

UDEO NEWS

Utah Dance Education Organization

★★

LETTER FROM THE PRESIDENT

Refuel, reignite, and regenerate! Teachers and artists who contribute and serve consistently need serious time at the refueling station. Need a lift? UDEO is here to help by planning professional development to lift and inspire.

Over the last 10 years, my collegial association with many of you through UDEO has been an inspiration to me. Each time we rub shoulders, literally in an improvisation or figuratively by attending local performances and classes, my professional identity is clarified. I watch your work and I listen to your ideas and perceptions. My understanding of the importance of dance education and the importance of the contributions of each individual is clarified. You have improved my professional skills as well as brought me pleasure through shared experiences and relationships.

During these times of reducing funds and increased scrutiny we need each other more than ever. Professional connections synergistically increase the impact of our work. Dance advocates must effectively find a voice in the local and national conversations. It is important that we clarify our objectives, refine the quality of our work and collaborate together to impact policy and implement programs so that all children have opportunities to dance.

Working towards these goals, I am particularly excited about our Spring Conference, “The Child as the Artist.” Please invite your friends and colleagues to join us. This conference can reignite the child in you to access creativity or inspire your performance skills. It can also serve dance educators who teach all ages and genres.

I believe that people know who they are when they see what they create. It is our job as teachers to help them create meaningful, substantive works. Dance is vital to our children, our schools and our communities.

Thank you for your participation in and contributions to UDEO.



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Editor's Notes

by Sean Guymon
Newsletter Editor

This is my final newsletter as Editor, as my term on the UDEO Board ends March 5th. As I look back over the past 6 years (two terms), and twelve Newsletters, I realize how amazing it has been to work on this newsletter, not only for the experience but for the breadth of information relating to the dance world that I have come across while sifting through all the options available for inclusion in each Newsletter. It has been my goal to provide you, the reader, with an informative, reliable, and entertaining source of dance news. I hope that you have enjoyed each Newsletter, and more so, I hope that this work has stimulated new ideas or just made you feel more a part of the dance community here in Utah.

Additionally, it has been a great privilege to work with some amazing Co-editors. During my first term, Julie Ahlander and I collaborated to expand the newsletter to its current 20-page format, which made room for some amazing sections, including: the Scoville Series, JODE excerpts, and News on the National Level. The last three years I have worked with Angela Banchemo-Kelleher and many others. Thank you all. I hope you enjoy this newsletter.



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UDEO Board Member Ballot

Your ballot was sent by email, for four (4) UDEO Board Member openings. Ballots are sent to current members only.

- | | |
|-------------------------------|---|
| 1. President-Elect | 3. Junior High / Middle School Representative |
| 2. High School Representative | 4. Marketing/PR Director |

Please exercise your right as a UDEO member and vote.



UDE
BOARD

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

2011 SPRING CONFERENCE:



MARCH 5, 2011 8:00 AM - 4:00 PM

UNIVERSITY OF UTAH, SALT LAKE CITY, UT

MESSAGE FROM THE BOARD

The Utah Dance Education Organization's Eleventh Annual Spring Conference, will focus on how to release the artist within every child. UDEO will be presenting Pearl Wagstaff-Garff with the UDEO LIFETIME ACHIEVEMENT AWARD. Pearl is a cornerstone of arts education for children in Utah, and is the owner/founder of the Life Arts Center.

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.

Schedule

- 8:00 Registration / Welcome
- 8:30 Keynote Presentation / Movement Session - **Pearl Wagstaff-Garff**
- 10:00 Lifetime Achievement Award Presentation
- 10:30 Break-out Sessions: Modern Technique with **TBD**; Alexander Technique with **Jacque Bell**; Teaching Social Dance with **Sean Guymon**; Music for Dancers with **Ric Chitwood**
- 12:15 Lunch
- 1:15 Break-out Sessions: Intergenerational Arts Integration with **Pearl Wagstaff-Garff**; NHSDA/ Secondary Ed Resources with **Rebecca Reed**; Gesture-Based Technology with **Juan Aldape**
- 3:00 Panel Discussion - "A Critical Look at the Child as the Artist"
- 4:00 Adjourn

SCHEDULE AND/OR PRESENTERS SUBJECT TO CHANGE

HOW TO REGISTER?

Register online or download the form at <http://www.udeo.org>

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LIFETIME ACHIEVEMENT AWARD

2011 Utah Dance Education Organization Lifetime Achievement Award Honoree Pearl Wagstaff-Garff



"In the great soul of the child, lies the dance."

Written by Cally Flox, Life Arts Center Faculty Member for 12 years

Traditionally, a professional choreographer designs movement and composes it on dancers to bring conceived images to life. The dancers are like paint on a canvas moved by the artist's brush into carefully selected alignment to depict images that will captivate the viewer's imagination.

Now imagine for a moment, if the paint had a mind of it's own, to design itself, with the spontaneity to ignite magic. This is the choreographic style of Pearl Wagstaff-Garff, who has spent 50 years teaching children and producing professional dance plays under the signature precept, "The Child as the Artist."

Miss Pearl was the co-founder and director of The Life Arts Center in Cottonwood Heights, Utah where children discovered who they are through the practice and integration of dance, visual art, music, drama and literature. The Life Arts Center was the playground, the arts were the tools and the children were apprentices developing their artistry.

Pearl, at a young age was an athlete who first danced at Bingham High School under Virginia McDonald, a key pioneer implementing dance in Utah Schools. She went on to attend the U of U where she excelled in performance, even capturing the eye of Alwin Nikolais whom Pearl studied under for a summer. "From this master inventor, I learned to move energy in illusionary ways. I came to understand the magic

of theater. Even though I didn't always understand his words, I knew and performed his assignments with deep understanding."

Multi-talented, she was invited to audition in piano performance at Julliard but instead earned her BS in Dance and Theater Education at the University of Utah. She is also an accomplished visual artist and combines all the arts when writing and directing dance plays. Her plays combined the work of professional artists with children and delighted audiences with highly imaginative theatrical effects. Her list of plays includes: Tresses of a Daystar, And Let There be Light, Children of the Rainbow Garden and Desert Ocean Dance.

The "Golden Ribbon Dance" is a Miss Pearl signature devised to inspire children to create their own choreography. In class, performances of student work were awarded a Golden Ribbon. Feedback from classmates on the strengths of the piece developed student choreographic skills. Children who continued to develop a piece were often given the opportunity to present their work on the upcoming concert.

This developed capable choreographers. There were several years when the Sterling Scholars from all four



LIFETIME ACHIEVEMENT AWARD

surrounding high schools, were students of the Life Arts Center, including state winners. Thousands of her students are in the world choreographing their life and their work according to the excellence established in these early experiences.

True to her early life experiences, Pearl is also a champion tennis player. She is married to George Garff and is the mother of 7 boys. They currently have 12 grandchildren whom she adores. After a lifetime of witnessing the healing power of practicing the arts, Pearl earned a masters degree from the Four Winds Society and is currently practicing integrated arts therapy as well as

running the "Life Arts House".

