having shared these precious years with us to the benefit the organization, the field, and the nation.

With tremendous thanks and gratitude,
Jane Bonbright, Ed.D and the
NDEO Board of Directors



Where is the registration form?

The UDEO Board has made the decision to eliminate the paper registration form and encourage our members to register and renew membership online. This way UDEO becomes more in line with the NDEO process and has the following benefits: more efficient with less time needed for data entry; less data entry errors; less paper waste and storage needed. So go online to <http://www.ndeo.org> to renew your NDEO/ UDEO Membership, and <http://www.udeo.org> to renew your UDEO membership and register for the Spring Conference



NDEO/NHSDA Artistic Merit, Leadership, and Academic Achievement Award

DEADLINE for Submission: February 28, 2010



The National Honor Society for Dance Arts (NHSDA) serves to identify those honor students of junior and senior high school age for nomination for the NDEO Artistic Merit, Leadership and Academic Achievement Award, the highest student dance award in the nation. There are two levels of adjudication: State and National. At the state level, the top applicants are selected to receive a state award and are then forwarded for adjudication at the national level. National winners of the award are invited to attend NDEO's national conference to receive the award. Personal congratulatory letters from NDEO's Executive Director are sent to the winner's school district superintendent, school principal and state program arts coordinator.

To learn more about NHSDA or this award visit the NDEO website www.ndeo.org / https://ndeo.clubexpress.com/content.aspx?page_id=22&club_id=893257&module_id=53722 or contact Hilary Carrier, UDEO High School Rep hilary.carrier@slc.k12.ut.us

NOTICE and CALL TO ACTION: Stimulus Funds Available to Arts Education NEW!

12/22/09

For more information on RTTT and i3, click [here](#).

Funding Opportunity: The Race to the Top Fund (RTTT)
Funding Available: \$4.3 billion in competitive grants to encourage and reward states that are creating the conditions for education innovation and reform

Who Can Apply: States and Local Education Agencies (LEAs)

Applications Due: First round - January 2010; second round - June 2010

Awards Announced: September 30, 2010

Funding Opportunity: Investing in Innovation Fund (i3)
Funding Available: \$650 million in competitive grants that expand implementation and investment in innovative and evidence-based practices

Who Can Apply: LEAs, nonprofits working in collaboration with LEAs, or a consortium of schools

Applications Due: anticipated early 2010

Awards Announced: September 30, 2010

CALL TO ACTION!

What you can do NOW to ensure dance education is included in these important funding opportunities: Contact your State Superintendent and State Arts Consultant (State Education Agency Director of Arts Education) to ask what they are doing to include dance education in the arts in the RTTT and i3 funding. It is unlikely dance will get another chance like this in our lifetime. Call the NDEO office at 301-585-2880 if you need more information.





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 ADEENA LAGO
5131 S. MORNING SUN DR
TAYLORSVILLE, UT 84123