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RDT in the Schools

Repertory Dance Theatre (RDT) has been involved in serving schools with Arts-In-Education programs since 1966. RDT has created Lecture Demonstrations, Movement Classes, Teacher-In-Service Workshops and performances which educate, entertain and inspire students and teachers helping them understand and appreciate the arts. All activities are based on the national standards for dance education.

Why Use Dance in the Classroom?

Dance is the oldest language. Dance is a total experience involving the physical, intellectual, emotional, spiritual and aesthetic dimensions of an individual which helps us perceive and communicate who we are and what we aspire to become. Dance is a great resource for teaching and opening minds and imaginations. Dance is a form of non-verbal communication,

a powerful language that everyone can understand. Dance allows all children to explore their own physical and creative potential in a non-competitive environment.

Standards For Arts Education:

- **Moving:** Increasing strength, flexibility and endurance
- **Investigating:** Discovering

the elements of dance; time, space and energy

- **Creating:** Exploring the creative process
- **Connecting:** Appreciating dance, its historical, cultural and personal origins

RDT Movement Classes, Lecture Demonstrations and Teacher Workshops are based on the Utah State Core Curriculum for Dance and Life Skills.

RDT Goals for Arts-In-Education

Using dance as a way to help people become more: *Connected, Compassionate, Aware, Inspired, Original, Focused, Courageous, Passionate, Human*

- To provide alternative ways of learning in order to achieve basic educational objectives such as concentrating, creative problem solving, planning, visualizing and conceptualizing.
- To develop skills and insights needed for emotional maturity and social effectiveness--sharing, cooperating, integrating and interacting.
- To develop an individual's physical and mental discipline at all levels

of ability.

- To open participants' minds and imaginations by developing tools of communication.
- To develop feelings of self-worth, confidence, and achievement by giving students and teachers opportunities to explore movement, the art of improvisation, and the creative process.
- To develop an understanding and appreciation of American Modern Dance.
- To deepen the understanding of the relationship between life and art.
- To develop Life Skills by encouraging good citizenship, by helping stu-

dents be responsible and understand their relationship to the other members of their group, family, class, or community.

Classes are designed to:

- Stimulate thinking skills and develop decision making process.
- Develop communication (oral, written and non-verbal forms)
- Inspire collaboration
- Help students recognize their talents and skills.
- Encourage good citizenship by helping students be responsible and understand their relationship to the other members of their group, family, class or community.

## Suggested Ways to Integrate Dance into Other Arts, Sciences and Humanities

- ◆ SOCIAL STUDIES  
Folk dances may be incorporated into a study of cultural factors; students may learn folk dances or parents or natives of other countries may visit the classroom and perform.  
Chart the roots of your community, study the ethnic origins and develop a project, which incorporates their dance forms. This concept can be applied to all cultures.
- ◆ LANGUAGE ARTS  
Add movement to parts of speech, or capitalization and punctuation. For example, explore how movement shows the action in a verb like jump, or demonstrates the function of an exclamation mark.
- ◆ MUSIC  
Dance to intensify the rhythm and dynamic qualities of the music.
- ◆ ART  
Improvise the design, texture, rhythms or feeling of a painting, drawing, print, photograph, sculpture or weaving; develop a dance sequence based upon one element of art such as positive/negative space.
- ◆ SCIENCE  
Explore the various physical laws through movement; develop an awareness of the articulation of various body parts in the study of anatomy; apply physiological principles to dance movement, examine revolution and rotation by recreating the solar system in movement; study aspects in biology such as photosynthesis, or animal classification by interpreting the concepts in movement.
- ◆ MATH  
Explore geometric shapes through movement; relate the idea of balance in the body to balance in an algebraic equation.

## The Elements of Dance

There are four basic elements of dance: **time, space, energy (force and flow) and the body.**

The body is the instrument of dance. It is the vehicle of communication, based upon the dancer's kinesthetic sense.

Dance exists both in time and space. Time can be rhythmic and based upon meter. It can also be based upon body rhythms such as breath or an emotional rhythm.

Space is concerned with the visual design of dance. It consists of body shape, levels, floor patterns, group relationships and volume.

Energy relates to the force with which the movement is released. Another term for energy is dynamics and may be described by specific qualities such as: percussive, staccato, sustained, swinging, suspended, vibratory and collapse. A variety of energy levels make a dance more interesting and create texture within the movement.

It is important to realize these elements are also those of everyday life as we move through time and space with varying degrees of energy. Dance only becomes an abstraction or isolation of reality. These basic elements combine in a variety of ways, each of these combinations result in a particular style.

## Ask Yourself:

1. What are the **sensory properties** in the dance? What do you see? What do you hear? What are the dancers actually doing?
2. What are the **technical properties** in the dance? What kind of space is being used? What are the shapes and designs being made? What kinds of energy, dynamics, or motional qualities are being used?
3. What are the **emotional properties** in the dance? How does the movement make you feel?

## How to Prepare for the Dance Performance

Clear your mind of other thoughts (general or personal). Open your mind and spirit to the moment; concentrate and raise your awareness to the immediate environment.

As the lights lower and/or the music begins, take a deep breath and relax in your seat. You are beginning to watch motion, movement, shape, line, rhythm, tempo, color, space, time, energy . . . dance.

Allow yourself to release the notion that you already know what dance means, or has to mean, or that you have to figure something out. Release the notion that you have to look at dance as if you were reading a book. Dance doesn't necessarily have a story line.

If you watch the dance with openness, you may experience an emotion, an image, or a feeling that you may not be able to describe. You may not know why or where reactions come from, but don't worry. That is part of the magic of theater.

Every piece of choreography has a reason for being. Dances may be celebrations, tell stories, define moods, interpret poems, express emotions, carve designs, or visualize music. As you watch a dance, a story may occur to you because of your past experience. However, not all dances relate stories. The sequences do not have to make literal sense. Allow images and personal feelings to come to the surface of your consciousness.

After the performance, feel free to discuss your thoughts with others, but do not be disturbed if you find that others have a different reaction than yours. Think about your own personal images and thoughts. Was it fun to watch? Did the dance remind you of experiences in your own life? Did the choreography inspire you to express yourself, write a poem, draw a picture, or make up your own dance?

