IU Contemporary Dance Major
Student Handbook

2013 - 2014
**Table of Contents**

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2013-2014 Dance Program Calendar</td>
<td>4</td>
</tr>
<tr>
<td>Advising and Registration</td>
<td>6</td>
</tr>
<tr>
<td>Major Requirements</td>
<td>7</td>
</tr>
<tr>
<td>Suggested Course Sequence</td>
<td>8</td>
</tr>
<tr>
<td>Dance Class and Grading Policies</td>
<td>11</td>
</tr>
<tr>
<td>IU Dance Theatre &amp; Modern Dance Workshop</td>
<td>12</td>
</tr>
<tr>
<td>Nutrition, Fitness and Injury Management</td>
<td>13-22</td>
</tr>
<tr>
<td>IU Contemporary Dance Program - History</td>
<td>23</td>
</tr>
<tr>
<td><em>Dance as a Discipline</em>, Alma Hawkins</td>
<td>26</td>
</tr>
<tr>
<td>Faculty Biography’s</td>
<td>31</td>
</tr>
</tbody>
</table>
Dear Dancers,

Welcome! This is our first academic year in our new home, the Department of Theatre, Drama and Contemporary Dance in the Indiana University College of Arts and Sciences. It is truly a pleasure to have you as part of our major in Contemporary Dance at Indiana University.

Our program is unique, combining rigorous technical training and artistic development with a strong academic curriculum. The major is designed to fully prepare students for entrance into the professional dance world, which includes performance, choreography, teaching, administration, production, dance theory and writings, or studies in dance education. In the next four years, you will immerse yourself in the field of modern and contemporary dance. It will be a challenging, and fulfilling journey.

Please know our faculty is always available to help you, and address questions and concerns. As a program of more than 50 majors, we value the mentoring process. Careful review of this handbook will guide you throughout your undergraduate career.

Sincerely,

Elizabeth Shea, Director
IU Contemporary Dance Program Calendar
August 2013 - May 2014

CONCERT DATES:
Senior Showcase, freshman will perform, Sun. Dec. 8, 2013
IU Dance Theatre Annual Faculty and Guest Artist Concert,
Ruth N. Halls Theatre, Fri.- Sat., Jan. 17-18, 2014,
Hammer & Nail, Buskirk-Chumley Theater, Wed. April 23 & Thu. 24, 2014

FALL SEMESTER 2013
August
19-23 Laurie Eisenhower in residence setting group work IUDT
23 Showing of Eisenhower work, 2:30pm in D161, followed by Freshman Meeting with students and faculty
26 CLASSES BEGIN, Ballet and Modern technique classes combined through Friday, Aug. 30
27 Auditions for Faculty and Guest Artist Concert in D161, 3-6pm
28 Auditions for African American Dance Company (AADC) at the Neal Marshall Black Culture Center (NMBCC) Dance Studio, A217, 7:00 pm
TBA Freshman Choreography and some rehearsals begin for Faculty works in January Concert
28 Jaclyn Walsh of Keigwin & Company in residence to cast and set Runaways, by Larry Keigwin and to teach master classes through 9/7

September
Students should begin to meet with their academic advisor(s) in order to obtain registration approval for spring course schedule.
2 Labor Day, classes do not meet
3 Last day to drop a First 8 weeks course with an automatic “W” by 4:00 pm
5 Convocation for Department of Theatre, Drama and Dance, Courtyard outside of Theatre Building. Welcome party for students and faculty, free pizza, please attend if you are not in rehearsal, 5pm
TBA Provisional Casting and Rehearsal Schedule posted for IUDT Faculty and Guest Artist Concert
TBA Speed Dating for choreographers enrolling in D421 or by invitation

October
18 Fall Break, classes do not meet
23 Last day to drop a full semester course with an automatic “W” by 4:00 pm

November
9 First audition for the dance major for the 2014-15 academic year
Potpourri of the Arts, African American Dance Company (AADC) performs, Buskirk-Chumly Theater, 8pm
16 Ballet Hispanico, IU Auditorium, 8pm, residency events TBA
Deadline to submit Final Exam Schedule to Choreographers for Tech Rehearsal scheduling, **please check with your Faculty Choreographer before scheduling Winter break travel departure and return!**

Tickets on sale for Faculty and Guest Artist Concert at IU Box Office

Thanksgiving recess begins after last class

**December**

1  
Classes resume

8  
Senior Dance Major’s Showcase, John Waldron Auditorium  
**Freshman choreography is performed, 3:00 & 5:00 pm**

12  
AADC Studio Concert, Wilkie Auditorium, 7:30 pm

16-20  
Final Examination week– **Indiana University Dance Theatre will rehearse during this period**

**SPRING SEMESTER 2014**

**January**

8  
**Dancers return for rehearsals in Theatre for Faculty/Guest Artist Concert**

13  
CLASSES BEGIN. Academic Advising begins for all students.

14  
Auditions for AADC, 7pm in AD217

17-18  
**Annual Faculty & Guest Artist Concert, Ruth N. Halls Theatre, Bloomington, IN, 7:30 pm, plus matinee on Sat. Jan. 18**

20  
Martin Luther King, Jr. Official Holiday, classes do not meet

22-24  
Auditions for Hammer and Nail Concert, Choreographic Performance Project

**February**

7  
Second audition for the dance major for the 2014-15 Academic Year

TBA  
NSAL Contemporary Dance Competition

21-22  
AADC Annual work-shop

**March**

12  
Alvin Ailey American Dance Company, IU Auditorium, 8pm, residency events TBA

15  
Spring recess begins after last class  
Gallim Dance Company, in concert, Fort Wayne, Indiana

24  
Classes resume

19-22  
**American College Dance Festival**, Central Region Conference, Northeastern Illinois University, Chicago

**April**

14  
**AADC Annual Spring Concert, 40 Anniversary Celebration, Buskirk Chumley Theatre**

23-24  
**Hammer and Nail Concert at the Buskirk Chumley Theatre**, 5:30 and 8:30 pm, **please note this is a Wednesday and Thursday**

TBA  
Guest teachers in technique classes

29-May 3  
Final Exam Period

**Advising/Registration**
Please be patient as we embark on our first year in the Department of Theatre, Drama and Contemporary Dance (TDCD) in the College of Arts and Sciences.

Students entering for the 2013-2014 Academic Year have the choice of pursuing the B.S. in Kinesiology, School of Public Health or the B.F.A. or B.S. in Dance in the College of Arts and Sciences.

Students continuing their studies who began as Dance Major’s before this 2013-2014 academic year also have the choice to complete the B.S. or with considerable adjustment and patience, complete the B.F.A.

- In planning your semester schedule, please refer to the Dance Major Tabulation Sheet. In advance of your Registration deadline please make an appointment to meet with Kim Hinton, Academic Advisor, kishinto@indiana.edu to verify your schedule, particularly if you are taking classes NOT included in the 4-year sequence AND/OR if you are pursuing a dual degree or minor.

- For detailed Registration Procedures go to www.registrar.indiana.edu; look at the red column on the left and you will see the STUDENTS; click on the ‘Registration’ link underneath, and the Student Registration page will open, detailing the process for navigating through student services including those associated with registration such as, Registration & Classes, Holds on My Record, Registration Appointment, and Bursar and Financial Aid Information.
Proposed BFA in Dance

Please note that students matriculating in Summer/Fall 2013 or Spring 2014 will enter the dance major through the BS in Kinesiology and will switch to the BFA in Dance in the Department of Theatre, Drama, and Dance currently proposed for the Summer 2014; approval of BFA curriculum is pending and thus not finalized.


College of Arts and Sciences Education (CASE) Requirements

- English Composition (ENG-W131 or equivalent)
- Mathematical Modeling (MATH-M118 or equivalent, counts as one CASE N&M)
- Public Oral Communication
  - CMCL-C121 (Gen Ed and CASE A&H) in Fall 2013
  - COLL-P155 after
- Intensive Writing (S&H recommended)
- Foreign Language (second-year, second-semester proficiency; covers Gen Ed World Languages & Cultures)
- Culture Studies
  - Diversity in the US (DUS)
  - Global Cultures and Civilizations (GCC)
- Critical Approaches (CAPP) (COLL-C104 [S&H] or COLL-C105 [N&M] recommended)
- Arts & Humanities (A&H): 4 classes: 2 IU Gen Ed, 2 CASE
- Social and Historical Studies (S&H): 4 classes: 2 IU Gen Ed, 2 CASE

Natural and Mathematical Sciences (N&M): 4 classes: 2 IU Gen Ed, 2 CASE

- An approved single 5-hour course may count for 2 courses in CASE N&M, if single course option used to fulfill IU Gen Ed
- One class must be Natural Science (IU Gen Ed)

Dance Major Requirements (87 credits)

AAAD-A320 Black Dance History (3 cr); ANTH-E460 The Arts in Anthropology (3 cr); ANTH-E463 Anthropology of Dance (3 cr) OR ANTH-E464 Body, Power, and Performance (3 cr)

- All CASE A&H

ANAT-A215 Basic Human Anatomy (5 cr)

- IU Gen Ed N&M and Natural Science
- IU Gen Ed single-course option; counts as 2 CASE N&M’s

THTR-T120 Acting I: Fundamentals of Acting (3 cr)

- Gen Ed and CASE A&H

THTR-D231 Introduction to Dance Studies (3 cr)

- Gen Ed and CASE A&H; GCC pending

THTR-D332 Twentieth-Century Concert Dance (3 cr)

- CASE A&H and DUS pending
THTR-D100  A Somatic Approach to Contemporary Ballet Practices (2 cr x 6 terms = 12 cr)

D102  Body Conditioning for the Dancer (1 cr)

D105  Foundations of Strength in Technique (1 cr x 2 = 2 cr)

D109  Core of Dance Technique (3 cr)

D112  Core of Dance Technique II (3 cr)

D121  Techniques of Movement Improvisation (1 cr)

D161  Foundations of Modern Dance (2 cr)

D201 (change to D301 pending)  Modern Dance Workshop I (1 cr x 3 = 3 cr)

D211  Advanced Modern Dance Technique I (3 cr)

D212  Advanced Modern Dance Technique II (3 cr)

D221  Dance Composition I (2 cr)

D222  Dance Composition II (2 cr)

D241 (change to D341 pending) Urban and Global Dance Styles (2 cr x 2 = 4 cr)

D261 (change to D361 pending) Indiana University Contemporary Dance Theatre (1 cr x 3 = 3 cr)

D311  Theory and Practice of Dance Technique I (3 cr)

D312  Theory and Practice of Dance Technique II (3 cr)

D351  Teaching of Modern Dance (1 cr)

D353  Musical Resources for Dance (2 cr)

D411  Senior Seminar in Dance I (2 cr)

D412  Senior Seminar in Dance II (2 cr)

D421  Choreographic Performance Project (2 cr)

D441  Dance Production I (2 cr)

D461  Methods of Movement Analysis (1 cr)

D462  Dance Summary (2 cr)

Choose one of the following (3 cr):

• SPH-A387 Management of Dance Injuries
• THTR-D480 Advanced Choreographic Investigations
• THTR-D497 Internship in Community Dance Partnerships
• THTR-D483 Topics in Dance

Choose one of the following (3 cr):

• THTR-T301 Musical Theatre Dance Styles I
• THTR-T302 Musical Theatre Dance Styles II
• THTR-T311 Introduction to Movement for the Theatre
• THTR-T410 Movement for the Theatre

Notes:

