



VOLUME 4, ISSUE 2 SPRING/SUMMER 2012

NEWS

INSIDE
this issue

Workshop
Information

4-6

Performance
Calendar

8-9

Fundraising Tips

10

Wellness
Corner

11

JODE Excerpt:
From Pop Culture
to Sophisticated Art

12-13

Plus Much More

Letter from the President

I will always remember the perspective I gained during the UDEO Fall Conference when Donald McKayle shared the story about the first dance he ever learned. It was a Pearl Primus piece he learned from a friend, in her living room. "In that moment, I became a dancer," he said. As I realized the significance of his statement, my commitment to providing children with dance opportunities deepened. We may never know the impact of our work on individuals, just as I could not have predicted how significantly I would benefit from meeting and dancing with Mr. McKayle. Thanks to Pat Debenham and to the BYU Dance Department for bringing Donald here and for collaborating with UDEO to make this opportunity available to all of us. (see article on page 14)

Naturally we had high BYU attendance for the conference, however, representation from other areas was low. This prompts the question, what will it take to motivate people to participate? The purpose of UDEO and the effectiveness of our service must remain relevant in order to be worthy of your time. In search of that relevance, I would like to pose central questions for discussion:

*What purpose does UDEO serve that no other organization is currently serving?
How can UDEO be relevant in your work and professional objectives?
What can you offer UDEO for the benefit of dance in Utah?*

I believe it is important that these questions be considered by dance professionals from the individual sectors in which we serve, including elementary education, secondary education, higher education, professional artists and the private sector. Such conversations would define the purpose of our collective work and increase the impact of our service. UDEO is unique as it attempts to address the common goals of professional, educational and community dance organizations. Each sector deserves consideration for their specialized needs. I encourage you to talk to professionals in your sector, find out what the needs are that UDEO could fill and bring your ideas to the group. Let's work together to improve the significance and increase the impact of our work in UDEO.

Thank you for the opportunity I have had to serve as UDEO President. I value the individuals with whom I have worked and the work we have collectively done. As my term as Past-President is beginning, I look forward to more years of collaborating and contributing with all of you towards building stronger communities through dance. UDEO is lucky to have Sean Guymon on deck to serve as our new President. Sean has been the engine of this organization for many years as the web and technology guru and in other roles. He will serve well as he takes a turn at the helm. **Please join us in the critical conversations that will keep our society engaged in dancing.**

Cally Flox
UDEO President.

Editor's Notes

by Lisa Hoyt
Newsletter Editor



Mary Ann Lee

The Utah Dance Educators Organization is pleased to present Mary Ann Lee with the Lifetime Achievement Award to honor her many achievements on March 3, 2012. Mary Ann assumed artistic direction of the University of Utah Tanner Dance Program in 1979 after the passing of founder Virginia Tanner. Since that time, she has worked diligently to infuse dance and beauty into the lives of countless Utahns. "When I stepped into Virginia's magic shoes, I knew that her feet and mine were different sizes. But I also knew that the philosophy had to be continued and the program expanded to include many of the people that Virginia had so beautifully inspired and trained," and continue it has. Mary Ann has had an enormous impact on tens of thousands of children in Utah, as well as professional educators and University students. Her reach is immense, her artistry is unparalleled, and she serves as an inspiration to dancers and artists alike.

Mary Ann Lee is an energetic and dynamic woman with a petite frame and oversized heart. She has dedicated her life to using the arts to help children spread their wings and take flight with creativity, imagination, and confidence.

UDEO
BOARD

Thank you to the board members who will be completing their term on the board on March 3rd. Katherine St. John, Tess Boone, Laura Reina, Fiona Nelson, Jacque Bell, Joni Wilson (Is there one more? what about the conference chairs?) Each demonstrated their commitment to dance by contributing their skills, talents and time. New board members will be announced March 3 during the conference.

Special thanks to the Conference Chairs, Ashley Mott and Angela Challis who have dedicated hours of service in planning and implementing our fall and spring conferences for 2 years.

Thank You!



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.

Cally Flox
President
cally.flox@byu.edu

Sean Guymon
President-Elect
sean.guymon@hotmail.com

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

Ashley Clark
Middle/Jr. High Rep
ashleybchile@gmail.com

Krista Di Lello
High School Rep
kristadilello@gmail.com

Amanda Sowerby
Higher Ed Rep
asowerby@weber.edu

Delynne Peay
Community Dance Rep
delynne_peay@byu.edu

Jana Monson
Private Studio Rep
creativeartsdance@yahoo.com

Fionna Nelson
Student Rep
princessfiona77@msn.com

Jacque Bell
Professional Dance Artist Rep
jacque.jacque.jacque@gmail.com

Tess Boone
Advocacy Rep
tess.boone@slcc.edu

Katherine St. John
Development Director
kstjohn@burgoyne.com

Lisa Hoyt
Marketing & PR / Editor
Lhoyt@balletwest.org

Angela Challis
Conference Co-Chair
angelachallis@yahoo.com

Ashley Mott
Conference Co-Chair
ashley.mott@comcast.net

The World Needs What Dancers Know

Cally Flox, MA

When my daughter started college as a dance major, she asked me, “What value does dance have to the world? What significant difference can a dancer make?”

I responded by describing my professional life. I am an educational administrator. Every day I use what I learned while earning my dance degree. Just like in a performance, I have to be on time, be in costume, calculate my entrances and exits, maneuver effectively among and between other people, while creating something that inspires, informs and elevates those involved. After further reflection, I realized everything meaningful that I know, I rehearsed in the dance room. Here are a few of my personal epiphanies.