**Following the performance, we suggest that the class hold a period of discussion and sharing.**

### *Why Use the Arts in your Classroom?*

The arts are a tool to facilitate the expression of feelings; they offer a visual manifestation of an emotion or situation which can be explored initially without concern for technique or rules. Writing, moving, painting, sculpting, singing, making sounds and doing drama are all ways of responding to particular situations. These activities should be done for the pleasure and understanding they bring to the participants. Using feelings as a base for work in the arts allows everybody to participate as equals; the teacher does not have to be more competent than the students to encourage artistic exploration.

Also, when using the arts, common definitions of failure and success do not apply; there are many solutions to any given problem. What appears as chaos is often an ordered search for variety. Within this potentially wide scope, participants can experience their own uniqueness, seeing the best and the worst in themselves. Students and teachers will be able to establish different working relationships which could be useful in other areas.

Finally, the arts develop skills and abilities that will serve students long after schooling ends. Those who find release or stimulation from a particular art form will be able to develop and enjoy it the rest of their lives.

from King, Nancy, *Giving Form to Feeling*. (New York: Drama Book Specialists, 1975).

# Dance Criticism

**Criticism** (writing or talking about dance) or evaluation of a dance performance is affected by past experience, sensitivity, involvement, and personal judgment. Try to be multi-dimensional in your responses by describing visual and auditory perceptions and feelings. When you evaluate a concert give your reasons for anything you liked or disliked.

Criticism entails three processes:

**Description, interpretation and judgment** of a particular piece being analyzed.



**Description, Interpretation & Judgment are the 3 elements of criticism.**

When you write or talk about a dance performance you should consider or analyze four different aspects of the dance.

1. The **choreographic elements**: the overall form, use of space, rhythmic and timing factors, use of dynamics, style, music, and movement invention.
2. The **performance elements**: the technical skill of the dancers, their projection, commitment, ability to communicate.
3. The **production elements**: the costumes, lighting, props, sets, and music.

## Questions to Ask Yourself

- 1 What emotional reactions did you have? What moved you?
- 2 What was the most interesting feature of the performance?
- 3 What in particular do you remember about the experience?
- 4 Was there an apparent motive for the dance? Was it dramatic, abstract, a comedy, a mood piece, etc.
- 5 Were there any social, political, or historical elements?
- 6 Was the choreographer skilled in trying to convey the message?
- 7 What did you notice about the form?
- 8 How did the piece begin, where did it go, and how did it end?
- 9 Was there a logical sequence, or was the form fragmented?
- 10 Was there variety, contrast, balance, unity, repetition, and/or harmony?
- 11 Were the performers skilled technically?
- 12 How well did they portray their characters or communicate with movement?
- 13 What kind of music was used?
- 14 Did the music support the ideas in the dance or conflict with them? Did the movement go with the music or against it?
- 15 What were your reactions to the technical or production elements, the staging, décor, props, lighting, costumes? What made you react this way?
- 16 Was the performance a positive experience for you? Did it stimulate questions or ideas?
- 17 What could have helped your understanding or valuing of the dance performance?

# Helpful Teaching Resources

## Websites

- [www.usoe.k12.ut.us](http://www.usoe.k12.ut.us)

Utah State Office of Education website. Information available for the Utah State Core Curriculum in Dance (grade specific) and Dance Endorsement guidelines and application.

- [www.rdtutah.org](http://www.rdtutah.org)

Repertory Dance Theatre website. Information available for Teacher In-Service Professional Development Workshops and performance schedule. Licensure points available.

## Books

- *Creative Dance for All Ages* by Anne Green Gilbert
- *First Steps in Teaching Creative Dance To Children* by Mary Joyce
- *On Stage: Theater Games and Activities for Kids* by Lisa Bany-Winters
- *Teaching the Three R's: Through Movement Experience* by Anne Green Gilbert
- *Step by Step* by Sheila Kogan
- *Brain Compatible Dance Education* by Anne Green Gilbert
- *Move! Learn! Dance! A k-6 Teaching Resource Guide* co-authored by Children's Dance Theatre, Repertory Dance Theatre and Ririe-Woodbury Dance Company

## Music

Using energetic music without words is always best for movement class. Also an instrument, such as a drum or tambourine is a great addition as well. Here are some music ideas that can be used in classes.

- Mickey Hart—*Planet Drum, Spirit Into Sound*
- Brent Lewis—*Rhythm Hunter*
- *Feet in the Soil*
- Afro Celt Sound System—
- Putumayo CD's—
- *African Music for Children*—Produced by the Rough Music Guide

\* Celtic, Brazilian, African Music can all be very successful, as well as Classical Music, Big Band and the more energetic New Age selections. Listening and Experimentation are the key. Use music that is different from what students hear on the radio or listen to for fun. It is a great way to expose them to new and different music genres.



## Tips For Successful Movement Explorations

### Establish

- (hand) signals before any boisterous activity. Establish the “Freeze” for control of mass movement activities.
- a system for moving chairs, forming circles, and selecting partners.
- class audience manners.
- a friendly, cooperative atmosphere providing the student opportunity to explore new ideas.

### Guide

- the class with children working either individually, in groups or in partners.
- the children verbally using words like “Show me...”.
- students toward proper responses, rather than telling them how to respond.

### Allow

- each child (or group) to demonstrate an activity if possible.
- the children to work independently only when they have developed the disciplines the need.
- the students to participate only when the signals are respected, because the signals are the beginning of creative discipline.
- the whole class to participate equally and avoid having a few select students dominate the activities.

### Require

- appropriate conduct
- that students respect other student’s space because this is a vital self discipline necessary for any successful activity.
- students to respect each other’s concentration.

**Expect** self-control and discipline from children at any age.

**Develop** the use of space by teaching students first to work in place, then in a confined area of space, and then to use the entire room space. Repeat this with partners and groups.

**Begin** with positive stimulating activities.

**Set** high standards for solutions and responses.

**Encourage** the shy child to participate as an individual before a class audience when a level of trust has been established

**Avoid** audience quips, interruptions, or discourteous clapping or whistling.

**Provide** specific and encouraging feedback or “side coaching” while the class moves to help focus and direct their problem solving efforts.

## Giving Direction in Movement Experiences

It is important to learn how to give clear, concise directions for movement activities. “How” you say something is equally if not more important than “what” you say. It takes practice in order to become familiar with and comfortable with the language of dance. With practice, in time you will find yourself “thinking movement.”

The following list provides examples of ways to give directions. They are by no means exhaustive.

