

daCi USA

dance and the Child international United States Chapter

Summer 2012

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From Chris Roberts, Chair, daCi USA

As I sit and contemplate about being the Chair for daCi USA the thoughts that come to me are not those of being overwhelmed, but rather of the love and support I receive from daCi members. This is a wonderful organization of dedicated individuals who recognize the value dance has for all humans but especially children. The board I get to work with consists of amazing women who work very hard for daCi USA. I get to follow a chair who put her heart and soul into this organization. She worked tirelessly to help us grow and develop. Joy Friedlander set a great example for me to try and follow. Thank you so much, Joy.

As I think of all Joy has done for daCi USA I also think about the early history of our chapter. I received a great history lesson from Anne Green Gilbert. She shared with me how the USA chapter was started and about the strong women who led the way. daCi International began in 1978 but it wasn't until 1998 that an official USA Chapter was born.

It was mainly the work of five women who thought the time was finally right. Maxine DeBruyn, Sara Lee Gibb, Peggy Schwartz, Sherry Shapiro, and Sue Stinson did what was necessary to form an official USA Chapter. We owe a lot to those beautiful women! They went to Anne Green Gilbert and asked her if she would be the first chair. Anne agreed and she continued to work on the board in different positions for 12 years!

Mary Ann Lee became chair after Anne and then we had Jannas Zalesky, followed by Sam Baumgarten, followed by Joy Friedlander and now myself. I sit in disbelief that I am a part of such a rich heritage of dance giants. How did I get here? I am an elementary teacher! (I know many of you are probably wondering the exact same thing!) Here is the short version...

In 1998 (the same year daCi USA was born!) Brenda Beyal (a co-teacher) and I wrote a grant to bring an artist in residence to my elementary school. Doris Trujillo came and spent ten incredible days with our students and she left a book with me, *First Steps in Teaching Creative Dance* by Mary Joyce. I read it and took my students (and the book) into the gym and taught my first dance lesson. How's that for craziness! My students were very forgiving and they loved creating movement with each other. After that I began taking workshops and a super mentor entered into my life, Marilyn Berrett. She began helping me in so many ways and after a few years she had me begin presenting with her. She also told me about Anne Gilbert's two week intensive in Seattle and I attended her fabulous workshop and my teaching skills really exploded. Marilyn asked me to attend the daCi national gathering in Brazil and present with her there. She wanted to bring my students but when I asked the superintendent he just asked if I was on crack or something! Even though my students didn't get to go I had a life-changing experience there and I became a member. Shortly thereafter Marilyn asked me to run as a member-at-large and I was elected! When chair-elect became open Anne asked me to consider running for that and now here I sit writing this crazy story!

I promise all of you that I will work hard and do all I can to carry on the legacy of this amazing organization.



Letter From The Editor

Dear daCi Members:

This is my final newsletter as editor for daCi USA. I have enjoyed my nine years as a board member – years that took me to U.S. meetings and homes in Philadelphia, Seattle, Boston, Texas, and Utah and international locations of The Netherlands, Jamaica and Taiwan. The new leadership is prepared to build on the daCi tradition and move the organization forward as new initiatives are implemented. I am not saying good bye to daCi, as I began my term as member-at-large with daCi International during the recent daCi International Taiwan conference.

My wish for daCi is to continue advocating for all children to have the opportunity to dance and embrace diversity of cultures, values, and ideas. Everyone gains -- every child, teacher, parent and administrator because, through dance one embodies a holistic appreciation of the world.

Sincerely,
Lynnette Overby



Lynnette, Mary Lynn and Marilyn in the Netherlands

Congratulations to the newly elected, recently re-elected and continuing daCi USA Board members 2012 – 2015 but first

HUGE THANKS GO TO JOY FRIEDLANDER, JANINA DOBKOWSKI & LYNNETTE OVERBY FINISHING SERVICE ON THE BOARD!

daCi USA board officers moving into new roles for 2012–2015:

Chair: Chris Roberts (Utah)
Past National Representative: Marilyn Berrett (Utah)

Newly elected and recently re-elected for 2012-2015:

Chair Elect: Anna Mansbridge (Washington)
Secretary: Judith Nelson (New York)
Treasurer: Kathleen Kingsley (New Mexico)
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From Marilyn Berrett,
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daCi USA 4th National Gathering: Reflections

