

# The Movement

UDEO Newsletter

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## In this Issue:

### UDEO Virtual Fall Conference Information

Find details on the keynote speaker, presenters, schedule, and registration for the UDEO Fall Conference.

### 2020 UDEO Awards

Read about the amazing work of this year's UDEO Dance Educators of the year and the 2020 Lifetime Achievement Awardee.

### Therapeutic Dance and Dance Movement Therapy

A description on the differences between Dance Movement Therapy and the natural therapeutic benefits of dance and movement in the classroom.

### Teacher Self-Care

Miriam Bowen's article "Finding Strength, Resiliency and the Ability to Flourish" offers timely ideas for developing a routine of self-care.

### Opportunities for Secondary School Dancers

Read Information on the latest updates for the All State Dance Ensemble screendance, Utah High School Dance Festival, and Jr. High Day of Dance

# Message from the President

Less than a year ago, I became UDEO President. I was eager to serve but little did I know about the challenges and triumphs that would lie ahead.

In October of 2019, Weber State hosted our annual Fall Conference "The Rich Legacy of Dance Education in Utah". It was an honor to hear Linda Smith of Repertory Dance Theater and Joan Woodbury and Shirley Ririe of Ririe Woodbury Dance Company share their stories and wisdom along with our other amazing presenters. In November we introduced the first ever All State Dance Ensemble event. Over 50 young, talented dancers from around the state gathered at Taylorsville High School for three days to work with choreographer Rachel Repinz from New York City on an evening-length piece. We would like to thank our UDEO National Honors Society for Dance Arts representative Katherine Call for her vision and hard work! Junior High/Middle School Day of Dance was held in February and hosted by Repertory Dance Theater. In March, we gathered 37 high school dance companies together for our High School Dance Festival at Richfield High School. It was an overwhelmingly successful event!

The week following was an eventful week in a different sort of way. What seemed like--in an instant--the world shifted, and everything changed. Everything we had so diligently planned came to an abrupt end. With a quarantine in place, all dancers and dance educators in every area of dance were faced with new challenges and adapted new ways to teach, share, and support our students.

What COVID-19 didn't know is that dancers are strong, versatile, creative problem solvers and when you shut them out of their studios, classrooms, and stages, they will move mountains, and couches, to continue the great work! We saw the dance community worldwide band together through technology to share and to give so that others would not fall during this difficult time.

As educators, we were, and still are, faced with a myriad of challenges and restrictions concerning

daily instruction and performance. As we strive to connect with our students despite the obstacles we become strong versatile educators in this field. It makes me consider just how important the theme of our last fall conference was. We saw women, pioneers in dance, who had to overcome many obstacles to move dance education forward in our state. We are inspired by their example--like so many other dance greats throughout history. We can do this!

Looking forward, we, as the UDEO board, are hopeful that we can bring you and your students experiences that will inspire and uplift you in your careers. Our annual fall conference will be Saturday, November 7th and will be virtual. We are hopeful that the content will inspire you and provide the much needed self-care and support that dance educators need. Please look ahead in this newsletter for information about our upcoming events: All State Dance Ensemble, Junior High/Middle School Day of Dance, and High School Dance Festival.

I am grateful to be part of such an amazing team of dance educators and professionals at UDEO! Together we volunteer countless hours to create meaningful opportunities for our colleagues in dance education in every sector or dance. We know many of you have had your worlds rocked by COVID-19, but we are here to stay and keep pressing forward. You can do this! Your students and audiences need you and the arts!

The power of art heals, inspires, and brings us together. Let us give that knowledge of the power of the arts through dance to our students. They need it now more than ever!



- Lori Higbee, UDEO President

# Advocacy News

## UTAH'S PROFESSIONAL ARTS EDUCATION ORGANIZATION'S SUPPORT ARTS EDUCATORS RETURNING TO SCHOOL

Representing each art form, the presidents of the various Utah arts professional organizations created the Utah Arts Education Coalition. Since June 5th, these coalition members have been meeting weekly with Cathy Jensen and other state arts leaders to discuss the impact of covid-19 on arts education in Utah. The purpose of these meetings is to share up-to-date information and decisions faced by the Utah State Board of Education, Utah legislators, and other state leaders so that the various professional arts organizations and their membership can coordinate efforts to advocate proactively DURING decision-making processes.

The Utah Arts Education Coalition is comprised of Cathy Jensen (USBE), Tamara Burnside (USBE), Melissa Deletant (UAEA), Lori Higbee (UDEO), Todd Campbell (UMEA), Christine Wolf (UMEA), Mindy Curtis (UACCT), and Adam Wilkins (UTA). Weekly discussions included reviewing the notes from the most recent USBE meeting, scientific research results relevant to arts education, and ways the arts organizations could coordinate their advocacy efforts and member resources.

UMEA is leading most collaborative efforts in advocacy, due to the issues and concerns of increased airborne transmission due to singing or playing wind instruments: school leadership could decide that music programs are unable to be facilitated safely and therefore might be cut from schools. UMEA members collaborated with their national organization and created a website and form from which parents and stakeholders could edit and submit a form letter directly to their Utah representatives. Over 2,013 emails advocating for arts education were sent to Utah legislators as a result of the combined efforts of the members of the Utah Arts Education Coalition. At the end of July, a digital meeting was held for all elementary and BTSALP arts educators. During the meeting, Cathy Jensen offered information regarding the current school year; educators were also able to ask questions and share resources within their art form.

Creation of the Utah Arts Education Coalition has strengthened the voice of these professional organizations within the state of Utah and the shared information has reinforced the advocacy response of all organizations.



