

# Surprise Packages Study Guide

2008-09 Season

November 20 & 21, 2008

## Seven Intelligences

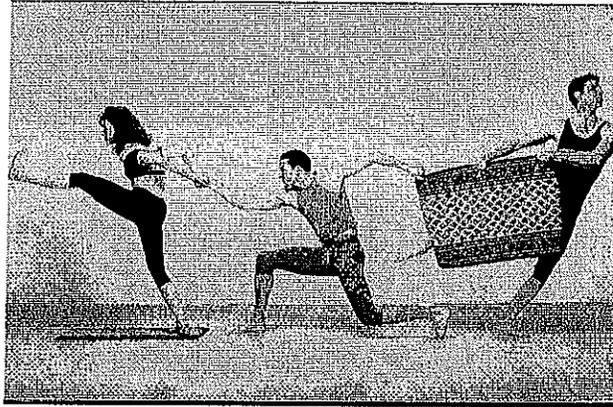
From Gardner, Howard, *Frames of Mind: The Theory of Multiple Intelligences* (New York: Basic Books, 1983)

- **VERBAL/LINGUISTIC:** The ability to communicate effectively by listening, speaking, reading, writing and linking.
- **MUSIC/RHYTHMIC:** Sensitivity to patterns of sounds and the ability to respond emotionally to the sound patterns (language related intelligence).
- **LOGICAL/MATHEMATICAL:** Characterized by a love of working with abstraction and a desire for exploration.
- **VISUAL/SPATIAL:** The ability to comprehend the visual world accurately. A gift for bringing forth and transforming mental images.
- **BODILY/KINESTHETIC:** Gift of control of one's bodily motions and the talent to manipulate objects with deftness.
- **INTRAPERSONAL:** The ability to understand one's own feeling.
- **INTERPERSONAL:** The talent for understanding others.

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## RDT and Surprise Packages



Repertory Dance Theatre presents a special concert designed to entertain and inspire young people of all ages.

Surprise Packages features the choreography of Tim Hadel. A talented New York Choreographer who has been creating and presenting family entertainment for over a decade. He loves to experiment with props,

they inspire his choreography which is filled with boxes, rolling chairs, hard hats and a Rubix Cube puzzle! These props will add surprises to this performance.

Many of you know that the RDT Dancers are not only wonderful performers, but they are also inspired teachers and choreographers. In this performance of Surprise Packages, you will see the new work of three company members, Nicholas Cendese, Chara Huckins-Malaret, and Aaron Wood. Each of their works reflects the uniqueness and creativity of the individual dancer/choreographer.

RDT also welcomes the choreography of Andrea Miller to Surprise Packages. She is a young, up and coming choreographer who grew up here in Salt Lake City and has since moved to New York to further her artistic endeavors. In this concert, she will display her wonderful wit and sense of humor.

Don't resist the urge to tap your toes and sing along during the performance. We're sure you know the words! The music is popular, the rhythms are synco-pated, and the mood is bright and light. RDT hopes you enjoy our presentation of Surprise Packages.

*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 ARTISTS...

### Tim Hadel

A father of two sons, Tim Hadel has been creating and presenting wonderful family entertainment in New York City for more than a decade and brings wit and an understanding of children to his work. As you will see in his work, Tim loves to experiment with props, almost anything inspires him to choreograph, cardboard boxes, rolling chairs, the Rubik's Cube, etc.

Tim is originally from Kansas City, and he studied dance right here at the University of Utah. His work has been presented at Dance Theatre Workshop, The Field, DIA Center for the Arts, the SoHo Arts Festival and as part of the Toyota Comedy Festival. His work *Time Out* was first performed by RDT in 1998 and has become an audience favorite. Tim is a recipient of a National Endowment for the Arts Choreographers' Fellowship, and sections of Surprise Packages were commissioned by New York's Dance Theatre Workshop's First Light Program with funds from the Jerome Foundation of St. Paul, MN. As a dancer, Tim performed in the companies of Tandy Beal, Doug Varone, Charles Moulton, Lucinda Childs, Lar Lubovitch, and David Gordon.

