

# Preface

This book is the product of over ten years of work. We are pleased to have it in the form you hold before you. Earlier versions of some of the chapters have been distributed in handout form, and we have countless versions of one- and two-page handouts that we have used in our various workshops. Six chapters have been available in a more rudimentary form on the web for the past year. The material included here is from those classes with which we have the most experience.

Many individuals have helped with comments, ideas, criticisms, and stories from the classroom. Eliz Laren helped with the initial workshops back in 1991. Patti Larrick, formerly of the Bay Area California Arts Project, hired us frequently to perform and teach in workshop settings. Sherry Fraser saw the first math dance performance while in rehearsal and immediately booked us as the opening event at a major conference of math teachers. Susanne Young, formerly with Young Audiences San Jose, saw the value in our work at an early stage, and helped us get going with our performing. Our long-time technical director Ronn Reinberg made the performances work, and their success always fueled our classroom work. Costumer Diane Neri Stern made sure we dressed for the occasion, and took care of Walker and Cole when we were off being math dancers. Lori Allen Siegelman, First Lady of Alabama and good friend, brought us to Montgomery twice to work for exciting residencies with the youth of Alabama. David Masunaga of Iolani School in Honolulu, has been an enthusiastic contributor to our residencies and ideas. Our administrative aides and board members over the years have borne our perennial disorganization in good humor: Sara Wilbourne, Gary Yamane, Shirlee Byrd, Rachel Hines, Amy Sugar, Virginia Wright, Leroy Clark, Terry Watson, Layne Goldman, Richard Polse and many others. Longtime company members Gregg Lizenbery and Chris Jones have been an integral part of the growth of our choreographic work, and so by association they have helped us in our math dance work. Thanks to Amy Jo Kim for supporting Scott in his efforts to finish this book. Mostly we would like to thank each other for the never-ending collaborative process of ideas, feedback, critiques, and discussions that have solidified our own understandings. Leslie Fisher helped proofread the manuscript. Any remaining mistakes are solely the responsibility of the authors.

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for the years 1999–2002 for new choreographic work integrating mathematics and dance, for touring of that work in residencies that allow us take the ideas into the classroom, and also to support our continued work on creating and refining these teaching materials. This made it possible for the authors to gather in one location when the effort was needed. The California Arts Council has provided continuing support for the dance company within which we have done our joint creative work. The Cultural Council of Santa Cruz County and their Spectra program have, over the years, harbored some of our staunchest supporters, and provided funding for new math dance performances, which always seem to lead to new classroom ideas. The Djerassi Resident Arts Program gave us a one-month residency away from the workday world in the summer of 1999 during which we did major work on a new concert, and made significant progress on this book. Last, but not least, we thank the many individuals who have seen fit to lend financial support to our ongoing efforts to create dances and bring them to the public, and to encourage people to move and think in the classroom setting as well.