Utah Dance Education Organization is committed to providing support for our dance educators concerning safely returning to their schools and dance studios during this COVID-19 pandemic. Although the future is uncertain, we hope that this document will offer suggestions that could be implemented based on the status of the district in which instruction is given. Please note that these are guidelines and as knowledge based on COVID-19 is constantly changing please refer to resources from your local health officials for the most up-to-date information. As arts educators we understand that arts education is essential, especially at this time of disconnect and uncertainty. We believe that dance education is essential because of the value it provides to students' physical, social, cognitive, and emotional health.

Dance educators are adaptable and creative problem solvers, using these skills will help us navigate through this unexpected time and connect with our students. Be willing to modify and use creative ways to inspire and teach your students whether it is face-to-face or virtually. Creating and implementing lesson plans that not only focus on core standards but also include socioemotional learning standards (SEL) will provide opportunities for our students to find emotional strength and support their learning during this peculiar time.

The following document provides some tips for planning and preparing for a safe return to the dance studio suggested by UDEO and National Dance Education Organization



- 1. Be prepared for anything with an attitude of adaptability and flexibility.** As we do not yet know the teaching model we will be following, be prepared for face-to-face as well as virtual learning or a combination of the two (hybrid). Choose lesson plans from your library that can be easily taught virtually and make the necessary changes to help increase the success of the plan.
- 2. Connect with colleagues to share ideas and lesson plans that have been successful virtually.** Consider collaborating with other fine arts educators in your school and dance educators in your district to share ideas and success stories pertaining to your new teaching models. Be a support and a resource to other educators—sharing with them ideas that have worked in your practice. Members of UDEO are also available to contact for support at [info@udeo.org](mailto:info@udeo.org)
- 3. Stay positive and look for ways to inspire your students.** Develop and maintain a culture of enthusiasm, in spite of our present challenges. Find value in the new opportunities presented through online, hybrid online, face-to-face, and socially-distant in-studio formats. Discover ways to communicate that value to students, their families, and administration.
- 4. Bring into focus the aspects of dance education that are sometimes overlooked.** There are many aspects of dance education and related areas of study that could be explored with online, hybrid online, in-person, and socially-

UDEO

UTAH DANCE EDUCATION ORGANIZATION

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*Written by Melissa Deletant, a visual arts educator and President of the Utah Arts Education Association, the Utah Coalition for Arts Education and Utah Partnership for Arts Education. See more at [artsforlifeutah.com](http://artsforlifeutah.com)*

# KIM KING

## LIFETIME ACHIEVEMENT AWARD

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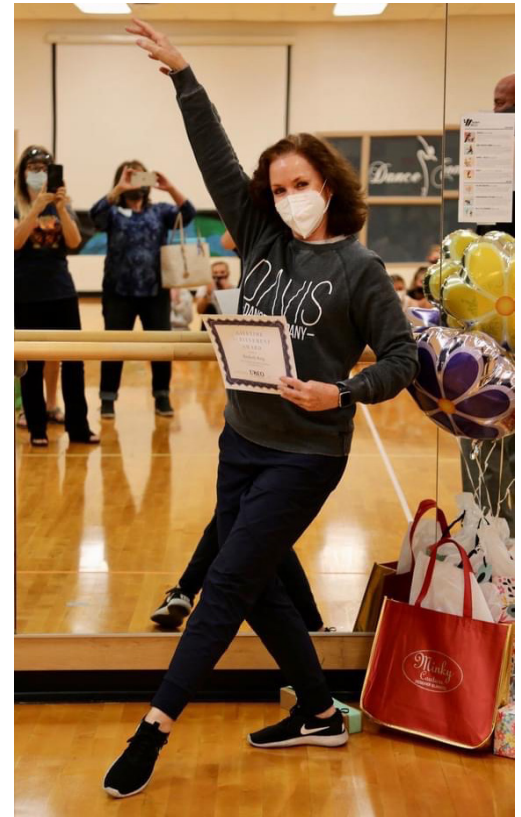
*Teacher, organizer, choreographer, mentor, mother, daughter, friend. A dance educator who feels passionate about dance advocacy. One who believes that dance is a life lesson, it is about relationships, requires deep focus, trust, risk, fear and learning how to play. That dance makes life better from start to finish. That dance IS life!!*

**Kimberly Hillam King**, Artistic Director, began teaching at Davis High in 1990. She currently teaches Dance and World History. She has also coached the Drill Team and taught Physical Education, Pep Club, and Color Guard. She founded the first Dance Company at Davis High in 1991. Ms. King holds a BFA and teaching endorsement in Dance and History from BYU. While there, she performed with the Cougarettes and the International Folk Ensemble. She performed with the Folk Dancers throughout Western and Eastern Europe, Asia, the Middle East, Hawaii, Puerto Rico and the USA. Ms. King was the DHS Performing Arts Department Chair from 2003-2016. She served on the Board of Trustees for the Repertory Dance Theatre. She also served as Dance President of the Utah Association of Health, Physical Education, Recreation and Dance, UAHPERD. She was a committee member involved in the establishment of the Utah Dance Educator Organization, UDEO, in 2000 and later served on their board from 2012-2015. She feels it is vital to participate and serve in our professional organizations and in our dance community in order to support and further develop dance in Utah. Ms. King's greatest love & joy is her family and the long-awaited arrival of her first grandbaby, Roman Michael King who was born on March 11, 2020!

## PERFORMER

Kimberly Hillam King fell in love with dance at three years old while observing Mary Bee Jensen's Folk Dancers perform in the Smithfieldhouse at BYU. Her athletic parents were supportive and she studied at ballet at Ballet West as well as, jazz, tap, and other forms. In high school she was introduced to modern dance. *"Eight counts to run, jump, and roll? What's that supposed to look like?"* She felt fortunate to study at Cottonwood High where one of her teachers was Ms. Liapis, who invited her sister on the Giordano Dance Company in Chicago to teach them. Her high school drill team coach, Mary Oveson Stoddard also left an indelible impression that would help shape her teaching career.