### Ways to Begin Exploring Movement Ideas

- Show me . . .
- Which way can you . . .
- Now try . . .
- How can you . . .
- Are there other ways . . .
- Can you think of . . .
- See if you can . . .
- What happens when you . . .
- Discover a way to . . .
- Keep working on . . .

## Giving Direction in Movement Experiences (continued)

- Remember to . . .
- This time . . .
- What different way can you . . .
- How many ways . . .
- Keep exploring new ways to . . .
- Find some ways to . . .
- How slowly can you . . .
- How quickly can you . . .
- Keep thinking about . . . as you . . .
- Are you able to . . .
- Has anyone been able to . . .
- What can you do if . . .
- Try changing . . .
- Have you tried . . .
- Can you find new ways to . . .
- Who can show me another idea . . .
- Find a . . .
- Find a new/another . . .
- Now see if you can . . . and still . . .
- Make sure you . . .
- I'll know you're ready/finished when . . .
- Don't forget to . . .
- Surprise me by . . .
- Keep working and listen to this new direction . . .

### Ways to Extend

- What other part of your body can do that same kind of pattern?
- Could you do it standing up?
- We just clapped that pattern. Can you do the same rhythm pattern with your feet?
- That was wonderful. This last time you choose when **you** want to start and when **you** want to finish.

## Basic Ideas for Exploring the Elements of Dance

The following ideas are basic ways to begin to explore creative movement.

Basic Steps to include in each movement class:

- Warm up
- Abstracting (transforming ideas into movement)
- Exploration of the Elements of Dance: Time, Space, Energy
- Exploration of the creative process

### **MOVING: Increasing strength, flexibility and endurance.**

*Participate safely and regularly in warming activities. Move isolated parts of the body in different ways through space.*

**Give yourself a pat.** (Gently pat your arms, legs, back, torso, head. This will get the blood flowing and help to "warm up" the body)

**They say "Life is a circle."** Find ways to circle isolated parts of the body, using your: head, shoulders, hands, arms, legs, feet, torso, and move slowly turning the whole body in a circle.

### **Who Are You?**

With an imaginary piece of chalk, draw an imaginary piece of paper. Write your name on the paper with the imagi-

nary chalk. Now, put the imaginary chalk on your elbow, or on your head and write your name. Travel across the space writing your name in large letters. Repeat using your elbow or your head.

**INVESTIGATING: Expand dance vocabulary with movement experiences using basic ENERGY concepts.**

**Interpret sounds:** (Use different instruments or recorded music to inspire movement)

**Listen to the sound of a tambourine.** Put the sound in your hands. In your shoulders. In your head. Shake and quiver.

**Listen to the sound of a drum.** Describe how it sounds with one word. Put the sound in your body. Punch and kick

**Activity: Heads that...hands that.**

Make a list of parts of the body such as a head, arm, leg, hand, back, shoulder, hips. Make a list of actions with different qualities of movement such as swing, punch, quiver, twist, slash, tap, bounce, caress, twist. Ask the student to show you: Arms that swing. Heads that swing. Legs that swing. Etc. Hands that quiver. Shoulders that quiver. Heads that quiver. Etc. (Make a game and invite one student to define the area of the body and another student to select the verb.)

## Basic Ideas for Exploring the Elements of Dance (continued)

### PATTERN:

Circle (or swing) arms, legs, head, shoulders for 8 counts  
 Shake whole body for 8 counts  
 Punch with arms, legs, elbows for 8 counts  
 Freeze in an interesting shape & listen for 8 counts  
 (Repeat using 4 counts for each section, 2 counts, 1 count)

### INVESTIGATING: Expand dance vocabulary with movement experiences in SPACE.

*Explore shapes with a partner, connecting body parts.  
 Explore spatial concepts e.g. over, under, above, below, near, far, in front, behind, outside and around.*

### Activity:

Look around the room and find something straight, something bent, something curved. Design three shapes on three different levels and make one straight, one bent, one curved. Make sure that one is on a high level, one on a medium level and one on a low level.

- Go from one to the other when you hear the drum. (percussive movement)
- Change the timing and quality of your movement to sustained, continuous, slow and use 8 counts to travel to each shape.
- Freeze in one of the designs. Fine a way to make the shape travel through space and connect with someone else. Memorize where you are. On my cue, go to a wall and attach yourself with 3 body parts touching the wall....then return to the group shape on my cue in 16 counts.
- Perform the three shapes with music. Vary the timing of the transitions. Discuss how the activity made you feel.

### SCULPTING THE BODY

**Activity:** (Work in partners) Sculpt your partner in three moves, then show the space around, above, below and create a connected shape that looks like it is supporting or being supported by the other person. Freeze the duet pose for a few seconds. Now its your partners turn to "sculpt" and show the space and make a support shape.

### MIRRORING

Find a partner. Stand facing your partner about 6 feet apart. Decide who will lead the movement. The "follower" will try and follow the movements of the leader. Change rolls and continue mirroring. Get into groups and select a leader. Give everyone in the group a chance to be the leader. Move slowly, carefully, and find a group energy and concentration.

### MOVING: Identify and execute axial and locomotor steps.

### INVESTIGATING: Exploring the element of TIME

*Demonstrate basic locomotor steps and explore making directional changes while performing locomotor steps*

Name some ways you can travel through space or locomote. Listen to a drum beat. Begin walking "in and out around about" and stop when the sound stops. Change and face a different direction. Repeat.

### Create a Pattern: 8,8,4,4,2,2,1,1,1,1

Walk in one direction for 7 counts then on count 8 change directions sharply. Repeat.

Walk in one direction for 3 counts then on count 4 change directions sharply. Repeat.

Walk in one direction for 1 count then on count 2 change directions sharply. Repeat.

Step and change directions 4 times.

VARIATION: Substitute a skip for the walk and use a jump to change directions.

### CREATING: Explore the process of making a dance.

Divide into groups. Each group will create a short sequence of material previously explored. (Example)

Pattern must include:

- Traveling through space using a locomotor pattern. (walk, skip, slide, gallop)
- Exploring change of direction and a change of level
- Varying the timing (fast, slow)
- Finding ways to add some frozen shape: Bent, Straight, Curved

Make sure that there is a clear beginning, middle and end. Perform the patterns and discuss.

