



TEACHER RESOURCE GUIDE 2013-2014

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.
- Dance is a great resource for teaching, 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.

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

RDT Goals for Arts-In-Education

Repertory Dance Theatre uses dance as a way to help people become more: *Connected, Compassionate, Aware, Inspired, Original, Focused, Courageous, Passionate, and Human.*

- To provide alternative ways of learning in order to achieve basic educational objectives such as concentrating, creative problem solving, planning, visualizing and conceptualizing.
- To develop skills and insights needed for emotional maturity and social effectiveness—sharing, cooperating, integrating and interacting.
- To develop an individual's physical and mental discipline at all levels of ability.
- To open participants' minds and imaginations by developing tools of communication.
- To develop feelings of self-worth, confidence, and achievement by giving students and teachers opportunities to explore movement, the art of improvisation and the creative process.
- To develop an understanding and appreciation of American Modern Dance.
- To deepen the understanding of the relationship between life and art.
- To develop Life-Long Learning Skills by encouraging good citizenship, by helping students be responsible and understand their relationships to the other members of their group, family class or community.

- Elements of Dance
- Additional Teaching Resources
- How to get started...
 - Lesson Plans
- Cross Curricular Ideas
 - Vocabulary List

THE ELEMENTS OF DANCE

There are four basic elements of dance: **Time, Space, Energy (force and flow) and the Body.**

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

Dance exists in both **Time** and **Space**. Time can be rhythmic and based upon meter. It can also be based upon body rhythms such as breath or an emotional rhythm. Space is concerned with the visual design of dance. It consists of body shape, levels, floor patterns, group relationships and volume.

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

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

Elementary Dance Standards: Utah Core Curriculum

- **Standard 1: Moving** The student identifies and demonstrates knowledge of the body as the instrument of dance by exploring movement skills. This includes the practice of safety for self and others and regular participation in body strengthening, flexibility, and endurance activities through stationary and locomotor movements.
- **Standard 2: Investigating** The student identifies and demonstrates the dance elements of time, space and energy. This involves the student in exploration of the elements and enables the student to recognize how these elements are used by performers and choreographers.
- **Standard 3: Creating** The student understands and demonstrates choreographic principles and processes in the art form of dance. These principles and processes include solving a problem through a sequence of exploring, integrating, synthesizing, making choices and organizing a final expression through movement.
- **Standard 4: Contextualizing** The student understands and demonstrates dance in relation to its historical, cultural, and personal origins. This contributes to an appreciation of personal, physical, and emotional uniqueness. It also helps the student to understand the language of dance in daily life.

Why Use the Arts in your Classroom?

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

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

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

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

How to get started: Tips for Successful Movement Explorations



Establish:

- Spatial boundaries of the movement area. For example, inside the giant rectangle that is painted on the gym floor.
- The “freeze” signal before any boisterous activity.
- A system for lining up, forming partners, getting in groups, moving chairs, etc.
- Class audience manners.
- A friendly, cooperative atmosphere allowing the students to explore new ideas.

Guide

- Students towards proper responses, rather than telling them how to respond.
- The children verbally using words like “Can you show me...”

Allow

- Each group or individuals to demonstrate one of the movement activities.
- The students to participate only when the directions are respected.
- The whole class to participate equally and avoid having a few select students dominate the activities.

Require

- Appropriate conduct.
- Respect of personal space and group space.
- Respect for others ideas.

Expect

- Self-control and discipline from children at any age.

Set

- High standards for solutions and responses for movement explorations.

Avoid

- Audience interruptions, discourteous clapping/yelling. Give the audience something to look for, find and identify in each exploration they are observing.

Provide

- Specific and encouraging feedback while the class moves to help focus and direct their problem solving efforts.

It is important to give clear directions for movement activities. **How** you say something is equally if not more important than **what** you say. It takes practice in order to become familiar with and comfortable in the language of dance. The following list provides examples of ways to give directions.

Show me...

Are there other ways...

Discover a way to...

Find some ways...

Can you find new ways...

Which way can you...

Can you think of...

This time...

How slowly can you...

Who can show me another idea...

Now try...

See if you can...

What different ways...

How quickly can you...

How can you...

What happens when you...

How many ways...

What can you do if...

Exploring the Elements of Dance: Lesson Plans for Moving, Investigating, Creating and Connecting

The following ideas and lesson plans are basic ways to begin to explore using creative movement in the classroom.