Kim continued to study dance when she attended BYU. It was her mom's idea. *"Well why don't you be a dance teacher and do what you love."* Kim was mentored by Pat Debenham, Sara Lee Gibb, Abby Fiat, and more. She performed for five years in Europe, Asia, Puerto Rico, & United States.



## EDUCATOR

Kim married and had a gorgeous baby named Michael. When the marriage didn't work out, she became a certified teacher through Weber State and was hired at Davis High School three days before school started as the drill and pep club advisor. She had 3 sections of 90 girls who wanted to try out for drill or cheer, and no curriculum. She also had one section of color-guard, one dance class, one PE class, and the opportunity to convince the librarian she was actually a teacher so she could check out a media player for music. After her first year she sought permission from her principal to start a dance program. With the support of her mentor Pam Coburn she was granted permission and the Davis High Dance Program was born. She started with 21 girls and 9 boys she recruited from her PE classes.

# MENTOR & FRIEND

It would be an uphill battle from there but Kim was driven and mindful about her choices going forward into what would be her 30+ year career at Davis High. In her 3rd year (1992) she assisted Melanie Clifford from Ben Lomond HS in founding the Northern Utah High School Winter Dance Concert in an effort to support educational dance programs in the area who were struggling to find validity for modern dance. Soon Jaynee Welty (CHS), Michelle Johnson (CHS), and DeAnn Thorpe (FHS) would join the collaboration becoming not only colleagues but best friends. This collaboration turned into a strong bond as this group of dance educators drove across the valley with their children to share music, stories, combinations, and attend RDT and RW workshops together. They attended a dance history workshop with Linda Smith on Saturdays and studied frequently with Shirley Ririe and Joann Woodbury.

As Kim grew her program she was invited to attend a student trip to New York with Bonnie Pearce from Viewmont and Shauna Furman from Woods Cross High. This began the tradition of taking students to travel to California and New York to study dance. Kim firmly believed in the educational value of travel and recalls a wonderful moment carrying a drum on the subway in New York City and feeling so at home when a stranger asked if it was for modern dance. Her students studied in the original Martha Graham Studios, enjoyed exchanges with families in Germany and Prague, performed in Hawaii, Las Vegas, and Los Angeles. Kim made friends and connections all over the country and she frequently brought professional artists and educators to share with her students .



# LEADER

With 30 plus years of experience Kim King serves as a pillar and example of exemplary dance education in public schools. Growing a dance program, contributing to the development of a state-wide core dance curriculum, providing leadership for organizations like AEPHERD and UDEO, collaborating with local dance companies, teaching social study courses, and advocating for academic dance programs by producing festivals and concerts for the community to enjoy, Kim has shown how a dance program can serve the culture of a school and community, while simultaneously changing lives individually.

Whether directing dance company, teaching beginning dance, social dance, or social studies, Kim's teaching practice reveals her mission to support the development of the whole student: physically, emotionally, intellectually, and socially. Her traditions, rituals, warm demands, (and don't forget those iceberg lettuce lunches) have left thousands of students with a memory of a teacher who loved them, sacrificed for them, and believed in their physical capacity to create the future they had begun to envision. Because of Kim so many of us have been changed forever: creativity, confidence, empathy, critical thinking, and an appreciation for collaboration, have become a part of our daily experience. Kim's influence of 30 years will continue to weave into the future fabric of dance education for many more years. Thank you, Kim, our field is stronger, more secure, and more "classy" because of you. It is an honor to present you with this well-deserved award.

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# WORDS OF SUPPORT FOR KIM

"Kim was my 11th grade social studies teacher. Kim also taught the dance classes at the high school and was the coach of the dance company. Oftentimes during class she would speak about her dance company and attempt to get us all to audition. Back then, I was a timid student who wanted to dance but I was not confident with my abilities. I applaud Kim for speaking of dance in a core curriculum class, because although I did not pursue dancing in high school, I did find the strength in college. If more educators like Kim speak openly about arts integration in the schools, I truly feel it would forever change young adults lives. Little did I know, when I started college I would declare a Dance major myself and teach at many schools by combining dance and core subjects. Kim was just the first of many stepping stones to my career to success.

*Jordan White (Former Student)"*

"If I had to describe Kim King in one word, that word would be Classy. Classy defines everything Kim does. She is a kind and caring Educator. Kim herself is a beautiful and skilled dancer. She challenges her students physically and intellectually. Her choreography often reflects timely world events/issues. As a colleague/friend she was an absolute joy to work with. Kim is very gracious and generous in sharing whatever could be of help in teaching Dance and defending the Dance Core Curriculum. Kim King has been a huge asset for Dance Education in our state,

*Michelle Johnson (Retired Dance Educator)*

"Kimberly King was the first person in my life who told me that dance was a legitimate career choice and not just a hobby or in need of supplementation with some other skill. I wouldn't have pursued my dream of dance in college if it weren't for her. My time in your studio was life altering and I still consider it a home away from home. Congratulations! I love you Kim!"

*Angela Clark Giles (Former Student)*

"I can attest that Ms. King is highly respected and revered because she is such a GOOD person and master teacher! She is a legend at Davis High School! Not only is Kim a highly skilled and deeply educated "dance" teacher, she strongly believes in educating the overall human being. She uses a variety of teaching methods to emphasize the importance of humor\*, work ethic, dependability, follow-through, taking ownership, being trustworthy and honest, responsibility, respect, creativity, self-sufficiency and self-worth. The list could go on and on!"