"No one makes magic like Miss Pearl makes magic," was the introduction given by a university professor of dance who was a previous student, when Pearl presented at an international conference in 1993. The evidence of this statement is the alchemy deep in the hearts of her many students, colleagues, co-workers, friends and family who have been forever changed through associations with her.

It is a privilege and pleasure to join with all of you in the honoring of Pearl Wagstaff-Garff as the UDEO Lifetime Achievement Award recipient.



Please join us at 2011 UDEO Spring Conference at the University of Utah on March 5, 2011, as we honor Pearl Wagstaff-Garff with the Utah Dance Education Organization Lifetime Achievement Award.

"EVERYONE and EVERYTHING TEACHES US"

Excerpts from an interview with Pearl Wagstaff-Garff

In my legacy line up, Shirley Ririe and Joan Woodbury were important mentors and professors on my path. They connected all of us Modern Dance majors with legendary pioneers of American Dance, i.e., Jose Limon, Lucus Hoving, Martha Graham, Nikolais, Pauline Koner, and, because I had a car, I was assigned to 'take care of' many of these people after hours ... you know, feed, tote, stage manage, etc.

I had an amazing connection with Pauline Koner. Made sure she had a tank of air off stage and vitamin B shots - I think she was 78+ and danced like a teenager while she was "On Stage".

Dr. Elizabeth Hayes forced my multi-dimensional brain to get organized. And, the department accompanist, Maureen Dewsnap, actually taught me to improvise. I had entered the department as a concert pianist and she loved my technique. Virginia Tanner trusted me with teaching hundreds of children throughout my college years, which were also my pregnancy years, and gave me assignments that she

didn't have time for. One of which was an assignment to teach for Dr. Naoma T. Rowan on an IMplode grant (Calvin Taylor). This project lasted for ten years at Bella Vista School. We actually did research on the way children learn academically through the arts and used Howard Gardner's outline on "Multi-Intelligence" (testing was high during those years.) I also studied under and collaborated with Dr. Jean Houston, founder of the Mystery School.

I remember influencing school principals in professional development workshop events ... they actually took off their shoes and socks and danced on the schools cement floors covered with linoleum ... I can be very persuasive in my charming beguiling ways. But if I were truly beguiling, I would have had the state legislators take off their shoes and dance with the children at the beginning of the legislative session at the capitol. Maybe then, things would be a bit easier for you all now....



UDEO/NDEO/USOE EVENTS



NATIONAL DANCE EDUCATION ORGANIZATION ANNOUNCES THE 2011 NATIONAL CONFERENCE

COLLABORATION: DIFFERENT IDENTITIES, MUTUAL PATHS

October 19-23, 2011

Minneapolis, MN

<http://www.ndeo.org>

10TH ANNUAL STATEWIDE HIGH SCHOOL DANCE FESTIVAL



March 19, 2011

Weber State University,
Ogden, UT

5TH ANNUAL STATEWIDE JUNIOR HIGH/MIDDLE SCHOOL DAY OF DANCE



February 8, 2011



Rose Wagner Performing Arts Center,
Salt Lake City, UT

Utah Dance Festival

The Second Annual Utah Dance Festival for private studios will be held May 21, 2011 in Bountiful, Utah. Come join us for a day of master classes taught by local professional dancers and university professors and a gala concert showcasing the work of private studios throughout the State of Utah. Cost is \$45 per dancer. Please contact utahdancefestival@yahoo.com for more information.



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.

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

January 22 & February 26, 2011 -

Alice Through the Looking Glass

Time: 2:00 pm - 5:00 pm

Presented by: Children's Dance Theatre

Performances: March 25-26, 2011 2:00/7:00 PM

Location: UofU Tanner Dance Studio - Bld #101

Contact: Rebecca Meadows 801.587.3653
rebecca.meadows@utah.edu

January 29, 2011 - Circle Cycle

Time: 9:00 am - 4:00 pm

Presented by: Ririe-Woodbury Dance Company

Performances: January 28-29, 2011 7:00 PM

Location: Capitol Theatre

Contact: Jessica Ballard 801.297.4241
info@ririewoodbury.com



CONFERENCES/ WORKSHOPS/EVENTS

National Events

<u>National Events</u>	<u>Date</u>	<u>Location</u>	<u>Website</u>
NAEA Conference	March 17-20, 2011	Seattle, WA	www.arteducators.org
AAHPERD/NDA Convention	March 29-April 2, 2011	San Diego, CA	www.aahperd.org/(nda)
NFO Conference	May 5-8, 2011	St Paul, MI	www.nfo-usa.org
IADMS Conference	October 13-16, 2011	Minneapolis, MI	www.iadms.org
ADTA Conference	October 20-23, 2011	Brooklyn, NY	www.adta.org



Local Events

<u>Local Events</u>	<u>Date</u>	<u>Website</u>
UTA Conference	January 20-22, 2011	www.utahtheatreassociation.org
UMEA Conference	February 4-5, 2011	www.umea.us
UAEA Conference	February 24-26, 2011	www.uaea-arted.org
UACCTT Conference	June 27-29, 2011	www.uacctt.org
Tanner Dance Summer Workshop	June 20-24, 2011	www.tannerdance.utah.edu
RDT Summerdance 2011	June 13-24, 2011	www.rdtutah.org
BYU ArtExpress 2011	June 14-15, 2011	www.ce.byu.edu/cw/artsexpress
BYU Summer Intensive	July 11-22, 2011	www.ce.byu.edu/cw/amd
SUU artsFUSION 2011	July 12-13, 2011	www.suu.edu/artsfusion



Date



Website

Breaking Boundaries, Creating Connections

daCi USA Fourth National Intergenerational Gathering



July 12-15, 2011

University of North Texas, Denton TX

<http://www.daciusa.org>



daCi USA

Integrating Arts into Academic Learning Workshop Series | January-April 2011

DATES: 1/4, 2/1, 3/1, 4/5

TIME: 4:00-6:00 p.m.

LOCATION: Beacon Heights Elementary School | Salt Lake City, UT

REGISTRATION FEE: This FREE workshop series is open to all Utah educators!



WSU & RDT's Green Map® Project

Creating paths of inquiry, exploration, and expression



WEBER STATE
UNIVERSITY



www.greenmap.org



Environmental
Education

WSU & RDT's Greendance... Expanding a community's sense of place

Through the internationally acclaimed Green Map® System, Repertory Dance Theatre and Weber State University are using the art of dance and community mapping to help young people understand the concept of "sustainability."

The "Green Map System" is a global movement enabling awareness of green living, nature, social, economic and cultural resources in over 600 cities world wide. Green Maps focus on sustainable living practices through the literal use of physical or digital maps, on which unique symbols are placed to mark locations of special interest or importance.

The Green Map Icons© will help individuals and groups to identify locations, such as nature preserves, centers for cultural and social growth, businesses and institutions striving for high standards of environmental performance, alternative energy technology installations and services, green buildings, wildlife and habitat conservation areas, notable social/environmental justice organizations, transit systems, and exemplary achievement in applying green enterprise and community effort to address environmental problems.