• All A&H’s (Gen Ed and CASE), DUS, and GCC should be covered by major requirements
• ANAT-A215 covers Gen Ed N&M and natural science, as well as two CASE N&M’s; math modeling covers third CASE N&M (fourth could be CAPP COLL-C105)
• Intensive Writing may cover one S&H; if choose CAPP COLL-C104 instead of C105, two S&H’s covered (leaving final N&M)
• 42 hours required at 300/400 level; should be covered by upper-level dance
• With judicious planning (following above recommendations), student can complete entire BFA in 125 credits
# BFA in Dance Four Year Sequence of Courses

## Year One Fall: 16 credits

- **THTR D100** A Somatic Approach to Contemporary Ballet Practices (2 cr)
- **THTR D102** Body Conditioning for the Dancer (1 cr)
- **THTR D109** Core of Dance Technique (3 cr)
- **THTR D121** Techniques of Movement Improvisation (1 cr)
- **THTR-D120** Acting I: Fundamentals of Acting (3 cr)
- **English Composition (ENG-W131 or equivalent)** (3 cr)
- **COLL-C105 [N&M]** (3 cr)

## Year One Spring: 16 credits

- **THTR D100** A Somatic Approach to Contemporary Ballet Practices (2 cr)
- **THTR D112** Core of Dance Technique II (3 cr)
- **THTR D161** Foundations of Modern Dance (2 cr)
- **THTR D301** Modern Dance Workshop (1 cr)
- **ANAT-A215** Basic Human Anatomy (5 cr)
- **THTR-D231** Introduction to Dance Studies (3 cr)

## Year Two Fall: 16 credits

- **THTR D100** A Somatic Approach to Contemporary Ballet Practices (2 cr)
- **THTR D105** Foundations of Strength in Technique (1 cr)
- **THTR D211** Advanced Modern Dance Technique I (3 cr)
- **THTR D221** Dance Composition I (2 cr)
- **THTR-D332** Twentieth-Century Concert Dance (3 cr)
- **THTR D361** Indiana University Contemporary Dance Theatre (1 cr)
- **Foreign Language 1st semester** (4 cr)

## Year Two Spring: 15 credits

- **THTR D100** A Somatic Approach to Contemporary Ballet Practices (2 cr)
- **THTR D212** Advanced Modern Dance Technique II (3 cr)
- **THTR D222** Dance Composition II (2 cr)
- **THTR D301** Modern Dance Workshop (1 cr)
- **Foreign Language 2nd semester** (4 cr)
- **Social and Historical Studies Distribution** (3 cr)
<table>
<thead>
<tr>
<th>Year Three Fall: 16 credits</th>
<th>Year Four Fall: 15 credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>THTR D100 A Somatic Approach to Contemporary Ballet Practices (2 cr)</td>
<td>THTR D100 A Somatic Approach to Contemporary Ballet Practices (2 cr)</td>
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<tr>
<td>THTR D105 Foundations of Strength in Technique (1 cr)</td>
<td>THTR D361 Indiana University Contemporary Dance Theatre (1 cr)</td>
</tr>
<tr>
<td>THTR D311 Theory and Practice of Dance Technique I (3 cr)</td>
<td>THTR D411 Senior Seminar in Dance I (2 cr)</td>
</tr>
<tr>
<td>THTR D353 Musical Resources for Dance (2 cr)</td>
<td>THTR D441 Dance Production I (2 cr)</td>
</tr>
<tr>
<td>THTR D361 Indiana University Contemporary Dance Theatre (1 cr)</td>
<td>THTR D462 Dance Summary (2 cr)</td>
</tr>
<tr>
<td>Foreign Language 3rd semester (3 cr)</td>
<td>AAAD-A320 Black Dance History OR ANTH-E 460 The Arts in Anthropology OR ANTH-E 463 Anthropology of Dance OR ANTH-E 464 Body, Power, and Performance (3 cr)</td>
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<tr>
<td>Mathematical Modeling (MATH-M118 or equivalent) (3 cr)</td>
<td>Social and Historical Studies Distribution (3 cr)</td>
</tr>
</tbody>
</table>

Year Three Spring: 15 credits

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<thead>
<tr>
<th>Year Three Spring: 15 credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>THTR D301 Modern Dance Workshop (1 cr)</td>
</tr>
<tr>
<td>THTR D312 Theory and Practice of Dance Technique II (3 cr)</td>
</tr>
<tr>
<td>THTR D341 Urban and Global Dance Styles (2 cr)</td>
</tr>
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<td>THTR D421 Choreographic Performance Project (2 cr)</td>
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<td>Foreign Language 4th semester (3 cr)</td>
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<td>Social and Historical Studies Distribution (3 cr)</td>
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Year Four Fall: 15 credits

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<tr>
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<tr>
<td>THTR D341 Urban and Global Dance Styles (2 cr)</td>
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<tr>
<td>THTR D412 Senior Seminar in Dance II (2 cr)</td>
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<tr>
<td>SPH-A387 Management of Dance Injuries OR THTR-D480 Advanced Choreographic Investigations OR THTR-D497 Internship in Community Dance Partnerships OR THTR-D483 Topics in Dance (3 cr)</td>
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<tr>
<td>THTR-T301 Musical Theatre Dance Styles I OR THTR-T302 Musical Theatre Dance Styles II OR THTR-T311 Introduction to Movement for the Theatre OR THTR-T410 Movement for the Theatre (3 cr)</td>
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<tr>
<td>Social and Historical Studies Distribution (3 cr)</td>
</tr>
<tr>
<td>COLL-P155 Public Speaking (3 cr)</td>
</tr>
</tbody>
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Dance Class and Grading Policies

Dance Class Policies

Attendance
Attendance in dance classes is mandatory. Each student is allowed 2 unexcused absences per term for technique classes that meet 3x a week before the grade is affected. More than 2 unexcused absences will result in a drop in grade (one-third drop in grade for each absence i.e. A to A-, A- to B+, etc.). A student may make-up a class missed due to emergency, illness, or injury if the instructor is contacted immediately and the student provides documentation. The make-up classes must be completed before the final three weeks in the semester. However, no more than 3 excused absences will be accepted per class per semester (unless due to injury – see below). For all absences, students must inform pertinent faculty member by phone or email that he/she will not be in class. Excessive tardiness will also affect the final grade.

In the case of injuries, students must have a physician’s written excuse from participation in class, but are still required to attend classes and adapt the movement to what he/she can do. Injured students will be permitted to follow this regime for a period of up to 3 weeks, after which they will be required to drop their dance class(es). They will be permitted to receive injury-related therapy during class periods with written confirmation from their physician.

Injury is the only legitimate reason for adapted participation. If you are too ill or injured, you should be at home. THERE IS NO SITTING OUT!

Grading Policy
Grading practices vary between instructors. For specific evaluation criteria, students should refer to their syllabi. Qualities upon which students are evaluated include:

- Concentration of both body and mind
- Dynamics and energy
- Placement/alignment
- Musicality and performance quality
- Body and spatial awareness
- Development of technical skills

Strong emphasis is placed upon professional attitude, motivation, interest, enthusiasm and attendance.

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<thead>
<tr>
<th>Grade</th>
<th>Points</th>
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<tr>
<td>A+</td>
<td>98-100</td>
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<tr>
<td>A</td>
<td>93-97</td>
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<tr>
<td>A-</td>
<td>90-92.9</td>
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<tr>
<td>B+</td>
<td>87-89.9</td>
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<td>B</td>
<td>84-86.9</td>
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<tr>
<td>B-</td>
<td>80-83.9</td>
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<tr>
<td>C+</td>
<td>77-79.9</td>
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<tr>
<td>C</td>
<td>74-76.9</td>
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<tr>
<td>C-</td>
<td>70-73.9</td>
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<tr>
<td>D+</td>
<td>67-69.9</td>
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<tr>
<td>D</td>
<td>64-66.9</td>
</tr>
<tr>
<td>D-</td>
<td>60-63.9</td>
</tr>
<tr>
<td>F</td>
<td>&gt;60</td>
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Dress Code: Students are expected to wear leotard and tights or a unitard to technique classes, with hair off the neck and away from the face. Men may wear tight-fitting athletic pants and a tight-fitting shirt. No pedestrian clothes! No shoes should be worn, unless instructor permission is given. In addition, no hanging jewelry should be worn. Close fitting warm-ups are welcome for the beginning of class and then should be removed. Please do not wear sweatshirts, sweatpants or tee-shirts over your leotard. Clothing should be without holes, rips or stains.
Indiana University Dance Theatre

IUDT is a 1-credit course (D261) given for performance in one or more pieces in the faculty/guest artist dance concert presented at the Ruth N. Halls Theatre in January. All dance majors are members of the company. Faculty will, for the most part, concentrate on using upperclassmen in works, however, underclassmen will be cast depending on need and suitability. All new students (freshman and transfers) will be apprentices until they are ready to assume full performance responsibilities. If you are chosen as an understudy, you are considered as part of the cast and expected to attend all rehearsals and keep yourself in good performance condition.

Auditions for the faculty concert will take place during the first week of classes during the time period normally reserved for rehearsals (3:30 pm – 6:30 pm). Factors affecting casting are the student’s ability to fulfill the physical requirements of the intended piece, professionalism and focus, body aesthetics, and costuming. Students are expected to return from the summer holidays in good physical condition. The faculty will do their best to make casting as fair and equitable as possible. As part of an educational institution, we will try to give everyone an opportunity to practice his or her art.

If a student has fulfilled their credits in Technique towards the Dance Major requirements, yet is not attending Technique class regularly (at least three times a week) to maintain their abilities, faculty and guest artists have the right to revoke casting or cancel performance in a piece for that student.

Attendance at ALL technical rehearsals and pre-performance warm-up classes will be taken and absences will affect your grade. These essential experiences to prepare you for a profession in dance ARE NOT OPTIONAL.

All IUDT rehearsals are scheduled between 3:30 pm and 6:30 pm every day. Please try not to schedule classes or other obligations during this time, as your ability to be cast will be affected.

Modern Dance Workshop

Modern Dance Workshop (D201) is a 1-credit course for students participating as performers in Choreographic Performance Project (D421). Performances will be held in the Buskirk-Chumley Theatre. Auditions will be held in January and priority for casting given to suitable underclassmen, although all dance majors will be considered.

The Dance Studio (HPER 161) is reserved for classes and rehearsals, and events scheduled by the Dance Faculty. In fall semester students enrolled in HPER D462 Dance Summary will have priority of the space as determined by the schedule set by their Faculty Advisor for that course. In spring semester students enrolled in HPER D421 Choreographic Performance Project will have priority access for their rehearsals. Dance Faculty reserves the right to cancel or re-schedule any activity in the space as necessary. The studio may not be used for clubs or personal rehearsals.
Healthy Nutrition for the Dancer

Proper nutrition for a dancer is important for overall health, and for maintaining adequate energy levels throughout the day. At the collegiate level, between dance classes, academics, and rehearsals, it’s easy to wake up, hurry off to class, and in the evening after your last rehearsal, all you’ve had to eat throughout the day is coffee, some Gatorade, and Wheat-thins from the vending machine. As you head home you’re about to eat your shoe, completely drained and you still need to study for an exam.

For a dancer, it is important to eat throughout the day, but it is also important to eat foods that will leave you feeling satisfied, but not bloated or weighted down, so you can dance at a high level of energy. It is also necessary to find foods that are fairly convenient. The following paragraphs provide some ideas and suggestions for healthful eating, in addition to some useful nutritional information.

