

Worldview Anthology Study Guide

2001-2002 Season

Matinee, October 3, 2001

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.

Inside this Guide:

<i>The Dance Performance</i>	2
<i>Theatre Etiquette</i>	2
<i>How to Watch Dance</i>	2
<i>Prepare for a Show</i>	3
<i>Why Arts in the Class?</i>	3
<i>Dance Criticism</i>	4
<i>Elements of Dance</i>	5
<i>Integrate Dance</i>	5
<i>The Choreographers</i>	6
<i>RDT and Arts Education</i>	8

RDT Rounds Out International Collection with Choreography from Norway and Australia



Repertory Dance Theatre is promising audiences a trip around the world, but don't expect ethnic costumes and folk steps. **Worldview Anthology** is the cutting edge of today's international contemporary choreography. The concert, a culmination of the company's five year *Worldview* project, runs October 4-6 at 8:00 p.m. and October 7 at 2:00 p.m. at the Rose Wagner Performing Arts Center. Tickets are \$18 with discounts for students and seniors. Call ArtTix at (801) 355-ARTS.

"As Salt Lake began to look forward to the Olympics," explains RDT Artistic Director Linda C. Smith, "we saw a great opportunity to expand our international repertory." Since 1997, the company has collected choreography from five continents.

Representing the Americas is Cuban choreographer Isabel Bustos, whose work *Proximidad* synthesizes many aspects of Latin American culture into a compelling form of expression. It is a search for meaning through the trials of life, however, that transcends geographic boundaries.

Crossing the Black Waters, which premiered in Utah in 1998, is the work of Lin Hwai-min. While it draws on 11th century Taiwanese history, it gives evidence to art's power to translate cultural heritage into a compelling contemporary message.

The return of last season's *Umoya WoMzansi* (Breath of the South) by Alfred Hinkel represents Africa. The South African piece creates a new aesthetic by combining artistic language from classical ballet and Zulu dance. The music is an amalgamation of politically polar nationalist songs.

New to RDT's repertory are pieces from Norway and Australia. Jo Strømgren, whose company makes its home in Bergen, creates work with "a healthy dash of Nordic scurrility." *Kraak* juxtaposes an explosive dynamic energy with a certain lightness and absurdity. It is the journey of a trio of powerful and mysterious women who are visited by three irresolute and naive men.

Finally, *Cool White Fridge Knocked Over* from Melbourne's Gideon Obarzanek strikes a tempo of the time with serious, diamond-edged dancing. It is audacious choreography that challenges audiences to "go right to the edge." [*The Australian*]

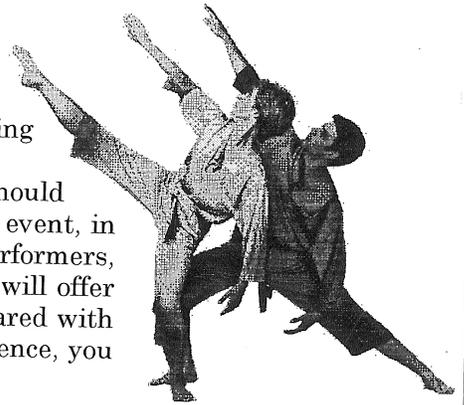
Support for Repertory Dance Theatre's **Worldview Anthology** comes from the Emma Eccles Jones Foundation, Salt Lake County Zoo, Arts and Parks, the National Endowment for the Arts, the Utah Arts Council, and the Salt Lake City Arts Council.

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 education force of an art form which addresses all three at once?

David Rockefeller

The Dance Performance

Attending a performance of music, theater, or dance can be a rich and exciting experience, one full of great opportunities. Whether you are attending a performance in a theater or watching a demonstration in your school, you should realize that the audience is part of the performance, and the success of the event, in part, depends on you. You have a responsibility to show respect to the performers, for the theater, and for the other people in the audience. The performers will offer you "gifts" for your eyes, your ears, and your imagination. If you are prepared with an open mind, and if you are willing to give your full attention to the experience, you may have an unforgettable adventure . . . one that could change your life.