A Green Map is a mirror to its own place, a roadmap toward improvement, a pathway for green business development, and a toolkit for the community to recognize the elements that make its place 'home.'

Dance and other forms of artistic expression have been shown to enhance learning in sciences, geography, social studies, language arts, mathematics. By joining arts with community learning and discovery, RDT and WSU intend to use the Green Map to celebrate our shared, sustainable vision of where we live.



Cultural
Performance



Bird &
Wildlife
Watching



Public Space /
Square



Wind Energy
Site



Farmers/Local
Market



Diverse Neighborhood

RDT & WSU's community-building Green Map Project consists of:

1. Arts/ Environmental Education outreach activities for schools.
2. Performance events.
3. The creation of a Green Map (digital and printed).

Green Map Teacher Workshops and Assembly

Goal:

Weber State University and Repertory Dance Theater are collaborating to create an integrated curriculum, blending the arts and sciences for OSD teachers to utilize in their classrooms. Weber State geography and dance students will work to develop individualized lesson plans to support instructional goals and objectives.

For more information contact—

WSU Geography: Julie Rich, jrich@weber.edu

WSU Dance: Joanne L. Lawrence, jlawrence@weber.edu

RDT: Lynne Larson, lynne@rdtutah.org

OSD: Carrie Maxson, maxsonc@ogdensd.org



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STUDENT WORKSHOPS/EVENTS

Weber State University High School Dance Workshop

February 12, 2011
8:30 - 11:30 AM
Browning Center for the Arts, Studio 38
\$10 in advance, \$15 at the door
Lunch Provided
Contact: 801.626.7674



University of Utah Fall 2011 Undergraduate (BFA) Auditions

January 22, 2011 8:30 - 1:30 PM
April 1, 2011 11:00 - 3:20 PM
August 19, 2011 8:30 - 12:00 PM
Marriott Center for Dance



Weber State University Scholarship Auditions

February 12, 2011
12:00 - 2:00 PM
Browning Center for the Arts, Studio 38
Contact: 801.626.7674



University of Utah Fall 2011 Graduate (MFA) Auditions

February 4, 2011
March 11, 2011
August 8:30 - 12:00 PM
Marriott Center for Dance



Utah Valley University Scholarship Auditions

January 29, 2011
12:30 - 2:00 PM - Ballet
Contact: Jackie Colledge 801.863.7480
7:30 - 12:30 PM - Ballroom
Contact: Scott Asbell 801.863.8754
9:00 - 12:00 PM - Modern
Contact Monica Campbell 801.863.6869



Salt Lake Community College Scholarship Audition

April 16, 2011
9:30 AM - 1:30 PM
South City Campus
Contact: Tess Boone tess.boone@slcc.edu
Partial tuition waivers available



RW Student Matinees

RDT Student Matinees

Place: Dancing the Green Map
March 31, 2011 10:00 AM (high school students)

Utah Educators eligible for discounted tickets
to all RDT performances.

For additional information and to register for the above
event, contact Lynne Larson, lynne@rdtutah.org
801.534.1000



Circle Cycle

January 26-28, 2011 10:00 AM / 12:00 PM (all grade levels)

Alwin Nikolais Centennial

April 20, 2011 11:00 (middle/high school students)

For more information or to reserve space for student
matinees email Jessica at: info@ririewoodbury.com
801.297.4241



CDT Student Matinees

Alice Through the Looking Glass
March 24, 2011 10:00 AM & 12:30 PM
March 25, 2011 10:00 AM



For additional information and to register for the above
event, contact Rebecca Meadows Anderson,
rebecca.meadows@utah.edu 801.587.3653



Ballet West Student Matinees

The Sleeping Beauty,

February 9, 2010 6:30 PM (middle/high school students)

Bolero, Sinfonietta, and Chaconne,

April 27, 2011 6:30 PM (middle/high school students)

For more information or to reserve space for student
matinees email Peter Christie at: pchristie@balletwest.org
801.323.6911



SYTYCD Season 8 Auditions

Wednesday, February 2, 2011
The Jeanne Wagner Theatre
Check FOX.com/dance for latest information



UPCOMING UNIVERSITY/COLLEGE DANCE EVENTS BRIGHAM YOUNG UNIVERSITY

CONTEMPORARY DANCE THEATRE

January 27-29, 2011 7:30 PM
January 29, 2011 Matinee 2:00 PM
Pardoe Theatre

BALLET IN CONCERT

February 10-12, 2011 7:30 PM
February 12, 2011 Matinee 2:00 PM
deJong Concert Hall

DANCE ENSEMBLE

March 18-19, 2011 7:30 PM
March 19, 2011 Matinee 2:00 PM
Dance Studio Theatre, 169 RB

SENIOR PROJECT SHOWCASE

March 25, 2011 7:30 PM
March 26, 2011 Matinee 2:00 PM
Dance Studio Theatre, 169 RB

INTERNATIONAL FOLK DANCE ENSEMBLE SHOWCASE

March 31, 2011 7:30 PM
Covey Center for the Arts

CONTEMPORARY DANCE SHOWCASE

March 31 - April 1, 2011 7:30 PM
Dance Studio Theatre, 169 RB

WORLD DANCE SHOWCASE

April 7, 2011 7:30 PM
Dance Studio Theatre, 169 RB

BALLROOM IN CONCERT

April 8-9, 2011 7:30 PM
April 9, 2011 Matinee 2:00 PM
Marriott Center

YOUNG DANCEMAKERS

May 6-7, 2011 7:30 PM
deJong Concert Hall

DIXIE STATE COLLEGE

SPRING CONCERT

April 21-22, 2011 7:30 PM
Eccles Fine Arts Center

WEBER STATE UNIVERSITY

ORCHESIS DANCE THEATRE

March 31 - April 2, 2011 7:30 PM
Allred Theatre

UTAH VALLEY UNIVERSITY

CONTEMPORARY DANCE ENSEMBLE

March 3-5, 2011 7:30 PM
Ragan Theatre

BALLROOM DANCE COMPANY

March 24-26, & 28 2011 7:30 PM
Ragan Theatre

REPERTORY BALLET ENSEMBLE

April 14-16, 2011 7:30 PM
Ragan Theatre

SENIOR CAPSTONE II

April 18-23, 2011 7:30 PM
Noorda Theatre

UNIVERSITY OF UTAH

BALLET ENSEMBLE

February 17 & 19, 2011 7:30 PM
February 19, 2011 Matinee 2:00 PM
Hayes Christensen Theater, Marriott Center for Dance

PERFORMING DANCE COMPANY

March 31 & April 14, 2011 5:30 PM
April 1-2 & 15-16, 2011 7:30 PM
Hayes Christensen Theater, Marriott Center for Dance

STUDENT CONCERT II

April 21-23, 2011 7:30 PM
Studio Theater 240, Marriott Center for Dance

MODERN SENIOR CONCERTS

Concert I - March 3-5, 2011 7:30 PM
Concert II - March 10-12, 2011 7:30 PM
Hayes Christensen Theater, Marriott Center for Dance