*Sonia J. Miller (Retired Dance Educator)*



"For over 30 years, Kimberly King has done committed and extraordinary work as a premium DANCE EDUCATOR in her Davis High School Dance Program and her contributions to building the acceptance and understanding of Dance in Education, Society and Community. She advanced the ART of DANCE in every Concert she produced. Kim wasn't afraid to tackle complex ideas for dance, like the Cancer Issue, creating strong student understanding of those issues through research/personal experience (students cutting

their hair and donating to Locks of Love) and weaving that knowledge into DANCE EXPRESSION. She was able to inspire empathy and understanding in the school, the community, the STATE and even national attention by accepting a male dancer with no arms and no legs into her Dance Company."

*Jayne Adair Welty (Retired Dance Educator)*

"Kimberly is a professional of the highest caliber She takes on formidable projects of the most complex nature and achieves them seamlessly. Kimberly possess inspirational and accessible guidance to all of her students. Most impressive educator with endless wealth of knowledge."

*Alberto del Saz (Colleague)*

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# UDEO 2020

## DANCE EDUCATORS OF THE YEAR



Courtni Giles received her BA from Southern Utah University in French and Dance and a teaching certificate. Courtni is in her first year of the Masters of Arts Teaching-Fine Arts program at the University of Utah. She has spent the last 24 years teaching dance in both the private and public sectors. She also directed an elementary visual art program for 8 years. She is passionate about the Arts and Learning! She is currently a BTS Arts dance educator for the Washington County School District where she has developed a dance program called Art In Motion (AIM) for the SPED children. She is teaching at 8 different elementary schools. On the side she makes BrainDance, Cardio and Yoga videos for her students.

### Courtni Giles Elementary Dance Educator of the Year

"Courtni has an exceptional ability to combine artistry and strong teaching skills to create meaningful, creative, engaging dance lessons. Her understanding of diverse learners and the connections she sees between her art and other content areas inspire her well-designed lessons. Courtni's positivity and enthusiasm are contagious. I have observed her working with special needs students as well as regular/gifted groups, and I admire how she meets their unique needs and creates joy and confidence through creative movement. She is able to meet multiple levels of learning simultaneously, build community, ensure safety, and inspire progress and creativity.

Working as a Beverley Taylor Sorenson Arts Learning Program (BTSALP) dance educator in Washington County School District, Courtni has designed and implemented an excellent integrated dance curriculum. As part of her instructional design, Courtni has included a peer tutor program that involves higher-level learners working with special needs students during dance classes. This is truly beautiful to observe.

- Jeri Crosby, Dixie State University

"Courtni brings the sunshine to St. George through dance education. I have gotten to know her better this year while in the same Masters cohort at the University of Utah. She uses the art of dance to transform young bodies and minds to learn skills, concepts, and technique. Many Beverly Taylor Sorenson Arts Specialists, like Courtni shine brightly however, Courtni strides to another level of joy, compassion, creativity, and artistry for her students. If you ever get the chance get her talking about her students. She will light right up!"

-Rachel Hafen



## Courtney Pearce Secondary Dance Educator of the Year

"Courtney is the best example of going above and beyond. She provides students with ample opportunities to perform, choreograph, and work with professionals. Every summer she is bringing in top notch artist from the state of Utah to work with her kids regardless of the cost. She also pushes them creatively each year in their student produced spring concert. Courtney has become a leader in the dance teaching community of Washington County School District as she heads PLC meetings, promotes Beverly Taylor Sorenson programs, and coordinates with other fine arts teachers.

- Katherine Call, Taylorsville High Dance Director

"She kept dance alive not only at school, but in the hearts of the students, too. So many lives have been touched by her ability to encourage, instruct, and lead. She will not turn down an opportunity that would allow her students to grow. And everything she does, she does with love. Her students and peers alike admire her in all she does, whether publicly displayed or privately shared."

- Donna Tolman, Former Student

"Courtney has been a tremendously devoted teacher. She has opened the dance program at two high schools, helping with purchasing, registration, and building a culture within the programs. She believes strongly in kids taking control of their dance learning, and has them do a lot of choreography and preparation for their shows. She has worked collaboratively with English teachers, having her students create dances to the works of English students. Her positive outlook about dance and kids has been a very positive influence for many."

- Rusty Taylor, Crimson Cliffs High School Principal

"This woman has improved the lives of hundreds of students who have come through her classes. She seeks to inspire. In the 5 years on her dance company in middle school and high school I never thought I could choreograph, yet I choreographed over 30 pieces. She teaches her students that dancing includes creating and expressing. She teaches it is a sport and fine art that teaches hard work, dedication and creativity. She has inspired me, as well as many other students I have stayed in contact with, to fight to dance throughout life. What a woman!"

- Kimball Sullivan, Student

Courtney has been a highly effective dance teacher for the past 12 years. I have worked with her since her first year of teaching. She has been a district leader for all of the dance teachers in relation to Professional Learning Communities. She has led the development of district wide GVC's, and has been the district Dance team leader for the last 4 years. In addition her groups have received many Superior Ratings at local, state, and regional competitions including the Utah Shakespeare Festival dance competition, the Southern Utah Performing Arts Festival, the Utah State Dance festival and more. She has also been on the planning committee for the Southern Utah Performing Arts Festival and has ensured there is a high quality, adjudicated dance festival for high school students in southern Utah. In addition, she recently had a student be selected as the national NDEO winner of the Artistic Merit, Leadership, and Academic Achievement award. She has established a strong dance company at two high schools in St. George. She also works to ensure there is a good relationship between the dance studios in the community and the high school dance company students. She is a passionate advocate for dance education and works tirelessly each day to ensure students have access to an educational dance program!

