



repertory dance theatre

# H2O Study Guide

2010-2011 Season

Matinee, September 29, 2010



## H2O Program Information

**H2O** is a sensuous journey inspired by the rhythm of the tides and the precarious ribbon of life in the desert. Whether in lakes, rivers, oceans or swimming pools, water is the earth's most precious and vital resource. RDT and Brolly Arts join forces to honor the beauty, the power and the sacred nature of life's most important element, water. Whether it rages or seeps, evaporates or gathers, water is the source of inspiration for the choreography, exhibits and performance art you will see. Two atoms of hydrogen join to one of oxygen, nothing could be simpler or more important to our existence. How we use or reuse water will define the future of our planet.

*Glacier*, a piece by choreographer Zvi Gotheiner and composer Scott Killian, imagines the future and a civilization coping with shrinking resources, expanding technology and the global environment. It is a contemporary dance ritual honoring the life-giving element of water. Their skillful blending of movement and music results in a work that is deeply moving, a work that speaks of human experience. The choreography is filled with images that resonate with meaning and offers us ways to understand the space within each of us, and the space that connects or sometimes separates us as a community.

*Watermark*, by choreographer Ford Evans and composer Ricklen Nobis, examines the life-sustaining force of water and presents a flowing and sensuous environmental statement. This piece explores the mysteries and the movement of water, the precarious ribbon of life in the desert.

*Water Study* by Doris Humphrey, choreographed in 1928, is performed in silence by dancers from the Children's Dance Theatre, building rhythmic phrases from the natural ebb and balance of the tides. Doris Humphrey believed that the absence of music increased the spectator's attention to the movement. She experimented with natural rhythms, motor, pulse and breath. For her, the moment of excitement happened in the arc between imbalance and security.

*The Lady of the Lake*, by Mary Francis Lloyd, is feminine, sensual, proud, regal, magical, and mysterious. The "Lady" has ancient origins. Water deities were extremely popular with Celtic Society for they controlled the essential essence of life itself. The spontaneous movement of springs, rivers and lakes showed the supernatural power of the goddesses who lived within them.

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**801-534-1000**  
Website: [www.rdtutah.org](http://www.rdtutah.org)

Upcoming events:

**H2O**  
Sept. 30-Oct. 2, 2010  
7:30pm  
Rose Wagner PAC  
\$5 ticket on Thursday and \$15  
students tickets on Fri/Sat

**Community School Open House**  
Oct. 16, 2010  
9:00-3:00pm  
Sample all RDT Community  
School Classes for only \$10 for  
a full day of dance.

*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...

**Ford Evans** is Director of Hopkins Center of Dance and the Dartmouth Dance Ensemble. He was a professor at the University of Utah in the Department of Modern Dance from 1985-1997 where he taught modern technique, composition, repertory and performance. He served as Artistic Director of the University of Utah's Performing Dance Company, produced works by faculty and renown guest choreographers and toured with the company in Asia, Australia, and the United States. As a principle dancer with the Repertory Dance Theatre from 1978-1985 he performed an extensive range of works by historical and contemporary masters of modern dance throughout the U.S. and Europe. Professional and university dance companies have performed his choreography nationally and in China, Taiwan, South Africa and Costa Rica and New Zealand.

**Zvi Gotheiner** is a native of Israel and a permanent resident of the United States, based in New York since 1978. Zvi was originally trained as a violinist and at the age of seventeen founded his first performing dance group. In 1977, he received a scholarship from the American-Israeli Cultural Foundation to further his study of dance in New York City. He went on to dance with the Joyce Trisler Dance Company, Garden State Ballet, The Feld Ballet/NY and Bat Sheva Dance Company. In 1987, he founded the company bearing his name. As a teacher, choreographer and artistic director of his own company, Zvi Gotheiner has an exceptional international reputation, and has taught in numerous cities around the world. He currently serves as a company teacher for the Alvin Ailey American Dance Theater and teaches regularly at his school in Manhattan.