Play the Instrument

Dance requires the breath, the heartbeat, the emotions and the intellect to be fully engaged in the moment through the body. I am the instrument. Dance calls on every part of me, and I feel exhilarated when the best of me is well spent. I relish in what I enjoy yet I am forced to accept my limits. Practicing this full sensory engagement prepares me to be alive and present in my daily tasks and helps me recognize meaning in my experiences. Bodies crave to move, engage and participate in living. Everyone has a body as the principal instrument of life.

Assess, Accept and Contribute

When I stand on the edge of the dance floor during an improvisational session, I watch, appreciate, calculate, and interpret the movement of others. I accept whatever they do as their contribution. I admire, I question, and I laugh at the surprises. I make note of what inspires me and refine my sense of quality. When the energy opens to me, I enter the space and join in the dance. I choose where and when I will contribute. The interplay determines how long I stay. When I lose a connection, I return to the sidelines to reassess. I find that I do my daily work this way: learning from others, jumping in when I feel brave and then self-reflecting and reassessing what should happen next. Life is the ultimate improvisation.

Create Collaborate and Refine

Choreographic excellence is developed

through carefully crafting movement to communicate the intended meaning. A performance piece is a synergistic blend of my skill as a choreographer, the technique of the dancers and the interpretation of the audience. As I create, I seek input from all of these, hoping to achieve the exhilaration of satisfaction. My body, intellect and emotions converge to express a selected concept that contributes to society in some way. Each of us deserves the opportunity to contribute our best work.

Build Community

“May I have this dance?” whether asked verbally or with the call of a drumbeat, has provided a framework for human interaction for thousands of years. The established etiquette includes an invitation, an acceptance, a dance, and a closure, usually a “thank you.” Communities have celebrated, prayed and honored significant life rituals through dance. Dance provides a simple framework for rich individual exchanges, where people have even fallen in love. Civil dialogue and meaningful relationships improve human interaction.

I don’t know the career path my daughter will choose after she earns her degree in dance, but I do know that earning her degree will provide opportunities for her to discover who she is and to exercise her character; give her skills to develop a rich way of living with others and provide her tools to help her identify how she can best serve humanity. What more could a parent ask for?

I believe that these dance experiences are generalizable to everyone who has a body and that here is great wisdom gained through dancing. Imagine what would happen if our institutions were run by people who practiced these skills! We would have civil government that served the needs of its constituents. We would have schools that allowed children out of their desks to explore new ideas and demonstrate their learning through their own creations. We would have families comprised of self-aware individuals who exercise supportive behaviors.

These idealist views illustrate why I believe the world would be a better place if we all spent more time dancing. The World Needs What Dancers Know. After all, living is also a performance art.



UDEO SPRING CONFERENCE

UDEO Spring Conference

The World Needs What Dancers Know

MARCH 3, 2012

8:00 AM - 3:30 PM

WEBER STATE UNIVERSITY, OGDEN, UT
Shepard Union Building / Browning Center

MESSAGE FROM THE BOARD

The Utah Dance Education Organization's Twelveth Annual Spring Conference will focus on the skills that dancers have and how they can impact dancers and non-dancers alike. .

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

8:30 Keynote Speaker- Charlotte Boye-Christensen

10:00 Break

10:15 Breakout Session

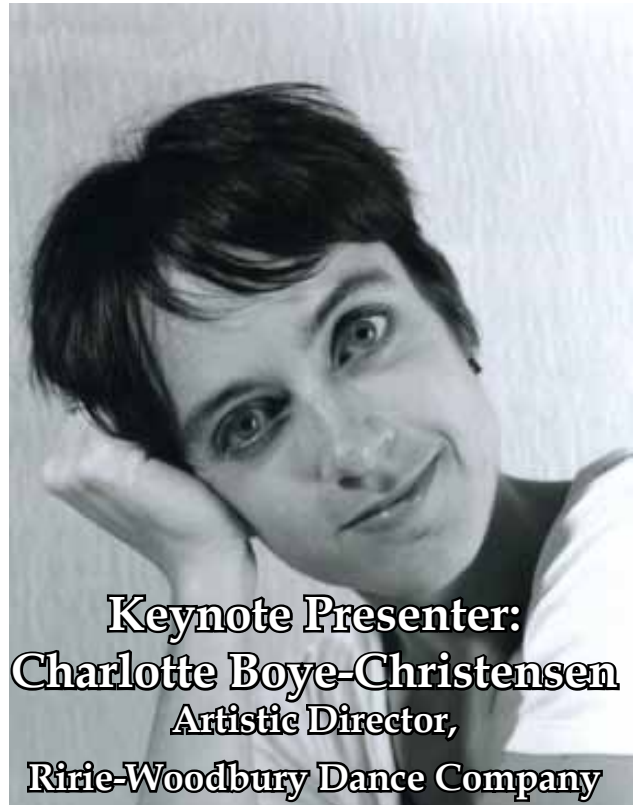
11:45 Lunch and Life Time Achievement Award Presentation

1:00 Breakout Session

2:30 Break

2:45 Closing Session

3:30 Adjourn



Keynote Presenter:

Charlotte Boye-Christensen

Artistic Director,

Ririe-Woodbury Dance Company

Cost:

