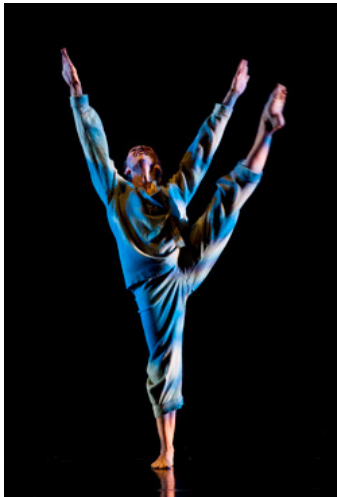


Imagine That Study Guide

2010-2011 Season

Matinee, Nov. 16-19, 2010



Repertory Dance Theatre
PO Box 510427
Salt Lake City, UT 84151-0427

801-534-1000
Website: www.rdtutah.org

Upcoming events:

Imagine That!
Nov. 19 & 20, 2010
7:30pm
Rose Wagner PAC
\$10 students tickets on Fri/Sat

Community School Open House
Jan 8, 2011
9:00-3:00pm
Sample all RDT Community
School Classes for only \$10 for
a full day of dance.

Imagine That Program Information

Rachel Carson wrote:

“If I had influence with the good fairy...I should ask that her gift to each child in the world be a sense of WONDER...so indestructible that it would last throughout a life-time.”

Wonder involves questioning. In a way, science is how we handle every question in our lives. Science is the way we figure out how and why things work. Everyone on Earth should be a scientist. Every human should use reason and knowledge.

The road to knowledge starts with looking at the world around us...this is called ‘observation’. We observe with our eyes, our ears, our noses, our hands, all parts of our bodies.

To solve problems, we take all the information we observe into our BRAINS and then we must use, IMAGINATION!

Imagination is the ability to be creative. It is the ability to see something in your mind that isn't really there. It is the ability to make connections between things you remember, things you observe and things you wonder about.

In this RDT dance performance, the dancers will explore what makes things tick, what makes things rise and fall, ebb and flow, and will attempt to demystify the laws of physics, scientific principals and natural phenomena. Through the magic of dance, sound and light, RDT will explore gravity, magnetism, potential/kinetic energy, friction, momentum, combustion, conduction, convection, wave motion, buoyancy, atomic energy and in general, how things work.

Choreographers including company members, Nicholas Cendese, Chara Huckins-Malaret, Sarah Donohue, Aaron Wood and Nathan Shaw have used scientific principals as springboards for their dance creations. Watch these principals come alive in movement and see if you are inspired to move through any of your science lessons once after the performance is through.

Dance is surely a most extraordinary fusion of thinking, doing, feeling. If we are concerned about the health of a child's mind, body and spirit, then how can we ignore the educational force of an art form which addresses all three at once?

David Rockefeller

About the Choreographers...

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, after which he received the Elizabeth R. Hayes dance scholarship. He was also chosen as the Outstanding Senior in the College of Fine Arts. He performed as a guest for RDT in the Olympic Arts Festival production of *With My Red Fires*. In 2004, Nicholas started *RawMoves* with the amazing Natosha Washington, which won a SLAMMY in 2005. He is thrilled to be teaching for Miss Margene's Creative Classroom. This is his eighth year with RDT.

Chara Huckins-Malaret started dancing at the age of three with Virginia Tanner's Children's Dance Theater. She earned a BFA in modern dance from the University of Utah where she was the recipient of the Elizabeth R. Hayes Scholarship, the Outstanding Student Award, the American Scholar Award, and was listed in *Who's Who Among Students in Colleges and Universities*. She danced with the University's Performing Dance Company for four years. Chara is a certified Movement Specialist in the Utah Artist-in-Education Program. She currently teaches and choreographs for the Children's Dance Theatre and throughout the Utah School system. She joined the company in 1995 after performing as a guest with the company.



Sarah Donohue holds a BFA in Dance from the University of Arizona and an MFA in Modern Dance from the University of Utah. Sarah is a Certified Laban Movement Analyst and integrates these studies into her teaching and choreography. She has served as a Lecturer of Dance at Utah Valley University and has co-presented at Utah Dance Education Organization and National Dance Education Organization conferences. In addition to teaching and choreographing for UVU, she mentored students in developing a Dance for Camera project, which was supported by a Center for Engaged Learning Grant. Sarah has danced with *Sternworks*, a dance-theatre company and has had the honor of performing Mary Wigman's *Hexentanz*, which was reconstructed by Victoria Hutchinson. Sarah is thrilled to be in her second season dancing with Repertory Dance Theatre and continues to teach for the Repertory Dance Theatre Community School. Sarah is also the co-founder of *My Turkey Sandwich* an independent dance theatre company with current RDT dancer Aaron Wood.

