Sounds Familiar...some of the world’s most beloved music seen through the prism of 21st Century choreographers. Audiences may know the names Bach, Beethoven, Puccini, Haydn, Mozart, Prokofiev, and Khachaturian, and some can actually name the composer when hearing the first few notes of a popular concerto. But now, RDT has designed a concert that gives audiences the opportunity to experience some well-known masterworks through the lens of contemporary dance-makers. The concept was born a few years ago when composer Scott Killian and I were sharing observations about the fact that young people didn’t seem to have enough exposure to classical music. Across the country, 1.3 million elementary school students don’t have access to a music class and classical music programs once hosted by radio stations have all but vanished. Today, some people only hear classical music when it is used as background for a movie.

Scott made a list of 36 “recognizable” compositions that were identified as possible springboards for new dances. A dozen local choreographers were invited to select music (2-8 minutes) from the list. Our selection of widely known classical music is now reimagined by artists from the modern, contemporary, ballet, aerial, jazz and theatrical world of dance.

SOUNDS FAMILIAR is fast paced and energetic. A brief video tutorial created by Utah Symphony/Opera will help the audience remember the name of the composer and the choreography will make fresh statements that will resonate with audiences of all ages. Of course, RDT recommends that the best way to hear classical music is to attend a “live” concert by the Utah Symphony.
About the Choreographers

**Sharee Lane** was a soloist dancer with Ballet West from 1970-1979 and was a member of the Ballet West Artistic Staff and Assistant Director of the Ballet West Conservatory. As an Associate Professor with University of Utah’s School of Dance (Modern and Ballet Programs), Lane taught classes in both the Ballet and Modern Departments. She has choreographed for the Modern Programs Performing Dance Company and also for Ballet’s Utah Ballet. In July 2017, Lane retired after 28 years of teaching for the School of Dance and was granted the prestigious honor of Professor Emerita from the University of Utah’s School of Dance.

**Sara Pickett** has been teaching and choreographing for major universities, various schools and entertainment companies in Utah and Colorado for over 20 years. She is creator and co-producer of BRINE, a presenting organization for local dance artists in Salt Lake City, now in its 6th season. She is an Assistant Professor Lecturer at University of Utah’s School of Dance. She received her MFA in Modern Dance from the University of Utah and her Bachelor of Arts in Dance from Weber State University. She is a board member of the Utah Dance Education Organization and the National Water Dance.

**Stephen Koester** is a Professor Emeritus of the Modern Dance Program at the University of Utah where he served as Chair of the Department of Modern Dance and Modern Dance Program Head. He was formerly co-Artistic Director of Creach/Koester, an all male dance company based in New York City, which toured throughout the US, Canada and Europe. Stephen has been a guest artist at numerous colleges and universities and continues to teach and choreograph both nationally and internationally. He has made over 140 dances for numerous companies including his own, Dance Koester Dance, which has presented several Salt Lake City seasons.

**John Mead** was a dancer with RDT from 1981-1986. He is an internationally recognized choreographer, performer, and educator. Working professionally over the past 30 years, he has choreographed over 120 works. From 1992 to 2000 Mr. Mead was the Artistic Director of John Mead & Dancers in New York City and was also an Adjunct Assistant Professor in the New York University Program in Dance Education. Mr. Mead was awarded his PhD in 2015 by the NUS Communication and New Media Department and was further honored by being chosen doctoral Valedictorian for the NUS Faculty of Arts and Social Sciences. In 2005, he founded the John Mead Dance Company in Singapore with his wife.

**Marilyn Berrett** was a member of the BYU Dance Faculty for 33 years. Berrett received a bachelors degree in dance performance from the University of Utah in 1979 and a master’s degree in dance at BYU in 1984. In 1985, she became a BYU dance faculty member and was appointed Department Chair from 2011-2018. Professor Berrett is the founder of Kinnect, a BYU dance-education outreach company that presents interactive dance assemblies and workshops to over 12,000 children annually. She has artistically directed university and community dance companies, been a master teacher in the Utah Artist Education Program, a certified elementary
Nancy Simpson Carter is a dancer, choreographer, aerialist, bodyworker and movement researcher from North Carolina. Currently she is in her 7th season teaching and performing with Aerial Arts of Utah. With an MFA in Modern Dance from the University of Utah, a certification in Laban/Bartenieff Movement Analysis and a license in Therapeutic Massage, she has walked a somatic line between fierce, breathtaking dance and embodied wellness offerings. A veteran improviser of Movement Forum and performer with Fire Muse Circus, Nancy is active in the Contact Improvisation and Acro Yoga communities of Salt Lake.