- Mike Winslow, Assistant Principal





# Alexandra Bradshaw-Yerby Higher Education Educator of the Year

ALEXANDRA BRADSHAW-YERBY is a Canadian American dance artist and Assistant Professor of Dance at Southern Utah University. Informed by her background as a performer, writer, and yogi, her research pertains to embodied writing and experiential anatomy. Alexandra formerly danced with Ririe-Woodbury Dance Company (RWDC), touring annually throughout the United States and abroad. Prior to working with RWDC, Alexandra performed as a freelance dance artist in San Francisco, CA; New York City; and Israel. Alexandra has most recently taught at the University of Washington in Seattle, Washington; The Royal Ballet School/Tumbuka Dance Company in Harare, Zimbabwe; the University of Wyoming, Laramie; the University of Mississippi, Hattiesburg; and the University of Georgia, Athens, among many others. Alexandra's recent choreographic projects include *Open & True*, an evening-length dance work created in collaboration with Nick Blaylock and American desert folk band 3hat-trio; and, *Chorus of One*, a performance installation collaboration with Seattle-based glass artist Anna Mlasowsky and dance artist Alethea Alexander (awarded the Bellevue Art Museum's Excellence Award). Alexandra holds an M. F. A. in Dance from the University of Washington as well as a B. F. A. in Dance and a B. A. in English from the University of California, Irvine. She has completed additional study at the University of Washington Medical School (Anatomy & Kinesiology, Department of Rehabilitation Medicine); Cambridge University in the U.K. (British Literature); and, The Ailey School (Dance) in New York City.

"Alex has been a professor of dance at SUU for two semesters and counting. Teaching several classes this year, Alex has incorporated important modern technical principles and history to create a safe, invigorating, and enjoyable learning experience. Alexandra recently taught at the University of Washington in Seattle, Washington; The Royal Ballet School/Tumbuka Dance Company in Harare, Zimbabwe; the University of Wyoming, Laramie; the University of Mississippi, Hattiesburg; and the University of Georgia, Athens, among many others. Her current research regarding embodied writing practices has been presented at the 2018 National Dance Education Organization Conference in San Diego, CA as well as the 2019 Dance Studies Association Conference at Northwestern University.

Alex has a way about teaching that allows the class environment to feel extremely inviting and safe. Along with being wise and having expertise about the body, Alex is always open to discussion and helping everyone with their own kinesthetic awareness in becoming smarter dancers. In her classes, it feels like a real dance laboratory where exploration and growth is deeply encouraged. Alex shows immense care for every single student, and goes above and beyond for them in any ways she can. Everyone at SUU is so inspired by her humility, love, and passion for dance, and it ultimately becomes contagious."

- Darcie Miles

"Alex simultaneously listens to students, allowing them to find their own voice, and communicates expectations clearly to encourage and foster novelty. Alex leads by example - something all education requires - in personal health (diet, cross training, self care, etc.), research, collegiality, communication, professionalism, interest, joy, integrity, care, and inter/intrapersonal skills; all the while holding the art form loosely, expecting nothing in return. Genuinely, I hope every student is fortunate enough to work with/for an educator such as Alex."

- Nick Blaylock, SUU Dance

Photography: Warren Woo



Lauren began her training in Lowell, Massachusetts at Walker's Dance. She was a scholarship recipient at the University of Hartford's The Hartt School, graduating Summa Cum Laude with her BFA in Dance Performance. In her time at Hartt, Lauren furthered her training at the José Limón Dance Foundation, Martha Graham School, Paul Taylor's American Modern Dance, and Henny Jurrien Stichting (NL). Upon graduating she was offered a contract with Repertory Dance Theatre, where she has performed works by world-renowned choreographers such as José Limón, Doris Humphrey, Donald McKayle, Lar Lubovitch, and Danielle Agami. Lauren is a faculty member at Creative Arts Academy and teaches master classes at studios and University programs throughout the country. She has been a member of the company since 2014.

# Lauren Curley

## Private/Professional Sector Educator of the Year

"From all the dancers I have encountered in my life, few have had in them the deep, carnal love for teaching that Lauren embodies. There is a genuine cerebral and curious form to the way she tailors classes. She teaches a huge load before and after her company work, not including the community outreach a part of her contract, which expands throughout the state of Utah. Take her class, discuss pedagogy and you will see her love for the form of arts education."

-Efren Corado, former dancer with RDT

"Lauren is a fabulous educator and inspires her students to become great artists. She fosters creativity and growth in her students. From developing curriculum that broadens their horizons to her caring, compassionate nature, she brings such strength and innovation to the private sector. She utilizes historical works and emerging choreographers to educate and reflect on how dance can shape the world. She challenges her students to think outside the box and is an amazing mentor. Congratulations Lauren!"

- Jana Monson & Alissa Baird, Creative Arts Academy

"For me, Lauren is a generous and truly selfless teacher, making her students the center of her world while in her class. She imparts such vital information about the human body, its inner and outer workings, and our expressive ability, while also building confidence and artistry in her students. Any student that has had her feels special, unique, and truly challenged to reach beyond their potential."

- Nicholas Cendese, Repertory Dance Theatre

"Lauren Curley is a very caring, invested and motivated teacher! She cares greatly about her students and wants to give them the best dance education possible. She gives them a movement education that includes Dance History, Kinesiology and Creativity. She is a wonderful performance coach and a beautiful example for them onstage. The students are lucky to have such a great dancer/individual as their teacher."

- Lynne Larson, Ed Director/Artistic Associate for RDT

# FALL CONFERENCE

## LETTER FROM THE CHAIR

Hello Utah Dance Educators,

With such a wild year and with all of the adaptations and accommodations that we are navigating through, we wanted to make this year's conference very simple. We are excited to begin the conference with a moment to relax and to experience some somatic practice for ourselves. We all need to refresh, rejuvenate and then give back to our students. We will have a wonderful class by the amazing Alex Bradshaw-Yerby. The conference will then continue with classes we feel will make your year more fulfilling and generate ideas for your online/in person lesson plans.