Theater Etiquette

Attending a dance performance is different than going to a sporting event or a movie, and requires different behavior than what is considered normal at a football game.

An artist has spent years studying to perfect a skill. Performers want to communicate, to send the audience a message. They want to create a special atmosphere, a kind of magic. They have spent a great deal of time preparing and rehearsing. Performers must concentrate and so must the audience.

Be sure to arrive before the performance begins. If you do arrive after the performance has begun wait in the rear of the theater to be seated until there is an intermission or break in the sequence of the performance.

A dance performance is an event where mutual respect between the audience and the performers will add to the success of the experience. Leave your gum, candy, snacks, or anything else that might disturb you or other people in the audience at home.

During the performance think ahead and prepare to stay in your seat until intermission or the end of the concert. You may disturb others if you need to leave your seat during the performance.

You may be watching something totally unfamiliar to you. The movement language or other elements of the production may seem strange or unusual. The costumes are designed to add artistic dimension or reveal the lines of the human body. Leotards are often worn to accentuate movement, design, shape and form. The human body is a beautiful and expressive "instrument," and should be appreciated in an artful way.

There are acceptable ways to show your appreciation to a performer. Applause at the end of a piece during the bow is the best way of expressing approval and thanking the performer.

How to Watch Dance: Learning to Be Perceptive

You don't have to have any special training or previous experience to be able to enjoy a dance concert. Dance is usually a silent language that everyone can understand. You will be taking in information with all your senses . . . with your eyes, your ears, and even with your muscles. You may be fascinated with the physical activity you see, or with the music, or with the produc-

tion elements: the lighting, costumes or props. Your muscles may even react to the action with a "kinetic" response as you empathize with the movement. It is very natural to want to get up and dance up the aisles after watching an inspiring dance performance.

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 motion 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).

Dance Criticism

Criticism (writing or talking about dance) or evaluation of a dance performance is affected by past experience, sensitivity, involvement, and personal judgment. Try to be multi-dimensional in your responses by describing visual and auditory perceptions and feelings. When you evaluate a concert give your reasons for anything you liked or disliked.

Criticism entails 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



Description, Interpretation & Judgement are the 3 elements of criticism.

of the dance.

1. The **choreographic elements**: the overall form, use of space, rhythmic and timing factors, use of dynamics, style, music, and movement invention.
2. The **performance elements**: the technical skill of the dancers, their projection, commitment, ability to communicate.
3. The **production elements**: the costumes, lighting, props, sets, and music.
4. The **general impact**: the clarity of intent, concept, invention of the dance performance.

Questions to Ask Yourself

- 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 remember about the experience?
- 4 Was there an apparent motive for the dance? Was it dramatic, abstract, a comedy, a mood piece, etc.
- 5 Were there any social, political, or historical elements?
- 6 Was the choreographer skilled in trying to convey the message?
- 7 What did you notice about the form?
- 8 How did the piece begin, where did it go, and how did it end?
- 9 Was there a logical sequence, or was the form fragmented?
- 10 Was there variety, contrast, balance, unity, repetition, and/or harmony?
- 11 Were the performers skilled technically?
- 12 How well did they portray their characters or communicate with movement?
- 13 What kind of music was used?
- 14 Did the music support the ideas in the dance or conflict with them? Did the movement go with the music or against it?
- 15 What were your reactions to the technical or production elements, the staging, décor, props, lighting, costumes? What made you react this way?
- 16 Was the performance a positive experience for you? Did it stimulate questions or ideas?
- 17 What could have helped your understanding or valuing of the dance performance?

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, 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.