The student reflection process is a valuable part of development for young dancers. At daCi USA's Fourth National Gathering in July 2011 in Denton, Texas, Rachel Kimball had the participants in her multi-generational group class reflect on their experiences using a form that was created by the Tanner Dance Program at the University of Utah. The form provides space for both drawing and writing so it is a great resource that can be used for students of all ages. For those who attended the National Gathering last July, we hope it triggers an enjoyable trip down memory lane. For those who did not attend, we hope that as you peruse these reflections you feel a connection to their experiences and plan to join us at the next National Gathering in 2014. Find them online at:

<http://daciusa.org/docgallery.php?gallery=2011journals>

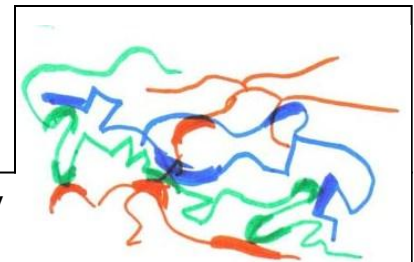


I was very excited to work in a multigenerational group and I was pleasantly surprised to find an instant connection with many of my core group members of varying ages. I feel that all the core classes so far are very informative in terms of working with students of varying ages, abilities, and backgrounds. Be able to communicate in a kinesthetic manner for hours on end is quite refreshing. I know I will take many of the lessons that we learned in class and incorporate them into my future curriculums, units, and lesson plans. These are memories that will live on for the rest of our lives.

I'm surprised about the way dancing is seen from a different point of view. When I first heard about "daCi" I thought it was going to be about competition and "dance dance dance!" But on my first day, I stepped into the class and knew this was going to be a different experience. In the class we learned about movements, each other, and creating connections. These 3 days felt like 3 weeks. I feel more closer to the group, and teachers. I am thankful I came and got a different experience of dance, and I will come back! (:

→ **BREAKING**
Boundaries
CREATING ←
CONNECTIONS

What I liked most was that we got to improvise and make our group dances and that we had control. I enjoyed that a lot, because we made new friends and felt more confident about each other.



What have you learned? I have learned the importance of community in dance, the joy in discovering new ideas and ways of working in diversity. This is a generous energy that flows through the blending of ages, experiences, and cultures. All bring something special. I was reminded today how the classes taught were taught to the people present in the space. Each one effects the way the experience and learning of material is presented. There is a sense of unity, of family, of support. Another valuable thing I learned was if you haven't made 10 mistakes today, you're not trying. I love the connections that have been made through both the teachers and students. I have learned how to develop new ways of working through the use of small objects. There are many seeds to take away from all of this. Only time will tell what will cultivate from this experience.

Arts Integrated Lesson: Math that Moves You

By Jennifer Ryan,

ArtsBridge Scholar, University of Delaware

UNIT OF STUDY: Multiplication

CONTENT/GRADE FOCUS: 2nd Grade; Mathematics and Dance

PURPOSE: Students will use the idea of multiplication as copies of a set to choreograph a dance.

TIME FRAME: 40 minutes

FINE ARTS STANDARDS/OBJECTIVES ADDRESSED:

Dance Standards: ¹

- 1: Performing – Students will perform their choreographed dances for the class.
- 2: Choreographing – Students will choreograph a dance.
- 7: Interdisciplinary Connections – Students will make connections between dance and mathematics.

CONTENT STANDARDS/OBJECTIVES ADDRESSED:

- 1: Students will use a variety of strategies in the problem solving process.
- 3: Students will use basic procedures while performing the processes of computation in multiplication.
- 9: Students will understand the general nature and uses of mathematics.

Common Core Standard: Operations and Algebraic Thinking - Work with equal groups of objects to gain foundations for multiplication.

2.OA.4. Use addition to find the total number of objects arranged in rectangular arrays with up to 5 rows and up to 5 columns; write an equation to express the total as a sum of equal addends.

LESSON OBJECTIVES:

The Student Will:

Cognitive Describe multiplication as groups of the same number of objects.	Affective Work together in groups. Follow directions.	Artistic Use pathways, levels, locomotor and nonlocomotor movements. Draw symbols that represent dance movements. Choreograph a dance.
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VOCABULARY/CONCEPTS:

- Locomotor movement – a movement that moves through general space (all of the space in the room): walk, run, jump, hop, leap, skip, gallop, slide
- Non-locomotor movement – a movement done in one place, self space (the space around your body): twist, shake, bend, stretch, swing
- Levels – high, low, middle
- Pathways – straight, curved, zig-zag

MATERIALS & RESOURCES FOR THE CLASS: index cards, markers

MATERIALS & RESOURCES FOR THE TEACHER: music

LESSON DEVELOPMENT/PROCEDURES:

