Repertory Dance Theatre’s focus for our 53rd Season is Manifest Diversity. Traditionally, Utah has been largely homogenous (white). This is changing radically. Between 2010 and 2014 four in every 10 new Utahans were minorities. In Salt Lake City, where Repertory Dance Theatre (RDT) makes its home, the school district has been majority-minority for more than a decade. More than 100 languages are spoken in this area. Celebrating ethnic and racial diversity has long been a priority of RDT’s, largely due to its racially diverse dancers over 52 years of operation. In the wake of controversies over immigration, RDT wishes to expand its legacy of diversity with the content of its concerts and outreach programs to augment and underscore the cultural threads from many lands that have been braided into the art form of modern dance over the past 100+ years.

During its 2018-19 season, RDT will inflect its programming with the new initiative titled Manifest Diversity that will elevate the propulsive and enriching convergence of different cultures and peoples that have made modern dance a rich tapestry of the American experience. The initiative will thread through RDT’s season of commissions, concerts, residencies, classes and workshops for adults and youth, the latter of whom now represents a rapidly escalating global outlook and experience here in the Beehive State.
About the Choreographers

**Donald McKayle** - African American choreographer, director and educator Donald McKayle was born in 1930 in New York City. Inspired by a Pearl Primus performance, he began dancing his senior year in high school, and won a scholarship to the New Dance Group in 1947. The New Dance Group was established in 1932 by a small group of artists and choreographers dedicated to social change through dance and movement. At a time when American society was laced with discrimination, New Dance Group welcomed people of all races and religions. McKayle founded and directed his own dance company, Donald McKayle and Company, which premiered his first major work entitled, *Games* in 1951. McKayle then went on to choreograph masterworks, *Rainbow ’Round My Shoulder, District Storyville,* and *Songs of the Disinherited.* He was an award winning choreographer for numerous Broadway musicals including *Golden Boy* (1964), *Sophisticated Ladies* (1981) and *Raisin* (1974), which was awarded a Tony for best musical. In all, McKayle choreographed over ninety performances for dance companies in the U.S., Canada, Israel, Europe and South America. He has created work for the Alvin Ailey American Dance Theatre, the Cleveland Son Jose Ballet and the Los Angeles Contemporary Dance Theatre. He served as the head of the Inner City Repertory Dance Company from 1970-1974, and then as choreographer for the Limon Dance Company in 1995. McKayle has received numerous honors and awards. In 2005, he was honored at the John F. Kennedy Center in Washington, D.C. and presented with a medal as a Master of African American Choreography.

**Michio Ito**—Born in Tokyo in 1893, Michio Ito’s family gave him a rich sense of Japanese tradition and also an openness to Western ideas. In 1911, he moved to Paris where he studied singing and was inspired by Vaslav Nijinsky and Isadora Duncan. Ito entered the Jaques-Dalcroze Institute at Hellerau, Germany in 1912 where he learned the 20 Dalcroze gestures that inspired the development of his technique. At the outbreak of World War I, Ito fled to London where he was taken up by an elite circle of artists and began his career as a dancer. In 1916 he moved to New York where he spent the next twelve years continuing to develop his own dance technique. His eclectic study led him to develop an approach to dance that was a combination of both “Eastern” and “Western” art. Ito described Eastern art as spiritual and Western art as material. Both, he thought, were required to make perfect art. In 1929, Ito moved to Los Angeles where he choreographed large symphonic works with hundreds of dancers in the Pasadena Rose Bowl and Hollywood Bowl. He also was director, scenic designer and/or choreographer
For numerous theater productions and motion pictures. Ito’s career in the United States came to an unfortunate end during World War II. Twenty four hours after the attack on Pearl Harbor, he was sent to a Japanese internment camp and later chose repatriation to Japan as part of a prisoner exchange rather than continued imprisonment. After the war, the American Occupation command appointed him head choreographer of the US Army run theater in Tokyo where he supervised production for the American troops. He resided in Tokyo until his death in 1961.