UTAH BALLET

April 8 & 9, 2011 7:30 PM
Kingsbury Hall

SENIOR SHOW

May 5, 2011 6:00 PM
Hayes Christensen Theater, Marriott Center for Dance

SALT LAKE COMMUNITY COLLEGE

VISUAL ART OF DANCE

April 8-9, 2011 7:30 PM
Grand Theatre

SOUTHERN UTAH UNIVERSITY

JOURNEYS

March 3-5 & 10-12, 2011 7:30 PM
Randall L. Jones Theatre, Cedar City, Utah

SNOW COLLEGE

DANCE³

March 2, 2011 6:30 PM
Eccles Center for the Performing Arts Theatre

THE BADGERETTE REVIEW

March 10, 2011 7:30 PM
Activity Center, Basketball gym

CANTATA MUNDI: SONGS OF THE WORLD

April 22-24, 2011 7:30 PM

Eccles Center for the Performing Arts Theatre

SNOW DANCE UNPLUGGED

April 25, 2011 7:00 PM
Eccles Center for the Performing Arts Theatre

PROFESSIONAL DANCE EVENTS

RIRIE-WOODBURY DANCE COMPANY REPERTORY DANCE THEATRE

Circle Cycle

January 28-29, 2011 7:00 PM
January 29, 2011 Matinee 2:00 PM
Capitol Theatre

Alwin Nikolais Centennial

April 21-23, 2011 7:30 PM
April 23, 2011 Matinee 2:00 PM
Rose Wagner Performing Arts Center



Charette

February 12, 2011 7:30 PM
Rose Wagner Performing Arts Center

Place: Dancing the Green Map®

March 31 - April 2, 2011 7:30 PM
November 19, 2010 \$5 High School Rate
Rose Wagner Performing Arts Center

RING AROUND THE ROSE 2010

January 15 - Ballet West, February 12 - African Drums, March 12 - RDT,
April 9 - Youth Theatre at the U, May 14 - Starry Eyed Puppets, 11:00 AM

CHILDREN'S DANCE THEATRE

Alice Through the Looking Glass

March 25, 2011 7:30 PM
March 26, 2011 2:00 PM
Capitol Theatre

VIRGINIA TANNER CREATIVE DANCE PROGRAM

Spring Conference

May 14, 2011 10:00 AM/1:00 PM/4:00 PM
Kingsbury Hall Performance

ANOTHER LANGUAGE PERFORMING ARTS COMPANY

Dual•Ality

February 25-26 & March 4-5, 2011 7:00 PM
February 27 & March 6, 2011 4:00 PM
Intermountain Networking and Scientific Computation Center, UofU

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.



UTAH REGIONAL BALLET

Choreography Design Project

February 10-12, 2011 7:30 PM
Ragan Theatre, UVU

Peter Pan

March 24-26, 2011 7:30 PM
March 26, 2011 Matinee 2:00 PM
Covey Center for the Arts

Legend of Timpanogos

May 17-19, 2011 7:30 PM
May 19, 2011 Matinee 2:00 PM
Scera Center



Russian National Ballet Company

February 15-16, 2011 7:30 PM
Cox Performing Arts Center, Dixie State College



BALLET WEST

The Sleeping Beauty

February 11-12, 14, & 16-19, 2011 7:30 PM
February 12 & 19, 2011 Matinee 2:00 PM
Capitol Theatre

Bolero with Sinfonietta and Chaconne

April 8, 9 & 13-16, 2011 7:30 PM
April 16, 2011 Matinee 2:00 PM
Capitol Theatre

Innovations

May 13, 14 & 18-21, 2011 7:30 PM
May 14 & 21, 2011 Matinee 2:00 PM
Capitol Theatre

Essential Graham:

Classics from the Martha Graham Dance Company

March 22, 2011 7:30 PM
de Jong Concert Hall,
Brigham Young University



Suite: Women Defining Space

February 10-12, 2011 7:30 PM
Sugar Space Studio for the Arts



Pilobolus

March 12, 2011 7:30 PM

George S. and Dolores Dore Eccles Center for the Performing Arts, Park City



Perspectives on an Expansive Postsecondary Dance

Excerpts

“Permission to Reprint for Educational Purposes by Editor”

Pamela S. Musil, M.A.

As a lifelong dance educator working ceaselessly yet often exhaustedly toward advancing dance within the K-12 and higher education sectors, I often share the frustration many dance educators feel: despite sustained efforts, dance as a discipline continues to struggle toward validation and acknowledgment, both within education and society at large. Popular media, through recent successful dance reality shows, has perhaps done more to elevate public valuing of dance than all our combined efforts within the academy. In considering these challenges, I wonder if perhaps in the spirit of reflexivity, some of our own attitudes need reconsideration. More specifically, how do individual and collective “elitist” attitudes within our discipline hinder us from moving forward in a global, media-saturated society?

We might begin by asking what traditions, practices, or beliefs are no longer serving us within the discipline. Specifically, where in our postsecondary dance programs are we failing because previous models are either flawed or not keeping pace with the changing needs of education and the world at large? Although it is beyond the scope of this article to name and solve every present reality and projected need, I do wish to address three challenges and opportunities that have arisen partially due to longstanding elitist stances within the discipline: (1) globalization and the need for greater cultural sensitivity; (2) the performing artist versus educator elitism that pervades and colors our attitudes and perceptions; and (3) the “education” versus “studio” divide that inhibits dialogue and mutual respect among sectors. Risner’s recent call to action for rebuilding of postsecondary dance education toward greater relevance, reprinted in this issue,¹ serves as a catalyst for much of this article, although other important voices have informed and shaped the content as well.

Globalization and Culture

Globalization, and its accompanying interface of diverse people, cultures, and communities, has sparked intense conversation in education at large toward becoming more inclusive of diverse people and ideas. Concerns have also been voiced about preserving cultural traditions and identities, given the homogenizing and westernizing impact globalization can have on diverse communities.