UDEO / NDEO Members
By 2/18/12

\$40 Professional, \$10 Student

After 2/18/12 / At the Door

\$45 Professional, \$15 Student

Non UDEO / NDEO Members
By 2/18/12

\$85 Professional, \$35 Student

After 2/18/12 / At the Door

\$90 Professional, \$40 Student

Do not miss breakout sessions by:

Ashley Anderson/Stephen Brown

Erik Stern

Karin Fenn

Charlotte Boye-Christensen

Holy Wooldridge

Pearl Wagstaff-Garff

Register today at <http://www.udeo.org>

SCHEDULE AND/OR PRESENTERS SUBJECT TO CHANGE



UDEO WORKSHOPS

6TH ANNUAL STATEWIDE JUNIOR HIGH/MIDDLE SCHOOL DAY OF DANCE

WEDNESDAY, FEBRUARY 8, 2012

9:30 A.M. TO 1:30 P.M.

ROSE WAGNER PERFORMING ARTS CENTER,
SALT LAKE CITY, UT

Utah Dance Education Organization (UDEO), is sponsoring the Sixth Annual State High School Dance Festival on Wednesday, February 8, 2012. Repertory Dance Theater will assist UDEO with modern dance technique, improvisation, and composition classes culminating in a showing.



We have reached capacity for 2012

3RD ANNUAL UTAH DANCE FESTIVAL



Co-sponsored by Creative Arts Academy and Utah Dance Education Organization (UDEO) the Utah Dance Festival (UDF) is designed to showcase private sector dance in Utah. Each group'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. 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.

We are excited to announce the date for the Third Annual Utah Dance Festival. The Festival will be held on Saturday, May 5, 2012. Master classes will be held at The Creative Arts Academy. A choreography adjudication and gala performance will be held at Viewmont High School, just a short distance from The Creative Arts Academy. Similar to last year, classes will be taught, and pieces will be adjudicated, by local professional dancers and university dance professors.

The registration deadline is February 15, 2011 and the cost is \$45 per dancer.

For more information, please visit <http://www.creativeartsacademy.net/UtahDanceFestival.html>
contact utahdancefestival@hotmail.com or call 801.520.8968

11TH ANNUAL STATEWIDE HIGH SCHOOL DANCE FESTIVAL

The Utah Office of Education (USOE), in conjunction with the Utah Dance Education Organization (UDEO), is sponsoring the Eleventh Annual State High School Dance Festival on Saturday, February 18, 2012. USOE and UDEO hope that you will join us and other Utah high schools and participate in this day of sharing, inspiring, learning, growing, and performing.

Saturday, February 18, 2012

9:00 A.M. to 5:00 P.M.

Marriott Center for Dance
University of Utah, Salt Lake City, UT

Gala Concert

6:00 pm

Kingsbury Hall

We have reached capacity for 2012

Saturday, May 5, 2012



CONFERENCES/ WORKSHOPS/EVENTS



Attend the, UDEO sponsored, first annual Rocky Mountain Choreography Festival. The two day festival is dedicated to the advancement of dance as an art form, specifically through the support and promotion of quality choreography. Come and enjoy two evenings of competition and performance February 24th and 25th from 7 to 9 pm at the Peery's Egyptian Theater in Ogden, Utah.

Buy your ticket at the Peery's Egyptian Theater Box Office, 801-689-8700, or online with SmithTix.

For more information visit <http://imagineballet.org/>

National

AAHPERD/NDA National Conference

March 13-17, 2012 www.aahperd.org

NFO National Conference

April 26-29, 2012 www.nfo-usa.org

Local

Ballet West Academy/UofU Summer Intensive

June 1-August 3, 2012, www.balletwest.org/academy

BYU ArtExpress

2012 June 13-14, 2012 education.byu.edu/arts/arts_express/

UACTT Conference

June 18-20, 2012 www.uactt.com

BYU Summer Intensive

July 6-10, 2012 www.ce.byu.edu/cw/amd

UAHPERD Conference

July 9-10, 2012 www.uahperd.org

RW Move-It 2012

July 30 - August 3, 2012 www.ririewoodbury.com

**Summer Week-long Professional Development Workshop,
June 18-22, 2012 | 9:00 am-4:30 pm:**



The Summer Professional Development Workshop will allow participants to have an in-depth, intensive, and individual experience in arts integration in the classroom. The workshop teaches participants to incorporate dance, drama, visual arts, music, and literature into the elementary and secondary teaching curricula and runs concurrently with the summer session of the Tanner Dance Program at the University of Utah. The workshop is devoted to developing practical technical training of the body; understanding the craft of dance through the elements of time, space, and energy; exploring visual art experiences that demonstrate dance and visual art relationships; and creating teaching tools. The interrelationships of the elements of dance, music, visual art, and literature are explored.

Limited number of scholarship are available.

**For more information, please contact
rebecca.meadows@utah.edu.**

**Summerdance 2012 featuring
Susan Hadley**

June 18-29, 2012 - M-F 9:00am-4:00pm

Rose Wagner Performing Arts Center

Tuition: \$600

High School Workshop

July 6-7 or July 9-10 -

9:00am-4:30pm

Rose Wagner Performing Arts Center

Tuition: \$95 per student

Young Dancer Workshop

ages 10-13 and 14-17

July 9-13

Rose Wager Performing Arts Center

Tuition: \$180-\$215

More information: www.rdtutah.org

RDT Workshops



RDT Free Student Matinee

Passage, March 21 & 22 at 10:30am, Rose Wagner Black Box Theater

Jr High and High School Students recommended age group

Utah Educators eligible for discounted tickets to all RDT performances. For additional information and to register for the above event, contact Lynne Listing, lynne@rdtutah.org / 801-534-1000.