Take a few hours to be educated and refreshed in this crazy time to be alive. We are all in this together and we want you to join us to remember we are united, we have each other and we are all here to help one another out. You are not alone, come join us through Zoom and connect with the wonderful innovative dance educators of Utah.

See you there!

Anna Mueller  
2020 Fall Conference Chair

## SCHEDULE - NOVEMBER 7th

8-9 - Somatic Movement Session with  
Alexandra Bradshaw Yerby

9-9:15 - Welcome

9:15-10:25 Breakout Sessions 1

- Love Your Body Week - Katherine Call
- The Gift of Winter: Movement Towards Resilient Living - Cally Flox

10:30-11:40 Breakout Sessions 2

- Private Sector Session - Maddie Jones
- Elementary Session - Courtni Giles
- Secondary Session - Courtney Pearce
- Higher-Ed Session - Ariel Hortin

12:00 - Awards and Lunch

## REGISTRATION AND PRICING

In response to current economic stress and lower production costs, UDEO offers a flat rate of \$20 for registration and \$10 for students.

Members and non-members are welcome to register for the same price. Professional Development Points for relicensure will be available.

\$20 Flat Rate  
\$10 Student Rate

Register at <https://udeo.org/fall-conference/register/>.

# ALL STATE DANCE ENSEMBLE

This year the All State Dance Ensemble will be done virtually and include the creation of a screen dance film in Southern Utah. Rehearsals will be virtual on Saturdays. Dancers will be put into multi-school groups combining dancers from several schools in the same region. Our choreographer, Brooklyn Draper (see more below) is currently working on the rehearsal schedule.

The screendance will be filmed on the days previously set for the All State event. Rather than rehearsing together Brooklyn and the videographer will be working with dancers to capture the choreography for the screen.

This is a great opportunity for students to continue to dance, create, perform, and make connections with professional artists and their peers from across the state. We are excited to have Brooklyn and a videographer partnering with UDEO this year in support of our secondary school dance artists.

We feel the weight of the responsibility to capture the rich legacy and depth of artistry found in our Utah schools through this project. We look forward to seeing what is created and hope you are excited too. Register for the event and read more details at [www.udeo.org](http://www.udeo.org).



## CHOREOGRAPHER Brooklyn Draper

Brooklyn Draper is a performer, choreographer, educator, and researcher currently residing in Missoula, MT. She received her MFA from the University of Utah in 2019. In 2012 she received a Post-Graduate degree from Trinity Laban Conservatoire of Music & Dance in London, UK. Brooklyn has had the honor to perform in the U.S., China, and the UK and to work with over 20 choreographers including Hagit Yakira, Gary Lambert, Eric Handman, Pamela Geber Handman, and most recently Anouk van Dijk. Brooklyn's choreographic work has been shown nationally and internationally. Her most recent works "All Thorns and No Flowers" and "Void and Withered" premiered in Missoula, Montana Fall 2019. Brooklyn is currently a Visiting Assistant Professor in the School of Theatre & Dance at the University of Montana.

# HIGH SCHOOL DANCE FESTIVAL



**SAVE THE DATE**  
**March 5-6,**  
**2021**

Follow @uhsdf on social media.  
More details to come.

# Arts for Life Utah

At our last UDEO Fall Conference we heard a panel discussion from the four presidents of Utah's professional arts education organizations. These leaders in visual arts, music, theatre, and dance presented their decision to band together as a collective voice for arts education in schools, and the Arts for Life Utah initiative.

The Arts for Life Utah Initiative shares stories of how the arts have personally affected the lives of students, educators, and their communities. We hope that by joining together as partner organizations we can better reveal the rich significance and benefits of arts education in our state.

After presenting at the UDEO Fall conference these presidents traveled to the UMEA, UAEA, UACTT, and Learning Edge conference to present this initiative. While the presidents have changed now, this group of leaders continues to commit energy and attention in each organization to this wonderful work. We hope you will consider joining us. See ideas below for how to get involved.

**1** Follow and tag @artsforlifeutah when sharing your arts activities on social media.

**2** Use #ShareYourArtsStory or #ArtsForLifeUtah when sharing

**3** Write 50-500 words and submit your story with a photo to artsforlifeutah@gmail.com.

**4** Display Arts for Life posters in classrooms and in playbills and concert programs.

**Find posters and resources at [www.artsforlifeutah.com](http://www.artsforlifeutah.com).**



# Gabby Erickson

## 2020 National Dance Education's Organization Artistic Merit, Leadership and Academic Achievement Award

*Gabby Erickson is graduated from Desert Hills High School in 2020. She is now studying Dance Education at Utah Valley University. Gabby is the winner of the 2020 National Dance Education's Organization Artistic Merit, Leadership and Academic Achievement Award. View her award and submission choreography [here](#). Below is an essay she wrote for the Arts for Life Utah blog.*



I first auditioned for the Desert Hills Dance Company heading into my eighth-grade year. At the time, I was very new to dance. Most girls my age had been dancing since they were young and seemed to advance much farther and faster than I did. I lacked technique, training, flexibility, and all the things that I thought I needed to be a successful dancer. However, I did have drive, passion, and creativity. So when I didn't make it on Dance Company my first time, I was determined to try again. A year later, after taking dance classes and learning more about the elements of dance, I tried out again and made it.