**Tiffany Rae-Fisher** is the newly appointed Artistic Director of Elisa Monte Dance in New York City. Tiffany joined Elisa Monte Dance in 2004 where she was principal dancers until 2010, performing lead roles in such classic works as *Treading, Pigs and Fishes, Shattered* and *Volkmann Suite*. Based on her performance during the company’s 2006 season at the Joyce Theater, Tiffany was named Dance Magazine’s “On the Rise” person for their 2007 August issue. As a choreographer, Tiffany has had the pleasure of creating numerous pieces for Elisa Monte Dance, and her work was recently performed for the Duke and Duchess of Luxembourg. Articles about her dancing and choreography have been featured in national and international publications. Speaking about her work, Tiffany says, “My overarching concern is civil rights. Modern dance is an American art form and this country is about the American People. Being a woman of color does affect my work. I move through the world as a black female. I think of myself as a female artist and a black artist. Understanding who you are defines your art.”

**Natosha Washington** has been a choreographer and director her entire life, but professionally since 2004 after receiving her BA degree from the University of Utah in Modern Dance. Originally from the south, Natosha now lives in Utah and directs a company called The Penguin Lady. Natosha is a highly sought after choreographer, educator, performer and speaker. She negotiates stereotyping, privilege and identity every day in her work and is a community leader and facilitator. Natosha taught at Judge Memorial High School (2005-2012) and has spent the last five years teaching at Northwest Middle School, where she developed a mentoring educational program for Title-I students to work in tandem with U of U students in realizing the possibilities of receiving a higher education. Natosha is now directing the dance program at West High School. She has choreographed for companies including Repertory Dance Theatre, The University of Utah’s Performing Dance Company, BYU’s Contemporary Dance Theatre and Utah Valley University’s Dane Ensemble, Sunset Studio Company of West Virginia and Saint Mary’s Hall Dance Company of Houston, Texas. RDT commissioned Natosha to choreograph a new work called *Say Their Names*. 
Donald McKayle’s masterwork, Rainbow Round My Shoulder, was created in 1959 and is acclaimed as a modern dance classic. A searing dramatic narrative, it is set on a chain gang in the American south where prisoners work, breaking rock from sun up to sun down. The songs that accompany their arduous labor tell a bitter, sardonic and tragic story. The music is from the collection of folklorist Alan Lomax who spent his career documenting folk music traditions from around the world. He worked from the 1930s to the ‘90s and traveled from the Deep South to the mountains of West Virginia, all the way to Europe, the Caribbean and Asia. He recorded thousands of hour of folk music, songs and interviews. Rainbow is choreographed from the male point of view. The prisoners yearn for freedom and freedom is envisioned in the guise of a woman. She is a combination of all their wishes. The first woman comes as a vision who is nurturing, commanding. The next, is a remembered sweetheart, then a mother, and finally a wife. At the end, a prisoner is shot dead trying to escape and we see the vision of the dream woman just fading away. Rainbow was created for the Donald McKayle Dance Company and has been performed by Alvin Ailey American Dance Theater, Batsheva Dance Company and Dayton Contemporary Dance, among others.

Donald McKayle created Rainbow as a reaction to the Civil Rights Movement but his message was never meant to just focus on African Americans or “black” issues. He writes: My dance companies were always multiracial because of my deep belief that injustice, prejudice, discrimination and ethnic persecution stems from fear and ignorance of the other, the alien that looks different. Ethnic injustice anywhere is injustice everywhere. A dancer, White, Black, Yellow, Red, feels and dances my work with the same intensity of passion and authentic expression. I consider my works and myself of all colors. All that matters to me beyond the technique of the dancer is his passion, expression and his soulful approach. Rainbow Round My Shoulders is danced in many places around the world by diverse companies proved to me early on the power of dance over people, hearts and minds. Segregating it only diminished this power. I strongly believe that my works depicting the Black experience needs to be presented and danced. When my beloved Black dancers and dance companies express the need for it to belong to them only, I feel that they limit the power to change hearts and minds. A white dancer, Japanese or Mexican dancing it strengthens the affect regardless of ethnicity all can feel hard labor, imprisonment under the gun, fatigue, rebellion, loss of a fellow man and the dreams of the mother, the sweetheart and the wife. These pains and dreams are universal to all humanity. Rainbow is a work that possessed humanity and a genre that is both specific and universal. It is a work true to a period yet timeless—a work that never failed to move audiences everywhere in the past and in the present.
Her Story (World Premiere)
Choreography: Tiffany Rae Fisher
Music: Jonas Elander, Joshua Winstead, Peter Sandberg
Choreographer’s Note—I am appreciative of the women in my life and I wanted to give voice to the fact that I love being a female.
To hear a bit more from the choreographer, check out this link on our website
https://vimeo.com/289733225