NDEO NEWS

**NDEO
Conference
FOCUS ON DANCE
EDUCATION:
*Many Cultures,
Strength
Through Diversity***



October 24-28, 2012
Los Angeles, CA

Kyoto Grand Hotel and Gardens (soon to be Doubletree by Hilton Los Angeles Downtown) and nearby venues

Los Angeles, the second most populous city in the United States, is a hub of cultural and creative diversity. It is home to people from 140 different countries and students in the Los Angeles Unified School District speak more than 90 languages or dialects. There are more artists, writers, filmmakers, actors, dancers and musicians living and working in Los Angeles than in any other city at any other time in recorded history.

How do cultural traditions of the past affect contemporary trends in dance education and how do current trends relate back? How do we preserve dance traditions and remain relevant in today's cultural and educational paradigm? How can study of cultural dance traditions support the larger creative goals of dance? How do we expose our students to the many different cultural dance forms given limited studio time and resources?

How do we honor traditional cultural dance traditions while facilitating the creation of new culturally relevant and expressive work? How does cultural diversity impact the artistic processes (creating, performing, and responding) in teaching and learning; and making connections to 21st century learning skills? What is the responsibility of dance educators to impact and change community, state and national policy in light of cultural diversity?

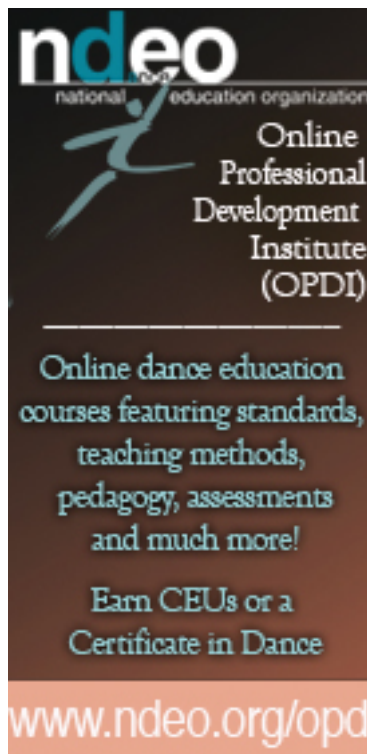
NDEO has always held diversity to be an essential part of conference. The 2012 national conference focuses on cultural diversity, exploring how a multicultural approach to education in dance and the creative process strengthens the field and how dance education partnered with cultural education enriches our understanding of the important role cultural traditions play in our lives.

<http://www.ndeo.org/conf2012>

NDEO Online Professional Development

The National Dance Education Organization (NDEO) is preparing the next generation of learners by offering a broad range of online dance education courses that focus on teaching standards, methods, pedagogy, research, assessments and much more through its new Online Professional Development Institute (OPDI).

Is it time that you focused on your own professional development? Are you a lifelong learner? Do you need Continuing Education Units (CEUs) to maintain a certification? Would you like to be a part of something new and exciting in the field of dance education? Are you interested in learning about the latest best practices and available research in dance education? Do you want to become a better teacher? Would you like to network with other dance educators from across the country?



ndeo
national dance education organization

Online Professional Development Institute (OPDI)

Online dance education courses featuring standards, teaching methods, pedagogy, assessments and much more!

Earn CEUs or a Certificate in Dance

www.ndeo.org/opdi

Participants will be able to obtain Continuing Education Units (CEUs) for individual courses or accumulate credits towards a Certificate in Dance (CID). However, before registering for a course, you must first apply for admission to the OPDI via an online application submission form, [click here](#). After you have applied and been accepted, you will be sent a link via email to register for the first OPDI course - the Professional Teaching Standards for Dance Arts.

For more information on NDEO's OPDI and the Online Admission Application please go to www.ndeo.org/opdi.

- Retaining current certification
 - Achieving a pay raise
- **These CEUs will be issued by Mills College (School of Education) at a cost of \$150 for a 3-credit course.

UDEO Community P

Date/Time

Production

2/21-22, 2012.....7:30 PM.....	Flamenco, Vivo
2/24-25, 2012.....7:30 PM	Words Unspoken, The Bo
2/25, 2012..... 7:30 PM	Joe Goode Perfo
2/24-25, 3/2-3, 2012.... 7:00 PM/4:00 PM.....	Duel*Ality 2.0, Another Lang
3/1-3, 2012.....5:30PM/7:30PM /2:00PM	Ballet Ensemble, University
3/8, 2012..... 7:30 PM	Red Star Red Army Cho

Featured Performance

3/9-10, 20127:30 PM

Twyla Tharp's Sweet Fields perform

The University of Utah's Department of Modern Dance and Performing Dance Company (PDC) will perform at Kingsbury Hall on the University of Utah campus. Under Co-Artistic Directors Associate I from the Department of Modern Dance faculty members Satu Hummasti, Eric Handman, Steve Ko be provided by the School of Music's A Cappella Choir, the Utah Philharmonia, the Cello Ensemble Elaine Kudo, who danced soloist and principal roles at American Ballet Theater from 1975-1989, with all major choreographers in the USA, Tharp Dance Company, and was Mikhail Baryshnikov's "Dance in America: Baryshnikov by Tharp." Ms. Kudo has staged Tharp works throughout the Un

