MOSAIC continues Repertory Dance Theatre’s season long initiative of MANIFEST DIVERSITY, celebrating the different cultures and peoples that have made modern dance a rich tapestry of the American experience. MOSAIC will celebrate our diversity in movement inspired by rituals, work and warrior dances, folk dances and steps that have been performed at gatherings for centuries. RDT will demonstrate ways current and historical modern dance choreography has been inspired by these elements, while community groups will showcase how their treasured dances draw inspiration. MOSAIC will highlight cultures in Utah. Culture, meaning a community or society’s knowledge, beliefs, values, customs, art and common heritage. Culture is about participating as a community; it can be related to ritual, spiritual, and life events and celebrations. It is a way of life that is learned, shared with future generations and changes with time.

We live in a world that dances. Almost everywhere you go in the world, you will find dance used as a way of socializing and celebrating special occasions. Some recreational dances come from old traditions and some are the latest trends. These dances express something about our heritage, values, needs and desires. Dance is a thing that connects us and has not language barriers. Dance is a means for cultures to identify things that we share as human beings. Through dance, we can better understand our common humanity.
The Concert is divided into categories based on the reasons behind why people of all cultures dance. Religious and Ceremonial Dances; Courtship Dances, Work Dances, Warrior Dances and Communal Dances.

**REligious And Ceremonial Dances**

Early peoples dances to please their gods and to request favors from them. With the development of agriculture, people danced to ensure a good harvest and bring the rain. Dance became a part of religious worship, a way to connect with the spirit world or ancestors, a means of ensuring health. Dance also became a vital part of the celebration of major events in community life...a birth, coming of age, marriage or death. The dances included in the section are:

- **Traditional**: *Native American Men’s Grass Dance and Women’s Jingle* - INFR Dance Troupe
- **RDT**: *Chant* Choreographed by Tim Wengerd—this dance is not an authentic native dance, but it was inspired by the concepts that were witnessed by the choreographer as he observed Native American rituals and ceremonies growing up in New Mexico. The dancers connect with the earth using a repetitious treading pattern with the feet. There is a reverence for the space and an inner concentration that is always present in traditional Pueblo dances.

**WARRIOR DANCES**

These dances display individual strength and agility. Many of the dances had the original purpose of keeping soldiers fit and prepared to fight and they displayed the prowess of warriors. These motivational war dances form a basis for many recreational dances of today.

- **Traditional**: *Bolivian Aztec Warrior*—Performed by Ballet Folklorico de las Americas. This is a warlike dance from the times of the Inca expansion to the Chaco area in Southern Bolivia. This Tobas dance has agile steps and it symbolizes rites of sacrifice and courage to honor ancestral gods of the Chaco plains to gain freedom.
- **RDT**: *Ito Warrior*—Choreographed by Michio Ito. This Japanese artist worked in the United States as a director, a choreographer, and a concert performer between 1916 and 1941. He created Japanese-style dances blending Eastern and Western art dancing responding to the public’s fascination with the exotic east.
- **Traditional**: *Polynesian Dance*—Performed by Malialole
- **Traditional**: *Native American Dance Men’s Fancy Dance*—INFR Dance Troupe
- **Traditional**: *Greek Men’s Dance—Pousetnitsa* Performed by Dionysios. A rigorous war dance from the province of Macedon. The steps and music are influenced by the surrounding Slavic countries.
- **RDT**: *Steeppin*—Choreographed by Natosha Washington, this dance is a collage of old rhythms and movements melded with the new. Stepping mixes centuries old movement patterns from African and slave dances that combine speaking, chanting, and singing along with stomping, clapping gymnastics and specialized movements. It has been called a modern “warrior” dance.
WOMEN’S DANCES

Traditional: **Solea**—performed by Solange Gomes of Tablado Dance Company is a flamenco dance form Cordoba, Spain. The Solea is one of the basic pillars of flamenco dancing. It is usually accompanied by one guitar only. It is a solemn dance that is very appropriate for female flamenco dancers, because its main elements are movements of a feminine nature. It originated in the first half of the 19th Century in the most southern regions of Spain.