Umoya WoMzansi

1997, South Africa

Breath of the South

Choreography	Alfred Hinkel
Staging	Sifiso Kweyama
Music	René Avenant
Lighting Design	Nicholas Cavallaro
Costume Design	Michael Mitchell
Costume Execution	Cynthia Turner
Rehearsal Assistant	Rebecca Keene Forde
Cast	Nathan Balsler, Rebecca Keene Forde, Joshua Larson, Andy Noble, Chara Huckins, Ruping Wang / Angela Banchemo-Kelleher, Lynne Listing

ALFRED HINKEL is one of South Africa's foremost choreographers and dance educationalists. Between 1979 and 1981 he choreographed for South West African Performance Arts Board and the Dial Dance Company, and performed with Cape Association of Performing Arts Board, Performing Arts Council of Transvaal and Natal Association of Performing Arts Board. In 1982, he joined Jazzart as dancer, teacher and choreographer. Since taking over Jazzart in 1986, he has created numerous original works, developed educational school programs, and played a leading role in the recent debate over restructuring arts policy in South Africa. In 1991, he received the AA Vita Award for the Best Contemporary Choreography for *Bolero*, and his choreography for *Medea* was the winner of the 1994/5 AA Vita Theatre Award for Best New South African 1 Production. Hinkel has been awarded the 1996 Standard Bank Special Award for his vision, commitment and contribution to dance in South Africa. In 1998, he received the Golden Reid Fellowship for dance/theatre, which was used to conduct community dance workshops in three regions of Western Australia over a period of four weeks.



Visit Jazzart Dance Theatre in
Cape Town, South Africa
<http://www.jazzart.co.za>

Proximidad

Cuba

Choreography	Isabel Bustos
Music	Madredeus
Costume Design	Isabel Bustos
Lighting Design	Nicholas Cavallaro
Rehearsal Assistant	Chara Huckins
Cast	Angela Banchemo-Kelleher, Rebecca Keene Forde, Chara Huckins, Lynne Listing

ISABEL BUSTOS is a professor and choreographer at the National School of Modern Dance and is on the faculty of the Superior Art Institute in Havana, Cuba. She began her training at the National School of Ballet and was a dancer with Cuba's National Modern Dance Group and the National Dance Company of Ecuador. She studied choreography at the Sorbonne University in Paris and participated in workshops with Eugenio Barba, of the Odin Theater, Jeremy Nelson of the Trisha Brown Company, Nancy Topfin New York City and David Zambrano and Paul Langland of the American Workshop Theater. She is a member of the Cuban National Union of Writers and Artists and she was given the prestigious "Distinction of National Culture" award from the Cuban Ministry of Culture in 1993. Bustos founded her own dance company, Danza Teatro Retazos, in 1987 and began a new step in the development of Cuban contemporary dance. Influenced by visual arts, sculpture and kinetics, Bustos has created a very unique repertory, a blending of theatrical gesture and dance. Fantasy, metaphysics, the unexpected, the subconscious and spirituality are some of her basic themes. The company has performed at national and international festivals and has toured throughout Mexico, Ecuador, Argentina, Spain and Germany. The choreography is passionate, humanistic, and theatrical. Bustos has synthesized many aspects of Latin American culture into a compelling form of expression which offers a glimpse into a world where imagination and reality intersect.



Crossing the Black Waters Kraak

1978, Taiwan

Choreography	Lin Hwai-min
Staging	Ray Cook and Wu I-fang
Music	Chen Yang
Costume Design	Lin Hwai-min, Recreated by MCD Costume Shop
Lighting Design	Lin Keh-hua, Recreated by Nicholas Cavallaro
Prop Design	Nieh Kuang-yen
Rehearsal Assistants	Angela Banchero-Kelleher, Lynne Listing
Cast	
RDT Dancers	Nathan Balsler, Angela Banchero- Kelleher, Rebecca Keene Ford, Joshua Larson, Lynne Listing, Andy Noble, Ruping Wang
Helmsman	Jim Moreno
Woman Who Prays	Chara Huckins
Guest dancers	Charlene Akers, Jennifer A. Beaumont, Elizabeth Cline- Gieck, Jennifer Hecht, Jodi Por- ter, Amy Sanyer, Stephanie Sleeper, Jordan Sondrup, Bill Wagner
Mastman	Michael J. Eger



Founder and Artistic Director of Cloud Gate Dance Theatre of Taiwan, LIN HWAI-MIN studied Chinese opera movement in his native Taiwan, modern dance in

New York, and classical court dance in Japan and Korea. He founded the company in 1973.