- Review locomotor and non-locomotor movements, and how they can be done at different levels and pathways.
- Call out various locomotor and non-locomotor movements and have students do them in the space. Remind students that each move can be done in many ways – different pathways, using different body parts, etc. (jump, bend, gallop, swing)

- Next, have them use markers and index cards to create a picture symbol to use to demonstrate each movement.
- Repeat with each movement, so each student has four total movement cards.
- Discuss the idea of multiplication as groups of the same number of objects, for example, 4×3 is four groups of three, or four copies of three.
- Put students in groups of four or five students.
- Give students multiplication problems that work for the number of cards they will have in their group sets. 4×3 , 3×4 , 2×3 , 3×2 , 3×1 , 1×3 , 3×3 , 2×2 Each group can have the same problem, or each group can have a different problem for variety.
- We will start with 4×3 .
- Have students use their sets of cards in their groups to lay out their movement series on the floor. As a group they make a set of three moves using one student's cards, then use the other students' cards to make copies of the set in the same order. Then, when choreographing the dance they can choose to keep each set uniform or interpret each of their drawings as different versions of the same movement.
- So for 4×3 they would come up with 4 copies of a set of three moves (spin, gallop, bend) and do the series of movement four times. Then, 3×4 would be a movement series of four moves, done three times.
- Allow each group time to agree on their series of movements. Play instrumental music so that students can choreograph and practice their movement series with music.
- Have each group perform. After each group performs ask what their multiplication problem was and then how many movements there were in their entire series. ($4 \times 3 = 12$)
- If there is time, repeat with the inverse of their problem (3×4 instead of 4×3) and ask students what the differences were. (3 groups of 4 movements rather than 4 groups of 3 movements)



ASSESSMENT:

At the end of each group's performance ask students what their multiplication problem was, the number of total movements they did, how many sets of movements they did, and how many movements were in each set. In addition, ask students which locomotor movements, non-locomotor movements, levels, and pathways they used in their choreography. These questions can be used orally or as a journal reflection at the end of the lesson.

CLOSURE:

Discuss the symbols that students used to demonstrate the locomotor and non-locomotor movements and whether or not they interpreted them similarly or differently. Also, discuss how each group interpreted each movement in their choreography. Did they use similar or different pathways? Body parts? Levels?, etc.

References:

1. Overby, Lynette, Beth C. Post, Diane Newman. *Interdisciplinary Learning Through Dance: 101 MOVEntures*. Champaign, IL: Human Kinetics, 2005.289.

Advertise in the daCi USA Newsletter!

daCi USA is now accepting ads for inclusion in the semi-annual newsletter. Send print-ready ads to: Mila Parish, Newsletter Editor. Ads must be child appropriate, and should be focused toward dance educators. Payment is due when the ad is placed.

daCi Newsletter Ad Rates as of November 1, 2011

Size	Cost
Full Page (7 1/4" x 9 1/4")	\$200
1/2 Page (7 1/4" x 4 7/8")	\$150
1/4 Page (3 9/16" x 4 7/8")	\$75
Business Card (1 3/4" x 4 7/8")	\$50

Kaleidoscope in Taiwan

By Anna Mansbridge,

Assistant Director, Kaleidoscope Dance Company

Wow – we are going to Taiwan in two weeks to attend the 2012 Global Dance and the Child International/World Dance Alliance Dance summit! It is incredible that after all this time planning and organizing, what seemed in the distant future is now almost upon us.

There are 18 of us going from Kaleidoscope Dance Company in Seattle, Washington: 11 young dancers and 7 adults. To make things more complicated, we have two ex-members joining us, one of whom now lives in Hawaii. The other dancer is joining us after visiting relatives in China, and yet another family is joining us from a vacation in Thailand. Hopefully we will all find each other at the dorms on the Taipei National University of the Arts (TNUA) campus before our first dance rehearsal on Saturday July 14th at 1:45pm! Anne Green Gilbert, Director of Kaleidoscope for 31 years, has to stay home to direct the Creative Dance Center Summer Dance Institute for Teachers. She has taken Kaleidoscope to six international conferences and is very sorry to miss this one.

Planning for this trip started about a year ago, when I had to submit proposals by July 2011 for presenting workshops and a performance by Kaleidoscope. Then in September an email was sent out detailing plans for members of Kaleidoscope Dance Company to attend the Global Dance Summit in Taiwan. The deadline for making a firm commitment to attend was late December, as the early-bird registration deadline was early February. We also booked our flights in January. We are flying on a Boeing 747, and we have seats upstairs, an experience none of us have had before. The majority of us are staying in the dorms on campus, four to a room with air conditioning, for a very reasonable price. This was booked in February, and Allan at TNUA has been most helpful. It sure does help that people over there speak English!!