Ways to Warm-up the Body: Moving

- **Circles:** Talk with the students about what parts in the body could make a **circle**. Once you have a list, have the students do each part for 8cts, then switch to 4cts, 2cts, etc. For example, head, shoulders, wrists, legs, ankles. Try the same idea with parts that only **bend**. Try the same idea with parts that can swing, rotate, and extend.
- **Action words (verbs):** Ask students to name ways they could **travel** from one location in the room to another. Some examples are run, walk, skip, gallop, crawl, etc. Use these words to have the students move through space practicing moving without bumping into one another. Add **freezing** between each action word, to allow students the opportunity to work on stillness and listen for the next movement direction. Go around and “test” their ability to hold their shape. Try moving an elbow or knee and see if they can stay motionless.
- **Levels and Shapes:** Give the students some simple movement commands in a sequence that demonstrates different levels in space, for example, stand, squat, sit, lie down. Have them see how quickly they can follow those commands while doing the movement to its full extent. After talk about which actions represent which **levels**. Then change the names of the levels to **high, medium, low** and **very low** and give the students a chance to repeat, but change the order as you call out the levels. Next give the students some description with each level, like high balance, medium curve, low reach, very low narrow, etc. You can then play with speed, sometimes moving fast between shapes and sometimes slow.
- **Change:** This warm-up involves change of **direction**, level and action words. Have the students walk through the space and whenever you say the word “change”, they change the direction they are walking, such as forward, backward, sideways. Next add a level change when they hear “change”, so they will be changing both their direction and the level they are walking. The next time, have them also change what action they are doing, so for example, a student may start walking backward in a medium level, but when he/she hears “change”, they might choose to jump sideways in a low level, etc.
- **Travel in Pathways:** Put some markers on the floor to indicate a pathway in the space, for example, making a giant zig-zag on the floor, using lines painted on the floor in a circle or rectangular shape or a combination of both. Write down some action/traveling words on pieces of small paper and have some students select a couple that they will perform from marker to marker or to complete the shape. Once finished, divide them into groups and have them create different ways they could travel from marker to marker. Have each group show the others.
- **Add on Movement:** Create an action word **pattern**, for example; hop, turn, hop, turn. Have the students complete the pattern 4 times, then add an explosive jump that ends in a frozen, still shape. Once they have mastered this, have them add a slow fall to the floor and a quick rise to repeat the whole pattern from the beginning.
- **Add on Movement/Math:** Using the above idea with action words, add a fraction or decimal to each idea. For example, 3 and a half hops, then $\frac{3}{4}$ of an explosive jump to a frozen shape. Fall $\frac{1}{3}$ of the way to the floor and then quickly rise $\frac{1}{2}$ of the way to standing. The students will have fun trying to figure these out!



Ways to explore movement ideas: Investigating

Ways to create movement: Creating

- **Adverbs and Verbs: Investigate:** Take a simple form of moving, such as walking. Talking about adverbs and that they describe “how” to walk and give some examples. Have the students try some. For example, walking awkwardly, walking sadly, walking silently, walking robotically, walking proudly, walking loosely, walking lazily, etc. Have the students suggest some of their own. **Create:** Then have the students break into groups of 3 or 4, give them the assignment to come up with a verb movement pattern and then one adverb for each of the verbs, or one adverb for the whole pattern. Have the students show the pattern normally, just verbs, then have them show it with the adverb/adverbs attached. Ask the students watching if they can guess what verbs/adverbs were used.
- **Alphabet: Investigate:** Using the alphabet, give the students 26 ways to move, each starting with a different letter of the alphabet. Inbetween letters, the students can practice their freezing skills, so they will hear the direction for the new letter. Animals can also be used in place of the action or describing words. Examples could be:
 - A is for: Action
 - B is for : Bounce, Balance, Backwards
 - C is for : Crawl, Creep, Curve
 - D is for: Dance, Dodge
 - E is for: Exercise, Explode, Extend, Expand
 - F is for: Float, Fly, Fall
 - G is for: Glide, Grow
 - H is for : Heavy, Hop
 - J is for: Jump, Jiggle
 - K is for: Kick, Kneel
 - L is for: Lean, Leap
 - M is for: Melt, March
 - N is for: Noodling,
 - O is for: Open
 - P is for: Push, Pull
 - Q is for : Quick, Quiet
 - R is for: Roll, Reach
 - S is for: Slow, Spin, Stretch, Skip
 - T is for: Throw, Toss, Turn
 - U is for: Up
 - V is for: Vibrate
 - W is for: Wave, Wiggle
 - X is for: Make a Giant X with your Body
 - Y is for: Yawn
 - Z is for: Zig-zag**Create:** Have the students use the inspiration of letters to create letter shapes with their bodies. See if they can make a “T”, “S”, “M”, or any letter. Using this idea, take the spelling words of the week and divide students into groups large or small enough to “spell” the words with their bodies. Make sure they are both spelling the words correctly and also in the right direction for the teacher to read the spelling word. **Create:** Select a letter from the alphabet, such as “S”, and have the students come up with three movement words that start with that letter, such as Slither, Slide and Skip. Make these into a movement pattern to move through the space. Break