**ACTION WORDS ACTIVITY:** Heads that, Hands that, Shoulders that, Elbow that, Feet that, Knees that, Hips that...

### "Who could show me a HEAD THAT....."

Bounces	Pounds
Circles	Pushes
Chops	Pulls
Caresses	Quivers
Carves	Scratches
Cavorts	Stabs
Explodes	Swings
Flips	Stirs
Glides	Tosses
Melts	Twists
Writes	Wiggles
Taps	

## More Movement Activities

### ALLITERATION VERBS Activity

Alliteration: We use this to mean repetition of the same sound at the beginning of adjacent words.

**Preparation:** Warm up the students by giving them simple short commands to follow such as: walk, run, sit, shake, stretch, punch, melt, roll, crawl, stand, skip, twitch, etc.

**Discuss verbs:** Define a verb or action word. Discuss different conjugations of verbs including the present participle (running, walking, squirming, folding)

**Make A List:** Select a letter in the alphabet, such as “s,” and make a list of verbs beginning with that letter. Encourage the students to think of unusual verbs as well as the usual “stand” and “sit”. (Slither, skip, slide, saunter, stagger, stretch, soar, squiggle, etc)

The students will now have a list of ALLITERATION VERBS.

**Discuss** which verbs make you want to travel and which verbs lend themselves to stationary execution.

**Explore:** Which verbs want you to change levels and what kind of dynamics can be explored with each verb?

**Explore** movement associated with each of the verbs on your list. Use different body parts and change levels and tempos. For instance, you could squiggle your head very slowly and then squiggle your arms very quickly as you move up and down.

**Create a Map:** Choose a starting point an ending point, a direction of travel and how to get from one place to the next. For instance, if the verb the students chose was “squiggle,” then you could select the middle of the floor as the starting point and the corner of the room as the ending point. The direction of travel could be a straight line between the two points or a semi-circular path between the two or a zigzag pathway. The verb can be further defined to be squiggling in the upper body while taking very small steps with the feet. The point of the exercise is to be as creative as possible. Let the students’ imaginations run free as they set their own rules for solving the problem. Encourage them to avoid the everyday, obvious solutions.

**Geography:** Look at a real map of Utah or any other state or country you may be studying.

Use the map to inspire the rules and directions of travel using the movement material you have explored. For instance how would travel over a mountain range or desert

be changed. You might organize a pathway going from one state capitol to another.

### Exploring the Alphabet Using Cursive script and Printing skills

Standard: CREATING

Divide into groups of 4 or 5 students:

Students will: Select any 6 letters in the alphabet and decide on an order. Create a pattern using either the CURSIVE or PRINTING method.

Show the group phrase to others in the class.

Experiment with ways to vary the phrase by making some parts very slow or very fast, some part very large or very small. Some parts could even travel through space.

Perform for your peers: Share the results with the class and discuss what made the phrase interesting to watch. Experiment with adding some music to the patterns. Select a variety of music styles (classical, folk, jazz, New Age) Discuss how the different qualities of the music influenced the dance.

### Pantomime Your Way Out of This. Explore the literal and the abstract

#### Pantomime

Open the door  
Pull down the blind  
Stir the batter  
Wash the windows  
Butter your bread

#### Abstraction

with your foot.  
with your head.  
with your elbow.  
with your knee.  
with your shoulder

### Standard: INVESTIGATING (Students will demonstrate dance elements of time, space, shape and energy )

Make a list of actions. Gather resource material. Discuss descriptions of daily routines, sports vocabulary, hobbies, photos, etc. (Sample list using the alphabet)

- A: ARCH, AMBLE, ACTION
- B: BOUNCE, BASH, BACKWARDS
- C: CIRCLE, CHOP, CARESS, CARVE, CRUMPLE, CREEP, CHEW, CRAWL,
- D: DART, DUST, DANCE
- E: EXPLODE, EXERCISE
- F: FLIP, FOLD, FALL, FLY
- G: GLIDE, GALLOP
- H: HIT, HURRLE, HOP
- I: INFLATE, ITCH, INVENT
- J: JUMP, JIGGLE, JAB
- K: KICK, KNEED
- L: LEAP, LICK,
- M: MELT, MANGLE, MARCH
- N: NOODLE,
- O: OPEN
- P: PUSH, POUND, PULL, PUNT
- Q: QUIVER, QUICK

- R: REACH, REBOUND, RUN, REPEAT
- S: SCRATCH, STAB, SWISH, STIR, SWIM, SAW, SLOW MOTION
- T: TAP, TOSS, TWIST, TURN
- U: UP
- V: VIBRATE
- W: WIGGLE, WAVE
- X: MAKE AN X WITH YOUR BODY
- Y: YAWN,
- Z: ZIG ZAG

**Each student will:**

Explore ways to demonstrate selected words in various parts of body. Remember to explore ways to:

Change level (high and low)

Direction (forward, backward, sideways)

Timing (slow and fast)

**Standard: CREATING** (Students will improvise, create, perform and respond to movement solutions.)

Each students will:

- Create a list of 4-5 action words.
- Learn to spell each correctly.
- Create a movement phrase using the words as a springboard.
- Make sure the phrase includes some changes in level, direction, tempo, travel, frozen moments, and had a clear beginning and ending.
- Perform for the class
- Discuss classmates' solutions (compositions) and evaluate success.

**Standard: CONNECTING**

Students will demonstrate connections to history, culture and daily life through dance.

- Use the material from students' compositions to create a group dance.
- Write a simple paragraph, story or poem using the words selected.
- Watch a video or live dance performance and talk about the kinds of VERBS and actions the students observed.

**Lesson Plan: Change of Direction**

Standard: INVESTIGATING ( To explore the elements of dance, Space, Time, Energy.)

Standard: CREATING (Explore the creative process.)

OBJECTIVE: Utilize a set pattern as a springboard for movement exploration.

Develop a movement phrase by establishing criteria and manipulating the dynamics and the space.

**PROCESS:**

1. Begin by establishing a TEMPO. Outline a simple pattern 8,8,4,4,2,2,1,1,1,1. Ask students to walk ON THE BEAT in a straight path for 7 counts and change facing on count 8. Walk in the new direction for 7 counts and change facing on count 8. Walk for 3 counts and change facing on count 4. Repeat. Walk 1 count and change facing on count 2. Repeat. Walk and change facing on each count, 4 times. Ask students to be very clear and sharp when changing the facing and accent the last count of the phrase. (8,4,2,1) Remind students to try and not bump into anyone else.
2. Repeat the pattern but this time **Slide** instead of walk. **Jump** to change directions.
3. Invite students to create their own way to travel and determine what kind of movement should be done on the change of direction count. Divide into smaller groups and watch each other perform the task.
4. Repeat #3, but this time the students do not have to move on every count. They must keep counting in their head if they "freeze" for a few counts. They still need to utilize the basic 8,8,4,4,2,2,1111 pattern but may add some still moments. Each student should set and rehearse their new individual pattern.
5. Select 3 or 4 individuals to perform their new patterns together.
6. Discuss how the combinations of patterns worked or didn't work to make an interesting or harmonious group action.