June 2012 was the deadline to get in the notarized forms needed to travel with minors. This was also our last dance rehearsal before people dispersed for the summer. We made the kites needed for our dance, *The Kites are Flying*, (lightweight and

of the right size to fit in a suitcase) and sorted out the costumes. The evening finished with take-out Taiwanese food, so we could sample the types of foods we might be eating, and a talk from a couple who have spent a lot of time in Taiwan. They told us about what cultural customs to expect, how to get around Taipei, and places of interest to visit.

The next time we all see each other will be at SeaTac airport at 11:15pm on Wednesday, July 11. Thanks goodness for email, as information comes on a regular basis from Taiwan. Here are some reasons Kaleidoscope dancers and chaperones are very excited about the 2012 daCi Conference in Taipei:

“I am really excited about learning dances from different cultures, and dancing with people from all over the world.” *Isabelle Cooper, age 10.*

"After going to several wonderful daCi conferences, we can't help but be excited to see what Taipei will present! Cultural enrichment has been fabulous in all of the previous conferences, but mostly we're looking forward to seeing our alumni Kaleidoscope friends and being with the dance community we've discovered from around the world." *Penny Atcheson, chaperone.*

Tess Severson, age 14 says, “I am most excited about the Taiwanese culture.”

“I am most excited about dancing like I've never danced before and meeting new people from around the world!!” *Holand Dennis, age 9.*

“I am excited to go to Taiwan because I will get to experience a country I have never been to before. I am also really excited to meet new people from all over the world who share the same interests that I do, like dance.” *Caroline Baker, age 12.*

“We are looking forward to the multi-national diversity of the dancers and dance companies. Plus, we can't wait to taste the Taiwanese cuisine!” *Alison Stamey and Twig Mills, parents.*

Book Review

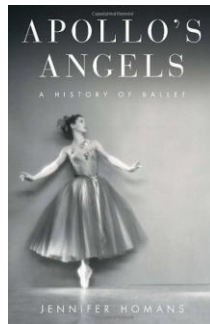
By Kathleen Kingsley

Apollo's Angels: A History of Ballet Jennifer Homans Random House 2010

Jennifer Homans' substantial tome of some 550 pages is a most remarkable cultural history of ballet. Ms Homans, a dancer herself and a distinguished dance critic, writes with an insider's understanding and appreciation of the ballet world and an ability to create three-dimensional beings behind the famous names. *Apollo's Angels* is a delight to read, especially for those of us who have a general understanding of the origins of ballet in the European court system, but who are a bit hazy when it comes to the subtler social/historical developments that shaped the art form.

The system of beliefs that was born of classical Greek thought inferred that under the chaotic surface of life lay a hidden and divine harmony of order and that this web of wide-reaching mathematical relationships demonstrating the laws of the Universe and therefore the mystical power of God could be captured and expressed in ballet. The Greek concept of beauty, perfection and man as the measure of all things echoed the self-image of the aristocracy. In the court of Sun King Louis XIV (the "Apollo" of *Apollo's Angels*) man may have sat on the ladder between beasts and angels, but if he could dance, he would be closer to the angelic side of things. Indeed, never before or since, has ballet played such a role of political power as during the reign of Louis XIV. Imagine a country today where any seekers of political office would first have to be able to dance before they could even be considered for a position close to a president or a prime minister!

What affected the European aristocracy between



1500-1900 also affected ballet. Even the decay of 19th century political structures and resulting fractured social order was echoed by the rise of political revolutionary productions. Robespierre's Festival of the Supreme Being, the general shift to technical bravura over substance, and the popular practice of strapping men's legs into turnout machines accompanied by a sharp rise in leg injuries were related to the larger historical context. The Russian ballet coalesced into two great performing companies as the Bolsheviks and then the Soviets created a new order that made space for the arts, as long as they supported the totalitarian state.

Ms. Homans brings alive how dance artists in the 18th and 19th centuries moved from place to place seeking employment from whichever royal house might deem it worthwhile to create a dance company. Not unlike today. Who pays for art and how does patronage affect the development of the art form? The dichotomy between dance as serious art and freewheeling spectacle (think carnival shows) has existed for several hundred years at least. It is still that way. One need only to look at the popularity of "So You Think You Can Dance". Not that the "So You Think You Can Dance" dancers are anything but excellent, but rather that the intent is ultimately commercial.