We need not look far to see how dance has been affected by globalization, and increasing global and cultural awareness. Technology has made dance more broadly accessible, increasing awareness of global dance trends and evolutions. Parallel with increased accessibility, dance forms, styles, and innovations have exploded as well, to the point that it becomes progressively more difficult to maintain neat, compartmentalized divisions that might have helped us in the past to know where we “belonged” in the dance world. Sherry Shapiro adeptly explains the challenges of a progressively more globalized world:

[T]he growing connections between diverse communities are creating a world that is transforming our sensibilities and understanding of others. . . . These transformations are not always easy, since they disrupt our assumptions about what are good and bad, beautiful and ugly, rational and irrational.²

Even as some struggle with fears that traditional notions about dance won’t be preserved or that they will fall out of favor as aesthetic guidelines for our art, YouTube and escalating global awareness have piqued our imaginations for what new, innovative movement might look

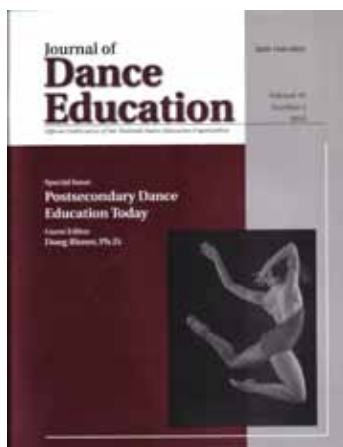
like. For example, consider the development and evolution of two very different and as yet uncharted dance forms: urban and aerial dance. The rapid evolution of urban dance forms has many scratching their heads in terms of accurately naming what we’re seeing—breaking, popping, locking, and so on—and simultaneously twitching with delight at the innovative, raw, spontaneous movement we see unfolding. Because of global accessibility, urban dance, despite its Western origins, has been viewed, practiced, and embraced by urban cultures worldwide. Similarly, emerging contemporary aerial dance forms, although a stark contrast to urban dance, also leave many mystified by their elegance, intrigued by their possibilities, and perhaps a bit apprehensive of what it might entail just to stay current in a fast-changing world.

These two contrasting dance forms join ongoing fusions and evolutions of dance around the globe that have in many ways challenged previous, westernized notions of dance. According to Shapiro, “Traditional forms of belief and expression are undermined by the influx of alternative visions and values. . . . Globalization is creating new forms of dance expression that join the modern to the traditional, the urban to the indigenous and the secular to the spiritual.”²

The emergence of these alternative visions and values points toward a critical stance within the multicultural debate, one that challenges traditionally held notions of what distinguishes fine art from other forms of visual culture. Popular traditionalist views, which assert that cultural dance forms do not generally require sufficient skill and artistry to qualify as art, are being confronted and challenged.³ Some now assert that our previous beliefs regarding which dance forms are artbased and therefore acceptable for study in an educational setting have often been rooted in Eurocentric elitism. Ann Dils explains, “[D]ance curriculums have largely been dedicated to dance forms that stem from the western tradition and that are framed as art—ballet and modern dance—and closed to dance forms derived from other

traditions that are framed as social or ‘traditional’ forms.”⁴ Jan Bolwell asserts, “In a multicultural world do we accept this Western concept of what dance is, what art is, or do we begin to redefine these words by exploring non-Western traditions?”⁵

A recent conversation underscores the challenges inherent in simply preserving culture and tradition, particularly at a time when global popular culture and media—largely influenced by Western values—have such profound influence in shaping worldviews. A colleague and I were invited to present a workshop for elementary teachers from small villages throughout southern rural India. The workshop took place near Bangalore at the Nrityagram school for classical Indian dance.⁶ The compound is open during certain hours to visitors and tourists, who frequently wander the campus and watch daily rehearsals. During a break in the workshop, one of these visitors came to chat. He had witnessed a part of our session where we asked participants to revisit traditional Indian folk songs from the previous day. Given specific guidelines and parameters, the participants had created dances to accompany the songs, an activity that produced vocal, exuberant participation in both process and performance as we witnessed these joyous, full-bodied, celebratory dances unfolding. The observer was impressed with the use of traditional folk songs, indicating the need to preserve India’s rich cultural heritage. He expressed dismay at Bollywood’s pervasive impact on national identity, particularly among



the youth. The term Bollywood references a specific genre of Indian films viewed by many as embracing Western values and having a destructive influence on traditional Indian values and culture. The observer ended by declaring, “Bollywood destroys culture.”

Culture resides in many forms and guises—it can be created within macro- or microcosms of society, and it can be destroyed, lost, or marginalized through hegemonic dominance of one social, political, cultural, or economic group over another. Culture is created among groups of people with shared beliefs, values, and practices, including that which we embrace as art. Further, art often serves both to preserve culture and to promote cultural change. Although such change can sometimes seem painful, culture is always changing and evolving. Globalization has served not only to accelerate that change, but to bring us collectively face to face with alternative values and belief systems that sometimes contrast starkly with our own.

Global marketing and advertising media, driven by Western consumerism, offers a clear example of how Western values have been introduced, embraced, and glorified among global cultures. This and other culture created through entities such as Bollywood, Hollywood, and other popular global media, have been seen by many as trivializing of “real” culture, creating counterfeit culture that denigrates traditions and values we hope to espouse and preserve as human beings, and that in some ways makes us lose our sense of self in pursuit of identities and personas that don’t exist. For example, advertisements for the Dove Campaign for Real Beauty⁷ offer striking illustrations of counterfeit images created by the media. One ad depicts a normal looking woman being made up, photographed, and Photoshopped—neck slenderized and elongated, eyebrows raised, eyes enlarged, lips made fuller—to create an idealized billboard image of a woman who is not real.⁸ Inspired by Dove’s work, a recent short film by Colby Jarvis illustrates how men are targeted as well.⁹

Despite legitimate concerns about how global media campaigns and other popular media can negatively influence culture and cultures at large, blanket condemnation becomes increasingly difficult to defend, particularly as student culture is often profoundly impacted by such popular media influences. Sue Stinson, in a keynote address at the Dance and the Child International (daCi) 2006 conference, addressed the conundrum we face as educators when making such sweeping generalizations. While expressing admiration for the “energy and vibrancy” of urban dancing, she voiced concerns many of us feel about the impact popular media often has on our young people, who naively imitate and embrace the hypersexualized images they encounter. In battling such concerns, do we discount all of popular media and ignore culture that springs from it? Stinson asks,

Which aspects of dance from a child’s culture—including urban street culture—should we honor and include in public school, and which aspects should we exclude? What do we do with our own biases when they feel like important core values? When are we staying current with social changes and when are we selling out to commercialism and consumerism?¹⁰

Stinson further asserts that although she cannot offer answers, she wonders “why there is so little dialogue about them in dance education.”¹¹

Like Stinson, I don’t propose to know the answers either. But the questions she poses are critical for further discussion. How would debate over these and similar questions cause us to scrutinize how our Western, Eurocentric, middle-class white values might have contributed to the marginalization of underrepresented populations in education? Within our own discipline, substantive, relevant discourse has raised the

need for greater understanding of the African American dancing body.¹¹⁻

¹⁴ Conversations not yet as visible include those involving populations of Middle Eastern, Asian, Pacific, and Latin origins. The influx of immigrants from Latin American nations particularly requires increased understanding relating to these cultures and people. Implied within the existing conversations, however, are calls for greater cultural sensitivity toward all students.