In general, it is always good to eat foods that are high in complex carbohydrates (versus simple carbohydrates), with some added protein and fat. Complex carbohydrates are those found in whole grains. They are broken down more slowly in the body, which will avoid spikes and dips in your blood sugar and which will keep you feeling satisfied and energized. Additionally, complex 'carbs ‘have the added benefit of fiber, vitamins, minerals, and some protein. All of the meal ideas and snacks listed follow this line of thought.

Breakfast

Even if you don’t like to eat breakfast in the traditional sense, it is a good idea to have something to eat in the morning. Here are some simple ideas for a quick morning meal.

- Whole grain toast with nut butter (peanut, almond, soy)
- **Whole grain cereal (Wheaties, Cheerios) with soy or skim milk (add berries for extra nutrient value)
- Smoothie—Combine any combination of fruits (I like to use frozen) with milk, yogurt, and/or soy protein in a blender. (Put it in a to-go mug and drink it on your way to class) You could also sprinkle some slivered almonds or **wheat germ on top for added nutrient benefit.

** A word on fiber—Fiber is an essential part of the diet. However, it can lead to bloating and gas. Drinking water helps prevent this. To avoid feeling uncomfortable during the day while you’re dancing, stick to whole grain cereals and breads that have roughly 2-3 grams of fiber a serving, and eat foods that are higher in fiber (such as beans) at the end of the day. Generally, moderate amounts of fiber are fine, and will help you feel satisfied, but the side effects of fiber are something to be aware of.

During the day.....

Sometimes it can be hard to schedule lunch during a day filled with class and rehearsals. It also can be hard to eat a regular sized meal, and then jump up and start dancing. If you are one of these people, who eat several “mini-meals” throughout the day, any of the following suggestions may be useful for you.

- Apple with handful of nuts or soy nuts
- Peanut butter and jelly on whole grain bread
- Pita bread stuffed with hummus and veggies like carrots, celery, and sprouts
- Yogurt and granola
- Frozen vegetarian burrito (Amy’s® brand has some healthy options here—many typical commercial brands are very high in sodium and saturated fat, so be careful)
- Bagel with your favorite spread (avoid high-fat cream cheese)
- Piece of fruit and string cheese
• Tortilla chips and “homemade” salsa (commercial salsa, although ‘okay’ can be laden with salt and sometimes sugar. One can drain a can of ‘Ro-Tel’ diced tomatoes and add cilantro or a few black beans for a nutrient dense salsa)

**It’s dinnertime………..**

At dinner, make sure to have the following things on hand:

• A whole grain  
• Source of protein  
• A healthful fat  
• ……. and VEGETABLES!

Here’s an example: For our whole grain, let’s get some brown rice going on the stove (brown rice can take 45 min. to cook; sometimes I like to do it a day ahead of time and just heat it up later). Next, let’s make a tofu stir-fry. Olive or canola oil will give us a healthful fat, the tofu some protein, and I want to stir fry onion, garlic, broccoli, and red peppers. Adding vegetables that are different colors is good for providing a variety of vitamins, minerals, and cancer-fighting phytochemicals. This dish could take a few minutes, but if you make a large batch, you could have enough for leftovers.

**A word about protein………**

Many people believe that you need to eat enormous amounts of protein in order to stay thin or maintain muscle mass. This is simply not the case. Your body only needs between .6-.8g/kg of protein daily. For healthy adults, your body can recycle most of its protein stores from old body tissues. Populations who do need higher amounts of protein are growing children, pregnant and nursing mothers, and burn victims. This is because these populations are growing or building and repairing new tissues. To put this in perspective, a 110 lb female dancer weighs 50 kg. At .8g/kg, her protein needs are 40g. She could acquire this easily throughout the day by eating the following items:

- 1 whole grain bagel (12g)  
- 1 T peanut butter (4g)  
- 6 oz tofu                  (18g)  
- 6 oz yogurt              (6g)

We typically eat much more protein than this, which is fine. However, very large amounts of protein aren’t needed. We can’t store protein in our body so excess protein is metabolized for energy and excreted by the kidneys. Protein contains nitrogen, which needs to be excreted from the body, because it is toxic if allowed to accumulate. Therefore, diets chronically high in protein increase the workload on the kidneys.

**A word on fat………..**

Many people have the misconceived notion that fat makes you fat. It is true that when eaten in excess of bodily needs, dietary fat can be converted to storage fat more readily than excess carbohydrate or protein in the diet. However, fat is an essential component in the diet and certain types of fats are healthful. Recently, the Institute of Medicine (IOM) has increased the recommendations for dietary fat intake from 20%-30% to 20%-35%. Research has shown that diets slightly higher in fat will help control blood sugar and create a feeling of satisfaction after eating.

Healthful fats are unsaturated fats. These are your vegetable oils, fish oils, and plants such as olive and avocado. Basically, anything that is liquid at room temperature is likely to be unsaturated. Saturated and trans fats are fats to avoid. Saturated fats are in animal products such as butter, beef, and other dairy. Plant sources high in saturated fat are palm kernel and coconut oil. Trans fats are in many processed foods and usually contain partially hydrogenated oils in the ingredient list.

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To put this in perspective, let’s say a dancer needs 2,400 calories a day. 25% of this would be 600 calories from fat. Since fat has 9 calories per gram, this would be 67 grams of fat per day. This amount of fat eaten during the day might look like:

- 1 egg (5 grams)
- .5 T Smart Balance® Spread (5g)
- 2 slices Multigrain bread (3g)
- 2T peanut butter and celery and carrot sticks (16g)
- 1 Amy’s® frozen burrito (7grams)
- 8oz extra firm tofu sautéed with 1T olive oil and veggies (26g)
- 1.5 cups brown rice (4g)

*This menu is only about 1400 calories, but the purpose is to demonstrate what foods will add up to 67g fat. One could add many healthful non-fat and low-fat items to increase the number of calories.

HELP!! I’ve got the late night munchies!!!

This is a problem I believe almost everybody has faced. Cravings can be difficult to contend with. However, the first thing you should ask yourself is “Am I really hungry?” You may very well be if you’ve had an active day and haven’t eaten very much. If this is the situation, don’t try to combat your craving for potato chips with carrots and celery. If you’re really hungry, it just won’t satisfy you. But in the same sense, don’t stick your face in the bag of chips. Instead, try having a microwavable or baked potato topped with light sour cream or yogurt and a side of veggies. This will be satisfying and prevent overeating later on. Here are some other ideas for snacks:

- Microwavable popcorn
- Bowl of fruit with a small square of chocolate
- Celery and peanut butter
- Whole grain cereal and milk

Alcohol

One’s drinking patterns, just like eating patterns, is a personal choice, and the purpose of this document is to present nutritional information and not to talk about the dangers of alcohol.

Alcohol has 7 calories per gram, whereas fat has 9 calories, and carbohydrates and proteins have 4 calories per gram. Although drinking in moderation is not going to sabotage a healthful eating plan, one can see that having multiple drinks can add up in terms of calories.

<table>
<thead>
<tr>
<th>Beverage</th>
<th>Calories</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 oz Budweiser</td>
<td>146</td>
</tr>
<tr>
<td>12 oz Bud Light</td>
<td>109</td>
</tr>
<tr>
<td>4 oz dry wine</td>
<td>80</td>
</tr>
<tr>
<td>8 oz daiquiri</td>
<td>449</td>
</tr>
<tr>
<td>1.5 oz 80 proof distilled liquor (gin, rum, whiskey)</td>
<td>97</td>
</tr>
</tbody>
</table>

Campus Resources for Nutrition
Indiana University Health Center: Health and Wellness Education
Website: http://www.indiana.edu/~health/hw/index.shtml
Phone: (812) 855-7338.

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Confidential counseling provided by a Registered Dietitian

- Individual Counseling on the following topics:
- ‘Well diet’ check-up - for nutritional adequacy and energy needs.
- ‘Vegetarian diet’ check-up - for nutritional adequacy and energy needs.
- Special dietary problems - diabetes, hypoglycemia, hypertension, lactose intolerance, food allergies, hypercholesterolemia, colitis, or gastric problems, and other concerns.
- Weight control - safe healthy food selection for weight loss or maintenance, nutrition education, behavior modification, increased physical activity.
- Gain weight - through healthful food habits and appropriate exercise.
- Athletic performance and nutrition - personalized evaluation and handouts.
- Eating disorders - nutritional counseling and support.
- Weight Control Programs

Meet Your Goal - One hour orientation class; food exchange system and weekly handouts on nutritional concerns. Confidential weigh-ins. Call for date and times.

Healthy Weigh - Nutrition education, behavior modification, food exchange system and personal attention. Confidential weigh-ins. Limited enrollment.

Eating Disorders

Eating disorders are a complex and varied group of eating behaviors which affect thousands of lives. There is no single cause for these disorders which include anorexia nervosa and bulimia. However, society's emphasis on physical appearance and leanness as a means of achieving success and beauty often play a role in their development. As people become more aware of their weight and appearance many choose to diet in an attempt to conform to society's standards. Many eating disorders begin as diets. The vast majority (95%) of those with eating disorders are female. Perhaps because women, more so than men, are socialized to link their self-esteem to body image (the way an individual feels about his/her physical appearance).

The following psychological characteristics describe individuals who are at a higher risk of developing an eating disorder:

- Perfectionist
- Intelligent, but driven to succeed by the fear of failure
- Low sense of self-worth
- Difficulty in expressing both positive and negative emotions
- "People pleasers" (feel responsible for making others feel good, especially parents)
- Things are seen as absolutes (things are either black or white, good or bad)
- Depressed and anxious

What is Anorexia Nervosa?

Anorexia nervosa is an eating disorder which involves extreme weight loss due to continuous self-imposed dieting, starvation, and/or excessive exercise. Anorectics often feel they lack control over their lives. Because no one can tell them what or how much to eat, eating becomes an issue of control. Psychologically, anorectics are preoccupied with food; but instead of eating they spend time shopping for food, planning and preparing meals, and watching others eat.

Anorectics have an irrational fear of being fat, and continue to view themselves as overweight in spite of being noticeably underweight--often emaciated. Anorexia nervosa can and does cause several health problems. Due to their dangerously low amounts of body fat and nutritional deficiencies, anorectics may demonstrate the following symptoms: cessation of menstruation, insomnia, loss of bone density, mood changes, increased sensitivity to cold and heat, fatigue, increased susceptibility to disease, "peach fuzz" hair growth on their face and body, thinning hair, dry and brittle nails.
What is Bulimia?

Bulimia is an eating disorder which involves occasional to frequent binge eating, usually followed by purging. Common purging methods are vomiting, use of laxatives, diuretics, or excessive exercise. When on a binge the bulimic will uncontrollably eat large quantities of food in a relatively short period of time. Because of an intense fear of becoming fat the bulimic will attempt to rid her body of the food by purging. This binge-purge cycle can and does become habit forming.

Bulimia can also lead to health problems. Binging and purging can cause the following symptoms: dental and gum disease, digestive problems, irregular or cessation of menses, difficult weight control, injury to the esophagus, lung, stomach and or intestines, kidney and heart complications, injury to the skin, dehydration, mood changes.

Resources Available

- **Indiana University Health Center**
  Counseling and Psychological Services: (812) 855-5711
  - Individual counseling
  - Groups
  - Health and Wellness Education: (812) 855-7338
  - Dietetic Services
  - Educational Programs on Campus

- **Bloomington Hospital**
  - Eating Disorder Services: (812) 336-9254

- **Eating Disorder Support Group**
  FREE Eating Disorder Support Group
  No appointment necessary. Just show up.
  **Location:**
  3925 Hagan, Street, Suite 203
  Suite 203
  Bloomington, IN 47401
  **For information contact Jan Taylor Schultz, LCSW, at:**
  Telephone:(812) 334-0001 (leave a message!)
  Email: jan@jantaylor.org

Stress Management

What is Stress?