...the students into groups of three and ask them to pick one letter and then each pick a movement word that starts with that letter. Then create a movement pattern that all members of the group perform. Have the other groups try to guess the letters and what actions they chose. **Create:** Select a letter, for example, “F”, and then have the students name an animal that begins with that letter, fish. Ask the students to move like fish. Then ask the students for another animal that starts with the letter F, fox. Ask the students to move like a fox might move. Combine the two into an animal pattern; fish, fox, fish, fox. Break the students into groups of two and ask them to do the same thing, select a letter of the alphabet and each pick one animal that starts with that letter. Have all show and see if the teacher can figure out what letters and animals are moving through the space.

- **Line and Design: Investigate:** Ask students what types of lines they could use to design a building. The answers are straight, curved and angular. Start with shape to investigate these ideas. Pick a level, (high, medium, or low) and have the students make a shape that is made up of all straight lines. Have them memorize this shape (where are they looking, what direction are they facing, what are their arms, legs and backs doing, etc.) Then have them repeat this idea with a new level and a curved shape and then an angular shape. Once these are memorized, have them move from one shape to another as slowly as possible, so they are using their muscles in a very controlled way. Then have them do the opposite and move through them as quickly as possible, without adding any extra movements. **Create:** Divide the students into groups of 4-5 people and have them create 3 group shapes. This means that all persons in the group will take part in the decision making and also will physically be connected to one another to accomplish the task. One shape will consist of all straight lines, another shape all of curved lines and finally the third shape all of angular lines. Encourage the students to use a different level for each shape they create. *You can further this lesson plan by adding the following:* Have the students select a home base for each shape somewhere in the space. Now ask them to figure out how they will travel to each location. They do not need to travel in their shape, but if they choose to, that is fine and usually very hard! Put all together and have them experience this whole dance to some music.

This idea is great to try with some other curriculum such as Utah Environments, Simple Machines, etc.

- **See me...Be me:** For the younger students, this is a great way to play a matching game with shape and movement. **Investigate:** Have the students seated with their eyes closed to start this lesson. Make a shape. Have them open their eyes, look at your shape and then see if they can match the shape that you are making. Ask them to really look at your hands, feet, whether knees are bent or straight, etc. Once they have all matched the shape, ask them to watch how your shape might move (see if your shape can hop, turn, fold, bend, etc) then ask them to match that as well. Take turns selecting students to be the leader.
- **Echoing: Investigate:** Have students in pairs. Have one student begin as the leader and then switch half way through to allow the other student the chance to lead. Have the leader make a frozen shape and have the follower match that shape. Really stress the idea of the responsibility of leading. The leader needs to hold their shape until the follower has matched it and also if the leader goes too fast, then the follower won't know what to do. **Create:** Once the students have mastered this, have them add a movement element. Have them first, create the shape as a leader, then once the follower has matched it, have the leader decide how the shape might move or travel and have the follower match this as well. Change leaders half-way through the music.
- **Movement Relay: Investigate:** Have students divide as evenly as possible into 4 rows at one side of the gym. Give them a sequence, such as run as fast as you can to the center line and freeze as soon as you get there and hold that shape for 3 seconds (count it out for them), then have them run as fast as they can to an obstacle in front of them (I use orange cones) and jump over it landing on one foot and hold that balance for 3 seconds (also count it out for them). **Create:** Using this sequence as a base, each time add an element to it that inspires creativity. For example, make the frozen shape in the center symmetrical and on different levels. Make the balance at the end more challenging and ask them for suggestions of how to accomplish this. Instead of running to the lines and cones, have students select different traveling action words to get there.
- **Space Pathways: Investigate:** Using the lines on the gym floor, have students run, jump, hop, etc on straight lines, curves and sharp corners to perform their movements on a space pathway. **Create:** Divide students into small groups. Give each a piece of paper and either have them design their own space path by drawing a continuous line that has curves, straight lines and angles or give them a paper on which you, the teacher, have drawn a space pathway for them. Ask them first to figure out where the front and back of the room are, then to walk their path with their map in front of them. Then ask them to begin to memorize their path. After they feel comfortable with that, ask them to create movement that they could perform on the path. For example a pattern of verbs, or movements that have straight, curved and angular moves in them, etc. Once these have been created, show the group.
- **Mirroring: Investigating:** Have students spread out in the space and face you. Turn on some slower paced music and have the students practice doing movement **at the same time** as you. Before you begin or after the first time through, you can talk to them about reflections in the mirror. Your reflection in the mirror moves at the exact same time and speed as you do. Try when following the leader that all people will move at the same time. The key to the success of this exercise is concentration, focus and moving slowly. **Create:** Once the students feel comfortable with this process and are successful, have them try with a student as a leader. Have them split into smaller groups and form a diamond formation. Each time the leader changes direction or turns a corner the person on that side of the formation becomes the leader. Another variation is having students in groups of two, beginning on opposite sides of the room. Have them mirror each other as they move towards each other, meet in the center, then reverse and return back to their starting places.
- **Abstraction: Investigate:** Give the students some everyday simple tasks, such as, show me how you would open the door to go outside. Have them show you that movement literally. Then give them a new take on the same thing, such as, show me how you might open the door with your knee, or show me how you might open the door with your head, or show me how you might open that door with your nose, etc. Other simple tasks could be brushing your teeth, making a sandwich, making the bed, playing a sport, etc. Ways to abstract these include; asking them to accomplish the task with a different body part, asking them to do it as large or as small as possible, asking them to do something slowly or quickly or to change around the order. **Create:** Divide students into groups and give each a task and have them come up with some ways that they can abstract that task so that it is longer recognizable as the task you originally gave them. Have them perform both versions for the group, the literal one and the one they abstracted.