Artist Versus Educator

The second challenge and opportunity I wish to address is what Risner refers to as “longstanding ‘artist versus educator’ binaries that privilege dance performance and choreography while marginalizing commitments to teaching, pedagogy, and dance in community.”²³ Multiple voices in recent years have addressed inequities between artists and educators, and the perceived hierarchies that unfortunately continue to permeate and sway our thinking and attitudes as a profession.²⁴⁻²⁷

The “those who can, dance; those who can’t dance, teach” platitude has likely been either entertained or countered by most who have chosen dance as a path. Ted Warburton laments, “Decisions about teacher quality still seem to be ... often based solely on an individual’s dance experience and professional reputation.”²⁸ Sylvie Fortin, referencing previous assertions by Stinson, Blumenfeld-Jones, and Van Dyke,²⁴ adds, “Even within the teaching profession a hierarchy is created. At the top of the hierarchy are teachers who are well-known and respected choreographers and performers. The hierarchy functions on a series of levels, access to which is not necessarily based on how effective one is as a teacher.”²⁹

A different point of view finds resonance with educators: “Those who can dance, can’t necessarily teach” presents a compelling, alternate paradigm that some fail to recognize within their own teaching practice. One graphic example involved a young visiting artist with impressive performance credentials, contracted to teach a two-week summer workshop in a large university dance program. Despite phenomenal dance skills, this young artist demonstrated gross and persistent lack of teaching skill, from simple lack of progression and sequencing to scarce anatomical knowledge, placing students enrolled in the class at considerable physical risk, demanding feats well beyond their capacities. Whereas an observant teacher would adjust movement difficulty to accommodate student skills, this young artist’s full attention seemed directed toward isolated feats of athleticism—what we might call a “tricks” mentality—with little apparent awareness of or attention to the deeper technical theory behind the activity.

Warburton shares a personal journey that led him to recognize the complexities of teaching:

I convinced myself that meticulous, well-organized lessons would yield immediate results [but in] class, I was a disaster. My dance training was no match for the rigors of teaching. I did not understand how to implement a lesson or adjust it to the demands of different populations. ... I was a highly ineffective teacher.³⁰

These two examples clearly underscore the need for preparation that goes well beyond movement skill, content knowledge, and careful planning.

One final example points to the institutional privilege we place on performance and choreography skills within the MFA degree, which Risner asserts has in many ways handicapped our forward progression.^{1,27} A recent search for a faculty hire in postsecondary dance education produced many applicants. The most qualified candidate for the position had been working successfully in secondary dance education and possessed all the desired experience, with one major exception: her credential in dance education was an MA degree—not the terminal degree required by the university and recognized by the field. Doctorate and MFA-



holding applicants who possessed the proper degree specification did not have the desired K-12 experience, educational background, or required pedagogical skills. Despite persuasive efforts with the university's central administration, the most qualified candidate could not be hired on tenure track. The department was allowed to hire on a temporary contract until another "suitable" candidate could be found, despite the candidate's unquestionable qualifications.

Although this is a larger issue within post-secondary education at large, it is not an isolated example within dance education and further elucidates the challenges we now face by creating BFA and MFA programs wherein technical skill, performance, and choreography are idealized at the expense of teaching and pedagogical knowledge. Karen Bond's commentary on graduate dance education in this issue indicates some progress in MFA programs toward greater valuing of pedagogical skill and experience,³¹ but it seems we still have work to do. As it has been well established that dance graduates who remain in the profession eventually find themselves working in teaching venues,³²⁻³⁴ we must respond to calls for greater emphasis and value on teaching, at both the undergraduate and graduate levels of study.

"Educational" Dance Versus "Studio" Dance

Discussion about the breadth of dance education leads to discourse about what it means to be an educator. To paraphrase John Goodlad, we should all be "educators first—subject specialists second."⁴¹ We should take stewardship over the whole child, accounting for the many dimensions we teach beyond our subject matter. In dance education, this premise has been well considered and embraced by many. The advent of critical and feminist pedagogies, parallel with increasing awareness of objectification, sexualization, and exploitation of children and youth; and issues of identity, gender equity, and cultural sensitivity all have emerged through scholarship that willingly examines and questions practices within "traditionalist" dance classrooms where male-dominated, authoritarian pedagogies have often prevailed. This growing body of literature in support of more humane educational methodologies further fuels philosophical conflicts within the discipline regarding perceived purposes of dance, which has only served to widen the divide between educational dance and studio training.

The private sector is often stereotyped and criticized by those in dance education for its objectification and commodification of performing bodies through competition, product orientation, developmentally inappropriate themes and costuming, teacher-centered pedagogies, gender stereotyping, and more. Although many outstanding educators within the private sector cringe at such classifications and continue efforts to raise the standard of teaching and education within that sector, the stereotypes are not so far off the mark in some instances. A graphic example recently shown on news networks and Websites including ABC's *Good Morning America* and CNN featured lingerie-clad, booty-shaking, sexified, objectified, 7-year-old girls who winked, gyrated, and powered their way through a performance at the World of Dance Competition in California to Beyoncé's "Single Ladies." The YouTube video has received over two million hits.⁴²⁻⁴³ The lack of care shown these children by an uninformed dance teacher and parents illustrates too graphically the need to educate dancers within our sphere of influence toward greater pedagogical and developmental awareness.

Skills for the Future and Strategies for Change

As we consider the change that is needed to keep the dance discipline moving forward in a global society, we must also anticipate the skills dance graduates will need to effect such change. This will require artist-educators who:

- Are fully aware of global dance trends; embrace diversity; and have the pedagogical skills to design rich, inclusive curriculums.
- Possess the movement skills and vocabulary to analyze, describe, and embody the fast-evolving dance forms that will inevitably continue to arise.
- Regard teaching with equal status as performance and choreography and embrace and practice educational pedagogies, including student-centered, developmentally appropriate dance training and the development of higher-order thinking skills.
- Respect and advocate for dance, forming alliances that further the causes and relevancy of dance in all sectors.

This list, although not all-inclusive, links the three major issues addressed in this article, all which have bearing on dance education, teaching, and where we choose to go as a discipline. Assuming that the notion of moving toward a more expansive view for postsecondary dance resonates, we must then begin to identify clear strategies for implementing the change we hope to effect. Given that the strategies I am proposing cross all three areas of discussion, they are represented as four general foci: (1) creating shared conversation and vision toward change, (2) establishing parallel tracks of study, (3) increasing somatic awareness and exposure, and (4) forming partnerships among dance education and the private sector.

Conclusion

In summary, as dance educators who advocate and even moralize the need for innovation, creativity, and forwardthinking, we have the opportunity to direct our considerable skills toward a more expansive view of postsecondary dance that values multiple voices, sectors, and perspectives; places teaching, dancing, and dance-making on equal planes; and ensures that all graduates are informed with educational philosophies and perspectives that better prepare them to teach. Open dialogue, partnership, and alliance between higher education and the private sector should propel the status of dance in society at large to a place where the skills engendered through dance are widely recognized and respected.

Reflecting on where we are, envisioning where we need to go, and strategizing toward change allows our progenitors to better navigate toward the future, and in the end, directs the profession toward achieving some of our loftiest goals for dance in education—that every human being have the opportunity to dance and to be taught by highly qualified, highly skilled dance artists who teach with passion, compassion, pedagogical expertise, and educational integrity.

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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.