Stress is simply the body's non-specific response to any demand made on it. By definition, stress is not synonymous with nervous tension or anxiety. Stress provides the means to express talents and energies and pursue happiness. It can also cause exhaustion and illness, either physical or psychological, as well as heart attacks and accidents. The important thing to remember about stress is that certain types of stress are normal and essential.

As the body responds to various forms of physical or psychological stress, certain predictable changes occur. These include increased heart rate, blood pressure (systolic and diastolic), and secretions of stimulatory hormones. These responses to stress will occur whether the stress is positive or negative in nature. In lay terms, it is known as the "fight or flight" mechanism. Continual exposure lowers the body's ability to cope with additional forms of psychological or physiological stress.

The results of continuing stress may cause disruption in one or more of the following areas of health: physical, emotional, spiritual and/or social.
Recognizing Stress

The following are indicators that you may be experiencing

- General irritability
- Elevated heart rate
- Increased blood pressure
- Increased accident proneness
- Floating anxiety-anxious feeling for no specific reason
- Trembling
- Insomnia
- Headaches
- Indigestion
- Pain in neck and/or lower back
- Changes in appetite or sleep pattern

Stress is a process that builds. It's more effective to intervene early in the process rather than later. Try to become aware of the signs that suggest the process has begun.

Stress Management Strategies

The following are tips on how to maintain a healthier lifestyle and to prepare you to cope with the stress of everyday living.

- Structure each day to include a minimum of 20 minutes of aerobic exercise.
- Eat well balanced meals, more whole grains, nuts, fruits and vegetables. Substitute fruits for desserts.
- Avoid caffeine. The substance may aggravate anxiety, insomnia, nervousness and trembling.
- Reduce refined sugars. Excess sugars cause frequent fluctuation in blood glucose levels, adding stress to the body's physiological functioning.
- Reduce alcohol and drugs. These substances may add to headaches and swelling, decrease coping mechanisms and add to depression.
- Get a least 7 hours of sleep nightly.
- Spend time each day with at least one relaxation technique - imagery, daydreaming, prayer, yoga or meditation.
- Take a warm bath or shower.
- Go for a walk.
**Injury Management**

Injuries are a common occurrence in all athletic activities, including dance. It is important to report injuries right away to the appropriate person and to practice injury prevention strategies in order to minimize your risk of a dance related injury.  

**What to do if you are injured**

The first thing you should do in the event of an injury is to report it to your instructor. If you have noticed persistent pain and discomfort or have experienced an acute injury please let your instructor know immediately.

**Injury Prevention tips for dancers**

1. Proper training and teaching are essential to allow dancers of all ages to develop their skills without injury.
2. Take adequate rest to allow the body to heal itself from daily wear and tear.
3. Maintain energy levels by eating and drinking adequately.
4. Conditioning and strengthening of the leg muscles that support the arch are crucial.
5. Try to avoid dancing on hard or uneven surfaces, which could cause injury.
6. Dancers should adopt new training schedules slowly.
7. Although not always possible when dancing, but more so off stage or out of class, wear supportive footwear, and if you need to wear orthotics, wear them as often as possible.
8. Early recognition of symptoms is important. Stop activity if pain or swelling occurs. If the pain persists after a few days’ rest, consult a sports-medicine physician.

**How to properly use ice for injury management or pain**

- Ice is primarily used for pain relief, muscle spasm and acute inflammatory response.
- 20 minute cold application repeated every 2 hours is used for acute musculoskeletal injuries.
- Commercial cold packs stored in the freezer may be considerably colder than crushed ice and can increase the chances of frostbite. Make sure to place a thin towel between your skin and the ice pack.
- Cold application is most effective when combined with elevation.
- If you have a blood constriction disorder, then seek medical advice before applying cold therapy.
- If you have persistent pain, please inform one of the dance faculty.

**Athletic Training**

Dr. John Schrader and his students are the athletic trainers for all dance majors. Dr. Schrader and his team will be available to discuss injuries, as well as have office hours in the athletic training center on the Third Floor of the SPH Building for treatment. You may sign up for office hours with Dr. Schrader, or his Graduate Students after consultation with the dance faculty.

Fitness

Finding time to exercise can be extremely difficult while trying to balance classes, rehearsals and sometimes an extra job. Even though dancers are generally very active individuals it is important to make time for exercise outside of the dance studio. There are many reasons that dancers should maintain an exercise program outside of dance class and rehearsal, some of these include:

- Reduced risk of injury
- Higher levels of cardio-respiratory endurance and stamina
- Increased muscular strength and endurance
- Increased immune function - Research has shown that during moderate exercise, several positive changes occur in the immune system. Various immune cells circulate through the body more quickly, and are better able to kill bacteria and viruses. Once the individual has finished his/her moderate exercise routine, the immune system returns to normal within a few hours. In other words, every time you go for a brisk walk, your immune system receives a boost that should increase your chances of fighting off cold viruses over the long term.
- Stress relief
- Better posture/alignment and muscle balance

How to start a fitness program

As a dance major you are already engaged in a lot of activity so your exercise program need not be so strenuous that it makes you are exhausted to the point that you cannot perform well in dance classes and rehearsals. Keep in mind that adding an exercise program to your schedule should help to increase your dance capacity and help you reach higher levels of performance, not just make you extra tired.

Here are some tips for starting and keeping an exercise program:

- Start off easy. Try doing 30 minutes of cardio three times a week with some body weight strength exercises like pushups, crunches, planks and low back exercises.
- Exercise with a friend.
- Plan out your exercise schedule in advance so it is a set part of your schedule.
- Try a group exercise class. Did you know that IU Campus Recreational Sports offers approximately 80 FREE group fitness classes every week, all you have to do is show up for the class. Go to the following website to see the schedule
  - [http://www.iurecsports.org/grp_exercise](http://www.iurecsports.org/grp_exercise)

Exercise Myths

With so much health and fitness information coming from so many different sources, it is no wonder people are confused. What does it take to get fit? Will crunches get rid of my spare tire? What’s the best way to lose weight? These are the types of questions many people ask about fitness. Along with these questions come many of myths that exist about exercise.

Here are some of the biggest and most popular misconceptions about exercise.

1. Women who lift weights will get bulky muscles.
2. Spot reducing is possible.
3. No pain, no gain.
4. Exercise requires a hefty time commitment.
5. If you exercise, you can eat whatever you want.
6. There’s a magic bullet (quick fix) out there somewhere.

Always warm-up before exercising and before dancing

Several physiological and practical reasons exist for warming up prior to engaging in more vigorous aerobic exercise. Among the more commonly cited reasons are the following:

- Increases the degradation of oxyhemoglobin
  Breaking down the chemical complex of oxygen and hemoglobin results in the release of oxygen from the blood, enhancing the delivery of oxygen to the exercising muscle.
- **Increases body temperature**
  The elevation in body temperature produced by warming up reduces the potential for skeletal muscle injuries and connective injuries, since cold muscle and tendons have been shown to be more susceptible to injury.
- **Increases blood flow to the exercising muscles**
  The greater level of blood reaching the muscles involved in the activity aids in the delivery of the fuels (e.g., glucose and free fatty acids) required for energy production.
- **Increases blood flow to the heart**
  A greater level of blood delivered to the heart reduces the potential for exercise-induced cardiac abnormalities (e.g., electrocardiographic disturbances), reducing the potential for myocardial ischemia.
- **Decreases the viscosity of the muscle**
  Reduced muscle viscosity increases the suppleness of the muscle, thereby enhancing the mechanical efficiency and power of the exercising muscles.
- **Causes an early onset of sweating**
  The earlier onset of sweating promotes evaporative heat loss and, as a result, decreases the amount of heat stored by the body. This will help to prevent an individual's body temperature from rising to dangerously high levels during (more strenuous) exercise.
- **Enhances the speed of transmission of nerve impulses**
  As nerve impulses are conducted at a faster rate, neuromuscular coordination tends to improve, resulting in better performance of certain motor tasks.
- **Increases the blood saturation of muscles and connective tissues**
  A higher level of blood reaching the muscles, tendons, and ligaments involved in the activity increases the elasticity of these tissues, resulting in a safer, more effective performance of stretching exercises.
- **Prepares the cardiovascular system for the upcoming (more strenuous) physical activity**
  Warming up helps to ensure that the cardiovascular system (heart and blood vessels) is given time to adjust to the body's increased demands for blood and oxygen.

**THE AMERICAN COLLEGE OF SPORTS MEDICINE (ACSM) AND THE AMERICAN HEART ASSOCIATION (AHA) MINIMUM EXERCISE GUIDELINES**

Do moderately intense cardio 30 minutes a day, five days a week

Or

Do vigorously intense cardio 20 minutes a day, 3 days a week

And

Do eight to 10 strength-training exercises, eight to 12 repetitions of each exercise twice a week.

Moderate-intensity physical activity means working hard enough to raise your heart rate and break a sweat, yet still being able to carry on a conversation. It should be noted that to lose weight or maintain weight loss, 60 to 90 minutes of physical activity may be necessary. The 30-minute recommendation is for the average healthy adult to maintain health and reduce the risk for chronic disease.

**CAMPUS RESOURCES FOR EXERCISE AND FITNESS**

Indiana University Recreational Sports

- Website: [http://www.iurecsports.org/](http://www.iurecsports.org/)
- Offers 80+ free group exercise sessions per week [http://www.iurecsports.org/grp_exercise](http://www.iurecsports.org/grp_exercise)
- Weight rooms in both HPER and SRSC which have over 400 pieces of strength-training and cardiovascular equipment. You are required you to sign up for a 30-min timeslot on the most popular pieces (the ellipticals and treadmills) at both locations.
• **Dietitian.** Confidential, individual appointments with a registered dietitian can help students with a variety of nutrition and dieting concerns including: special needs diets, weight gain, loss or maintenance, vegetarian diets, eating disorders. For Health Fee students: 1st appointment each semester is free, every following appointment is $20. For non-Health fee students/staff: $40 for each appointment. Appointment needed (812) 855-7338.

• **Weight Control Classes.** Several weight control classes are offered Fall and Spring semester. Each class is led by a registered dietitian and consists of multiple sessions. The food exchange program, food diaries, and information on nutrition, exercise and behavior modification is included. Students can pick the weight control class that fits their needs and schedule. Call for class schedule and cost (812) 855-7338.

• **Smoking Cessation.** Individual consultations are available to assist students in stopping smoking and remaining a non-smoker. FREE! Call for an appointment - (812) 855-7338.
The Department of Kinesiology Contemporary Dance Program is proud of its rich heritage, which dates back to 1927. A graduate of Columbia University (NY), Jane Fox came to Indiana University as a young dancer and faculty member and introduced ‘natural dance’ to the IU campus. In an archived document Ms. Fox recalls that, “We were calling it ‘natural’ dance then, to honor Isadora Duncan.” Further historical documentation written by Dr. Edna Munro (Chair of the Department of Physical Education for Women, 1928-58) indicates that, “Natural dancing had replaced aesthetic dancing in 1927-28. Isadora Duncan had introduced into the United States the natural dance with its emphasis upon the expression of ideas and feelings through natural movements rather than the formalized stereotyped technical steps of ballet.” (Munro, September 1971, p. 31) As artistic progeny of Ruth St. Denis and Ted Shawn, the Big Four, namely Martha Graham, Doris Humphrey, and Charles Weidman, along with German born dancer, Hanya Holm, were making their own collective mark on the dance world through their controversial and unconventional approach to choreography, in addition to the codification of a method for training dancers. It was during this period between the early to late 1920’s that natural dance evolved into ‘modern dance.’