**FEEL THE BEAT**

Standard: MOVING (Students will demonstrate knowledge of the body and movement skills.)

Warm-up the Body before moving and show concern for safety.

Carefully run in a big circle around the room. Freeze and place your hand on your throat and find your pulse. It's a steady beat. FEEL THE PULSE in different parts of the body. Transfer that beat into your hand...into your head... into you knees (bounce) FREEZE! Talk about stillness and what it feels like to Freeze the action. PULSE 8, FREEZE 8

**Standard: INVESTIGATING**

(Students will demonstrate the dance elements: Time Space Energy)

Pattern:

8 Counts RUN

8 Counts FREEZE

8 Counts PULSE  
 8 Counts SKITTER with explode and a yell on count 8,  
 8 Counts FREEZE IN LOW SHAPE  
 8 Counts MELT (by twisting and turning)  
 8 Counts COME BACK TO STANDING (still twisting and turning)  
 Discuss ways to vary this idea.

### WAY TO WARM UP THE BODY

Standard: **MOVING:**

*Participate safely and regularly in warming activities. Move isolated parts of the body in different ways through space.*

**Activity:** Use the image of “circles” to explore ways in which isolated parts of the body can move. “Heads that circle, arms that circle, elbows, knees, shoulders, hands, feet, or hips that circle.

**Activity:** Warm up and math practice (divide by 2)  
 1. Warm up: 8 reaches to the ceiling, 8 reaches side to side, 8 reaches down to the floor, 8 gentle bounces bending the knees. (repeat in 4 counts for each set. Repeat using 2 counts for each set.

**Activity:**

**Part 1:**

4 stretches high above head, reaching for the clouds (arms reach right, left, right, left )  
 4 stretches reaching on the high diagonal (right arm reaches diagonal left, left arms reaches diagonal right)  
 4 stretches reaching on the low diagonal (arms reaches

across the body to low diagonal)  
 4 arms circles backward (swimming motion with right arm, left arm, right arm, left arm)  
**Part 2:** Run for 7 counts, crouch low and hide on count 8.  
**Part 3:** Stretch whole body into expanded shape for 8 counts. (Either high, medium or low)  
 (Note: do Part 1 then add on Part 2..then add part 3)

**Standard: INVESTIGATING: *Discovering the elements of dance.***

***Expand dance vocabulary with movement experiences using the basic qualities of ENERGY.***

Show different kinds of energy through movement sequences.

**Activity:**

Pattern: Swing, punch, shake, travel. Utilize any part of the body, the arms, legs, back.  
 SWING for 8 counts. PUNCH for 8 counts, SHAKE for 8 counts, TRAVEL 8 counts.  
 Repeat pattern, using 4 counts for each activity. Repeat pattern using 2 counts for each activity. Repeat pattern using 1 count for each activity.

**MOVING: Identify and execute axial and locomotor steps.**

Place some markers which will identify a pathway or direction of travel.

Ask students to decide how the class should travel or which “locomotor step” should be used between the markers. (Walk, run, skip, gallop, hop, crawl, skitter, turn, or a combination or ideas depending on the age or experience of the class.)

## Exploring Space and Shape

by Brent Schneider

Adaptable to all elementary levels.

The use of space is an integral part of the dancer's craft. Much the same as a painter changes his canvas with strokes of the brush, the dancer changes the performance space with movements of the body. To more clearly understand how this is accomplished, we must first understand the relationship between negative and positive space. The graphic artist defines this relationship in this way:

*The first shape drawn on a blank, flat and bounded surface -- or picture-plane, by its presence, creates a second shape -- the remainder of the picture-plane. This first drawn shape, understood as an area of active "thingness" is called a positive shape; the remaining, passive "empty" area, a negative*

*shape.*

The architect uses these same principles when designing the facade of a building. The actual building, including wood, bricks and mortar, becomes the positive shape; the "holes" left for windows and doors become the negative shape.

Now moving back to the realm of the dancer, the body represents the positive shape (or positive space) while the space around the dancer's body represents the negative shape (or negative space). Once this concept is understood we can see how the dancer creates visual images in space.

**Exercise:**

1. Have the students create a shape with their bodies which allows no negative shapes (or as few as possible).
2. Ask them how it feels to be in this kind of a shape.
3. Ask the students to name things in nature that have this

## Exploring Space and Shape (continued)

- kind of shape.
- Ask the students whether or not this is an interesting shape.
  - Have the students modify their shapes to create 1, 2, 3, and more negative shapes. Let the students monitor each other to see if the problems are being solved correctly (the right number of "holes").
  - Have the students explore the relationship between their bodies and the dancing space by asking them to create a large negative space in the dancing area (all of their bodies in one tight location) or an equal amount of negative and positive space.

Once the students understand the idea of making shapes with their bodies you can demand more specific solutions from them. For example, explain that there are two general families of shapes: geometric and organic. A geometric shape may be just that; a circle, triangle, etc., or any combination of the angular and/or curved boundaries associated with pure geometric shapes. An organic shape is any irregular, "undulating" shape in which extensive use of straight or evenly curved edges is minor or absent. Organic shapes tend to echo the contours in nature. They are less severe and more animated than geometric shapes.

### Exercise:

- Have the students design three different geometric shapes with their bodies.
- Abstract these shapes further by asking that each shape be on a different level (high, medium, low).
- Ask the students to design two organic shapes with their bodies using different levels.
- Ask the students to create a kinetic sculpture by sequencing the shapes together. For example, have them:
  - do one geometric shape,
  - perform one organic shape moving through space (locomotor movement,

- perform a second geometric shape while turning in place (axial movement),
- perform the second organic shape traveling in a geometric path (e.g., a circle, or diagonal),
- move to the third geometric shape in slow motion and freeze when they get there.

The students should by now have grasped the concept of different kinds of shapes that can be created with the body. Abstract concept problems can now be introduced to demonstrate how such problems can be creatively solved using movement.

