INSIDE OUTSIDE

Study Guide and Program Information

Here and Now (2019-2020)

Since 1966, RDT has been dedicated to making dance relevant in both the local and national arenas by creating new work, preserving our national dance treasures, by building community and by using our art form to educate and to heal.

During Repertory Dance Theatre’s 54th Season we will continue to raise consciousness about important issues affecting our communities by embracing our dance legacy and by nurturing contemporary work created by both local and internationally renowned choreographers.

RDT is proud to be a Utah dance institution. Our artistic activities are inspired by our State’s heritage, geography and its people. This season, we will continue to celebrate our diversity and our creativity as we reflect the spirit and optimism of Utah...HERE AND NOW.

In this show, INSIDE OUTSIDE, classic and contemporary dance makers Noa Zuk, Doris Humphrey, Lar Lubovitch and Andy Noble explore patterns, rhythms and technology to affirm our vibrant human spirit. Features radiant, highly technical choreography, quirky invention, laced with rhythmic humor and deeply humanistic voices that have been acclaimed worldwide.
About the Choreographers

**Lar Lubovitch** is one of America’s most versatile, popular and widely seen choreographers. Based in New York City, Lubovitch’s company has performed throughout the world and his dances have also been performed by many other major companies, including American Ballet Theater, Joffrey Ballet, New York City Ballet, Paris Opera Ballet, Royal Danish Ballet, San Francisco Ballet, Alvin Ailey Dance Theater, and many others. His dances are renowned for their musicality, rhapsodic style and sophisticated formal structures. His radiant, highly technical choreography and deeply humanistic voice have been acclaimed world wide.

**Doris Humphrey** (1895-1958) is one of the founders of American Modern Dance. She created a distinctive approach to movement based on the body’s relationship to gravity and the use of weights, and her choreographic works are considered classics of modern dance. Born in Oak Park, Illinois, Humphrey was an avid dance student from a young age, and she opened her own dance studio after graduating from high school. She moved to Los Angeles in 1917 to join the Denishawn School and Company, where she performed and taught until 1928, when she and Charles Weidman left to form their own group in New York. Between 1928 and 1944, she choreographed and performed for the Humphrey-Weidman Company, an artistic collaboration that produced ground-breaking dances as well as outstanding performers, Jose Limon among them. When physical disability ended her career as a dancer, she became the artistic director and mentor for Limon and his company, creating classic works such as Lament for Ignacio Sanchez Majias (1946), Day on Earth (1947), Invention (1949) and Night Spell (1951). Her final artistic contribution, The Art of Making Dances was published in 1959 and remains an essential text on choreographic principles.
Andy Noble is an assistant professor of Dance at Sam Houston State University. He has also served as faculty at the University of South Florida and Western Washington University as well as been a guest at numerous other universities across the country. He holds a BA in Modern Dance from the University of South Florida and a MFA with an emphasis in Dance Technology from Florida State University. Andy’s performing career includes six years with Repertory Dance Theatre, where he performed in over forty choreographic works by such noted masters as Martha Graham, Merce Cunningham and Jose Limon. He also had the honor of working first-hand with many artists of contemporary and international fame. Andy has also been a member of the Demetrius Klein Dance Company in Miami, Florida. Andy has received numerous grants for his choreography. He has been commissioned to choreography new works for RDT, Paradigm Dance Company, Florida Dance Festival, Moving Current, among others. Andy, along with his wife, Dionne are co-directors of Noblemotiondance.

Noa Zuk is a choreographer and a dancer. She was born and raised in Kibutz Sh’ar Ha’amakim in the north of Israel. She began dancing at the age of four, doing folk, modern, ballet, jazz and improvisation as well as martial arts (she holds a black belt in Shotokan Karate). At the age of 18, she began her professional life as a dancer with choreographers Inbal Pinto and Yuval Pick and with the Young Kibbutz Dance Company. A year later she joined The Batsheva Dance Company where she danced for nine years. As a company member under the artistic directions of Ohad Naharin, Noa danced in all of his creations for the company during those years, and she performed hundreds of shows and toured extensively on the company’s many international tours, dancing on the world’s most prestigious stages. Noa left the company in 2009 to concentrate on her work as a choreographer. In summer 2014 she was commissioned to create a new piece called *By The Snake* for RDT.