### Andrea Miller

Andrea is originally from Salt Lake City, Utah and is a graduate of The Juilliard School. Prior to training at Juilliard, Miller studied Humphrey/Weidman technique and repertoire in Connecticut with Ernestine Stodelle. In 2006 she moved to Tel Aviv, Israel to join Ohad Naharin's Ensemble Batsheva with whom she performed throughout Israel and Europe as well as in New York. Her work has been performed in venues including Jacobs Pillow, Dance Theatre Workshop, Judson Church, Joyce SoHo, Alvin Ailey Citigroup Theater, The Flea, Battery Park, The Juilliard Theater, Clark Studio Theater, The Zipper Factory, Paul Mellon Arts Center in Connecticut, as well as in Israel, Teatron Susan Delal and Studio Varda.

Miller is the recipient of the Hubbard Street 2 Choreographic Competition, The Stella Adler Studio of Acting Artist in Residence, The Bessie Schonberg Residency at The Yard and the Lower Manhattan Cultural Council MCAF Grant. Recent commissions include Repertory Dance Theatre, Zenon Dance Company, Arts Umbrella, and New Jersey Dance Theater Ensemble. In addition to choreography, Miller teaches dance in Canada and NY and occasionally sets the work of Ohad Naharin.

### Nicholas Cendese

Nicholas 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 Raw-Moves 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 seventh year with RDT.

### Chara Huckins-Malaret

Chara started dancing at the age of three with Virginia Tanner's Children's Dance Theater. She earned her 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 Arts-in-Education Program. She currently teaches and choreographs for the Children's Dance Theater and throughout Utah schools. She joined the company in 1995 after performing as a guest with the company for two seasons.

### Aaron Wood

Aaron has received multiple degrees including an Associate of Arts in Dance Performance from Casper College, a BFA in Theatre and Dance from the University of Wyoming and a MFA in Modern Dance from the University of Utah. He has worked with such esteemed teachers/choreographers Ellen Bromberg, Bill Evans, Abby Flat, Pamela Geber, Zvi Gotheiner, Susan Hadley, Satu Hummasti, Marsha Fay Knight and Peter Pucci. He has performed at the Kennedy Center for Performing Arts, The White Wave Dance Festival, The American Dance Guild's 50th Anniversary and several American College Dance Festivals throughout the nation. Aaron is currently co-directing the dance company My Turkey Sandwich with Sarah Donohue. Aaron is also an adjunct professor of dance at Salt Lake Community College and co-director of RDT's Community School. He would like to extend his warm thanks to Daniel, Mom and Grandma Dell for their continued support and encouragement.

## Questions to Ask Yourself:

1. What are the sensory properties in the dance? What do you see? What do you hear? What are the dancers actually doing?
2. What are the technical properties in the dance? What kind of space is being used? What are the shapes and designs being made? What kinds of energy, dynamics, or motivational qualities are being used?
3. What are the emotional properties in the dance? How does the movement make you feel?

## How to Prepare for the Dance Performance

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 story line.

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 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 relate 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 that 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 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 that the class hold a period of discussion and sharing.

### 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 Book Specialists, 1975)

# Suggested Ways to Integrate Dance into Other Arts, Sciences and Humanities

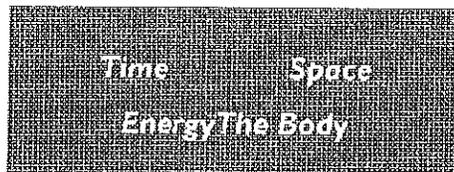
- ◆ **SOCIAL STUDIES**  
Folk dances may be incorporated into a study of cultural factors; students may learn folk dances or parents or natives of other countries may visit the classroom and perform. Chart the roots of your community, study the ethnic origins and develop a project, which incorporates their dance forms. This concept can be applied to all cultures.
- ◆ **LANGUAGE ARTS**  
Add movement to parts of speech, or capitalization and punctuation. For example, explore how movement shows the action in a verb like jump, or demonstrates the function of an exclamation mark.
- ◆ **MUSIC**  
Dance to intensify the rhythm and dynamic qualities of the music.
- ◆ **ART**  
Improvise the design, texture, rhythms or feeling of a painting, drawing, print, photograph, sculpture or weaving; develop a dance sequence based upon one element of art such as positive/negative space.
- ◆ **SCIENCE**  
Explore the various physical laws through movement; develop an awareness of the articulation of various body parts in the study of anatomy; apply physiological principles to dance movement, examine revolution and rotation by recreating the solar system in movement; study aspects in biology such as photosynthesis, or animal classification by interpreting the concepts in movement.
- ◆ **MATH**  
Explore geometric shapes through movement; relate the idea of balance in the body to balance in an algebraic equation.

## 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 both in 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, stac-

cato, 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.