### Exercise: "ILLUSIONS"

- Divide the class into partners.
- One student is the "sculptor" while his or her partner is the "clay." The sculptor can position his/her clay into three different shapes. It is important that the students use the skills they have just practiced (negative shapes, levels, geometric and organic shapes).
- Change roles so that the clay now becomes the sculptor.
- After they have practiced this a few times each add to the problem the concept of *Illusions*. According to Webster, an illusion is a mistaken perception of reality, a false belief: misconception.
- After one partner sculpts the other three times, the clay remains frozen until the sculptor hooks on in an illusory manner. The partner who was the clay must then free him/herself from the duet shape and become the sculptor.
- After each person has been the sculptor three times, the partners freeze in the last duet illusion shape.

How can these concepts relate to other fields?  
What social and communication skills are developed when students work with a partner?

## Maps

**WARM UP: Create** a series of activities and form into a pattern. Build a few at a time.

- 4 stretches with arms above the head
- 4 stretches on the diagonal
- 4 stretches to the ground on a low diagonal
- 4 arm circles backwards (swimming action)

ADD:

- Running for 7 counts and crouch on 8
- Stretch into an expanded shape for 8 counts

ADD:

- 8 counts to get into a Low level shape

- 8 counts to get into a high level shape
- 8 counts to get into a medium level shape

### LOCOMOTOR MOVEMENT

Explore skipping, galloping, sliding.

### MAKE A PATTERN (Work on changing directions)

- 4 skips forward
- 4 skips backwards
- 4 slides in one direction
- 4 slides in another direction

## Maps (continued)

### REVIEW

Return to the warm-up material but emphasize FOCUS that is sometimes upward, on the diagonal, downward, etc. Talk about the importance of being clear during a CHANGE OF DIRECTION.

### CREATE A PATTERN USING ALL THE MATERIAL EXPLORED

Divide into groups of 5-6 students. Give each group a large paper and a marker or crayons. MAKING A MAP: Ask students to indicate 4-5 “destinations” or spots on a piece of paper. Draw pathways from one spot to another using simple curves, zigzags, straight lines. Indicate how one

could travel from place to place. Ask students to write down an order for their pattern and how many of WHAT, WHERE. Ask the groups to practice their group patterns and they will show it to the class.

### WRITE ABOUT THE EXPERIENCE

Ask the groups to then write down words to describe their patterns or their experience performing the pattern. Did they get dizzy? Was it difficult? How many words are there for traveling in a curving or zigzagging path?

Once students have a list of words, ask them to write a poem using the words.

## Using Poetry & Creative Writing

After exploring a movement problem, it is a good idea to ask students to express how they felt about the experience.

*Was it difficult? Was it fun? What kinds of skills did you need to be successful? (strength, endurance, cooperation, listening, counting, remembering)*

Sometimes you may make a list of words that describe the experience in terms of ENERGY, EMOTIONS, TIME, SPACE. Challenge the students to find vocabulary words that are inventive. Ask them if a shape or movement reminds them of anything in nature. Encourage them to find single words rather than lengthy explanations.

*Did a movement creep, slither, ooze, dart, explode? Did the pathway make you dizzy?*

Younger students may just want to increase their vocabulary while older students may use the words to make poetry.

Explore MAPPING, MIRRORING, SHADOWING, FLOCKING, ECHOING movement ideas and begin by discussing the experience and making lists of words. You may want the students to work in small groups to create their first poem, then ask them to create a Haiku or Cinquain by themselves.

The process can also be reversed. Select a poem and invite students to use images to make a movement phrase.

### CREATING POETRY USING CLASSIC FORMS:

HAIKU and CINQUAIN forms of expression work well for older students. Even simple movement experiences are springboards for creative writing projects.

A Cinquain has five lines. The first line consists of one

word followed by a second line of two words describing the first line. The third line shows an action with three words following. The fourth line conveys a feeling. Line five is again one word and refers back to line one.

Write a CINQUAIN by using images from a book, a painting, a piece of music, a dramatic situation as a springboard.

Select one word that is central to the topic of focus:

1. \_\_\_\_\_(one word, a noun)
2. \_\_\_\_\_(two descriptive words, adjectives)
3. \_\_\_\_\_(three “ing” words or verbs, things the nouns can do)
4. \_\_\_\_\_(a phrase about the noun, something that describes an emotion related to the topic)
5. \_\_\_\_\_(rename your first word, a synonym or image that can be described by lines 2,3,4)

### Choreographic Formula

(each number correlates to the number in the poem)

- Beginning shape: Make a shape that relates to your topic. Try not to be literal, rather define the essence of the word.
- Change to a very different level. Create movement in place that relates to the second line in the poem.
- Create 3 different ways to travel through space illustrating your 3 distinct energy quality words.
- Your choice of movement.
- Create an ending shape: This could be the same as the first shape or a variation of it.

## In-Depth Residency-Selected Lesson Plans

### **Locomotor (Relay) with Cones** (recommended 4th-6th grades)

Supplies: Lines on gym floor, orange cones

Activity: Moving, Investigating, Creating

Begin with 4 lines of students on one side of gym. Using the center line on the gym floor, place cones in line with the rows of students half way between center line and opposite end of room.

Directions: Student run as fast as they can to the center line and FREEZE as soon as they touch it. Hold three seconds. Then run as fast as they can to the orange cone in front of them, jump over it, land on one foot (LEAP) and hold that balance for three seconds. Expect true frozen shapes from the students. This will be hard for many of them. You can practice by giving them a “frozen test” to see if they are truly frozen or if you can move them easily.

Variations: 1. Frozen shape in center must be SYMMETRICAL, using different LEVELS (high, medium, low, very low). 2. Challenge the balance at end by inverting the torso, lifting the leg higher or straighter, lifting leg to front, back or side, on toes, etc. 3. CREATE a new way to travel to the line and cones besides running and walking. Allow each student to select his/her own way to move.

### **Patterns using Verbs and Adverbs** (recommended 4th-6th grades)

Activity: Moving, Investigating, Creating, Connecting

To begin ask students to move to different verbs or action words. You can add direction changes or describing words to increase their creativity. Then break students into groups of 4. Have them create a pattern (A,B,A,B or A,B,C,A,B,C etc.) using action words. Have them decide as a group where they will travel in space, start and stop. Have them show these movement creations to the class and welcome comments from the audience (What did you see...?).