Mr. Lin often blends traditional theatre elements with Western dance techniques for his choreography, creating an arresting style. For his artistic achievements, Lin was named one of Ten Outstanding Young Persons in the World in 1983 by Jaycees International, received a Lifetime Achievement Award from the Department of Culture of New York City in 1996, an Honorary Award of Fellowship by the Hong Kong Academy of Performing Arts in 1997, the Ramon Magsaysay Award ("the Nobel Prize of Asia") and an Honorary Doctorate from National Chung Cheng University of Taiwan in 1999. He was selected as the "Chorographer of the 20th Century" by Dance Europe magazine.

Visit Cloud Gate Dance Theatre in Taiwan
<http://www.cloudgate.org.tw>

2001, Norway

Choreography	Jo Strømngren
Lighting Design	Jo Strømngren
Costumes	Jo Strømngren
Music	Jean Marc Zelwer, Domra Ensem- ble, Jo Strømngren, Lars Aardal
Choreography Assistant	Lone Torvik
Rehearsal Assistants	Lisa Moran, Lynne Listing
Cast	Angela Banchero-Kelleher, Rebecca Keen Forde / Chara Huckins, Joshua Larson, Jim Mo- reno, Andy Noble, Ruping Wang

JO STRØMGREN is regarded as one of the most innovative and successful Norwegian choreographers. After



practicing a number of sports, he studied dance and choreography at the Norwegian National College of Ballet and Dance, and later worked as a dancer in the contemporary dance company Carte Blanche in Norway. In 1998, Jo Strømngren founded his own production unit – Strømngren Kompani (JSK). Strømngren is recognized for his expressive and physical dance language, where elements from a.o. theatre, puppetry and film are blended into innovative dance productions. He shows great variety in both style and content, often with original subject-matter. With his distinct choreography, specific mix of dance and theatre and use of absurd humor, Strømngren appeals to a broad audience in Norway as well as abroad. Open to all genres, he has collaborated with both jazz ensembles, contemporary dance companies and ballet ensembles. He has received a number of awards for his pieces, and is continuously touring world-wide, both as a freelance choreographer and with JSK.

Since his first appearance as choreographer in 1994, Strømngren has presented some 25 pieces. Besides creating new work for his own production unit he has also been commissioned to develop pieces for numerous European companies. He is also involved in the creation of several theatre projects as both director and choreographer.

Visit Jo Strømngren Kompani in Bergen, Norway
<http://www.jsk kompani.no>

REPERTORY DANCE THEATRE

PO Box 510427
Salt Lake City UT 84151-0427

Phone: 801.534.1000
Fax: 801.534.1110



A World of Unforgettable Dance

We're on the Web!
<http://rdtutah.org>
Service Provided by Xmission

Repertory Dance Theatre and Arts Education

REPERTORY DANCE THEATRE, founded in 1966, is a professional modern dance company dedicated to the creation, perpetuation, and appreciation of American Modern Dance. RDT's long standing commitment to arts in education focuses on enriching young lives and providing an 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 instructors and 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.

STANDARDS FOR ARTS EDUCATION . . . DANCE

- Identify and demonstrate movement elements and skills necessary in the performance of dance.
- Understand choreographic principles and processes.
- Understand dance as a way to create and communicate.
- Apply and demonstrate critical and creative thinking skills in dance.
- Demonstrate and understand dance in various cultures and historical periods.
- Make connections between dance and healthful living.
- Make connections between dance and other disciplines

ADDITIONAL GOALS

- 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

As teachers, you are charged with the responsibility of empowering your students by giving them alternative opportunities to learn.