**Doris Humphrey** (1895-1958) was a dancer and choreographer of the early twentieth century. Humphrey was born in Oak Park, Illinois but grew up in Chicago, Illinois. In Chicago, Humphrey both studied and taught dance, opening her own dance school in 1913 at the age of 19. In 1917, she moved to California and entered the Denishawn School of Dancing and Related Arts, where she studied, performed, taught classes, and learned choreography. Her creations from this era, *Valse Caprise*, *Soaring*, and *Scherzo Waltz* are all still performed today. Humphrey toured the Orient for two years, followed by a successful career in American vaudeville theaters. In 1928, she and fellow dancer Charles Weidman separated from the Denishawn School and moved to New York City to become key figures in the modern dance movement. Her choreography explored the nuances of the human body's response to gravity, embodied in her principle of fall and recovery. Her choreography from these early years includes *Water Study*, *Life of the Bee*, *Two Ecstatic Themes*, and *The Shakers*. The Humphrey – Weidman Company was successful even in the darkness of the Great Depression, touring America and developing new styles and new works based not on old tales, but on current events and concerns. In the mid-1930's, Humphrey created the *New Dance Trilogy*, a triptych comprising *With My Red Fires*, *New Dance*, and the now lost *Theater Piece*. Some of Humphrey's strengths throughout her career were her mastery of the intricacies of large groups, and her emphasis on sculptural shapes. She was fascinated by the flow of breath and how it affects movement. She developed a sense of the body's natural rhythms, the breath phrase, and the breath rhythm and explored how fall and recovery occur in response to these rhythms. Through awareness of breath and gravity, she drew attention to principles of suspension—the moment of suspension as the body is airborne and the moment the body falls or sinks to the earth. Humphrey retired from performing in 1945, conceding to the ravages of arthritis. She then took up the position of artistic director for the Jose Limon Dance Company and continued to successfully choreograph with works such as *Day on Earth*, *Night Spell* and *Ruins and Visions*. Shortly after her death in 1958, aged 63, Humphrey's book *The Art of Making Dances* in which she shared her observations and theories on dance and composition, was posthumously published.

**Mary Francis Lloyd** holds a BA in Dance from Slippery Rock University. She has also studied with the Pittsburgh Civic Light Opera, The Pittsburgh Dance Alloy, Attack Theatre, The American Dance Festival and the Paul Taylor School. Her solo choreography has been presented at the International Dance Festival as well as the National American College Dance Festival at the Kennedy Center in Washington, D.C., where her piece *Lady of the Lake* earned her a DANCEmagazine Outstanding Student Choreographer of the Year nomination. In 2005, a restaging of that critically acclaimed piece was commissioned by the University of Utah, Department of Modern Dance. Francie's performance credits include: *Musical Offering* by Trisha Brown; *Ash* by Donald Mckayle; *Scenes from the Music of Charles Ives* by Anna Sokolow. Francie is a National Strength and Conditioning Association Certified Personal Trainer and Stott Pilates Instructor. A full time PT with Equinox Manhattan, she has developed fitness programs for notable personalities including three time Tony Award Nominee Raul Esparza and former Dancing With the Stars winner Drew Lachey. Originally from Pittsburgh, Pennsylvania, she now resides in NYC where she is a member of the Aseid Contemporary Dance Company.

## RDT'S SAPPHIRE SEASON

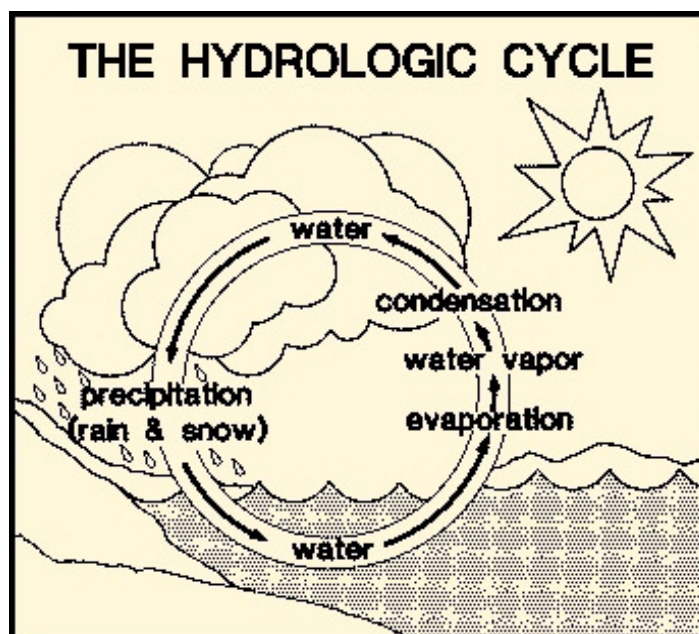
### Focus on Sustainability, the Community and the Earth



- Water is a richly complex substance without which there would be no life as we know it.
  - It is like no other substance on earth, which makes it unique and mysterious.
- Scientists can help us understand why water is so essential to life, but they do not fully comprehend its chemical and physical properties, nor do they know where it came from, why it exists, or what it means; it is mysterious.
- Artists recognize the mysterious effects water has on human perception, psyche, and the spirit, but do not comprehend its role in physical life.
- Long before scientists began to examine its properties, water was firmly established as the mysterious sacred source of life and its substance and symbology was deeply woven into the fabric of the world's religions.
- The first great civilizations emerged alongside water; the great river cultures of the Nile, the Tigris and Euphrates, the Indus, the Yangtze.
- Water is vital to our physical life, but it also sustains our mental and spiritual lives. Uniquely, we respond to water as itself and as a metaphor of itself and we find pleasure, contentment, and meaning in both simultaneously.