Next, using 4 adverbs or describing words, add these words to the students patterns. For example, if slowly, awkwardly, rapidly, and sleepily were the selected words, each group would add these to their action words in their patterns. Have them work, then perform for the group. Ask the audience to notice the difference between the first and second performance. What was different?

Variation: 1. Add space maps or floor plans to each group. 2. Using orange cones, make a pattern on the gym floor made up of STRAIGHT LINES, CURVES, AND ANGLES and have the students do their patterns from one cone to the next following the floor plan. 3. Students can also RETROGRADE their movement using the same map, or create their own maps on the floor.

### **Spelling Words** (recommended 2nd-3rd grades)

Activity: Moving, Investigating, Creating, Connecting

Use an alphabet warm-up (see earlier movement lessons), and then have the students try to make the individual letters using their entire body. Try some easy letters, such as T, L, O, P, I and also some difficult ones, such as W, S, E, G, M. Using your spelling list of the week, divide the students up into groups that coincide with the number of letters in the chosen words, and give them a word to spell with their bodies. Students could each make one letter or COOPERATE and make letters together. Have them work out the spelling and order of the word and then see if you or other classmates can read the word they have spelled. If groups join together, they can spell out a whole sentence.

Variation: 1. **Math**—You can use numbers instead of letters and make addition, subtraction, multiplication problems instead of words or sentences. 2. Have students show the answer to a math problem with their bodies.

**Circle of Names** (recommended 3th-6th grades)

Activity: Moving, Investigating, Creating, Connecting

Place 8-10 students in a circle. Using the number of syllables in their name, each student will make up the same number of movements to move with the speaking of their name. For example, Lynne has one syllable, so I make one movement while saying my name. The whole group repeats my movement and name adding on a new student each time until a whole chain of movements are created. Have each group show the others their creation including the names.

Variations: 1. Have the groups perform the movements and try to stay together without saying the names. 2. Next have the students face the outside of the circle and try the same thing. 3. Next have each group add elements of TIME, such as fast or slow motion or LEVEL changes to their phrase. 4. Next have each group add LOCOMOTOR movement to their phrase so it will travel.

**Rhythm Lines** (recommended 4th-6th grades)

Activity: Moving, Investigating, Creating, Connecting

This lesson uses the design elements of STRAIGHT, CURVED, and ANGLE lines. Place four students in a line. Give each a number 1-4. Each student represents one beat of a 4/4 measure of music. On beat 1, student 1 will make a straight line shape, on beat 2 student 2 will copy that shape, same for beat 3 and 4. On the second measure, student 1 will make a curved shape, and the third measure an angle shape, with the other students following the shapes of student 1. On the 4th measure of music, the students rotate places in the line with the 1st student going to the back of the line and becoming #4, everyone else moves up one number. Begin with a simple drum beat, then use music that has a strong downbeat so the students will be able to clearly hear it.

Variation: Use LEVELS and different FACINGS. Could be in groups of three, six or eight to represent different music tempos.

**Movable Connecting Puzzle** (recommended 1st-3rd grades)

Activity: Investigating, Creating, Connecting

For this movement activity, use either POSITIVE and NEGATIVE SPACE or STRAIGHT, CURVED, and ANGLE LINES. Place students in groups of 3 or 4. Number each student off in a group. Have student 1 make a shape, then student 2 adds on to that shape, then 3 and 4. Next staying where they are, student 1 sneaks out of the shape, and attaches in a new position and place followed by the others. Each student takes a turn changing position, while the others maintain their place in the group. LEVELS may be used and many different FACINGS and different ways of ATTACHING. This may also be done in one large group.

**Pictures** (recommended 5th-6th grades)

Activity: Investigating, Creating, Connecting

Place students in larger groups, 5-8 people in a group. Ask each group to compose a photograph depicting a certain theme, for example, the finish line of a marathon, people on board a space ship, trekking through the jungle, etc. Have them consider the DESIGN, EMOTION, LEVELS, SHAPE, CONTENT and DIMENSIONS. When finished, have each group show the others. Next using material you are studying in your classroom, history, reading, current events, have the students create 3-4 photos about a specific topic and show these in an order, so they make sense to the audience. They are telling the story through the pictures they have created. Show to the class and see if the audience can follow the storyline.

**Texture and Movement** (recommended 4th-6th grades)

Activity: Moving, Investigating, Creating, Connecting

Supplies: Paper and Pencils

Have students work in pairs, one paper and pencil per group. Find interesting textures in the room or outside and give the students 6-8 objects to write on the paper such as, carpet, tree bark, leaves, desk, bricks, etc. Give them 5-8 minutes to go and feel all the objects and come up with three describing words for each, no colors. Have them share some of these with the class. Next, have each group choose the word they feel best describes each object. Next to each of those words have them put one of the following: jump, walk, turn, fall, balance, run, roll, slide. They should have combinations like rough jump, smooth walk, etc. Now have them create these movements. Stress using their imaginations and creativity to come up with these new movements. Show to the class. Then have them create a pattern using only these movements, you can add a space map or floor plan to the exercise. They may need to REPEAT a movement, change its DIRECTION, make something TRAVEL, etc., to make it move. Show to the class.

## In-Depth Residency Lesson Plans Cont.

### **See Me...Be Me..** (recommended for K-1 grades)

This is like a matching game using shape and movement. Have the students sit down and close their eyes. You, the teacher, then make a shape. Have them open their eyes and see if they can “match” the shape you are making. Now make your shape move and see if they can match that as well. Repeat the whole process with a new shape. Have the students take turns being the leader.

### **Exploring Levels** (recommended for K-2 grades)

Using high, medium, and low levels, explore moving in only these levels or combinations of them. For example, walking at a low level, hopping at a medium level, spinning at a high level, etc. This is a great way to warm up the students and get their imaginations going at the same time. To expand the lesson, you can put these together in a pattern. For example, skipping in a medium level, jumping in a high level, skipping in a medium level, jumping in a high level, etc.

### **Strength and Balance** (recommended for K-6)

Have the students place 2 hands on the ground and 1 foot away from the hands and then lift all other body parts off the ground. Hold and balance in this shape for 8 very slow counts. Repeat with the following variations, 2 feet and one hand, 1 foot and 1 hand, one foot, one hip, stomach only, etc.

### **Straight, Curved and Bent** (recommended for K-6)

For younger, have the students point to a straight line in the room and then make a straight shape in their bodies. Repeat for curved and bent or angle. Have them connect the three shapes in a slow motion way, a fast motion way and even a traveling way. For older grades, you can use acute, obtuse and right angles, parallel and perpendicular lines, and arcs.