Ohad Fishof is an interdisciplinary artist working in a diverse range of fields including dance, sound, performance, video and installation. He began his artistic career as lead singer and writer with the pioneering Israeli art-pop band Nosei Hamigbaat. He later moved to compose music for dance, performance and art installations while at the same time expanding his artistic endeavors to other media. In 1997 he received an MA in Dance from Laban Center London. He spent the following years creating dance and performance pieces as well as sound and video installations in London, where he was then based. Over the last 20 years, Fishof has been consistently expanding his ever growing body of work—a difficult to categorize continuum of idiosyncratic time based art, ranging from live music to site-specific performance work, video, installations and dance pieces. Around 2011 Fishof began making work in collaboration with his life partner, choreographer, and dancer, Noa Zuk. They have created numerous works for the screen and for the stage.
About the Choreography

**Invention (1949)**

Choreography by: Doris Humphrey  
Music by: Norman Lloyd

Humphrey was a great artist. She developed a movement technique called Fall and Recovery or Fall and Rebound, and it has to do with human beings physical relationship to gravity; how it pulls on us, how we sometimes have to fight against it and how sometimes it is a pleasure to yield to it. She uses this as a metaphor for the human experience. In this piece, Humphrey wanted to present mankind's experience through abstract movement invention. She is able to show the audience desire, intention, rapport, journey, and yet it’s all done kinetically through the nature of the movement that each character is doing. *Invention* is a trio representing the man’s point of view as he has encounters with two different women who represent different elements in his life. The structure of the dance is able to tell so much of the story through the movement and the gesture, but also through the coming together and partings of these characters. The title *Invention* comes from the idea of Bach’s inventions and the music that was commissioned for the piece also has Bach like inventions. The three musical themes are developed and put in counterpoint to each other. The dance has a lot of mixed meter in it. The composer shifted from 5/4 time, 7/4 time and 3/4 time.

**Outdoors (2018)**

Choreography by: Noa Zuk and Ohad Fishof  
Music by: Ohad Fishof

This season, Noa and Ohad were invited by RDT to re-stage a section of a new work called SHUTDOWN that was created for a company in Germany called the WE Dance Theater. SHUTDOWN is a piece that has two halves. The first one is called OUTDOORS and the second one, INDOORS. The piece has a very simple system behind it. There is a 15 seconds musical rhythmic sentence that basically repeats itself for about 60 times in many variations during the first half of the piece. The movement is built around that rhythmic sentence. Noa and Ohad both love rituals and ceremonies. They deal with “rituals” in all their works...in different ways. Ohad says, “When you have a big group of people moving together, at some point it will become a ritual—it’s very difficult to stay out of this because it’s so embedded in the act of people dancing together.”
**Something About Night (2018)**

**Choreography by: Lar Lubovitch**

**Music by: Shubert**

Lar Lubovitch’s dances are renowned for their musicality, rhapsodic style and sophisticated formal structures. His radiant, highly technical choreography and deeply humanistic voice have been acclaimed worldwide. This work was created to celebrate the 50th Anniversary of the Lar Lubovitch Dance Company in NYC.

**Filament (2017)**

**Choreography by: Andy Noble**

**Music by: Max Richter, Shifted, Jonsi & Alex, Nils Frahm**

One of the questions driving my artistic work over the last 10 years is, how do choreographers capture and develop the dance audience of tomorrow? Today’s young audience members relate to technology and in many ways, it is their primary mode of self-expression. So how do we keep the corporeal and live components of concert dance relevant to this new generation? It has long been my mission to make emotionally daring and honest work that combines dance and technology in unique ways. By incorporating technology into the visceral art form of dance, we can create a hybridization, or gateway, that can speak directly to our youth. I am interested in creating fresh, new worlds that marry dance and technology in such a way that dance is seen anew. Filament speaks to our insatiable need for technology and creates a visually altered and interactive performance space for live dance through projection and set design.
For three weeks this summer, we had the pleasure of working with Kate Skarpetowska while she restaged Something About Night, a dance choreographed by Lar Lubovitch. What made this experience unique was that this was the first since I joined RDT that we were learning a dance from someone who had not performed in the piece herself. Something About Night was choreographed in 2018 for the 50th Anniversary of Lar Lubovitch Dance Company. This was several years after Kate shifted her role away from being a dancer in the company. She had, however, performed in many of the works that Something About Night pulled from, as this work was somewhat of an homage to the past 50 years of his work.

Often, when we work with dancers who are restaging work they have performed in, whichever RDT Dancer was in the restagers role often gets the most feedback and coaching. This is simply the result of knowing something like the back of your hand because that person performed it like 50 times. However, this was not the case with Kate. There was no doubt that from the very opening head lift to the ending fade out of lights, that every section and every individual movement was given equal attention. Kate was clear with her directions and precise with her feedback. These attributes were not only reflected in the restaging process, but also in her technique class. It’s a style I prefer to learn by because the directness makes for a clean-cut process. My favorite thing about Kate was how balanced and professional she was. She was not there to befriend or belittle anyone. She was there to do a job.