Say Their Names (World Premiere)
Choreography: Natosha Washington
Music: Max Richter, Sarajevo, Luca D’Alberto-Consequences
Choreographer’s Note—It is in the denigration of a people we lose our humanity. Where will you stand when you hear their names?
To hear a bit more from Natosha about her piece
https://vimeo.com/290745371

Michio Ito (Selected Works)
En Bateau (Blue Wave 1923)
Music: Claude Debussy

Pizzicati Shadow Dance (1916)
Music: Leo Delibes, from Sylvia Ballet

Cake Walk (1917)
Music: Debussy’s Children’s Corner Suite #6

Ball (1928)
Music: Chopin’s Nocturne Opus 15 #2

Symphonic Etude Op. 13
Theme Prayer (1922)
No 2 Fear/Tragedy (1931)
No 5 Joy (1928)

Taeko’s Pavane: Homage to Michio Ito (1997)
Choreographed by Taeko Furusho
Music: Gabriel Urbain Faure, Pavane, Opus 50
My name is Jaclyn Brown, and this is my 5th season as a company member with Repertory Dance Theatre. The nine dancers on the company make up a team of artists; each of us bringing our own unique skills and abilities to the table. During my time here, I frequently have been assigned the task of teaching other company members and students some of the dances I have had the privilege to perform. These dances are my history on stage, and we refer to them as company repertoire, or “rep.” Think of it as physical archives, or a living library of dances that are passed on from person to person. At any given time, I have hundreds of dances in my memory banks that are being stored and waiting for use. Lucky for me, I have an excellent memory! As a dancer, it has become one of my most prized possessions. When I look back at my personal journey here, it’s difficult to pin down where exactly I became a designated repertory teacher. I guess that my personality lends itself to the job. I’ve always been a perfectionist; someone who jumps at the chance to help others and clarify details. I am a dancer who thrives on exactness. But there is more to my motivations than simple cleanliness of a dance. Preserving the choreographer’s spirit of the dance, their attitude toward how it should come across, and their deepest desires for it has always been a passion of mine. I want to convey their message without alteration or corruption. When a piece of rep is restored as closely as possible to its original form, the dance becomes a living thing. It is more powerful this way, giving it the ability to connect with the audience almost spiritually. So, how can I pass along this desire to protect our modern dance pioneers’ life’s work? This is a question I asked myself frequently this year, as we had three new company members join us. All in all, we taught them 15-20 dances in the span of a few weeks. Life moves fast when you are a professional dancer, and catching them up on the dances we plan to recycle this year was an overwhelming task. I often see new dancers concern themselves with the steps, thinking “what comes next?” instead of “what is this about?” The best tool I’ve discovered to combat the problem of moving for movement’s sake is imagery. Yes, I teach counts to the movement…but I also teach qualitative cues and visualization. “Toss the flowers,” “best-friends,” and “shake the water inside you” are a few of the phrases that teach the learner more than just counting to eight. Bonus points if you can sing the cues like a rhythm instead of counting! In the end, reaching the point of understanding where the dance fits into their world is up to the individual dancers. I can coach them until I’m blue in the face about finding personal meaning in what they are doing. Some dancers pick this ability up quickly, some never do. One thing is for certain: dancing is more enjoyable when you know what you are trying to say. It is inspiring when you can relate to what the choreographer is trying to say.
Lesson Plan Ideas...

Choreographer Michio Ito created a dance movement language based on 10 gestures of the arms. The gestures, which are divided into two categories, A and B or masculine and feminine are the basis for his choreography. When you watch his pieces, you will notice these gestures throughout his work. Using a “technique” such as this produces unique work to the choreographer who created the “technique”, like a signature. Anyone viewing a piece would know by the “technique vocabulary” who created the piece.

Try out this process!

1. Begin by creating 8 gestures of the arms. Make sure they are just one movement gestures. Make them simple.

2. Memorize them and explore the possibility of putting them into a repeatable sequence.

3. Take the sequence and practice moving through it in a number of different ways, fast, slow, while walking, while turning, can it retrograde or be done in reverse?

4. Once the sequence possibilities have been explored, take the sequence apart and see if the gestures can be assembled to create a choreographed phrase of movement.

5. Discuss with one another, what was interesting in using this method of creation? What was challenging? What was inspiring? Did you find new ways to move?
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

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.