Nathan Shaw received his BFA in Modern Dance from the University of Utah in 2004. He taught and performed throughout the United States from 2006-2012 as a company member with Repertory Dance Theatre. He was named winner of RDT’s Iron Choreographer Competition two years in a row. He is currently in his 8th year at Judge Memorial Catholic High School where he serves as the first full time high school male dance teacher in Utah. He was named “Teacher of the Year by the Judge Memorial student body in 2014. Nathan performs for SBDance and is a charter member of the RawMoves Dance Company. He has taught for the Tanner Dance Program and served as Adjunct Faculty for both Salt Lake Community College and Utah Valley University.

Nicholas Cendese was born and raised in Salt Lake City. He graduated from the University of Utah’s department of modern dance with a BFA in the spring of 2004. Nicholas danced with Children’s Dance theater until graduation from high school. In 2004, Nicholas started RawMoves with Natosha Washington, which won a SLAMMY in 2005. He is the owner and director of South Valley Creative Dance. Nicholas danced with RDT for 11 years before transitioning to Artistic Associate in 2013.

Dan Higgins began dancing at the age of 18 after a long history with organized sports. The physicality and athleticism directly translated into his love for dance. Higgins received his training from the University of Wyoming, obtaining his BFA in Dance Performance. Higgins is a performer, teacher and choreographer who is currently interested in the mergence of semantic expression and body composition as they relate to the human condition. He has expended his own work under RDT’s EMERGE Series and at the Salt Lake Fringe Festival.

Molly Heller holds an MFA from the University of Utah and is currently an Assistant Professor within the School of Dance. She is the Director of Heartland, a multi-disciplinary collective centralized in Salt Lake City, with performances nationally and internationally. Her research investigates performance as a healing practice and the relationship between physical expression and emotion. Molly’s choreographic work is an extension of her interest in health and wellbeing as an interweaving of theater practices and dance.
About the Composers

Johann Sebastian Bach (1685-1750) was one of the most important composers of the Baroque era. He was very disciplined as a student and composer. When he was a teenager, he was forbidden by his teacher (his brother) to use a book of music. Bach spent six months secretly copying all of the music by moonlight, which ruined his eyesight. He also traveled thirty miles one way, by foot, to hear the great organist Dietrich Buxtehude perform. Bach lived at a time when musicians had to have a patron in order to earn money. This was someone who paid them to compose and perform, but who told them what to compose and when to perform. His great talents as a composer are still recognized today and his music is often performed. Over the course of his life Bach composed 224 cantatas, 15 motets, 24 masses, 199 chorales, 96 songs and arias, 330 organ works, 222 keyboard works, 6 pieces for solo lute, 40 chamber pieces, 30 orchestral works, and 6 canons. Almost 1200 pieces of music!

Franz Joseph Haydn (1732-1809) was born in Austria. He showed great talent for music and at 5, he left home to be a choir boy and study music. At 8, he was asked to join the prestigious Choir School of St. Stephen’s Cathedral in Vienna. He sang there for 9 years and was kicked out when his voice changed. From 17-25 he struggled as a freelance musician, performing and teaching lessons. He also studied composition, filling in the gaps of his music education. He slowly gained a reputation as a composer and soon secured a job as music director for a local, wealthy Count. He eventually worked for the Esterhazy family, one of the wealthiest and most influential families in Austria. While working for them he had opportunities to travel and perform, to London and Vienna. On these journeys he became good friends with Mozart and was able to mentor young Beethoven for a time. Haydn’s music is well loved and he is known as “the Father of the Symphony” and “The Father of the String Quartet.” Over the course of his life, Haydn composed 107 symphonies, 83 string quartets, 45 piano trios, 62 piano sonatas, 14 masses, 26 operas and hundreds of other musical works.