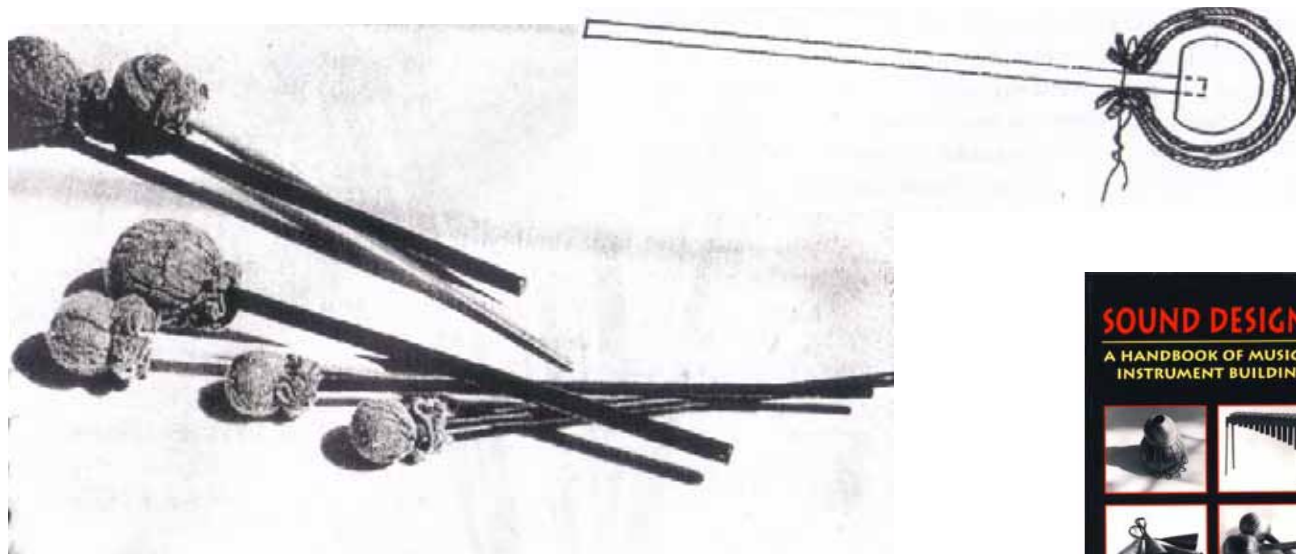
The Scoville Series: *Part VII*

How to make your own Felt-tipped Mallets

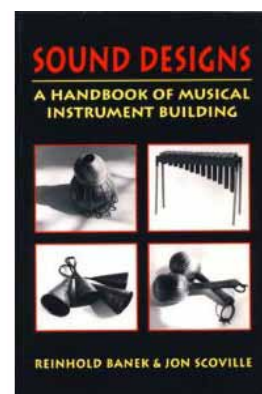
Good tympani mallets are an expensive item, \$10-\$20 at music stores, and the felts wear out quickly. Here's a cheap and easy way of making your own. They will work on tympani, tube drums and many other kinds of skin drums. What you will need is 1/2 yard of heavy-duty felt, a 3-foot length of 7/16-inch dowel, two 1-1/2-inch diameter ball knobs available in the drawer handle section of a hardware store, and a small roll of 16 gauge wire — steel, copper, or aluminum. We found the felt at a tent and awning shop though it can be obtained or ordered at fabric stores. Ours was a thick felt used for lining horse blankets, and while not particularly handsome, it is quite durable.

To begin, take your dowel and cut two 14-inch lengths. Next, enlarge the hole in your ball knobs with a 7/16-inch drill bit. Make sure that you don't drill all the way through — 3/4 to 1 inch deep is sufficient. Add a little glue to the dowel end and insert into the ball knob.

While this is drying, cut out two pairs of felt circles with diameters of approximately 6-1/2 and 5-1/2 inches. We used the tops of various sized jars to draw our circles. Next, cut two pieces of soft wire about 7 inches long. Lay your felt circles on top of each other, the larger one on the outside, then wrap them around the ball knob. Now take your wire and with some pliers pull it as tightly as possible around the felt and twist. Don't twist too much or the wire will break. If you don't like the loose ends of the felt, wrap them with tape or cut them off. For a final touch you can put a slight bevel on the end of the handle and paint it.



Banek, R., and Scoville, J. 1980. *Sound Designs, A Handbook of Musical Instrument Building*. pg 11-12. Berkley: Ten Speed Press.



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.



NDEO CONFERENCE RECAP

by Sean Guymon

For five fabulous days, over 450 dance educators gathered together in the 'Valley of the Sun' for the 2010 NDEO Conference: "Focus on Dance Education: Creativity, Innovation and 21st Century Skills." Co-Sponsored by the Arizona Dance Education Organization (AzDEO) and the Herberger Institute School of Dance at Arizona State University, the conference in Tempe, AZ was packed with workshops, panels, poster and paper presentations, and movement sessions. All 15 State Affiliates were represented, with members coming from 44 States and 2 Countries.



UDEO was well represented at the conference. Here are some highlights:

Photos by Rose Eichenbaum

- 32 UDEO Members attend the NDEO Conference, with 15 University Professors/Faculty, 10 University Students, 3 K-12 Teachers (1 High School, 1 Middle School, 1 Elementary Specialist), 1 Private Studio, 1 Professional Artist, and 2 Independent Artists.
- 8 UDEO Members presented a session, with 3 of them being students.
- 8 UDEO Members co-presented a session, with 5 of them being students.
- 2 UDEO Members had a poster presentation, with 1 of them being a student.

More impressively, if you break down those numbers more:

- All 3 students who presented a session also co-presented 2 additional sessions.
- 1 UDEO Member co-presented 3 sessions.
- 4 students co-presented 2 sessions.
- 1 student co-presented 3 sessions and a poster presentation.



Most of the BYU University Students participated in the Masters Concert, where they were able to work with Bill Evans.

Sara Scott Mann, a BYU Student, received the Undergraduate Conference Support Award. This is a self-nominated application that provides full conference registration fees to one student.



Additionally, 8 NDEO presenters are graduates from Utah Universities. (BYU, University of Utah)

The NDEO National Conference is a wonderful place to rejuvenate, refuel, network, make new friends, and reconnect with old friends. Make plans now to attend the 2011 NDEO National Conference "Focus on Dance Education: Collaborations: Different Identities, Mutual Paths" October 19-23, 2011 in Minneapolis, MN



UDEO EVENT RECAPS

Recap: UDEO Fall Social: "Party with the Pros" Recap

By Angela Challis, Co-Conference Chair

We had a wonderful Fall Social. Linda Smith opened our eyes in how we can connect to the world through movement. She shared the "Green Map" project from RDT. Attendees commented the following, "I enjoyed her openness to share," "She made me refocus and rethink," "Linda inspired me," and of course we were immersed in the topic because of her great passion. Our community of dance teachers enjoyed moving together as Linda guided our emotions, memories, and bodies through the Green Map.



Peter Christie warmed our hearts with his personal stories. UDEO members were impressed by his charisma and his realistic points of view. He helped us realize that ballet IS accessible. We left the conference committed to expose our students to different dance forms and become better teachers.