Today, I can happily say that I have been a consistent member of Dance Company for four years. It has become my home, my passion, and my escape. On Dance Company, I have had the amazing opportunity to explore the artistic side of dance through choreographic experience and performance. One of my favorite experiences I've had on Dance Company was the process of choreographing my first piece my Junior year. I was able to learn so much about my choreographic and teaching style. I also came to appreciate creativity in a new way because of my crucial involvement in each individual step of the process. I remember watching my dancers perform from backstage just behind the curtain. It was unbelievably beautiful to look back on the origins of my vision and recognize its evolution into the completed production. From choreographing the first steps in my basement to conveying the elements of dance in rehearsal, I learned of the potential that every idea has to turn into something unexpected and beautiful.

As a dancer, I've come to understand the importance of commitment. Over the past four years, I've developed an unexpected passion for creativity and choreography that has been strengthened by the effort I put into it. I've found that when I try my hardest, I don't have anything to regret. My advice to young dancers entering High School would be to take advantage of every opportunity you're given. Challenge yourself to pursue and develop passions; don't underestimate your potential, you have more than you think.

Six years ago, I was a mere beginner, I've come so far since then. I went from not making it Dance Company in 8th grade, to choreographing for the Utah High School Dance Festival my Senior year. I know now that it takes passion to succeed. In addition, I owe so much of my success to the skills that I've learned from my teammates and coaches on Dance Company. I am incredibly grateful for the experiences that dance has given me, I would not be the same person I am today without them. For me, dance will always be a cherished outlet for creativity and expression. I hope to be able to share it with others as I continue to grow as a dancer and individual.

# Finding Strength, Resiliency and the Ability to Flourish

WRITTEN BY MIRIAM BOWEN, DANCE SPECIALIST AT REAGAN ACADEMY IN SPRINGVILLE, UT AND BTSARTS PROFESSIONAL DEVELOPMENT PARTNER FOR THE BYU REGION.



We all encounter challenges in an uncertain world. Each one of us is unique, with distinctly different brains and bodies, developed in diverse environments; accordingly, the challenges we each face, and our solutions to them, are as infinitely individual as we are. This infinite individuality qualifies us to be our own best caregivers. Self-care is to intentionally take time to tend to our personal well-being; as we practice self-care, we find strength, resiliency and the ability to flourish in the face of our unique challenges.

As dance educators, we are aware that the art of dance is more than mere exercise or entertainment; we understand that our brains and bodies work in harmony as instruments of expression and communication. As we encounter challenges, we need to carefully keep our minds and bodies in tune by intentionally tending to our personal mental and physical needs.

To effectively give self-care, we must first be self-aware. We need to learn to pause daily to reflect and to find and refine restorative practices that nurture critical thinking and creative problem solving skills vital to maintaining balanced well-being. Self-care practices that can fulfill our emotional, mental and physical needs differ for each individual, so we must try them on as we would shoes until we find the perfect fit. Take time to discover things that nourish and recharge your soul, and bring joy and fulfillment to your life.

The pursuit of knowledge and caring for the complexities of our brains and bodies is the educational quest of a lifetime. As dance educators, perhaps the fullest fountain of understanding can be found within as we immerse ourselves in the rhythms and sensations of our own souls.

Now, more than ever, it is vital to mindfully tend to our personal care. Stress and anxiety can creep into our lives at every turn. It takes intentional practice to pay attention to personal needs and to practice self-care for a strong and balanced well-being. As we compose and choreograph these principles into our daily dance of life, we perform critical thinking and creative problem solving practices that promote





balance and well-being in ourselves, and we model, for others, meaningful messages of strength, resiliency and the ability to flourish in the face of unique challenges in an uncertain world.

### **Reflect-Questions you might ask to identify your needs:**

- What is going on inside and outside of me that I need to address?
- What are my limits and when can I use support and ask for help.
- What do I have control of and what do I need to let go that I have no control of?
- When can I make time for solitude each day? Where is a place I can go for solitude?
- What takes me to a place of happiness and peace?
- What helps me feel grounded?
- What can I do to create a healthier relationship with myself?
- What helps restore my physical and mental energy?
- What helps me feel I am achieving success?
- What brings meaning to my life?
- What have I thought of or noticed today that I want to try as a self-care practice?

### **Find and Refine Restorative Practices- Celebrate life and take care by:**

- Breathing deeply
- Practice smiling
- Nourish your body with proper nutrition
- Spend time in nature
- Express gratitude
- Create something
- Read a good book
- Meditate
- Journal to express your feelings and organize your thoughts
- Take care of your body by exercising regularly
- Get plenty of sleep and rest
- Connect with others
- Focus on what I can control
- Turn off electronics
- Treat yourself with compassion
- Forgive yourself and others



### **Book suggestions:**

- *Teachers' Guide to Resiliency Through The ARTS* by: Cally Flox, Dr. Melissa Sadin and Nathan Levy
- *The Slight Edge* by: Jeff Olson
- *The Secret the Power* by: Rhonda Byrne
- *The 10 Habits of Happy Mothers* by: Meg Meeker M.D.
- *12 Rules For Life An Antidote To Chaos* by: Jordan B. Peterson
- *The Anatomy of Peace* by: The Arbinger Institute
- *Practical Mindfulness* by: Kim Davies
- *Daily Mindfulness* by: Benjamin W. Decker
- *Self-Compassion and Mindfulness* by: Tiffany Shelton Mariolle PhD

### **Website addresses:**

- <http://byartspartnershipblog.org/arts-mindfulness/recruiting-the-body-for-mindfulness-practices/>
- <http://byartspartnershipblog.org/music/mindfulness-through-music/>
- <http://byartspartnershipblog.org/arts-mindfulness/movement-and-mindfulness/>
- <http://byartspartnershipblog.org/arts-mindfulness/recruiting-the-body-for-mindfulness-practices/>
- <https://www.soundstrue.com>
- <https://www.goodtherapy.org/blog/134-activities-to-add-to-your-self-care-plan/>
- <https://www.everydayhealth.com/self-care/start-a-self-care-routine/>
- <https://www.lifehack.org/427218/6-signs-you-havent-made-self-care-your-top-priority>

# Therapeutic Dance and Dance Movement Therapy

*The following article was written by Ariel Hortin, member of the UDEO Board, a dance educator and mom of 3 from Vineyard, Utah. She is currently studying to become a Movement/Dance Therapist and Clinical Mental Health Counselor at Lesley University and is an adjunct professor in the BYU Dance Department. Ariel strives to be a catalyst for joy and facilitator for change through the power of dance.*



There are two different ways of looking at combining dance and therapy: dance as therapy and dance in therapy.