Ludwig van Beethoven (1770-1827) was born in Bonn, Germany 1770. His father was his first piano teacher. Beethoven started earning money as an organist to support his family at 14. He moved to Vienna at age 22, and people loved hearing him play piano in concerts and hearing his compositions. He was one of the first composers to make a career of music without being employed by nobility or a church. Beethoven started to have problems with his hearing when he was in his mid-20s. By his early 30s he was painfully aware of his hearing loss. By his mid-40s he was completely deaf. He tried many “hearing aids” that looked like horns that go in your ears. However, he continued to compose even after he went deaf. In total, he composed 9 symphonies, 5 concertos for piano, 32 piano sonatas, 16 string quartets, and several other pieces of chamber and choral music.

Nikolai Rimsky-Korsakov (1844-1908) was from a musically talented naval family. He began piano lessons at six, but his heart was drawn to his family’s tradition of naval service. He entered the College of Naval Cadets at 12 where he was also able to continue music studies. When he was 18, he began a military tour that lasted 2 1/2 years. Rimsky-Korsakov eventually left the military and became a full-time musician. His study of all the musical instruments and the different sounds they could make, gave him a reputation as an excellent orchestrator. Rimsky-Korsakov composed 17 operas, 16 choral works, 31 orchestral pieces, 27 song collections, 15 chamber works, 14 piano pieces, and edited/completed works by others.
Giacomo Puccini (1858-1924) was born to a very musical family, his family had provided five generations of organists and composers to the Cathedral of San Martino. At 14, he took over as the organist at the Cathedral of San Martino and he began to compose his own music. At 18, Puccini fell in love with opera when he and his brother walked 20 miles to see Verdi’s Aida. He decided to study composition at the Milan Conservatory. His first attempt at opera was the one-act La villi for a local competition soon after he graduated. Even though it didn’t win, the piece gained a small group of admirers, who ultimately funded its production. ‘La boheme’ was his first major work. It quickly gained momentum and now is part of the standard Italian opera repertory. Over the course of his life, Puccini composed 10 operas, 30 concert arias, 4 chamber pieces and 30 other pieces.

Edvard Grieg (1843-1907) was born in Bergen, Norway. His mother started teaching him piano lessons when he was six. Grieg enjoyed the folk and popular music of his country. He took pride in his country’s music and sometimes tried to create those sounds and musical traditions when he composed music. When he was just 17, Grieg suffered two sever illnesses to his lungs. Even though his health was impaired by lung and heart problems for the rest of his life, he still lived a full life as a composer and pianist. Over the course of his lifetime, Grieg composed 11 chamber works 23 choral works, 3 concertos, 1 fiddle song, 18 orchestral works, 44 piano pieces, 3 stage works and 67 vocal pieces.

Sergei Prokofiev (1891-1953) was born in rural Sontsovka in the Russian empire, now part of Ukraine. His mother taught him piano as a young boy. At 5 he composed his first piano piece, and at 9 he composed his first opera and a few other pieces. At 11, he began formal composition studies with Reinhold Gliere. Then he went to the St. Petersburg Conservatory where he studied with Rimsky-Korsakov and Liadov. He formed a lasting relationship with Sergei Diaghilev, who arranged Prokofiev’s first performance outside Russia. He left Russia because of the revolution and moved to the United States and then France. Later in life, he returned to his homeland and at 54 was one of the most respected composers of the Soviet Union. His last few years were difficult for political, financial and health reasons, but a few years after his death, he once again was listed as one of the best Russian composers. Prokofiev composed 14 operas, 9 ballets, 8 film scores, 4 incidental pieces, 10 symphonies, 41 other orchestral works, 11 concertos, 14 pieces for voice & orchestra, 4 choral works, 15 vocal songs, 15 chamber & instrumental works, 3 pieces for band, 30 piano pieces and 9 piano transcriptions.