3/13, 2012	7:30 PM.....	Celebrate Dance, Opening concert for the American C
3/16-17.....	7:30/2:00.....	BYU dan
3/17, 2012.....	8:00 PM.....	American College Dance I
3/22-24, 2012 ..	7:30 PM/2:00 PM.....	Passa
3/22-31, 2012....	5:30PM/7:30PM/2:00PM.....	Utah Ballet, University of U
4/6 -7, 2012	7:30 PM.....	Illusions and Delusions, Salt Lake Con
4/7, 2012	7:30 PM	Aspen Santa
4/12-14, 2012....	7:30 PM.....	Modern Senior Concert II, University o
4/13-14, 2012 ..	7:30 PM	Golden Drag
4/13-14, 18-21, 2012.....	7:30 PM/2:00 PM.....	Emeralds with Petite Mort
4/14, 16, 2012....	2:00 PM/7:00 PM.....	The Little Merma
4/19-21, 2012....	7:30 PM.....	Student Concert, University of U
4/26-28, 2012 ..	7:30 PM.....	Iridescence, Ririe-Wood
5/18, 19, 23-26 , 2012...	7:30 PM.....	Innovations,
6/19, 2012.....	8:00 PM.....	The Apple-Pip Princess free perfo

Performance Calendar

Organization

Location

Carlota SantanaThe Ellen Eccles Theatre, Logan
 Body Logic Dance Company..... Sugar Space, Salt Lake City
 Performance CompanyKingsbury Hall, University of Utah
 Language Performing Arts Company.....INSCC, University of Utah
 University of Utah Department of BalletMarriott Center for Dance, University of Utah
 Percussion and Dance Ensemblede Jong Concert Hall, Brigham Young University

Organized by the U Modern Dance PDCKingsbury Hall, University of Utah

will be presenting a collaborative concert with the University's School of Music on March 9 & 10, 2012 at 7:30. Professor Sharee Lane and Assistant Professor Rob Wood, the collaborative concert will feature new works by Professor Lester, I-Fen Lin and "Sweet Fields" by one of America's greatest choreographers, Twyla Tharp. Music will be performed by the Percussion Ensemble.

Ms. Kudo will be setting Tharp's "Sweet Fields" on PDC this January and February. Ms. Kudo has worked extensively with Tharp as a partner in Tharp's "Sinatra Suite" and "Push Comes To Shove" in the PBS Great Performances special "The Great American Songbook" in the United States and Europe.

College Dance Festival Northwest Region .Kingsbury Hall, University of Utah
 Percussion Ensemble..... Dance Studio Theatre,Richards Bldg, Brigham Young University
 Festival Gala ConcertKingsbury Hall, University of Utah
 Dance, RDTRose Wagner Black Box Theatre, Salt Lake City
 Utah Department of Ballet.....Marriott Center for Dance, University of Utah
 Community College Dance Company.....Grand Theater, South (Salt Lake)City campus
 La Fe Ballet.....George S. and Dolores Dore Eccles Center for the Performing Arts, Park City
 University of Utah Modern Dance Department ..Marriott Center for Dance, University of Utah
 Percussion Acrobats.....Kingsbury Hall, University of Utah
 Ballet and Paquita, Ballet WestCapitol Theatre, Salt Lake City
 Ballet West.....Capitol Theatre, Salt Lake City
 Utah Modern Dance Department.....Marriott Center for Dance, University of Utah
 Kingsbury Dance CompanyRose Wagner Performing Arts Center, Salt Lake City
 Ballet WestJeanne' Wagner Theatre, Salt Lake City
 Performance, Children's Dance TheatreSandy Amphitheater , Sandy

For changes after newsletter has printed. Contact the school, company, or venue for all information



A Few Fun Fundraising Facts for 2012

Katherine St. John

We all need money to do projects we bring to the public. And money can be earned or acquired in a variety of ways. Funding is offered by various types of agencies, and make no mistake, these funders (aka grantors) want you to have their \$\$\$. For the most part, they are in the business of supporting projects that are beneficial to the community. Some organizations fund educational projects, some fund only projects that are free and open to the public, others focus on science or medicine. There are some that offer funds for "sustainability" or management of an organization. And there are others that fund projects involving creative or traditional arts. So the first step is to find a good funding match for your organization and your projects.

Government, or public funding can be found on the local level (including state, city, county and even colleges or university levels); or on the federal level such as National Endowment for the Arts or the National Endowment for the Humanities. There are regional groups such as Western States Arts Federation, and specialty organizations such as Chamber Music America. Most of these have an annual funding cycle with deadlines for the different types of grants they offer. These can easily be found at their websites. In most cases it is required that the applicant have a 501(c)(3) status.

In the case of philanthropic foundations, banks or other corporations, a letter of interest is often required prior to submitting an official proposal. Some have forms to fill out, others ask for answers to basic questions. What sort of

questions, you ask? Most all funders will be asking for the following basic questions be addressed in your letter of interest:

- History and mission of your organization, including past projects.
- Basic fiscal budget.
- Other funders or supporters.
- Organization administration, i.e. board of directors names and duties.

Some good places for UDEO to begin looking are: Utah Humanities Council, Salt Lake City Arts Council, Utah Arts Council (now called Utah Division of Arts and Museums. National Endowment for the Arts. I have personally worked with and received funding from all of these sources, and believe me, they are wonderful to work with and appreciate it when applicants come in and get to know them and come prepared with questions prior to submitting an application.