## Dance as Therapy

Dance as therapy is often evidenced after feeling the rush of energy and endorphins from movement when people say, “Wow, that felt good,” or “That feels therapeutic for me today.” Elle Woods from the movie *Legally Blonde* said it best when she explained, “Exercise gives you endorphins. Endorphins make you happy. Happy people don’t kill their husbands!

They just don’t.” It is really true. Any movement, from biking to boogying, not only provides better physical well-being but also develops greater awareness for the mind-body connection. We encourage all to get out and move. Take a dance class. Find a way to move that speaks to you—movement will be an effective part of your physical and mental health.

## Dance in Therapy

There is also dance in therapy. Giving voice and space to feelings that aren’t easily articulated is a unique benefit of dance movement therapy: this

approach can help overcome the roadblock some clients face in traditional psychotherapy of not knowing what to say. Dance movement therapy enables teachers, counselors, and clinicians to witness authentic movement and help clients understand the feelings, problems, and needs that are being expressed as movement. Dance is used as an assessment tool and as an intervention. Dance movement therapy has been around longer than most people might think. It emerged as a professional field during the 1940's, as many accomplished dancers began to realize the benefit of using dance and movement as a form of psychotherapy: "Marian Chace, one of the first dance movement therapy founding pioneers, began using dance as a therapeutic modality at St. Elizabeth's Hospital in Washington, DC." (American Dance Therapy Association 2020)

When learning the difference between a dancer creating therapeutic experiences and a dance movement therapist, it is important to understand the difference in psychological training and proficiency. "Dance movement therapists are the only dancers trained to do therapy. They use dance and movement to foster health, communication, and expression, promote the integration of physical, cognitive, and social functioning, enhance self-awareness, and facilitate change. They are professionals with years of training and clinical supervision to responsibly handle any bio-psycho-social situation that may surface during the dance-making/creation process." (Imus 2014, 4:30)

Dance movement therapists study with other expressive arts therapists, including music therapists, art therapists, and drama therapists. All of these genres of study have been validated and incorporated into clinical therapy for many years. Many traditional psychotherapists may not even know that they are incorporating art therapy principles in their regular sessions by using activities such as play therapy, sand trays, any type of music, role play, drawing, and mirroring.

Often, clients wonder why the words dance and

movement both appear in the title of a dance movement therapist. The word dance often brings up preconceived notions about social expectations for movement and can create anxiety and fear in clients when they think I can't dance! The word movement better describes the therapeutic process: any and all types of movement shared by the client is acceptable. When clients let go of socially prescribed dance expectations, they are better able to create movement that is authentic and meaningful. The ADTA, American Dance Therapy Association, retained the word dance in the title to honor the dancers that founded the profession. These dance movement therapy pioneers first synthesized their existing understanding of the body, mind, and art in their classrooms and companies before extending their knowledge to schools, homes, and hospitals. Today, dance movement therapists work "with people of all ages, from infancy through geriatrics, in settings varying from private practice to group therapy sessions." (American Dance Therapy Association 2020)

One goal that dancers, teachers, and dance movement therapists share is to empower all people to use the healing powers of movement and the arts. A plethora of readily available dance and movement materials support teachers and educators in their work. Dance and movement research continues forward, enabling us to better understand the mind-body connection and its ability to facilitate change in every life. All are welcome to be a part of that work!

### **References:**

American Dance Therapy Association. (2020). Retrieved September 02, 2020, from <https://www.adta.org/about>

Imus, S. D. (Director). (2014, November 16). The Difference Between "Therapeutic" Dance and Dance/Movement Therapy [Video file]. Retrieved from <https://www.youtube.com/watch?v=UCFRcDhfkDI>



**UDEO**  
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# **DIGITAL**

## **FALL CONFERENCE 2020**

# **NOV 7**

DANCE SOMATICS IN PRACTICE:  
MIND, BODY AND SOUL IN DANCE FOR ALL  
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MARCH 5-6, 2021

UTAH VALLEY UNIVERSITY



# nhsda

National Honor Society for Dance Arts

## FALL IS A GREAT TIME TO START A CHAPTER

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[NHSDA-NDEO.ORG](http://NHSDA-NDEO.ORG)



# nhsda

National Honor Society for Dance Arts

**UTAH DANCE EDUCATION ORGANIZATION (UDEO) is dedicated to the art form of dance as an essential educational component of life-long learning. This mission is accomplished by celebrating and promoting the rich diversity of dance in Utah. The primary goals of UDEO are:**

UDEO will develop a membership comprised of dancers, educators, choreographers, presenters, collaborative artists, administrators, dance companies, educational institutions, and advocates. This will provide an opportunity for increased effectiveness in networking, advocacy for dance, dissemination of information, and communication.

UDEO will improve the quality and training of dance education in Utah by providing opportunities for creating, performing, and observing dance for all. The organization will address professional development, research and documentation, assessment and leadership.

UDEO will build and support a Utah dance community that focuses on the education of the whole person in and through dance as an art and as a cultural manifestation.



[www.ndeo.org](http://www.ndeo.org)

UTAH DANCE EDUCATION ORG.  
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