We also honored and celebrated Sally Fitt's wonderful contributions to the dance field. Roz Newmark gave a moving and eloquent presentation about Sally's life, perseverance, and 'enthusiasm,' explaining that the word she would choose to honor Sally was "enthusiasm." She was even willing to share with us some of Sally's own poems, which had the audience laughing and tearing up within minutes of each other. Sally Fitt will always be remembered as a pioneer in dance kinesiology and a friend and mentor to so many members of the Utah dance community.

During this UDEO Fall Social most of all we enjoy connecting with our former and new dancing friends. Linda, Peter, and Sally inspired us, by their examples, to keep contributing our part for a better world.

Recap: Second daCi Utah Day of Dance

Photos by Lisa Gemperline

On September 25, 2010 the Utah members of daCi USA held the second daCi Utah Day of Dance "So ... We Think YOU Can Dance." Thanks to a generous contribution from Live Daybreak the Day of Dance was held in the beautiful DayBreak Community Center in South Jordan, UT. Very high caliber teachers shared their skills and enthusiasm with 126 participants.



The day started at 8:30 am with participants checking in and then immediately getting involved in dance games with university dance majors (volunteers). After a while they were led in a warm-up that explored different genres of dance.

After the warm up the dancers separated into groups. Some went off to work with teachers doing creative dance ideas while others either went to the hip hop class or the musical theatre class. After two rotations everyone gathered back into the gym for some sharing of the hip hop and the musical theatre classes as well as a performance/showing by Rees Elementary and Rose Park Elementary students.



After lunch the dancers met with the creative dance teachers and spent the next 75 minutes creating and rehearsing dances. Afterwards they met in the gym and shared those creations with each other. It is always amazing to witness the creative powers of humans. The dancers began the day as strangers and ended the day as ensembles, performing as one, beautiful and inspiring dances.

Plan now to attend the next daCi Utah Day of Dance on November 5, 2011



NEWS ON THE NATIONAL LEVEL

Call for proposals

Deadline for Submission is February 15th

Want to submit a proposal? Want to answer the Call? Collaboration is a key word in the conference theme!

Collaborations: Different Identities, Mutual Paths

In collaboration with American Dance Therapy Association (ADTA), International Guild for Musicians in Dance (IGMID), Perpich Center for Arts Education, the Cowles Center for Dance and the Performing Arts, and the FAIR School/Downtown.

As you think about new and inventive ways that you have or intend to collaborate, consider organizing a panel with folks in and out of the field or maybe one with members of ADTA or IGMID. No matter what sector you claim to belong you can make a difference when you collaborate! A Panel is a perfect way to present what assorted people do when they cooperate and collaborate - just make sure you incorporate your audience into the discussion. You can have 3 or more panelists and 50 minutes for a lively and motivating discussion. Reports from the 2010 conference evaluations asked for more panels with opportunities for open dialogue between presenters and audience. Be one of the first to submit! Whether you are a seasoned presenter or if this is the first one you have done - Think about this NOW and act soon.

We also offer several other options for proposals:

Paper Presentations - sharing original research, teaching applications, exploration or analysis of related themes. [20 minutes paper/10 minutes for Q & A]

Workshops - presentation of methodologies, original research and applications that are primarily narrative but may have a movement component. [50 minutes]

Movement Sessions - presentation or original research, teaching applications, explorations or analysis of related themes that are primarily movement with a narrative component. Movement sessions are NOT technique classes. [50minutes]

Poster Presentations - displaying work pertinent to conference theme.

For more info visit www.ndeo.org

NHSDA Award

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

DEADLINE for Submission: February 28, 2011

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 <http://website www.ndeo.org/nhsda> or contact Rebecca Reed, UDEO NHSDA Representative - reed@pineview.org



UDEO Website Relaunch

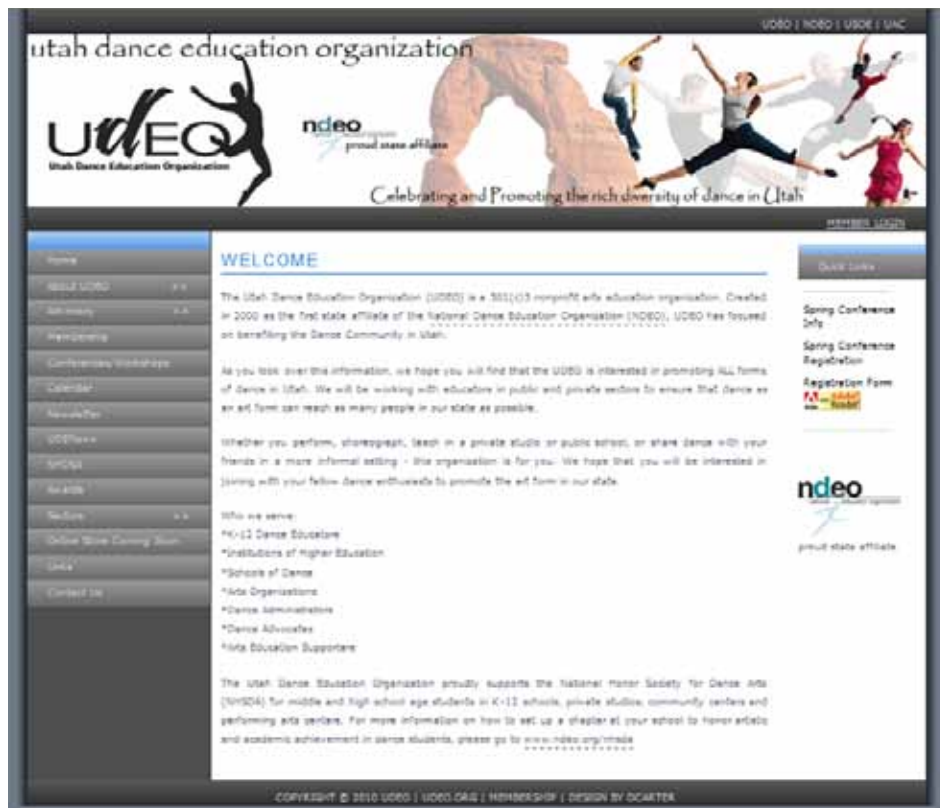
The Utah Dance Education Organization is thrilled to announce the launching of the new www.udeo.org. The website has been redesigned with a more professional look and feel. The launch will be a three phase process. Among the major features and enhancements you'll see on the new website are:

Phase 1 (Initial Launch)
Event Calendar

Phase 2 (Spring 2011)
Member Login / Profile
Online Membership Directory

Phase 3 (Summer 2011)
Online Store
Online Forums
Resource Databases

Special Thanks to XMission, who has donated the web hosting, allowing UDEO to make these improvements to our website.



In Loving Memory

The Utah Dance Education Organization wishes to recognize the passing of three Utah dance icons. Dr Sally Fitt passed away August 31, 2010. Joan Kingston passed away December 19, 2010. Anne Riordan passed away January 22, 2011. Each of these women made a large impact on dance education both locally and nationally.



Dr Sally Fitt



Joan Kingston



Anne Riordan





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

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