There is also a book available titled Philanthropic Foundations of Utah Directory which lists

Funders want to know:

- History and mission of your organization, including past projects.
- Basic fiscal budget.
- Other funders or supporters.
- Organization administration, i.e. board of directors names and duties.

hundreds of foundations, what they fund and the requirements for application.

So, let's not be

shy about requesting funds for UDEO. We do have a unique situation as a regional affiliate of a national organization but I think a little research will clarify how UDEO should apply. I also believe a small committee may be needed to get started with grant writing. At this stage, for UDEO, it is probably not a "one man job" since the info needed includes history, budget and proposed projects; things probably not at the fingertips of any one person. Let's see what we can do in 2012 to help UDEO receive more community support.

Immediate Care

Kevin Semans, ATC

Well you just got a phone call from your dancer and they tell you that they have hurt themselves during class. There is a lot of hysterics and crying, what should you do? First step is to stay calm. The majority of injuries, no matter how much they are crying on the phone, are not major. As a parent one of the first things I had to learn was to not over react when my son fell down. Most of the time if I acted like I didn't notice then he would get up and keep going. The same is true for dancers (of any age). I have applied the same rule to my company dancers and I am always amazed how quickly things calm down.

We will use an ankle injury for our example. The majority of ankle injuries are just sprains. They hurt a lot and most tend to swell a lot too. I have seen ankle that look like softballs with nothing more than a sprain. It is this reasoning that I discourage people from rushing to the emergency room. You will sit for several hours, spend hundreds of dollars, and be told to go home and ice and see your doctor the next day. If there is no deformity in the foot or ankle, waiting until the next day is ok. Ice is your very first step in such an injury. An ice pack to the injured area will do several things. It will decrease the pain, decrease the swelling, and calm

the dancer. After about 15-20 minutes it will be much easier to determine what is going on. Compression to the area is also a good way to keep the swelling down. This will also provide support for the ankle. An elastic (Ace) wrap works great. Now the next question is whether or not to take medicine right away. Medicine for pain (Tylenol or aspirin) is ok. There is new research that is showing that we should

not take anti-inflammatory medicine (ibuprofen or Advil) for the first 48 hours after an injury. Research is showing that the initial swelling is good for the healing process. Elevating the injured ankle will also help. By elevating the ankle above the heart, it will help reduce the swelling and reduce the pain.

Now you have survived the night and your dancer is waking up the next morning. Mostly likely they will be very stiff and swollen. This is to be expected as there has been no movement in the ankle, all night, and gravity has been pulling the swelling into the ankle. If once they are up and moving the ankle starts to feel better then we now that swelling is causing most of the discomfort. Movement is a good thing. Pointing, flexing, circles, and the alphabet will help with motion as well as decreasing the swelling.

At this point a phone call is your next step if you are still concerned. To whom do you call? To help with our ever increasing health care costs, my recommendation is to call me. As I stated before the majority of injuries are simple and they just take time. I am more than happy to take a look and let you know if a visit to the doctor is truly necessary or a home care program will do the trick. Please do not hesitate as I know how many times I have

There is new research that is showing that we should not take anti-inflammatory medicine for the first 48 hours after an injury.

been to the doctor's office and left thinking "I just paid him to

tell me something I could have done on my own?"

So a quick review: Ice is your best friend, elevations for pain and swelling, compression for support, and a phone call if needed. I hope this helps take some of the stress out of an injury.

Kevin Semans, ATC can be reached at (801) 916-8657 with questions

Igniting interest and creating connections for K-12 students is at times a lofty task. Pop culture might offer one means by which students can make meaning in the dance classroom; for “the issue of critical thinking cannot be separated from how students view their information universe” (Weiler 2004, 47). This generation is “steeped in digital technology and social media; they treat their multi-tasking hand-held gadgets almost like a body part” (Keeter and Taylor 2012, 1). This “additional body part” implies that dance educators have a duty to help students bridge the gap between their appetite for high-tech spectacle and embodied critical thinking. Because pop culture references can target interest and emotion, they can become influential teaching tools that initiate excitement and compel commitment from students (Pryor 2008). In addition to this heightened motivation, carefully integrated pop culture references can soundly address the 21st century skills (Partnership for 21st Century Skills 2009). The content of this article specifically applies to two of the four 21st Century Student Outcomes: Learning and Innovation Skills; and Information, Media, and Technology Skills. Indeed, the connection among innovation, technology, and pop culture merits further exploration. The trivial nature of pop culture might seemingly undermine the curriculum; yet it might also prove an important conduit in connecting academia to student life. Therefore, by including credible pop culture sources, teachers can validate student interest, enrich the learning process, and support 21st century skills.

This article proposes ways to integrate pop culture artifacts that cultivate sophisticated student work. It examines prevalent pop culture forms that students enjoy; television, Internet, electronics, and music videos. Each section offers “Big Ideas” that can be used as a springboard for discussion and subject matter, and “Composition and Improvisation Ideas” for in-class learning activities. Additionally, “Assessment Guides” are recommended to direct learning outcomes and address 21st century skills.

TELEVISION

Dance for television is pervasive: it is accessible on the small screen, Internet, cell phones, tablets, ad more. Television can be a compelling anticipatory set for many topics because of students’ familiarity with dance on television.