- Feel the Beat: Investigate:** Have the students run or move continuously for 1-2 minutes. Help them to find their pulse and ask them what it feels like. Most likely, someone will say it feels like a beat. Take this idea and begin to talk about rhythm, which is also comprised of regular beats. Have the students try to find the “beat” in some varieties of music, they could just tap their foot, clap their hands or try to walk to the beat. Next have them try to find the “downbeat” which is the first beat of the measure. Have them clap only on that beat, or jump only on that beat, or change direction only on that beat. **Create:** Divide students into groups of 4. Have them stand in a horizontal line facing you. Ask them to number off 1-4. Each student will represent one beat in a 4 beat measure. Using the shape ideas of straight, curve and angular, have students follow the leader on their beat of the music. For example, one beat 1, person 1 will make a straight line shape, person 2 will copy that shape on beat 2, person 3 will copy that shape on beat 3 and person 4 will copy that shape on beat 4. Repeat with curves and then again with angles. Take the next 4 beats to rotate who is the leader, have person 1 move to the end of the line, so that now person 2 will become the leader and others in the line will follow suit.
 - Syllables and names: Investigate:** Have students clap how many syllables are in their first name. The answers will be varied. Ask them to come up with a move to go with each syllable. Show these to one another. **Create:** Have students divide into groups of 8 and form a circle. Using the moves they just created to go with the syllables of their names, have them teach each other their sequences. Here is how to start this: have one person begin, they show their name movement while saying their name aloud. All others in the group repeat. Go to the person on their right, repeat this idea. After the group has learned
- ...person 2’s moves, go back to the first person and start from the beginning, so after they learn each new name, they will always go back and add it from the beginning. Once they have learned everyone’s show to the group. Then have them try perform the group pattern again, but this time don’t say each person’s name aloud. Have them try again, but this time face away from the circle, but still try and stay together.
- Strength and Balance: Investigate:** Have students start this exercise on the floor. Ask students to place two hands on the floor and then also one foot, but away from their hands. Then ask them to take all other body parts off the floor, so the only parts supporting their weight are their hands and one foot. Have them hold this shape for 8 slow counts. Ask them what muscles they felt working while they were holding this position. Now ask them to place two feet on the floor and then one hand, but far away from their feet. Once again take all other body parts off the floor. Have them balance again for 8 slow counts. Repeat this same idea with one foot and one hand, then just one foot. Ask them at the end what parts of their bodies worked the most during each hold. **Create:** Have the students come up with different balancing shapes to hold by changing what body parts support them on the ground. Have them share with the group and have everyone try the unique variations.
 - Positive and Negative Space: Investigate:** Have a student make a shape, one that he/she can hold for a few moments while you talk. Have the students guess which part of the shape might contain positive space. Positive space is the space that the body takes up in space. For example, the head takes up space, so wherever this student’s head is in the shape is positive space. Then ask the students where the negative space is in the shape. Negative space is where there is nothing taking up space, all the empty places. Have students make some shapes of their own and tell you where the positive and negative spaces are in the frozen shapes. **Create:** Divide students into groups of 2 or 3. Start with one student making a shape. Have the next student connect to the first student’s positive space. Then have the 3rd student join in the same manner. Next, without knocking anyone over, have the first student remove him/herself from the shape and reconnect to the shape in a new place still using the idea of connecting to the positive space. Repeat this with the 2nd and 3rd students. This can also be done the same way, but using the negative space instead. Another fun idea, is to have the teacher make a shape in the center of the room and then have the entire class take turns connecting in either positive or negative space until the entire class is in one giant shape.