Aram Khachaturian (1903-1978) was born near Tiflis in the Russian Empire, now the capital of Georgia. Without any music background he enrolled at Gnessin Musical Institute in Moscow in 1921. After his studies there he attended the Moscow Conservatory. His first major work, Piano concerto, was published in 1936, when he was 33. Khachaturian emerged with Prokofiev and Shostakovich as one of the most popular and successful composers of the Soviet period. His unique musical ideas were marked by his Armenian heritage; his scores are noted for their sensuous, singing melodic writing, colorful orchestration, and elemental rhythmic drive. He is known in the West for his instrumental concertos and the vivid scores for ballets. Khachaturian composed 3 ballets, 6 concertos, 4 voice & orchestra pieces, 20 orchestral works, 76 vocal pieces, 2 chamber works, 15 instrumental pieces, 17 piano pieces, 21 incidental works, 7 brass band songs and 17 film scores.
Sounds Familiar Show Order

**Flight of the Bumble Bee**  
Music: Rimsky-Korsakov  
Choreography and Cast: Linda C Smith

**Brandenburg Concerto No. 3, 1st Movement**  
Music: Johann Sebastian Bach  
Choreography: Marilyn Berrett  
Cast: RDT Company

**Cello Suite No. 1, Prelude**  
Music: Johann Sebastian Bach  
Choreography: Molly Heller  
Cast: Trung “Daniel” Do

**Gianni Schicchi, “O Mio Babino Caro”**  
Music: Giacomo Puccini  
Choreography: Sharee Lane  
Cast: Ursula Perry

**Trumpet Concerto, 3rd Movement**  
Music: Franz Joseph Haydn  
Choreography: Sara Pickett  
Cast: RDT Company

**Cello Suite No. 1, Prelude**  
Music: Johann Sebastian Bach  
Choreography: Molly Heller  
Cast: Jaclyn Brown

**Little Fugue in G Minor**  
Music: Johann Sebastian Bach  
Choreography: Nancy Simpson Carter  
Cast: Elle Johansen, Jonathan Kim, Jaclyn Brown, Lauren Curley, Dan Higgins and Trung “Daniel” Do

**Cello Suite No. 1, Prelude**  
Music: Johann Sebastian Bach  
Choreography: Molly Heller  
Cast: Jonathan Kim
**Turandot, Nessun Dorma**  
Music: Giacomo Puccini  
Choreography: Nathan Shaw  
Cast: Lauren Curley, Jaclyn Brown, Elle Johansen, Dan Higgins, Trung “Daniel” Do, Jonathan Kim

**Peer Gynt Suite, In the Hall of the Mountain King**  
Music: Edvard Hagerup Grieg  
Choreography: Dan Higgins  
Cast: Jaclyn Brown, Elle Johansen

**Masquerade, Waltz**  
Music: Aram Khachaturian  
Choreography: Stephen Koester  
Cast: Tyler Orcutt, Jaclyn Brown, Lauren Curley, Dan Higgins, Trung “Daniel” Do, Janthan Kim, Ursula Perry

**Fur Elise**  
Music: Ludwig van Beethoven  
Choreography: Nicholas Cendese  
Cast: Trung “Daniel” Do, Jonathan Kim

**Symphony No 1 in D major (Op. 25) (Classical Symphony, 4th movement)**  
Music: Sergei Prokofiev  
Choreography: John Mead  
Cast: RDT Dancers
Thoughts from a RDT Dancer...This season, the RDT Blog will focus on our dancers’ experiences and life lessons in their career path of professional modern dancer. Dancer, Jonathan Kim shares his thoughts below...

Jonathan Kim graduated from California State University, Fullerton in 2017 and joined Repertory Dance Theatre in 2019. Previously, he performed with SALT Contemporary Dance, SJDanceCo, and Lineage Dance Company. He is inspired by improvisational methods, his parents and the rollercoaster called life.

Upon starting the 2019-2020 season with RDT, I found myself thrust into the moment. In the dance world, there is never enough rehearsal time and never too much preparation because our art can always dig deeper and discover new depths. As the newest dancer just starting my first year, this proved true. Besides learning INSIDE OUTSIDE, our season opener, I had to catch up on dances from the education outreach programs and lecture demonstrations. The sheer number of pieces in rotation during a season is startling. With the help of the other company members, I was able to obtain an understanding of what these dances hold and what they can express. Their guidance also proved crucial in learning how the company functions and how space is navigated within Repertory Dance Theatre.