Dance for television provides several overarching “Big Ideas” that could provide meaningful subject matter and lead to constructive discussion. First, issues of sexuality are prevalent. Women are especially exploited and hypersexualized; nevertheless, the typically ridiculed male dancer is usually portrayed in a positive way. Openly discuss the negative effects of objectification and the pitfalls of assumptions and

stereotypes with students. Second, judges’ comments often display poor examples of feedback. Compare judges’ statements with other models of feedback like Liz Lerman’s Critical Response (Borstel and Lerman 2003) or Larry Lavender’s (1996) ORDER approach to critical evaluation. Set a high expectation for students to contribute constructive critical analysis in class. Finally, the use of dance elements is highly predictable and formulaic. For instance, frontal choreography and symmetrical spatial relationships abound; movement is frequently tied to the lyrics and beat of a popular song; and the dynamics are continually explosive and void of contrast. Encourage students to explore and find originality when crafting their own work.

America’s Best Dance Crew

This reality show requires dance crews to accomplish weekly choreographic challenges. You can visit MTV’s official website (<http://dancecrew.mtv.com>) or search YouTube to watch clips from various seasons.

Big Ideas

Challenge: Creating a dance with a specific theme is termed a “challenge,” not drudgery. Encourage students to apply the same excitement and positivity with each classroom challenge.

Crew: The idea that a “crew” is your dance group, friends, family, or social structure. It is an entity that works together for a common positive outcome. Everyone has something significant to contribute and collaboration is vital.

Metaphoric meaning: Often the use of props creates metaphoric meaning. In season 3, Episode 6, titled “The Battle of the Sexes,” the Beat Freaks use baseball bats to symbolize the strength of women. Ask students to find metaphoric meaning in everyday objects.

Innovation!: There is a constant quest to create the most original and captivating movement. Foster this commitment to innovation in the classroom.

Composition Ideas

Dance Move Challenge: This choreographic challenge requires crews to create an entire piece based on one movement. Season 3, Episode 3 demonstrates how the Strikers Allstars Crew brilliantly used the monkey roll dance move to create a composition. Assign students a similar activity to demonstrate understanding of axial and locomotor movement.

Music Video Challenge: Crews create a dance inspired by a music video from a famous music artist. Show a clip of the JabbaWockeeZ Crew from Season 1 juxtaposed with a clip of Mary Wigman’s (1914) Witch Dance as an example. Discuss how the JabbaWockeeZ’ choice of masks could be considered a modern day version of Wigman’s use of a mask. Challenge students to consider classic repertoire and contemporize it.

Around the World Challenge: Crews create a

“Permission to Reprint for Educational Purposes by Editor”

continued on next page

composition that incorporates different dance genres from around the world, as seen in Season 2, Episode 9. Assign students a similar challenge as part of a dance history unit or genre study.

Television Assessment Guides

Written work can greatly aid assessment of the suggested learning activities. Journal prompts that require students to examine objectification, gender issues, or context can provide insights to student learning. Pre and Post surveys that address student attitudes toward group work, media, or innovation can inform and direct teacher choice of pop culture references. Also, self-assessments and written peer feedback supply valuable demonstrations of student understanding. These written assessments concentrate on the 21st century skills of creative thinking, effective reasoning, and clarity of communication.

INTERNET

Social Networking Sites

Big Idea

Posts and Tweets: Discuss the purpose of Facebook posts and Twitter tweets. Identify one of the main purposes as self-expression. Help students recognise similarities between social networking comments and movement expression. Inspire students to use meaningful movement as an integral form of expression.

Composition and Improvisation Ideas

Dance du Jour: Similar to a post or a tweet, have students create quick composition studies inspired by the day.

You might consider creating a physical “Comment Wall” in the classroom (butcher paper or cardboard will suffice). Students could write short statements about their compositions, positive peer responses, or daily insights about class.

Jam Session Improvisation: Have students participate in an original dance jam session. Direct students to make both original statements and respond to others’ movements.

Add parameters to the improvisation session that are equivalent to “Comment,” “Like,” and “Share.” For example, “Comment” is a new movement in response to the original statement; “Like” is a designated movement to show approval; and “Share” is a choice to replicate any movement.

YouTube

Big Ideas

Crowd Accelerated Innovation: Chris Anderson explains in a TED Talk how YouTube has exponentially increased innovation due to global participation. He offers dance as a prime example and discusses how YouTube has created a worldwide “step-your-game-up” dance competition (Anderson 2010).

Internet safety: Discuss issues of uploading personal videos to Internet sites and instruct students to choose videos for Internet distribution wisely. Password-protected sites like Vimeo, Flip Video or direct-

sponsored ones might offer safer alternatives for students to share classwork.

Composition and Improvisation Ideas

“Step Your Game Up” Studies: Have students participate in a traditional battle-style improvisation session. You can also assign students composition work in which they must “one-up” a meritorious dance clip. Dance clips can be selected from YouTube or other sources.

One suggestion might involve extending participation beyond your classroom, giving students an illustration of globalization. Arrange a video conference with a class at another school in your district, state or around the world. Share student work from each class and allow students to give constructive feedback.

Internet Assessment Guides

Video assessment of student work encompasses meaningful and direct measures of student learning. In addition to filming composition for the suggested learning activities, require each student to keep a personal video log of performance assessments. At the end of the semester have students compile a video file or DVD of their work. After viewing the video, students might complete a self-assessment to reflect on progress and major learning milestones. This formal assessment develops learning and innovation skills as well as media and technology skills.