In its early years the Dance Program was a part of Women’s Physical Education, which became its own department in 1914 (Munro, September 1971, p. 9) under the auspices of the School of Education, which supported and funded the program. Classes were held in the Student Building and the Terpsichoreans, the first modern dance performing group, was organized in 1935. (Strong, 1996, p. 3) By 1941-42 the Terpsichoreans evolved into the Modern Dance Workshop, with membership based on ability level as determined by the faculty early in the fall semester. (Munro, September 1971, p. 38) Jane Fox was not only a staunch defender, but a pioneer in educating the Indiana University campus on the validity and acceptance of the art form. She stood by her convictions and helped to elevate modern dance to a level of respect comparable to other disciplines on the Bloomington campus. Ms. Fox rendered professional service in several key national positions. She was the Chair and Secretary of the Dance Section of the American Association for Health, Physical Education and Recreation (AAHPER) and she contributed scholarly writings in the Journal of AAHPER and the Dance Observer. (Munro, September 1971, p. 20) Additionally, she was head of the National Committee on Standards in Teacher Education in Dance, and her leadership led to the initiation of the Dance Major program in 1949. (Strong, 1996, pp. 5-6) National, as well as campus and community support, along with increased student enrollment, eventually led to the acceptance of modern dance as a legitimate art form and academic discipline.

Jane Fox is also credited with establishing a vibrant guest residency program with artists including Charles Weidman, Jose Limon and Dance Company with Pauline Koner, Harriet Ann Gray, Martha Graham, Ted Shawn, Alwin Nikolai, and Helen Tamiris. Jane retired in 1965 and passed away in 1991. Michael Lucas, former dance faculty member and program musical director states, “Jane has diligently nurtured this dance form throughout her life and has witnessed its passage from an embryonic concept to perhaps the most vital and expressive of the 20th century arts. She has passed her legacy on to us; a vibrant, health spirit, brimming with the enthusiastic promise of service as a never-ending source of artistic expression for us all.” A fitting tribute to the woman who started modern dance on this campus.

In 1965, Dr. Jacqueline Clifford succeeded Ms. Fox as the Coordinator of the Dance Program. She continued to build on the foundation already in place through curriculum development and collaboration with the Department of Ballet, as well as through longer guest residency programs, including those of Paul Taylor, Louis Falco, Murray Louis, and Gloria Newman. Dr. Clifford’s is recognized for her outstanding contributions in the development of the graduate (Master’s level) concentration in Dance Education. She resigned as coordinator in 1971 and was succeeded by Fran Snygg, a former dance major who accepted a position vacancy upon the completion of her MFA from New York University.

During Professor Snygg’s tenure the dance program shifted its focus to include performance and choreography in addition to pedagogy. It was during her tenure that the Dance Major – Performance option, as well as the Dance Minor Programs were developed with Professor Gwen Hamm. The Dance Program faculty consisted of Mary Strou who joined Fran Snygg, Gwen Hamm, and Michael Lucas in 1973. The program experienced tremendous growth both in enrollment and reputation, nationally, locally, and state-wide. Guest artists including Erick Hawkins, Martha Graham, Daniel Nagrin, Bill Evans, Viola Farber, Jeanne Ruddy, and Karen Steele continued to bring their artistry to dance major students and the Bloomington community at large.

In the early to mid-1980s many dance programs were moving from the traditional Departments of Physical Education to Fine Arts or Theater Departments. The number of students pursuing dance as a major was also on the decline. Such a change in focus caused the development of a fact-finding committee to ascertain the benefits of dance remaining in a Department of Physical Education. It was decided that dance would remain in Physical Education (renamed Kinesiology in 1989), but that it needed the leadership of a working professional artist. Another factor that had an impact on this decision,
was the move of Professor Snygg from Dance Coordinator and full-time faculty member, to the position of Associate Dean (Office of the Dean of the Faculties) and part-time faculty status. In 1986 a national search was conducted and Bill Evans was selected as the new Coordinator of Dance.

The period from 1986-88, was yet another example of dramatic growth in the dance program. Because of Mr. Evans’ background in Laban Movement Analysis, in addition to his professional reputation, the dance program began to focus on the ‘science of dance.’ In 1987, the Department of Kinesiology at Indiana University hosted its first American College Dance Festival-Midwest/Central Region. Students and faculty from across the country made their way to Bloomington for four days of lectures, classes, and performances. Kinesiology faculty in Athletic Training, Adapted Physical Education, Biomechanics, Exercise Physiology, and Motor Control, in addition to those from other cross campus disciplines such as Arts Administration, Ballet, Dance Kinesiology, Nutrition Science, and Theater and Drama, collaborated in what was to be one of the most vibrant and diverse collection of artists, scientists, and educators on the Bloomington campus at any time in the history of the department. The graduate dance program was also expanding with an average of 4 graduate students and associate instructors (AI’s) per year. It is interesting to note that the number of AI’s was an indication of the sheer numbers of students enrolled in the undergraduate elective dance program, since teaching in the elective dance program was one of their primary responsibilities. The guest residency program thrived during this time, including long-term guest residents Patrick Suzeau and Muriel Cohen and Ellen Bromberg. Additionally, the Bill Evans Summer Institute of Dance (BESID) was held during the summers of 1987 and 1988. Once again there was a steady stream of dance educators, students, and artists from across the country, in addition to the BESID faculty including Shirley Jenkins, Debbie Poulsen, Don Halquist, Kitty Daniels, and Janet Hamburg. In the spring of 1988 Mr. Evans accepted the position of Chair of the Dance Department at the University of New Mexico (Albuquerque), and another national search ensued. Vera Orlock, a nationally acclaimed artist, performer, and teacher in her own right, served as Artistic Coordinator of the Dance Program, while Professor Gwen Hamm assumed the coordination of the academic component of the program.

While the years between 1988-1991 were artistically fruitful (guest residencies including Evangeline King, RoseAnne Spradlin, Kei-Takai, and Daniel Lepkoff), those years also witnessed a decline in the number of dance majors. Fran Snygg was still in the Dean of the Faculties Office and Mary Strow had resigned to pursue a Master’s degree in Library and Information Science. The dance faculty consisted of Professors Orlock, Hamm, and Lucas. It was decided by the School of HPER administration that a moratorium would be placed on the Dance program, effective May 1991. Students would be allowed to complete their Bachelor’s degrees in dance, but no new students would be accepted into the Dance Major Program.

The next ten years (1991-2001) saw an increase in the number of students enrolled in the Elective Dance Program. Courses were expanded to include Intermediate and Advanced Tap, various levels of Yoga and Irish Step Dance. With the retirement of Dr. Hal Morris, Kinesiology Chair, the department conducted a national search for his replacement. Dr. John Shea, Associate Dean for Research at Florida State University was the top candidate and was appointed to the Chair’s position, effective in the summer of 2001. In the meantime, Professor Hamm had assumed the position of Coordinator of Undergraduate Studies for the Department of Kinesiology. Elizabeth Shea, a dance educator and choreographer took stock of what was then a vibrant dance elective program. After conducting a survey of 125 students, it was determined that about 85% of those surveyed indicated their (very strong) interest in pursuing a dance minor program, if one were available. Together with Professor Gwen Hamm, Professor Shea revived the former Dance Minor program. Effective in the fall of 2002 there were 40 students who formally declared the Dance Minor. Laura Poole joined the dance faculty that year, and the first annual IU Dance Faculty Concert was held in the Buskirk-Chumley Theater in January of 2003. Because of the dearth of modern dance choreography in the Bloomington community, the concert was sold-out and received an enthusiastic reception by the artistic community. The number of students minoring in dance, doubled in less than a year. Prior to the summer of 2004 Professors Shea, Hamm, and Poole began to discuss the possibility of reinstating the Dance Major. It was verified that the dance major courses were still in existence, even though many of them had not been taught in over 10 years. Once reinstatement procedures were determined, the processes of curriculum and course revision took place. By the fall of 2005, the program held its first dance major audition (November) and admitted its first class of 19 dance majors, since 1991, The 15 year moratorium on dance had come to an end.

The Dance Major Program is supported by three full-time, 9 adjunct faculty, and one resident musician. The program currently boasts over 40 dance majors and 100 dance minors. All majors are members of the IU Dance Theater and perform in the faculty/guest artist concert, as well as in student choreographed works. Other available performance venues include the Jacobs School of Music Operas, the Musical Theater Program, the African American Dance Company, and Bloomington’s local modern dance company, Windfall Dancers.
The dance faculty continues to be active professionally, by having their works nationally adjudicated, through national and international presentations, and through their grantsmanship. In the spring of 2013 we celebrated the distinctive service to the Dance Program that Professor Gwendolyn Hamm bestowed the program. She began as a Dance Major under Jane Fox, then became faculty, was tenured in the mid nineteen seventies and touched the lives of many dance students over the decades as a teacher and advisor for dance. She is now a distinguished faculty Emeritus and we will miss her presence greatly. She has participated in shaping and guiding over half of the history of the Dance Program!

Majors have the opportunity to perform locally, regionally, nationally, and internationally. Guest artists in recent years have included Debra Knapp (Bill Evans Dance Company), Bill Evans, Ben Munisteri Dance Projects, Connie Dinapoli (The Paul Taylor Dance Company), the Liz Lerman Dance Exchange, Sandra Kaufmann (The Martha Graham Dance Company), David Parsons and Liz Koeppe of the Parsons Dance Company, Laurie Eisenhower, and Nicole Wolcott of Keigwin & Company. Since 2008 students have performed in the historic re-staged masterworks of Paul Taylor, Donald McKayle, Bella Lewitzky, and Anna Sokolow. In recent years, dance majors have also enjoyed master classes and short residencies with Pilobolus, Twyla Tharp Dance Company, Hubbard Street Dance Company, Urban Bush Women, Martha Graham Dance Company, Nai-Ni Chen, the Bill T. Jones/Arnie Zane Dance Company and the Paul Taylor 2 Dance Company. Students have participated in site-specific dance events as part of Artsweek in the IU Art Museum, the Monroe County Courthouse, The Franklin Hall Biology Building and IU’s Woodburn 100 lecture hall, containing some of the infamous Thomas Hart Benton murals.

Indiana University Dance Theatre (IUDT) attends the American College Dance Festival (ACDFA), Central Region conference where for five consecutive years they have been awarded the distinction of performing in the adjudicated festival Gala performance. In July 2008 Dance majors were in residence and performed Paul Taylor’s Aureole and 3 Epitaphs at the Chautauqua Summer Dance Festival, Chautauqua, NY. IUDT performed Martha Wittman’s Wind Studies at the World Dance Alliance-Americas conference 2009 at the University of Wisconsin-Madison, and in 2010 Professor Liz Shea’s Unstrung was performed at the same conference in New York City, 2011.

Starting in 2010 IU dance majors have the option to apply and audition for an international study abroad program with Dance Jerusalem at the Hebrew University in Jerusalem, Israel. Five dance majors have attended this program in the past two years, and Professor Liz Shea travelled there with Dance Major’s to set her choreography on the performing ensemble in the spring of 2013.

2012 marked the 85th year of Modern Dance at IU. In honor of this anniversary a special concert was presented at the IU Auditorium on November 4, 2012, IUDT: 85th Anniversary Gala Concert featuring works by Paul Taylor, William ‘Bill’ Evans, Larry Keigwin & Nicole Wolcott and David Parsons. Students, alumni, friends and faculty gathered while audiences filled the 4,000 seat theater in celebration. It was a banner event!