RDT: **Little Scarves**—Ruth St. Denis created these scarf exercises for Denishawn dancers in Los Angeles in the early 20th Century, around 1918. They were inspired by ancient Chinese sleeve or ribbon dance in which a performer uses long silk sleeves to accentuate hand and arm movements.

Traditional: **Native American women’s shawl dance**—INFR Dance Troupe

Traditional: **Greek Women’s Dance—Ikariotikos** Performed by Dionysios. From the Island of Ikaria, this dance is a combination of the Hassapikos and the Syrtos. The women of the group will perform this dance with great elegance and beauty, thus reflecting the temperament and culture of the islanders, whose main occupations include fishing and sponge diving.

WORK DANCES

Many folk dances imitate the movements of men and women in their daily work. The earliest of these are imitation dances that are especially popular in hunting cultures. Coastal areas around the world have developed fishermen’s dances while farming areas have dances imitating the sowing, mowing, stacking and threshing of crops.


Traditional: **Columbian Fisherman Dance**—Performed by Ballet Folklorico de las Americas. This is an Afro-Columbian dance about the happy fisherman who go out to sea to fish, and when they come back to shore, they realize that there are better fish in the sea on seeing their love interest.
**COURTSHIP DANCES**

These dances feature a display of flirtation between the sexes. Not all cultures have courtship dance. Couple dancing is a European invention that began in the 11th Century along with chivalrous codes of behavior. The sensuous Flamenco dance is a mixture of Andalusian dance form southern Spain, with Moorish and Gypsy influences that fused over several centuries. The waltz and polka took Europe by storm in the 1830’s and found their way to North and South America. These dances were considered risqué because of the closed position of the dancers.

**Traditional:** *Mexican Hat Dance*—performed by Ballet Folklorico de las Americas. This dance is from the State of Jalisco, Mexico, land of “churros” and mariachis, symbols of Mexican nationality. This dance is about a couple’s courtship. The man lays it all out for her when he ends up laying down his hat. Fortunately, there is a happy ending when she accepts his love and puts his hat on to seal the deal.

**RDT:** *Lindy Hop*—Choreographed by Elaine Grenko. The Lindy Hop is an American “swing” dance which was born in Harlem in 1928 and has evolved since then with the jazz music of that time. Lindy was a fusion of many dances that preceded it or were popular during its development but is mainly based on jazz, tap, breakaway, and Charleston.

**COMMUNITY DANCES**

Communal dances abound in cultures where cooperation is valued above competitiveness. Some require complete conformity to the groups and some allow for self-expression. These dances are an important way of transmitting culture to the next generation.

**Traditional:** *Polynesian*—performed by Malialole

**Traditional:** *Greek—Kritiko Syrto* performed by the Dionysios Greek Dancers. This dance is a variation of the basic Greek Syrtos. The graceful steps of the women and the powerful slaps of the men reflect the refined vigor of Crete as one of the earliest sea powers in the Mediterranean.

**RDT:** *Chairs Finale*—Choreographed by Zvi Gotheiner. Zvi grew up in Israel. He is often inspired by the folk dances he learned and loved as a child. The movement he creates expresses the sense of community people experience when moving in harmony together.
MOSAIC TRADITIONAL PERFORMING GROUPS INCLUDE:

Malialole—is a Polynesian Music, Dance and Arts School, ensemble and entertainment group. Malialole’s mission is to perpetuate the Polynesian culture through song and dance while promoting cultural awareness of all Pacific Island People.

Ballet Folklorico do las Americas—is one of the oldest Latino dance groups in Utah. Their talented dancers present a lively mix of Mexican dances along with dances from Central and South America.

Dionysios Greek Dancers—these dancers attend either the Holy Trinity Greek Orthodox or Prophet Elias Church and are all of Greek heritage. This group performs at community celebrations, including the annual Greek Festival, church functions and cultural events throughout the region.