### **Away and Back** (recommended for K-1)

Have the students work in pairs or trios, attach to one another using a body part, like the elbow. When the music begins, have them move apart and dance through the space, when the music stops have them find their home base and group, attached in the same shape they began in. Repeat, changing body parts each time, hands, feet, knees, shoulders, backs, fingers, heads, etc.

### **Recycle a Movement** (recommended for 4-6 grades)

Have the students pick one movement they used in a prior assignment or that they remember from the performance and tell them to re-use or recycle that movement into something new. Basically you are trying to get them to use old movement in a new way. If the movement was done on a low level, then use it on a high level and turning this time, or maybe put it in a different body part, like jumping with your fingers instead of using your feet.

### **Look around your community** (recommended for K-6)

Have the students brainstorm about areas in their community that are unique and special. For example, maybe a bike path travels by the school. Students could create movement inspired by the bikes, how they move, the pathways they travel, the people who ride them, where they are going, etc. Other ideas could be, is there a farm nearby, is there a stream or river, is there a park, a ball field, a specialty store, etc.

### **Explore a Landscape** (recommended for 3-6)

Select a landscape that is present in the state of Utah or in your own community and explore the geography, animals, climate, plant life, etc. that exist in this landscape using movement and movement inspired problems. For example, what are the shapes of the plants, are they smooth, spiky, bumpy, how do they grow? Or, what type of animals live in that landscape, how do they move, when do they move, where do they live, how do they create their home, etc.

## Vocabulary List of Dance Terms

**Asymmetrical** A design, space, time or energy that is not the same on both sides.

**Beat** A continuing and steady pulse which is heard or felt in music.

**Canon** Choreographic form which reflects the musical form of the same name, in which individuals or groups perform the same movement beginning at different times.

**Choreographer** One who creates a dance.

**Choreography** The art of making a dance.

**Endurance** The ability to continue dancing for long periods of time. Dancers must have great stamina to dance extended periods of time without tiring. Constant training and practice keeps dancers in shape.

**Energy** The amount of force or manner in which a movement is performed, or the qualities of movement: percussive, sustained, lyrical, vibratory, rebounding, exploding, and collapsing.

**Freeze** A command to cease all movement at once and to remain immobile in the shape the body presented when the signal word was given.

**Improvisation** Movement which is created spontaneous, ranging from free form to highly structured environments but always with an element of chance. Improvisation is instant and simultaneous choreography and performance.

**Level** The space where movement occurs in relation to elevation; this may vary from low to high within the range of human elevation.

**Locomotor Movement** A movement that carries the body from one place to another through space using the feet or any other part of the body as a base for moving (i.e. walking, running, hopping, jumping, leaping, skipping, galloping, sliding, rolling and crawling).

**Motif** A single movement or a short movement phrase that is developed, manipulated and reoccurring.

**Pathway** A course of movement on the floor or in the air which could be straight, curved, random, etc.

**Personal Space** The space which immediately surrounds the body in stillness and motion. It is also referred to as a "space bubble" which one occupies and includes all planes and directions.

**Positive/Negative** The positive areas in a composition are definite forms and shapes; negative areas are the unoccupied or empty spaces.

**Quality** The inherent and essential characteristic or distinctive property of a movement; its distinguishing flavor or color.

**Rhythm** A regular reoccurrence of like features in a composition. Rhythm of movement is defined as metered and non-metered. Metered rhythm has a countable beat. Non-metered rhythms originate sometimes from nature (wind, sea, smoke, rain, bird calls), from things (popcorn, feather flight, balls, balloons), or from our own breath rhythms (sneeze, yawn, blink, stretching).

**Suspended Movement** A movement that results when the initial force is expended for an instant and a momentary stillness in space is achieved.

**Sustained Movement** A movement quality that is characterized by an even flow of energy resulting in motion that is ongoing and smooth. The initial impetus of energy creates an accent and the resultant movement quality carries a smooth and seamless nature.

**Swinging Movement** A movement quality that is characterized by a reaction to the force of gravity. A lifted body part releases and drops along a curved path. Energy is added to the momentum of the drop to carry the body part upward on an arc where it suspends before returning on a downward path.

**Symmetrical** The same shape, design or form on both sides.

**Tempo** A rate or speed of music or movement.

**Time** An element of dance, relating to the rhythmic aspects of dance as well as the duration and tempo of a movement.

**Warm-up** Movements and/or movement phrases which are designed to prepare the body and mind for focus, injury prevention, and muscle development which will be required for more complex movement patterns. The "warm-up" section of a class also elevates the heart rate which in turn increases blood flow to the muscles for increased elasticity.

## About Repertory Dance Theatre

Repertory Dance Theatre (RDT), founded in 1966 in Salt Lake City, Utah, is a professional modern dance repertory company known worldwide for its collection of dance treasures. RDT is both a museum and contemporary gallery representing the scope and diversity of modern dance, past and present. From the early pioneers of the art form to today's cutting edge choreographers, the company maintains one of the largest collections of modern dance classics in the world. As a repository for this rich heritage, RDT is a resource center and laboratory for contemporary dancers, choreographers, visual artists, writers and composers.

In addition to public performances, RDT produces a variety of community-based programs and has a long-standing commitment to arts-in-education. Outreach activities include lectures,

informal performances, teachers' workshops, open rehearsals, annual summer workshops and year-round classes which all serve to train and ignite the creative voice in people of all ages. At its home in the Rose Wagner Performing Arts Center, the company contributes to the cultural, social, and economic vitality of the community.

Repertory Dance Theatre's future, like its past, will be rich with community involvement and education as well as artistic growth, preservation and innovation. Striving to increase an awareness of the art of modern dance, the company continues to build partnerships and design programs that serve a variety of audiences. RDT remains committed to building bridges of understanding that de-mystify the art of dance, making it a meaningful part of our culture.

*"Dance is surely a most extraordinary fusion of thinking, doing, feeling. If we are concerned about the health of a child's mind, body and spirit, then how can we ignore the educational force of an art form which addresses all three at once?"*

*-David Rockefeller*

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The logo for Repertory Dance Theatre (RDT) features the lowercase letters 'rdt' in a stylized, cursive script. Below the script, the words 'repertory dance theatre' are written in a clean, lowercase sans-serif font.

repertory dance theatre

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