Lastly, Ms. Homans makes the sobering observation that ballet is a dying art form and that its last, truly new development was the work of George Balanchine. Not that ballet technique is near death. But the steps were never just the steps, and our modern age no longer holds dear the belief system that created and supported the development of such a thing as classical ballet. "Our story," as she puts it, "may be coming to a close." I watched the Kansas City Ballet perform Balanchine's *Serenade* last month – a beautiful performance. I thought about Jennifer Homans' observation and it made me wistful.

Resources: Video Clips in Class

By Mady Cantor

As technology changes, so do dance teaching artists. Over the years films, then videos, then DVDs were used to show masterworks to our students. Now, with the vast global information highway running right into the dance studio, dance educators can take advantage of short clips of YouTube or Vimeo or other sources to enhance class exploration, give depth to dance making and generally delight and inspire.

A quick survey of a few daCi members on their use of video hosting sites yielded the following leads for good video clips. Many thanks to Katherine Paulson, Kate Sedlack and Kristina Walton for sharing their ideas and insights.

Here's a brief (one minute) video of 100,000 starlings in flight, creating beautiful formations and shapes: vimeo.com/18813015. It ties naturally into a class on

flocking, leading/following, non-verbal communication, group shape and flow.

This video by Pilobolus at www.youtube.com/watch?v=ur-y7oOto14%20 is a good complement to a unit on asymmetrical and symmetrical shape and design with multiple bodies.

In an science-integrated unit on metamorphosis try youtube.com/watch?v=cAUSKxWM1h0 for a video on the life cycle of butterflies with younger students. The students might focus on levels, non-locomotor and locomotor movement in creating their own studies.

For a class on the sophisticated use of rhythm check out the celebrated Nicholas Brothers in their star turn in the 1943 musical *Stormy Weather* at www.youtube.com/watch?v=zBb9hTyLjfM.

For even more fun compare and contrast it with this video of hip hop artists Les Twins, a pair of brothers from France at www.youtube.com/watch?annotation_id=annotation_470257&feature=iv&src_vid=Y4K-6x07nyw&v=ETNHkKVUzLY

Welcome new and returning members. Help us raise a strong voice for children in dance. Ask a friend to visit www.daciusa.org and join us!
Current daCi Membership (Through 8/01/12)

Groups

Discovery Danceworks - H. Wilson, Peanut Butter & Jelly Dance Company/Small Feet Dance Company - J. Traxler, Philadelphia High School for Girls - J. Friedlander, University of Utah Children's Dance Theatre/Tanner Dance - R. Anderson

Individuals

Amy Markgraf Jacobson, Angela Challis, Ann Hutchinson Guest, Anna Mansbridge, Anne Green Gilbert, Becky Slettum, Cally Flox, Carol Day, Chara Huckins, Chris Roberts, Eddie L. Bolton-Howard, Erika Cravath, Frances A. Meyer, PhD, CHES, Gary Lee Price, Gwen Spear-Jones, Hannah Park, Heather Heiner, Helene Scheff, RDE, Holly Markgraf Mayne, Jacqueline Davis, Jana Shumway, Janina Dobkowski, Jannas Zalesky, Jennifer Uharriet, Jennifer V. McGowan, Jessica Murphy, Jill Green, Jody Gottfried Arnhold, Joni Urry Wilson, Joseph Germaine, Josie Metal-Corbin, Joy Friedlander, Juanita Suarez, Judith Nelson, Judith Lynne Hanna Ph. D., Karen Jensen, Karen Campbell Kuebler,

Kate Sedlack, Katherine Teck, Kathleen Kingsley, Kathleen B. Sheffield, Kelby L. McIntyre-Martinez, Kori Wakamatsu, Kristina Walton, Lynda Zeis, Madeline R. Cantor, Marcia L. Lloyd, Marilyn Berrett, Marissa Nesbit, Mary Lynn Babcock, Melissa Michaels, Miriam Bowen, Monica Cameron Frichtel, Patricia Cohen, Penny Kumagai Atcheson, Rachel G. Kimball, Rebecca Lewis, Sam Baumgarten, Sandra Cerny Minton, Sara Mann, Sara Jean Malan-McDonald, Sarah Stults, Sean Guymon, Sherry B. Shapiro, Sue Stinson, Susan Gingrasso, Susan R. Koff, Teresa L. Cooper

Organizations/Institutions

92nd Street Y Harkness Dance Center - R. Celichowska, BYU Dept. of Dance - M. Berrett, Colorado Ballet - M. Strang, University of Cape Town - C. Dean, University of Delaware - L. Overby, University of Tennessee at Chattanooga/Southeast Center for Education in the Arts - M. LaBianca, University of Tennessee at Chattanooga/South East Center for Education - L. Melnik

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