Tablado Dance Company—is a performance ensemble dedicated to sharing its passion for the dance, music, and culture of Spain and is known for maintaining the ethnic richness of flamenco. The mission of Tablado Dance Company is to create a diverse theatrical body of performance through music and dance that expresses a rigorous, spell-binding aesthetic in the form of flamenco.

Native American Dancers—INFR Dance Troupe is a Native American Culture organization with dancers of many nations and tribes. They are based out of Las Vegas, NV and Salt Lake City, UT. The dancers perform Native American Powwow dance styles. The INFR Dance Troupe performs all across the United States and Abroad.
WHAT IS TRADITIONAL DANCE?

Countries from all over the world have traditional dances, but they are actually evolving products of history, migration, wars, and political and societal changes of the people who perform them. Today, in one country you can encounter many cultural dances, including the following:

- Dances of aboriginals or first people
- Dances of early settlers who migrated to the area and brought their culture to their new home.
- Blended dances created after wars changed a people and their culture.
- Newer variations of traditional dances that evolve from generation to generation. These dances absorb and blend personal, group and societal trends that can change a dance and its performance.
- Dances of tribes, first people, and ethnic groups who strive to keep their ancestral traditions alive in contemporary society. People preserve these dances to share their heritage with the young people of their community.

The term “ethnic dance” is sometimes applied to group dances that grew from tribal ritual especially in non-Western countries. The term “folk dance” is often applied to dances of European origin.

HOW DOES TRADITIONAL DANCE INFLUENCE MODERN DANCE?

The term “modern dance” is used to describe a variety of concert art dance that is not rooted in ballet or other academic dance. Originating in the 20th Century, it encompasses a range of individual styles which have enormous variety. Unlike theatrical forms of entertainment, modern dance began as a means of self expression. Choreographers of modern dance are inspired by the rituals, work and warrior dances, folk dances and traditional movements that have been performed at gatherings for centuries. In MOSAIC, RDT will demonstrate ways current and historical modern dance choreography has been inspired by these elements, while community groups will showcase how their treasured dances draw inspiration.
LESSON PLAN IDEAS

Dance Around the World
Using a map of the world, survey the geographic region that your teacher assigns to your group. Search a region’s or country’s website, then describe the physical features of each region or country. Next, research and describe the people of that area and their culture, and find examples of a traditional dance they perform. If you can locate a video performance of the dance, write a brief descriptive summary about it. In your summary include the following information:
- Background or history of the dance
- Who dances
- When and where the dance is performed
Describe the music that accompanies the dance and the dancers’ clothing. Add a photo of the dancers performing and list references or web links to your online sources.

Learn a Cultural Dance
In a small group, select a country and visit the web and find a dance from that country. The cultural dance you select could be:
- A traditional dance
- A folk dance
- A social dance
- A dance that provides entertainment
- A dance that is considered an art form or part of another art such as drama or theater
Find two videos of the dance. After watching the videos, learn several movements, poses, a movement sequence, or the entire dance. Through your reading and research about this dance can you discover:
- Who dances
- When and where they dance
- Why they dance

Basic Step Rhythm Sequence
Stomp clap/clap (1 & 2)
Stomp clap/clap ((& 3 &)
Stomp clap (4 &)
Stomp clap/clap (5 & 6)
Stomp clap...clap (& 7 8)
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 personal origins

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.

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.
RDT and Arts Education

REPERTORY DANCE THEATRE founded in 1966, is a professional modern dance company dedicated to the creation, performance, perpetuation, and appreciation of modern dance. RDT’s long standing commitment to arts in education focuses on enriching young students lives and providing on opportunity for students to experience the joy of living through dance. The company of outstanding performers, teachers, and choreographers has created new pathways for audiences to experience and value the art of dance. Residency activities that include demonstrations, movement classes, and teacher in-service workshops encourage students to integrate movement into their learning and teaching process. RDT’s residency activities are specifically designed to assist teachers and students in achieving the standards for arts education.

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 Office of Education—POPS Program
- Dominion Energy
- Lawrence T & Janet T Dee Foundation
- Utah Division of Arts & Museums and the National Endowment for the Arts
- BW Bastian Foundation
  - Burton Foundation
  - Swanson 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.