Aaron Wood began his formal dance training at age 18. Since then he has received an Associate of Arts in Dance Performance from Casper College, a BFA in Theatre and Dance from the University of Wyoming, and an MFA in Modern Dance from the University of Utah. He has had the opportunity to work with teachers and choreographers such as Ellen Bromberg, Bill Evans, Zvi Gotheiner, Susan Hadley, Marsha Fay Knight, and Peter Pucci. Aaron has performed at The Kennedy Center for Performing Arts, The White Wave Dance Festival, The American Dance Guild's 50th Anniversary, The International Choreographer's Showcase, and several American College Dance Festivals. This is Aaron's fourth season dancing with RDT. When not on stage or in the studio, Aaron teaches for and co-directs Repertory Dance Theatre's Community School. He would like to extend his appreciation to his Mom and Grandma Dell for their continued support.



Nathan Shaw received his BFA from the University of Utah, Department of Modern Dance in 2004. He has taught for the Virginia Tanner School of Creative Dance and often performs for SBDance and RawMoves Dance Company. Nathan has a passion for Musical Theatre and was the official dance coach for the 2008 Crested Butte Music Festival. He loves his two puppies, Emmett and Luce, and enjoys teaching and choreographing for local high schools, lifting weights, jogging and yoga. Highlights of his performing career include Renard choreographed by Charlotte Boye-Christensen for the Utah Symphony & Opera, and House of Timothy by Natosha Washington which won the Best Performance award at the American College Dance Festival. This is Nathan's fourth year with RDT.



What is it like to choreograph a dance? Here is one perspective from Nicholas Cendese...

I am a choreographer because I love to make up dances! It starts with finding great music – a perfect song that makes me smile. I close my eyes while I listen to that perfect song and I see a dance happen in my head. Then I move all the furniture in my living room to create a great big space, turn up the music really loud and dance.

I try to make my body move and dance just like I see in my head. Sometimes, things work really well and I LOVE what I do. The movement in my head seems to pour out of my imagination and into my body. It's as if my body already knows what it wants to do. Sometimes, things seem to get stuck and don't come out right. I may stumble over my own feet, or trip and fall. If I don't like the movement I have created, I simply start over. I try it again and again and again... until I have movement that I love.

I know that I love the movement I have created because it feels good. It makes me smile when I do it. It fits the music and allows my body to do things it has never done before. It will be rhythmic and will mirror the sounds I hear. It will be luscious and huge and will travel through space. It will fall to the floor and jump high in the air and will move slowly and then really fast. It will have all of the wonderful flavors of dance.

Once I have the movement, I have to teach it to the other dancers. I have to tell them about every little detail. I have to make sure that they understand each step just like I do. They will ask me questions and we will rehearse it until we know it perfectly. Then we have to turn that movement into a dance. Since I am the choreographer, I have to tell them where to go in space; when to cross to the other side of the room, when to slow down, when to jump up, when to face backwards, and when to freeze. The dancers will look to me to tell them when to do each movement, how it should look, and whether they are doing it right.

The dancers will memorize the movement and, at the start, they will try and do it just like I do it. They have to take the movement and, with my instructions, make it a dance. But their job doesn't stop there. Once the dance is learned and memorized, they've only done half of the job... each dancer has to make the dance their own. They have to dance it with their own voice and their own body. They have to make decisions about what it means, and what they are saying, and how they are going to say it. They have to communicate their love of the dance, the thrill and joy of movement to you, sitting in the audience, watching it all happen.

GLOSSARY AND INTERESTING THINGS TO KNOW

Matter: Anything that has mass and takes up space. Matter is the material that makes up all things in the universe.

Mass: The amount of matter in a substance.

Atoms: The tiniest unit of matter that has the characteristics of an element. ATOMS have a NUCLEUS, made up of PROTONS and NEUTRONS at the center and ELECTRONS orbit the nucleus.

Molecules: A substance made when two or more like or unlike atoms bond.

Element: A substance made of only one type of atom.

Chemical Change: A change in matter that takes place when atoms in molecules are rearranged and a new substance is formed.

Substance: A type of matter (For example, water is the SUBSTANCE that you add to cocoa to make hot chocolate).

Property: A characteristic of a substance. (The properties of hot chocolate are its warm temperature and its sweet taste.)

States: A form of condition of matter such as Solid, Liquid, Gas or Plasma. (The molecules in each state move at different speeds.)

Gas: A state of matter that doesn't have a definite volume or shape

Liquid: A state of matter that has a definite volume but does not have a definite shape.

Solid: A state of matter that has a definite shape and volume.

Plasma: A state of matter made of electronically charged particles.

Volume: The amount of space a substance takes up.

Density: The amount of matter in a certain amount of space.

Periodic Table: A chart that classifies elements based on their atomic masses and properties.