- **The Water Cycle: Investigate:** Ask students to name the parts of the water cycle. Take each part separately and ask them to brainstorm about movement words that are linked with each part. For example, with precipitation, ask about the rhythm of it, the energy of it, the direction, etc. Use these ideas to create a movement section all about precipitation. Follow suit with the other parts of the water cycle. **Create:** In the gym, delegate a place in the gym for each part of the cycle and assign a group to each part. Begin at the beginning and have each group perform their part as that part of the cycle begins. Another option is to have them all rotate to each part of the cycle, so that they experience and perform each section.
- **What's in My Neighborhood? Investigate:** Have students tell you about some of the things that are located in the school's neighborhood. Is there a library, a community center, a park, a bus or TRAX stop, etc.? Take some of these ideas and brainstorm some movement ideas or shapes about each one. **Create:** Assign each group one of these places and have them come up with some movement and a group shape to represent their "place". Have the students show the group. Then pick a pathway, or make a map of these places and simulate this on the gym floor. Create your own community map.



Other Teaching Resources...

Some other resources that may help you with using movement as a teaching tool in the classroom are:

- **Drum**—A simple hand drum will work great and give the students a new sound to listen to in comparison to the whistle that is used in PE or another sound that is used in another subject.
- **Music**—You can use whatever music you think the students will respond to in a positive way. I have found that using music they don't normally hear on the radio is best, so you can expose them to something new in that art form as well as moving. I have found the following artists or types of music to be the most successful for me; *Mickey Hart, James Asher, any type of drumming music, international music, such as the Putumayo Series, Afro Celt Sound System, classical music, acoustic/instrumental guitar and piano music, Bobby McFerrin, Angelique Kidjo, Big Band Music, Brent Lewis, Yo Yo Ma, and many movie sound tracks.* The key is, sometimes, you just have to take a few minutes to listen to something and see if it fits what type of lesson you are presenting.
- **Books**—There are some wonderful authors of creative movement books for children. I have listed some of the best. You can get any of these on Amazon.com.
 1. *First Steps in Teaching Creative Dance to Children* by Mary Joyce
 2. *Teaching the Three R's* by Anne Green Gilbert
 3. *Brain Compatible Dance Education* by Anne Green Gilbert
 4. *Step by Step* by Sheila Kogan
- **Workshops and Online Resources**—Repertory Dance Theatre, Ririe-Woodbury Dance Company and Children's Dance Theatre have regular workshops held year round to aid teachers in creative movement teaching. Please check our website for more information, www.rdtutah.org.

VOCABULARY TERMS FOR DANCE

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

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

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

Choreographer One who creates a dance.

Choreography The art of making a dance.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Tempo A rate or speed of music or movement.

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

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

About Repertory Dance Theatre...

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

In addition to public performances, RDT produces a variety of community-based programs and has a long-standing commitment to arts-in-education. Outreach activities include lectures, informal performances, teachers' workshops, open rehearsals, annual summer workshops and year-round classes which all serve to train and ignite the creative voice in people of all ages. At its home in the Rose Wagner Performing Arts Center, the company contributes to the cultural, social, and economic vitality of the community.

Repertory Dance Theatre's future, like its past, will be rich with



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community involvement and education as well as artistic growth, preservation and innovation. Striving to increase an awareness of the art of modern dance, the company continues to build partnerships and design programs that serve a variety of audiences. RDT remains committed to building bridges of understanding that de-mystify the art of dance, making it a meaningful part of our culture.



The following organizations and donors generously support Repertory Dance Theatre's Arts-in-Education Activities:

- Jarvis and Constance Doctorow Family Foundation
- L.T. & J.T. Dee Foundation
- Marriner S. Eccles Foundation
- Salt Lake City Arts Council, General Support and Arts Learning Program
- Salt Lake County Zoo, Arts & Parks Program
- Tessa and Edward Epstein
- Utah Division of Arts & Museums and the National Endowment for the Arts
- Utah State Office of Education POPS Program