2013 is another milestone as the Dance Program begins its first year in a new department and school at IU. The Dance Program has joined the IU Department of Theatre and Drama in the College of Arts and Sciences, initiating a new name to the IU Department of Theatre, Drama & Contemporary Dance. With this move a Bachelor of Fine Arts in Dance is inaugurated and the ongoing collaborations between the Dance Program and the Theatre & Drama programs, in particular Musical Theater, now become a unified department elevating the rich history and high standards for the performing arts at Indiana University in the field of the Arts and Sciences.

“The dance major is a program rich in artistic integrity and disciplined dance training, but also provides a strong academic and theoretical core.” The faculty is committed to the training and producing of integrated artists and successful dance professionals. (Dance Major Statement)

Preface: You are part of a legacy of the study of Dance as a discipline in higher education. By ‘discipline’ we mean a branch of learning within the University’s fields of study such as Science, Education, the Humanities, Business, Language, and the other Fine and Performing Arts, etc. The following article (that was written almost fifty years ago and is still quite current!) outlines key ideas and benefits to this course of study you have chosen as a college student. As you proceed through this Dance Program it is important to have an understanding of dance as a contemporary and creative art form. By reading this article we hope that you can to begin to understand why Dance as a discipline in higher education is such a valid field of study. We strongly encourage you to familiarize yourself with the ideas in this article as they are central to our curriculum, and foundational teaching philosophies.
Alma Hawkins’s keynote address to the Dance as a Discipline conference (June 20–26, 1965, the University of Colorado–Boulder, sponsored by the Dance Division of the American Association of Health, Physical Education and Recreation) was delivered to that group at 9AM on Monday morning June 21, 1965. One hundred twenty-five dance educators from around the nation had gathered in Boulder to hear artists, musicians, scholars, deans, architects, and critics of all breeds and brands discuss and debate — dance in the university. Hawkins’s speech opened the first full day of the conference, and set the stage for much of what transpired over the rest of the conference. The eloquent, persuasive and prescient nature of her talk makes it essential reading for anyone interested in legacy for dance in American higher education. For it is here that the full scope and potential of dance as an academic discipline was first laid out and well argued for the emergent field to consider. Dr. Hawkins sent me a mimeograph of her speech on October 3, 1989.

Dance as a Discipline
Alma M. Hawkins

Dance leaders from all sections of the country have come to this conference for the single purpose of discussing ideas about dance in education. Our specific task is to explore the question of dance as a discipline. During this week we will want to consider different points of view, and through our discussions we will clarify thinking. I would like to express my appreciation to the legislative board of the Dance Division for making this unique opportunity available to us.

My purpose this morning is to share with you some of my ideas about dance as a discipline. These ideas are not represented with the intention of setting forth a final answer. They simply represent my thinking at this time. Perhaps my comments will stimulate thinking and give some direction to our work groups.

We are living in a time when assessment of values and policies is common practice and change is expected. Therefore, it is not surprising that our consideration of dance as a discipline causes us to raise such questions as: What should we be doing in dance? How can we be most effective?

I believe that this conference, and other work sessions held in various parts of the country, is motivated by two basic forces which have been felt by all of us. One force is reflected in the current restlessness in the dance world. No doubt this restlessness and ferment that we are experiencing represents a transitional period in the maturing of dance. We are in a new stage of development. We seek new understandings that make possible a serious approach to dance as art.

As we try to understand what is happening today, it is well to review here that we have progressed through several stages of development in a very short span of time. First, there was aesthetic dance which was introduced as graceful activity that would serve the needs of young ladies enrolled in finishing schools. Then came the period of interpretive and natural dance. These forms were valued because of their emphasis of free, vigorous, and creative experiences.

During the 1930s we discovered a new kind of dance which was called modern dance. This dance grew out of a new point of view which the professional artists believed was the way to a truly American art dance. Educators for the first time sought a close relationship with the professional artists. As a result of their contact with professional dance, the early work in the college and high school programs resembled the work of certain artists. Much of the creative work was imitative and lacked in depth and understanding. But as dance gained a foothold in our schools, dance teachers started thinking about what they were doing. Leaders were asking serious questions about the nature of dance and its role in education.

Today teachers are interested in dance as art. We are concerned with the creative and the movement aspects of this art. We are searching for greater insight about the role of dance in the educational setting. So when we stop to reflect, we realize that, in a very short span of time, dance has come a long way. Our ideas have changed radically from the early periods when we thought of dance as graceful exercise to our present concern with the study of dance as a serious art form.

The second force that influences present developments in dance has emerged as a result of the "stock-taking" that has penetrated the educational world. We know from personal experience that this "stock-taking" has touched every level of education, from colleges to the elementary schools. This re-evaluation has been motivated by the vast explosion of knowledge and the rapid changes that have occurred in our world. These changes have been accompanied by a diminishing of old values and known boundaries, and a search for new ones. Because of these happenings we are witnessing a major upheaval in many traditional patterns and new demands are made on education. We observe, on the one hand, an amazing expansion on many fronts and, on the other hand, a pulling in and elimination of areas of study that are deemed inappropriate. Then, in the midst of these contrasting adjustments, we see re-shuffling and cross-cutting of disciplines.
Various fields of study are being brought together in new organizational patterns. For example, note the trend to establish institutes, such as the Institute for African Studies or the Institute for Folk Arts and Mythology.

So it is not surprising to discover that dance is also in a process of change. Because of our own restlessness and grouping toward maturing, and the current forces of education, we are stimulated to new action. This is a time of challenge and opportunity. No doubt this is a crucial period in our development and, because of this fact we need to act with great wisdom. The concepts about dance and organizational patterns that emerge today are apt to remain for some period of time. Therefore, our present opportunity for change carries with it a major responsibility for thoughtful action.

Our explorations and actions must be made within a realistic framework of current administrative trends in education. For example, I am sure we would agree it has become quite clear that institutions are not going to give time, space, or funds for ideas of study that do not contribute significantly to the valued goals of education. This administrative trend has caused a great deal of "soul searching" among educators, faculty members, and society in general. They are asking—"What areas of study should be valued?" those of us who have responsibility for curriculum, and seek course approvals from academic committees know all too well the current demands for course justification.

First, it has become abundantly clear that our primary task in institutions of higher education is not one of preparing dance teachers for schools, or choreographers and performers for the professional world. Though these outcomes may be worthy ones, and the preparation of teachers is important, that is not our primary task.

Secondly, it is equally clear that dance as an area of study and level of education must imply more than a collection of classes which includes a variety of activities such as modern, folk, jazz, tap, etc. even though each activity may be worthwhile, a collection of activities is not enough to justify a place for dance in the academic setting.

If we accept these statements and agree that we must be concerned with more than teaching activities and preparing teachers to teach activities, then we are confronted with the task of thinking seriously about dance in the educational frame work of today. We must ask ourselves these questions.

1. Do we have an area of study that is comparable to other fields of study in higher education, and in the secondary and elementary schools?
2. Can dance be considered a discipline in the sense of other academic disciplines?

I believe that the answer is yes, even though the idea of dance as an academic discipline is shocking to some colleagues. But the answer can be yes only if the study of dance means more than the acquisition of skills.

Dance can contribute to the fulfillment of basic tasks of education even in our greatest institutions. The question is – how? Let’s examine that relationship of dance to some of the goals of education. The passing on of our culture heritage is surely one of the important tasks of our schools. Dance has been an integral part of man's cultural life since prehistoric days. Dance can be contributed to the overall knowledge about man's cultural heritage. The anthropologists are fully aware of the role that dance has played, and include dance as a significant aspect of their field of study. In fact, the anthropologist has done more research in this area than we have. We need to extend our research and to develop new courses in the history of dance that are more than survey courses.

Another responsibility of education is to assist the individual in becoming a mature and contributing member of society. Certainly this is a major goal of the liberal arts programs. Here again dance can contribute to the process of self-actualization. Through non-verbal experiencing the individual can sense, express, and relate to this world in a way that is enriching and fulfilling. The inner as well as outer aspects of man must be nourished because this total kind of experiencing is essential for the maturing person.

Man's basic human nature causes him to seek aesthetic experiences. He needs to have rich sensory responses which associate with qualities and feelings. Dance is our avenue for satisfying the aesthetic need.

Symbolization would seem to be another basic human need. Experience tends to culminate in symbolization. Through the process of symbolization, man clarifies and integrates his experience and thus brings about a new relationship with this world. Some of our experiences can be symbolized best through a non-verbal form such as dance. Mumford [Lewis.—Ed] has said that man is a symbol maker as well as tool-maker. He has need to express the inner life as well as to control the outer world.

Creativity is related to another basic need. Each individual has the urge to reach out and break through the accepted mold. This innate creative thrust causes man to seek new relationships and to give form to that which he discovers.
development of the creative potential of each individual is essentially related to the effective use of human resources in our society. Today we see creativity as an exciting field of study. Groups ranging from those concerned with space research to business endeavors are making a serious study of creativity. Institutes are held for the purpose of sharing research findings and philosophical thinking. All of these activities indicate the value being placed on creativity. I believe that dance is one avenue through which the individual can develop as a creative person as well as a choreographer.

I have come to realize that the uniqueness of dance among the arts does not arise so much from the use of an instrument and material that is different. Its true uniqueness is to be found in the nature of the experience. The involvement of the moving body opens up unique experiences for the personality as a creator and as a perceiver. Experiencing through movement can be a positive force in the integration of personality. The study of movement is an exciting frontier in the behavioral sciences.

A third major task of education is concerned with the pushing back of the boundaries of knowledge. Dance can and must contribute to research in our field and in related fields.

Assuming that dance does contribute to the primary task of education does it really qualify as an academic discipline? Some of our critics are doubtful and ask these questions:

1. Does dance have a theoretical framework?
2. Does dance have a body of knowledge?

I believe that we can demonstrate that dance does have a theoretical foundation. For example, when we speak of dance as movement used creatively for purposes of experiencing and expressing we imply a theoretical foundation and a body of knowledge. Let's look at the key words – movement, creativity, experiencing and expressing. Many theoretical implications are immediately apparent. Let me suggest a few of the implied areas of knowledge.

Movement
1. Communicative potential of movement in everyday gesture and movement as an art.
2. Movement as a means of perception, symbolization and illusion in dance.
3. Role of movement in the development of body image and self-concept.
4. Movement potential of the human instrument and its development

Creativity
1. Creativity as a form of human behavior and its relationship to dance.
2. Development of creativity through dance and its relationship to specialization.
3. Factors affecting the release and development of creativity in dance.
4. Expansion of conscious awareness through creative discovery.

Experiencing and Expressing
1. Movement basis for the input of sensory data, kinesthetic awareness, and perception.
2. Output and objectification of the inner experiences.
3. Choreographic insight and skill.

The full understanding of dance requires insight on many fronts. This means the acquisition of a body of knowledge. I believe that the serious study of dance requires a continuous blending of two phases of study. One phase has to do with moving to creating and the other has to do with acquiring insight about movement and dance as art.

It seems to me that the body of knowledge which provides the framework for the dance major and the foundation for teaching must include the following areas of study.

a) Movement principles and skills
b) Principles of choreography
c) Music for dance
d) History of dance
e) Dance notation
f) Philosophy and aesthetics of dance
g) Principles of human movement and their application to dance

The purpose of the undergraduate dance major curriculum is to provide:
a) An intensive study of dance as an art experience
b) A foundation for graduate study

The purpose of the graduate program of studies in dance is to provide:

a) Advanced study in the discipline
b) Research and creative work that will extend the body of knowledge

The purpose of the dance program offered general students in college, high schools and recreational centers is to provide serious study of dance as an art experience. In this connection it is interesting to note that some secondary schools are working toward programs in dance that will parallel the programs in music and drama.