Gravity: A force that pulls any two things together.

Force: A push or pull.

Friction: A force that resists motion when two things rub against each other.

Inertia: The tendency of an object to resist any change in motion.

Acceleration: How fast an object changes speed, direction or both.

Magnetic Force: A push or pull caused by the attraction or repulsion between magnets or certain metals.

Machine: A device that gets work done or makes something move.

Axle: A rod that is fixed in place so that a wheel can turn around or with it.

Fulcrum: The support that acts as a pivot, allowing a lever to change the direction of a force.

Gear: A wheel with teeth on the outside, designed to change the speed or force of a device.

Lever: A bar that rests on a fulcrum, used to lift heavy weights with ease or to propel an object with great force.

Inclined Plane: A slope that can allow you to move things up or down with less effort than lifting, also called a ramp.

Pulley: A simple machine made of a rope or chain that passes over a grooved wheel that allows you to change the direction of a force.

Wedge: A simple machine that can be used for splitting or cutting objects.

Work: In science, using force to make something move over a distance.

LESSON PLANS INSPIRED BY IMAGINE THAT!

POTENTIAL AND KINETIC ENERGY

Energy is the ability to make things happen and cause changes. You can't see energy. You can't touch it or hold it in your hand, but energy is everywhere. A hot drink has heat energy. A flash of lightning during a thunderstorm has both electrical and light energy. A lion's roar is sound energy. A racing car speeding around the track has movement energy.

Energy is either potential or kinetic. The word kinetic is a Greek word meaning "to move". Dancers turn energy into movement and movement is the stuff from which dance is made. Try exploring the different qualities of energy with the following movement exercise.

Have the students spread out throughout the space so they have personal space surrounding them. Read the following poem and have the students react in movement to the words you are reading. Make sure the poem is read slow enough to allow them to move according to the different qualities.

**Show me energy that punches, and stretches, and quivers and spins
That twitches, and slashes, and pushes and grins
That floats like an eagle and soars to the brim
That hops and jumps and starts over again.**

ATOMS AND MATTER

Matter is the material that makes up all things in the universe. Matter is anything that takes up space...like a box. Matter (mass) can be as huge as a planet or a star or as small as one ATOM. Take apart any object...from a skyscraper to a grain of sand, and you will eventually find it is made of tiny particles, called ATOMS.

Atoms are not all the same. They like to move about and they like to get joined to other atoms. When two or more atoms stick together, they make what is called a MOLECULE.

Atoms and molecules exist in different STATES, liquid, solid, and gas. Each is packaged differently and moves at different speeds. Molecules in **solids** like ice are tightly packed together and move at extremely slow speeds. But, imagine what happens when the ice is heated. The ice begins to melt into a **liquid**, where the molecules are more active and are further apart. Now, imagine that the Sun gets hotter and makes the water evaporate. The molecules in a **gas** have a lot of energy and fill whatever space is available.

Using the lines on the gym floor, you can easily replicate these states with your students in movement. Select a very small space and have the students all pack into the space without touching and see if they can exist in a solid state. Now have them move to a slightly larger space and fill it with the liquid type of movement. Finally, have them move to the largest space and have them occupy it in a gas state. The energy of the movement can match the quality of the state.

Magnetism

A magnet is an object that attracts other magnetic materials. Magnets attract mainly materials containing iron. Have you ever held a magnet near a refrigerator door? You can feel it being pulled towards the door. If you let go, the magnet, "sticks" to the door, yet it does not stick to a glass window or a piece of wood. The invisible force of magnetism remains mysterious, even though people have known about it for more than 2000 years.

Opposite magnetic poles attract each other, while "like" magnetic poles repel each other. Using this idea in movement, students can use opposite shapes to attract or like shapes to repel, or the same with motion, use the opposite types of movement to attract : slow and fast, like to repel, running and sprinting. Have the students come up with their own types of attract and repel movement creations.

FOR MORE WONDERFUL LESSON PLANS, CHECK OUT OUR PARTNER IN EDUCATION, THE UTAH EDUCATION NETWORK. Follow the links below to more science based lesson plans.

<http://www.uen.org/k12educator/corelessonplans.shtml>

<http://www.uen.org/development/>

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.

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.



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?

Following the performance, we suggest a period of discussion and sharing in your classroom.

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:

- Fieldstone Foundation
- L.T. & J.T. Dee Foundation
- Leo Larson
- Marriner S Eccles Foundation
- National Endowment for the Arts
- ReDirect Guide SLC
- Salt Lake City Arts Council
- Salt Lake County Zoo, Arts & Parks Program
- Utah Arts Council Arts Education Program
- Utah Education Network
- Utah State Office of Education POPS program
- Weber Sustainability Consulting
- Xmission



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.