CONCLUSION

Student interest can be heightened through discussion and evaluation of pop culture artifacts. Consequently, students may be more easily motivated to value teacher instruction and embrace critical thinking. It is in these movements, when students yield to the enticement of learning, that teachers can bridge the gap between pop culture and sophisticated art. The previous suggestions of incorporating pop culture are only a fragment of what can be used. Dance educators might consider music, movies, books, podcasts, Bollywood, and flashmobs to enhance the curriculum. It is important to remember that the use of pop culture should extend beyond showing a video clip or merely playing popular music. Rather, careful selection of pop culture forms should offer accessibility while awakening interest. The key is in identifying artistic potential in pop culture that facilitates student learning and development of 21st century skills.

For access to the full article, including ideas for using cell phones, video games and music videos in the classroom, join NDEO today. By joining NDEO you will receive JODE four times a year. Upgrade your UDEO membership to a Joint membership and start receiving the benefits today! Find this article in JODE Volume 11, Number 4, October-December 2011, Pgs. 129-133

FALL WORKSHOP REFLECTIONS

Fall Workshop

Heidi Israelson and Adeena Lago

For a young Donald McKayle, all it took was one dance. When he and a friend came home from that pivotal Pearl Primus performance, Donald made his friend – who was part of Primus' school – teach him every move.



They cleared out the living room and danced for hours. In Donald's own words, that evening, he "became a dancer."

As he sat before a group of the next generation of dancers, he told us stories of that night; of joining the New Dance Group at 17 with no formal training; of premiering his first choreography at 18; of forming his own company; of collaborating with Martha Graham, Merce Cunningham, Alvin Ailey, Anna Sokolow and traveling, working, dancing with, and choreographing for the stars of modern dance for over six decades.

The stories he told weren't new, you can find the facts in almost any biography of him, but when he told them, he described people, not just places and dates. His masterful use of movement isn't limited to his feet; he tells stories with a mobility of facial expression, tone of voice, hands and arms that speaks not only the amazing dancer he is, but also to his skill as a consummate performer and storyteller.

We almost forgot to dance; we were so engrossed in his stories.

Ah, but the dance! It only took a few short phrases from "Rainbow 'Round my Shoulder" to sense why his works have endured. The movement is rich in meaning and beautiful. In addition, he really pushed us to do the choreography well, generously sharing this beautiful movement while imparting more gems of verbal inspiration. "If all you're doing is the movement," he said, "I don't have the dance I want. You have to dance the ideas. The act of performance is a creative act. You are not imitating. You have to make the performance your own."



The evening was spectacular and an amazing experience. We are so grateful to Angela Challis and Ashley Mott for chairing this UDEO Event, and to Pat Debenham, Marilyn Berrett and the BYU Dance Department for all their hard work in making it possible. The conference was held in conjunction with the dance and the Child international Day of Dance held the next day.

Utah's daCi Day of Dance, "Sculpting Lives"

An energetic, fun-filled day of dancing and clay sculpting took place at Brigham Young University on Saturday, November 5. As the participants (176 all together!) began arriving they were placed into groups (7 total) and began different movement games as directed by volunteer

Dance Ensemble students. These Dance Ensemble students were their guides for the day, making sure the participants got to each of their rotations. When it was time to start all fell silent as a Navajo woman sang the Navajo Blessing Song. Everyone whistled, cheered and clapped as a ten year old Navajo boy performed the traditional hoop dance. From there the participants began their rotation through four classes: hip-hop, folk dancing (from Sweden and Germany), Alaskan

Inuit dance, and clay sculpting. Professional sculptors, Gary Price and Joseph Germaine guided the dancers in forming the clay.

After these four classes the dancers met with a creative process teacher where they worked together to create a piece to share with everyone. At the end of the day the groups met in the concert space at BYU where they watched each group perform their dance. Two elementary schools also showed their pieces which they had been working on.

Sara Malan-McDonald, a faculty member from Arizona State University, attended to see how the

process of bringing a daCi Day of Dance to her school would work. She loved her day at BYU, "To get adults and children involved in dance in a non-judgmental environment and to allow them to access their child within and make and share art is a lot of fun."

Some of the comments shared on our surveys: "Dancing makes me smile"

"Today was really fun! I loved it. Every time we went to a different rotation it was a whole new world!"

"I really liked learning new ways to dance."

"I really didn't think this would be fun at all but seriously, it was the BEST DAY EVER!"

"I had a ton of fun today and I hope to come back next year! The teachers and BYU students are so nice!"

"This is the best day of my life!"

"I came away a better person for being there as did my daughter and everyone who participated."

This was our biggest day of dance so far

and everyone felt it was a huge success. We are very thankful for the following groups that helped make it such a grand day:

Dance Ensemble members: for their energy and willingness to connect to all the younger dancers.

Brigham Young University: for donating all the wonderful spaces and cookies for afternoon snack.

Reams Grocery store: for donating cheese sticks to go with our delicious Utah apples.

Our wonderful teachers: whose talents brought smiles to so many faces!





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

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.

www.udeo.org

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



www.ndeo.org

Do not miss the UDEO spring conference on March 3, 2012! Register today at www.udeo.org

UDEO
ARTS EDUCATION
C/O ADEENA LAGO
5131 S. MORNING SUN DR
TAYLORSVILLE, UT 84123