These past months have been a blur of triumphs, humbling moments, and a realization that when I struggle, I am able to rely on the people around me. But when I look back on this first season, I know that the strongest memories will be from our first run of performances in Salt Lake City. INSIDE OUTSIDE was a blissfully challenging experience. We began the season by learning Invention, choreographed by Doris Humphrey and re-staged by Nina Watt. The classic modern technique required was an exacting task placed before us. Watching the other company members process and dive into the historical work gave me an insight into my own approach, and Nina’s understanding of the piece provided a rich and detailed framework for discovery.

Next, we delved into the Gaga movement language under Noa Zuk and Ohad Fishof while learning Outdoors, a half of a larger piece titled Shutdown. The ideas of groove, sensation, and research were highlighted and truly resonated with each of us. The drastic change of approach between classical and contemporary work is something unique to a company like Repertory Dance Theatre and is one of the main reasons this company intrigues me. After, we learned Something About Night, a contemporary ballet piece choreographed by Lar Lubovitch and restaged by Kate Skarpetowska. The quiet power instilled within the music and movement proved deceptively complicated, but Kate’s clarity and ability to communicate made this another extremely enjoyable and rewarding process.

Filament, choreographed by Andy Noble and originally set on the company in 2016, was re-staged by company member Elle Johansen. Her understanding of the piece and meticulous research enabled us to quickly get the piece back up and running, and Andy was able to come in and reshape moments. This piece utilized projections and explored the intersection of the dancing body with technology, a subject examined in Noble’s work. Working within this world required an understanding of all the separate moving parts and how they were brought into a whole.

Each piece spoke about experiences and beliefs that were important to the specific choreographer and pushed us all to embody those ideals. As a company, we had to engage in the mental task of continually honing and refining our approach to each piece while maintaining integrity. There was always more to understand, to let flow, and sink into with each rehearsal and hour spent in preparation. It was all worthwhile. I am extremely thankful to be a part of Repertory Dance Theatre, and I cannot wait to continue this journey.
Lesson Plan Ideas…

Music can be an inspiration for movement. Many times when one hears music, one can “see” or “feel” movement. All the choreographers in Sounds Familiar approached their musical assignments very differently. Some took the essence or feeling of the music and used that as inspiration for movement. Others did a movement blueprint of the music through movement, called music visualization, a dance that constitutes a direct translation of music into motion. Still others used the music as a layer to enhance the beauty or poetic interpretation of movement that was created before the music was heard by the dancers. Some even felt moved to use props.

**Elementary Lesson Plan Idea:**
This is an improvisation exercise and a good way to get students to listen to a variety of music. Gather numerous samples of music with as many variations as possible. Make sure different genres are represented. Have classical, big band, soul, jazz, new age, polka, etc. Have some fast, slow, rhythmic, lyrical, popular, things they have never heard before, instrumental, maybe some solo instruments, etc. The list could be endless. In a open space, such as a gym or even in the classroom with tables and chairs cleared away, Have the students spread out in the space and then turn on the music samples and have the students move to how the music makes them feel. Use short excerpts to get a lot of different movement experiences in their bodies. After, ask them which ones were the most interesting to move to and why they thought this, as well as what were the most challenging. You can repeat the exercise and this time have them try to move the opposite way the music is telling them to move. Creating a contrast between the music and the movement. Ask them which way of moving to the music was most challenging and why.

**Secondary Lesson Plan Idea:**
You may have noticed, choreographer, Molly Heller, used the same piece of music to choreograph 3 separate solos. Each has it’s own movement and stylistic flair. This is an interesting choreographic tool. Music can make the same dance look very different to the audience and feel different to the performers. Try this...take a phrase from a class or a short piece of choreography that the students already know. Have them perform it to 3 different musical selections see what happens. THEN...give them an assignment, select one short piece of music. Have each student come up with their own version of a phrase or a short piece of choreography to the music. This could be a solo or group assignment. Have them view the results and share their observations!
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.

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**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 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.