As we consider the dance program for the general college student, we need to give some thought to the question of credit. The 1/2 unit course is a carryover from the required program in physical education. If we are to provide serious study in dance, we must have more class time. Thirty to thirty-five minute class periods do not allow adequate time for in-depth study of movement and composition, or for related readings, discussions and concerts. Shouldn't we consider offering an introduction course in dance comparable to those available in music, art, and drama? At UCLA we are replacing our 1/2 unit courses with 2 unit courses. The student response has been good. They like having longer periods and the more intensive approach to dance.

Now I should like to raise several questions that confront us in the area of curriculum planning.

If we agree that we must do more than teach activity classes, then what should be the movement orientation for our major students? Should it be modern, ballet, tap, folk, or jazz? What proportion of time should be spent on these forms? The answer, it seems, is dependent on what we want from the total experience. Are we interested in greater insight or a variety of skills? Which forms of movement serve our purpose best?

I believe that the dance major in our society should be built around a core experience of creative dance (modern or contemporary). This approach to dance seems the most appropriate in our culture. In fact, modern dance has developed from people in our country. The question about the inclusion of ballet is a frequent one today. Certainly the dance major should study ballet in the historical sense in order to become knowledgeable about dance in different cultures and about the background from which modern dance emerged. In addition it may be desirable for the dance major to have some experience in ballet. Through the doing and the kinesthetic experience he can gain a better understanding of ballet and also learn to use his body instrument in another way. However, I feel that the ballet should be provided as a supplement to the main dance core which should be a continuous and sequentially developed experience.

A second question has to do with the area of ethnic and folk dance. Now should these forms be included in the curricular offerings? If we think in terms of the graduate program and courses that provide a foundation for advanced study we begin to perceive this dance area in a different light. Certainly the 1/2 unit survey courses directed to skills do not qualify for graduate work. I believe that we must begin to think in terms of depth studies that lead to greater insight about the arts and cultural life of peoples in different parts of the world. Upper division and graduate courses should provide a foundation for research in dance as a high art and as a folk art. Undoubtedly a graduate program in ethnic dance will develop with close relationship to related fields such as anthropology, folk arts, ethnomusicology and visual arts.

In our ethnic dance program at UCLA we are discontinuing the traditional 1/2 unit survey courses. At the lower division we will offer a series of performance courses taught by experts. Each course will concentrate in the dance of our culture. This series of courses will include Dance of Bali, Java, Africa, Mexico, Japan, Yugoslavia, etc. At the upper division level we will offer a year course called "The Dance Cultures of the World" and a number of additional courses that will provide depth study in specific culture areas such as dance in the Balkans, and dance in Indonesia. The graduate program will provide courses in research and bibliography, notation, seminars, and directed studies.

It seems to me that the dance program can be constructed around two main areas of study; a) creative (modern) dance and b) ethnic dance. Through the modern or creative dance we experience "our" dance and then through our contact with ethnic dance we exercise our understanding of dance cultures of other peoples and thus exercise our own background.

My third question is related to the graduate program. If the graduate program is to provide for advanced study in the discipline, then how should the student's work be guided? Should each graduate student be encouraged to concentrate on a special area of study?
It would seem that we must make provision for special areas of study if we are to move ahead in the research field. Then to follow that idea, should we provide paths of study that allow concentration in areas such as the following:

1. Choreography and related study in the arts, theater crafts
2. History, philosophy, and criticism and related study in the arts and aesthetics
3. Ethnic dance and related study in anthropology, folk arts and music
4. Dance therapy and related study in the behavioral sciences?

The last question relates to our need for research and creative work in dance. How are we going to originate our program and prepare our students to make significant contribution to our research? We must find ways to extend our body of knowledge and build literature. Our lack of accomplishment in these areas is a basic reason for our slow acceptance of dance in academic settings. By way of comparison, we find that art and music have developed a comprehensive literature and a home base in education.

Dance needs research in so many fronts. Let me suggest a few of the many areas that need study.

1. Dance film literature – we must begin to preserve works of artists and in so doing develop a film library that will serve students in other arts.
2. Notation – we should record and preserve important choreographer's works. Also need to conduct experimentation that will contribute to expanding our improving methods.
3. Historical research – we need depth studies on the history of dance in western and non-western cultures and comprehensive records of the work of great artists.
4. Choreography – graduate students should have and opportunity to experience as young artists and find their own choreographic style. The university can assist in supporting this research by providing studio space, dancers, theaters, and assistance with budget.
5. Creativity – we need longitudinal studies that will increase our understanding of the natural developmental stages in creative work. These studies should start with early childhood and extend into college.
6. Movement – we should have research that gives greater insight about the effective way of developing the movement potential. For example:
   a) How would the application of the principle of reciprocal innervation affect the development of flexibility in contrast to the traditional method of increasing flexibility – through "bouncing"?
   b) How does the use of T.V. and video tape effect learning?
   c) Does the movement experience influence change in the body image?

In conclusion, may I suggest that our challenge today is a three-fold one:

1. To acquire a fuller understanding of dance ad a non-verbal art. This means greater insight about movement, creativity and choreography.
2. To establish a theoretical framework that will support our work.
3. To increase research and expand our literature.

Even though I have referred a great deal to work in higher education, the ideas which I have presented do relate and affect all levels in dance. The dance major program is the foundation for our teachers. Their foundation with its content and point of view will determine the nature of the teaching at all levels. The question of research must not be left to teachers in higher education. Professionals at all levels must contribute to the development of the discipline.

This is an exciting period and a time of great opportunity. I believe that we are on a threshold of a real breakthrough in the development of dance as art. The new knowledge emerging in the behavioral sciences has tremendous implications for better understanding of the human instrument and the development of its movement potential. The trend toward greater recognition of the importance of arts in our society gives us encouragement.

The potential and challenge for the development of the creative and scientific aspects of dance is great. I am happy that I am working in the field of dance. I would not want to change places with anyone.
Jennifer Adam began dancing at the age of ten under Cornelia Samson in Rochester, Michigan and spent most summers at the School of American Ballet and the Royal Danish Academy. At the age of sixteen Jennifer trained for three years at the School of American Ballet, during this time she apprenticed with American Ballet Theater and performed several Balanchine ballets in the annual workshop. She went on to dance professionally for seven years with Atlanta Ballet and Pennsylvania Ballet. Upon retiring from performing, Jennifer earned a B.S. in ballet with a merit scholarship from the Indiana University School of Music, and an M.F.A. in dance with a teaching fellowship at the University of Michigan.

Ballet and Modern Dance Technique for Minors

Kelly McCormick Bangs spent many summers studying with the Joffrey Ballet, Paul Taylor Dance Company, and Taylor 2, Takehiro Ueyama, and Amy Marshall. Kelly is a distinguished graduate of Indiana University with a B.S. in Kinesiology and a minor in theatre. While attending IU, Kelly performed the works of Ben Munisteri, Elizabeth Limons Shea, Laura Poole, Bill Evans, Paul Taylor, and Martha Wittman. Kelly is a certified personal trainer through the National Academy of Sports Medicine, a certified group instructor through the Aerobics and Fitness Association of America, and a certified Spinning® Instructor through world-renowned Mad Dogg Athletics. She also holds specialization certificates from Pre/Post-Natal Trainer Annette Lang, Kettlebell Athletics, and PowerPlate® International. She has danced with many professional companies and independent choreographers, including Illuminations Dance Company, DeMa Dance Company, Yesid Lopez, and currently Amy Marshall Dance Company. She has been an Instructor at Physique 57® and a personal trainer at Equinox Fitness Clubs in NYC. Kelly has garnered many awards for dance performance and choreography, she has taught at workshops and dance studios all over the country, and has served as an adjunct faculty member in the Butler University Department of Dance.

Conditioning for the dancer

Amy Burrell holds her undergraduate degree in Ballet and Psychology from Indiana University and received an MFA in Fine Arts from IU in 2011. Her studies focused on non-verbal communication and crossed over into costume design, performance, installations and movement. She has worked as both a dancer and designer in Austin TX, New York City, Brazil, Germany and Cleveland OH. Amy is an experienced teacher in studio practices and has taught dance production, cultural dance studies, ballet, modern dance, movement for actors, studio art and aerial silks. She is a practicing massage therapist and integrates bodywork and somatic practices into her courses. Her performance-based practices include site specific, gallery installations, production and design for dance, interactive installations and video performance. Amy has received the Fran Snygg Art Award and a graduate fellowship from the Henry Radford Hope School of Fine Arts. Recent collaborations include the Indiana University Dance Theatre and Empathic Movement with Leslie Sharpe. Senior Summary, and Dance Production

Selene Carter received a Ruth Page Award, Chicago’s highest honor in dance, as well as funding from city agencies and private foundations. As co-director of Links Hall she created a forum for post-modern and experimental dance in Chicago by producing workshops and performances in alternative dance and improvisation. She taught improvisation and dance studies at the Dance Center of Columbia College Chicago, the University of Chicago and the Chicago Academy of the Arts. Selene has a certification in Bill Evans’ Laban Based Modern Dance Technique and her writings on dance improvisation appear in the recent publication of Identity, Performance and Technology, Palgrave-MacMillan, London. She recently created a new piece for the Chattanooga Ballet that will be performed in May 2014. History, improvisation, movement analysis, repertory
Christian Claessens was born in Brussels, Belgium, began his ballet training at the Conservatoire de la Monaie. He continued his early studies in Cannes, France, under former ballerina, Rosella Hightower, and renowned teacher, Jose Ferrant. In 1979, Mr. Claessens came to New York as a scholarship student at the School of American Ballet and the American Ballet Theatre School. After graduating, he performed with the Kansas City Ballet under the direction of Todd Bolender and the Pittsburgh Ballet Theater under the direction of Patricia Wilde. As a member of the Dutch National Ballet he performed in in ballets by Fokine, Petipa, Ashton, Tudor, Nijinska, Balanchine and Nureyev, while working closely with contemporary choreographers, Rudy Van Danzig, Hans Van Manen, Maguy Marin, William Forsythe and many others. As a soloist, Mr. Claessens toured internationally in ballet companies such as Stars of the American Ballet, Stars of the New York City Ballet, Stars of the Hong Kong Ballet, Kozlov and Friends among others. Mr. Claessens was on faculty with Ballet Tech, the official public school for dance in New York City under the direction of Eliot Feld and privately coaches students at the Jacqueline Kennedy Onassis School and the School of American Ballet. Former students of Christian Claessens are now dancing in major ballet companies, such as the American Ballet Theatre, the New York City Ballet and the Pennsylvania Ballet, among others.

Sherilyn Nott Foley has an extensive background in the arts, as an educator, professional dancer, choreographer, artistic director, and adjudicator. She tours and teaches master classes at universities, schools, studios, and professional organizations across the country. She has also been nominated for a Student Choice Award at IU, and is a former member of IUPUI's Dance Faculty, where she was named Instructor of the Year. Ms. Foley was awarded an Indiana Arts Commission Grant to present a youth dance outreach program. Sherilyn continues to dance and choreograph professionally, working in theatre, dance companies, television, film, industrial shows, commercials, and video work. She is featured annually in the Indianapolis Symphony Orchestra's Yuletide Celebration, seen by over 40,000 people each season. Other symphony credits include Hello Dolly!, Hairspray, and Pops Goes Vegas. She has choreographed for PBS's award-winning children's programming. Sherilyn currently works in commercial dance, touring the country each year as Director of CRU Dance where she also teaches master classes, judges and directs and choreographs the video portion of CRU Dance; the A&P Company. Selected interns from IU’s Dance Program travel with Sherilyn and work CRU Dance events. Additionally, she is a choreographer and Creative Consultant for Algy Dance Costumes, where she directs their catalog photo shoots and uses IU dancers as models for the catalog video shoots. She is the choreographer/director for Algy’s Fashion Show that can now be seen on both Algy and CRU Dance’s website. Jazz, tap, repertory.