Lar Lubovitch flew in during the last few days of the process to clean the work and make changes where he saw fit. Upon his arrival, I immediately knew why Kate was the one sent to restage his dance. Like her, Lar was direct, professional and kind. The way they worked was so similar that nothing felt jarring when he took the reins. Even their time management of the process and when they chose to give breaks were the same. What I really admired, however was the amount of respect and care they had for one another. I could instantly see the strength of their friendship was one that had formed over years of trust.
Lesson Plan Ideas...

Working in Mixed Meter Time is a challenge for the best of dancers, but it is also a great challenge for anyone studying dance and interested in music. Most of us are accustomed to working in 4’s or 8’s as our sole musical accompaniment for dance. As many students use contemporary music to dance to in class or to choreograph to for concerts. The following is a good exercise in opening our creative minds to new ways of thinking.

Idea 1
Find a few songs that are in a meter different from what the students are used to listening to...a few good examples are:

Andy Monroe—Joyful Noise: Disc 2—Fives
Bobby McFerrin—Circle Songs
Dave Brubeck—Take Five
Theme from Mission Impossible
Hey Why—OutKast—11/4

Start by having them listen to the song and find the downbeat or the “1” of each measure by clapping it or a movement signal with their body. Once they have found the downbeat this way, have the students move the rhythm, walking with an emphasis or a stomp on the 1 or still clapping on the one. Taking this one step further, have them go across the room with simple dance movements, triplets, battements, leaping, with this new rhythmic emphasis. Then combine them, add a few meters together, so they need to count a 5, then a 7, then a 11, back to 5, 7, 11. For homework, ask them to go home and bring back some music suggestions in different meters.

Idea 2
Teach them a phrase with mixed meter, with 5’s and 7’s and 11’s all in one phrase! Once they have mastered your choreography, have them add on a set of 5, then a set of 7, then a set of 11. Ask them how if feels to move to this type of metered music, does it feel different, what is challenging about it?

Idea 3
Using a piece of music they found with mixed meter or a different meter, have them choreograph a short piece with the meter in mind.
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: Utah Core Curriculum

- **Moving**: Increasing strength, flexibility and endurance
- **Investigating**: Discovering the elements of dance: time, space energy and the body
- **Creating**: Exploring the creative process
- **Connecting**: Appreciating dance, its historical, cultural and per-

The Elements of Dance

There are four 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 in both time and space. **Time** can be rhythmic and based upon meter, or body rhythms and breath rhythms.

**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

How to Prepare for the Dance Performance

Turn off and put away all cell phones, mp3 players and any other device which may cause distraction, and remove any chewing gum. 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 storyline. 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 a 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 tell 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 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 any 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?
**Dance Criticism and Questions for Written Analysis and Discussion**

Criticism (writing or talking about dance) or evaluation of a dance performance is affected by past experience, sensitivity, involvement, and personal judgment. Criticism involves three processes: **description**, **interpretation**, and **judgment** of a particular piece being analyzed.

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

- **The choreographic elements**: the overall form, use of space, rhythmic and timing factors, use of dynamics, style, music, and movement invention
- **The performance elements**: the technical skill of the dancers, their projection, commitment, ability to communicate.
- **The production elements**: the costumes, lighting, props, sets, and music
- **The general impact**: the clarity of intent, concept, invention of the dance performance.

When answering the following questions, try to be multi-dimensional in your responses by describing visual and auditory perceptions and feelings. Make sure you state your reasons for anything you liked or disliked.

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 most remember about the experience?
4. Was there an apparent motive for the dance? Was it dramatic, abstract, a mood piece, etc.?
5. Were there any social, political, or historical elements?
6. What did you notice about the form of the dance?
7. Were the performers skilled technically?
8. How well did they portray their characters or communicate with movement?
9. What kind of music was used?
10. What were your reactions to the technical or production elements, the staging, décor, props, lighting, costumes?

These questions may stimulate great discussions in the classroom, or may allow the students to delve deeper into their performance experience.

**RDT’s 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 art and life.
- To develop Life Skills by encouraging good citizenship, by helping students be responsible and understand their relationship to the other members of their group, family, class or community.
The following organizations and donors generously support Repertory Dance Theatre’s Arts-in-Education Activities:

- Jarvis and Constance Doctorow Family Foundation
- Salt Lake City Arts Council—Arts Learning Grant
- Salt Lake County Zoo, Arts & Parks Program
- George S and Dolores Dore Eccles Foundation
- Emma Eccles Jones Foundation
- Utah State Board of Education—POPS Program
- Semnani Family Foundation
- Lawrence T & Janet T Dee Foundation
- Utah Division of Arts & Museums and the National Endowment for the Arts
- Dominion Energy Foundation
  - Swanson Foundation
  - Burton Foundation

For more information about Repertory Dance Theatre, our upcoming workshops, performances, residencies, etc. Please visit our website at www.rdtutah.org or contact us at 801-534-1000.