## What RDT has learned about H2O and the Wasatch Front... Interesting Facts and Lesson Plan Ideas

- Did you know Utahans residing along the Wasatch Front live in a **Riparian Corridor**? Now for the next question, "What is a Riparian Corridor?" A riparian corridor is a zone of influence between aquatic and upland areas that include stream channels, floodplains and transition zones. These areas are rare and extremely significant and are a main source of fresh water and provide many important community functions, such as recreation and aesthetics, wildlife and aquatic habitat, and open space and public lands access. **Students could take the opportunity to study and explore the makeup of a riparian corridor, then create studies based on their findings. An example could be mountain streams and the interesting pathways they create as they flow into the valley. A spatial traveling pattern that reflects these pathways could create a very unique study.**
- Earth's water is recycled through an endless process called the **Hydrologic Cycle** (see diagram below). Approximately 95,000 cubic miles of water return to the atmosphere each year and fall to the earth as precipitation. We use the same water that dinosaurs drank, because the amount of water on the earth today is exactly the same as it was billions of years ago. Different types of precipitation at various times of the year in Northern Utah are beneficial in a number of ways. Winter snows are a major source of spring and summer runoff in streams and rivers and for recharging groundwater and springs. Fall rain improves soil condition and supplies and sustains autumn streamflows. Spring and Summer rain is ideal for crops and rangeland. **Students could explore the water cycle through movement concentrating on the qualities of the different parts of the cycle and using these qualities or energies as springboards for movement invention.**
- Drought is a normal feature of climate. During the past century, the U.S. has been plagued by numerous drought episodes and innumerable dry spells. In fact, it is unusual for drought not to occur somewhere in the nation each year. Residents of Utah have learned over the past 15 years that droughts of long and short duration produce significant problems. Producers of agricultural products and efficient management practices help alleviate the effects of drought. Preparing for drought risks should be routine. **Students could explore the qualities of drought. What happens to the environment and the surrounding area during subsequent years of drought. Using these images, students could create movement studies based on the vocabulary and environmental effects of drought.**
- The foresight of early leaders in Utah, who wisely promoted the building of dams, irrigation systems, water treatment plants and continued development of water sources, has helped insure an adequate supply of high quality water for residents of the state. Adequate water supplies can be developed and maintained for future generations through water planning, management and education. **Students could work on constructing architectural shapes that contain the flow of energy, that are static and strong, using levels, teamwork, partnering skills, strength and different types of lines (straight, curves and angles).**



# Helpful ways to conserve our valuable water resources...

The following simple water saving tips come from the State of Utah's Division of Water Resources.

- Wash only full loads in your washing machine, or adjust the water level to reflect the size of the load.
- Listen for drips and leaks around the house and fix plumbing fixtures, faucets and appliances.
- Turn off the faucet while you are brushing your teeth or lathering your hands with soap.
- Take a short shower instead of a bath. While a five minute shower uses 12-25 gallons of water, a full bath tub requires 70 gallons.
- Place a pitcher of water in the refrigerator instead of letting the tap run to get a cool drink.
- Select one glass to use for drinking each day. If you do this, your dishwasher will take longer to fill up and it will not need to be run as frequently.
- Try planting drought-tolerant and regionally adapted plants in areas that are hard to water or that receive little use. This may include narrow strips near sidewalks or driveways and steep hills.
- Sweep your driveways and sidewalks with a broom instead of spraying them off with a hose.
- Instead of washing your car in the street or driveway, park it on the lawn where it won't go to waste.
- Take pets outside to be bathed, pick a dry spot in the lawn to wash them.
- Visually inspect your sprinkler system once a month during daylight hours. Check and fix any tilted, clogged or broken heads. Although watering at night is recommended, you won't notice problems with your system unless you see it in operation.
- Turn off your sprinkler system during or after a rainstorm and leave it off until the plants need to be watered again.
- Avoid watering your lawn on windy days.
- Remove weeds from the garden, this helps cut down on excess water consumption due to plant competition.
- Create a compost pile and use it in your yard to add needed nutrients and organic matter to the soil.
- Don't over-water your plants. Learn how much water they need and how best to apply just the right amount.
- Dispose of motor oil, paint, and pesticides properly by taking them to a certified disposal or recycling site.
- Know the name and location of your watershed.
- Educate your friends and family about water conservation.



## 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
- Marriner S Eccles Foundation
- National Endowment for the Arts
- 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
- Webersustainability
- Wells Fargo Foundation
- Xmission



**For more information about Repertory Dance Theatre, our upcoming workshops, performances, residencies, etc. Please visit our website at [www.rdtutah.org](http://www.rdtutah.org) or contact us at 801-534-1000.**