Joseph Galvin received a bachelor’s degree in "Performance of Percussion Instruments from Diverse Cultures" from Indiana University and also his Masters in percussion from the Jacob's School of Music. He has accompanied several prominent guest dance companies such as Urban Bush Women, Paul Taylor Dance Company, Bill Evans, Paschal Younge, Ben Munisteri, The Liz Lerman Dance Exchange, David Parsons, and the Martha Graham Dance Company, and played at a variety of festivals and concerts including Lotus Fest and Lotus Blossoms, the Broad Ripple Art Fair, Indy Jazz Fest, and the Library of Congress Coolidge auditorium. He is currently co-directing a local steelpan ensemble with Tom Berich and preforms regionally with the band Ritmos Unidos comprised of several Jacob's school professors and local musicians. Resident music director, accompanist, musical resources
Liza Gennaro choreographed the critically acclaimed Broadway revival of *The Most Happy Fella* directed by Gerald Gutierrez and the Broadway revival of *Once Upon a Mattress* starring Sarah Jessica Parker. She choreographed Roundabout Theater Company’s *Tin Pan Alley Rag* (2010 Outer Critics Circle Nomination, Outstanding New Off-Broadway Musical) and has choreographed extensively in regional theaters across the country including: *Hair* at Actor’s Theatre Of Louisville, directed by Jon Jory, the world premiere of *A...My Name is Still Alice* at The Old Globe in California, and the world premiere of *Martin Guerre* at Hartford Stage, directed by Mark Lamos, *Babes in Arms* at Guthrie Theater, directed by Garland Wright, *Kiss me Kate* and *The Most Happy Fella* at The Goodspeed Opera House, *Fiorello*, *Gypsy*, *My Fair Lady*, *Jesus Christ Superstar* and *The Secret Garden* at Pittsburgh Civic Light Opera, *Gypsy*, starring Betty Buckley, and *Ragtime* at the Paper Mill Playhouse and twelve consecutive seasons of musicals at The St. Louis “Muny” Opera. She collaborated with Stephen Flaherty and Frank Galati on their chamber musical *Loving, Repeating: A Musical of Gertrude Stein* for the About Face Theater in Chicago and choreographed the 30th Anniversary tour of *Annie*. She directed and staged *Noel and Cole in Love* at the The Kaufman Center Concert Hall (NYC) and made her Carnegie Hall debut creating the choreography for The New York Pops production of *How the Grinch Stole Christmas*, narrated by Brian Stokes Mitchell with dancers from New York Theatre Ballet. Summer 2012 Liza choreographed *Titanic: the Musical* at the Hangar Theater in Ithaca, NY. In addition to her choreographic career Liza has taught at Barnard College, Princeton University, Yale University, Hofstra University and holds a master’s degree in Dance Studies from New York University. She is a member of the Tony Award Nominating Committee. Her essay, “Evolution of Dance in the Golden Era of the American ‘Book Musical’” appears in *The Oxford Handbook of the American Musical*. Her essay “‘Broken Dolls’: Representations of Dancing Women in the Broadway Musical” can be read in the online Journal *Bodies of Work*, http://www.bodiesofwork.info/Bob%20Fosse.html

Suzanne Lappas is a professional dance artist and professional registered nurse. A native Hoosier, she started dancing at the Jordan College Academy of Dance and went on to minor in dance at the IU while earning Bachelor of Arts degrees in Political Science and French. Following college, she discovered a passion for release technique, improvisation, contact improvisation, and interdisciplinary collaboration. Suzanne was a collaborative member of Avy K Productions, Kunst-Stoff, Limbinal (co-founder), Lisa Townsend Company, MotionLab/La Alternativa, ODC Dance, Project Agora, Scott Wells & Dancers, and Smith-Wymore Disappearing Acts. She was also a guest performer with David Dorfman Dance, the Joe Goode Performance Group, and Robert Moses' Kin. Performance accolades include "San Francisco Chronicle's Top Ten Performances" and "Top Bay Area Artist". She has taught at Sonoma State University, the University of California, Berkeley, and at Indiana University-Purdue University Indianapolis. She has served as a senior teaching artist with Performing Arts Workshop and as an instructor at ROCO Dance and Fitness, Motus Dance Theatre, and for private students.
Stephanie Nugent is a choreographer, improviser, and educator. Recently relocated to Indianapolis from a Los Angeles, Ms. Nugent has spent the past seventeen years making, performing, and teaching dance theater throughout Southern California, Nationally and abroad. Artistic Director of Nugent Dance since 2001, her creative work is rooted in collaborations with artists and scholars addressing the social issues surrounding empathy and nonviolence. Ms. Nugent served on full-time faculty at California Institute of the Arts, teaching contemporary technique, improvisation and composition from 2007-2013. Prior to serving on faculty at CalArts, she was an Associate Professor of Dance at UC Santa Barbara, a post of similar teaching responsibilities. Nugent's creative and performance work have been presented through her company Nugent Dance and other companies including Keith Johnson/Dancers, Victoria Marks and Dancers, Ririe Woodbury Dance Company, Della Davidson's Push Productions and Malashock Dance and Company, and since February 2013 she has co-hosted a weekly contact improvisation lab jam with Shel Wagner Rasch and Jill Cooper at ARC Pasadena, Pasadena, CA. Ms. Nugent served as a board member of Center Stage Theater from 2003-2007 in Santa Barbara, on a special advisory board for the Durfee Foundation's ARC grant and currently serves as Vice President and Treasurer of Iridian Arts Inc. She holds a BFA in dance from University of North Carolina School of the Arts and an MFA in dance from California State University-Long Beach. Modern dance technique

George Pinney has been nominated for a Tony Award and National Broadway Theatre Award in choreography. He received an Emmy Award for outstanding choreography for the PBS broadcast of blast. Professor of Theatre and Drama and Head of the B.F.A. in Musical Theatre at Indiana University, he has directed and/or choreographed over 150 musical theatre productions for national and international tours, regional and university theatres. Recognized as a master teacher, George was awarded the Friedrich Herman Lieber Award for Distinguished Teaching, five Indiana University Board of Trustees Awards for Excellence in Teaching, and membership in the Faculty Colloquium of Excellence in Teaching. Musical theatre

Iris Rosa is a Professor at Indiana University, Bloomington in the Department of African American and African Diaspora Studies, and the Director of the Indiana University African American Dance Company. Her specializations are teaching and choreography from the perspective of the African American and African Diaspora. Ms. Rosa has worked, studied and taught with the Ghana Dance Ensemble of Ghana, West Africa and has studied dance in Puerto Rico and in Havana, Matanzas and Guantanamo, Cuba. She has been a choreographer for musicals at the Phoenix Theatre, Civic Theatre, American Cabaret Theatre and Theatre on the Square. She has also worked on international and community projects at the historical Madame Walker Theatre Center in Indianapolis, Indiana. Ms. Rosa is also the director of Sancocho: Music and Dance Collage, a performing ensemble which focuses research on African derived music and dance from the Caribbean and Latin America and Seda Negra/Black Silk Dance Company, African American Dance Company, African American Dance Company, Dance in the African Diaspora, Black Dance History, Urban and Global Dance Styles
Elizabeth Shea has received numerous grants and commissions to create dance works. Her choreography has been chosen for performance by the World Dance Alliance, the National Dance Association, the American College Dance Festival Association, the International Computer Music Association, Regional Dance America and for other national and international venues. Most recently, her work was shown at Dance Theatre Workshop in NYC, NY and at the John F. Kennedy Performing Arts Center in Washington, D.C., where former Paul Taylor dancer Constance Dinapoli performed Shea’s seminal work *These Hands* with Karen Reedy Dance. Her work *The Nature of Human* is currently being performed by the Eisenhower Dance Ensemble as part of their 2011-2012 season. She has served on the faculty and as a guest artist at many American universities, dance companies, and dance schools. Liz was also an Artist-in-Residence for the State of Florida, and in 2006 traveled to China, teaching master classes and presenting choreography. Liz recently received funding from the National Endowment for the Arts to direct and produce the reconstruction of Bella Lewitzky’s *Suite Satie* and also traveled to Israel as part of a USA arts delegation and taught at the prestigious Jerusalem Academy of Music and Dance. A fellow in the IU Institute for Digital Arts and Humanities, Liz recently premiered *Between the Sun and the Moon* which utilizes visuals created from motion captured movement; this work was also performed at the 13th Bi-Annual Symposium in Arts and Technology at Connecticut College. She also recently premiered *Flawed*, which was commissioned by internationally renowned composer Don Freund. Liz currently serves on the dance faculty at Indiana University, Bloomington, where she is Director of Contemporary Dance. *Modern dance technique, composition, choreography, repertory*

Dustin Stephan is a grant and award winning choreographer, director, dancer and educator. Dustin has worked as a full time performer with Walt Disney Entertainment appearing in Shows, Parades as well as being featured during live and filmed Special Events. He has participated in many network television tapings including as a contracted dancer for the TBN network and as choreographer and dancer on the NBC network. Videos of his work exceed 10 million views on the YouTube website. Having been a featured performer on the Grand ole Opry, Dustin has been very fortunate to perform works from such celebrated artists as Paul Taylor, Jerry Evans, Laura Poole, Elizabeth Limons Shea, and Jacques Cesbron. An inductee of the All-star Clogging Hall of Fame, Dustin currently serves on the Board of Directors for The National Clogging Organization. He is also the founder and Artistic Director for the Indiana Dance Conservatory, a national champion dance program that has performed in residence at the National Kids Fest from 2011 - 2013. *Elective dance minor courses*

Roberta Wong continues to enjoy over two decades of professional work in dance in Indiana including dancer, company teacher and rehearsal director for Dance Kaleidoscope under Indiana Living Legend, director David Hochoy. She was honored by Indianapolis Woman Magazine, is a two time winner of the Creative Renewal Fellowship from the Arts Council of Indianapolis and has twice been awarded an Individual Artist Program grant from the Indiana Arts Commission. She currently teaches ballet, modern dance and Dance for Parkinsons. Choreographic highlights include the collaboration of Indianapolis School of Ballet dancers and Dance for Parkinsons Indianapolis, Anderson University's 'Candles and Carols' and 'Spring Into Dance' concerts and works created at the Indy Convergence which have been presented at the Harvest Chicago Contemporary Dance Festival. Career highlights include performing with the Boston Ballet, Dance Kaleidoscope, Indianapolis Ballet Theater, Gregory Hancock Dance Theater, the Oregon Shakespeare Festival Green Show and 'Yuletide Celebration' with the Indianapolis Symphony Orchestra. Education highlights have included the San Francisco and Boston ballet schools, the Mark Morris summer intensive and the LimonEurope teacher training workshop in Arnhem, Gelderland, Netherlands, as well as B.S. in biology from Butler University. With her latest grant she looks forward to exploring Gaga methodics, Forsythe technologies, and Countertechnique. *Ballet and modern dance technique*