



IU Contemporary Dance Major Student Handbook

2016 - 2017

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Dear Dancers,

Welcome! 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

A handwritten signature in cursive script, appearing to read "Luz", located below the typed name of the director.

IU Contemporary Dance Program Calendar
August 2016 - May 2017

CONCERT DATES:

Choreography Project, Fri. & Sat., Dec. 2 & 3, 2016, Studio Theater, 6:30 & 8:30 shows

Roots to Wings, IU Contemporary Dance Theater Annual Faculty and Guest Artist Concert, Fri.-Sun., Jan. 13-15, 2017, Ruth N. Halls Theater

New Moves, Student Choreographers' Showcase, Thus. & Fri. April 27 & 28, 2017, TBA

FALL SEMESTER 2016

August

22 CLASSES BEGIN and ALL DANCE MAJOR MEETING, 3:30p-5:30p in PH 161

23 Auditions for the IU African American Dance Company (AADC), 7:00, AD217

23-25 Auditions for the January concert, 3:30p-6:30p in PH 161

27- Sept. 4 Gallim Dance in residence, audition, rehearsals and master classes

29-Sept. 2 Faculty workshops for January concert TBD

September

Students should begin to meet with their academic advisor(s) in order to obtain registration approval for spring course schedule.

5 Labor Day, classes do not meet

6 Rehearsals begin for Faculty works in January Concert (subject to change)

7 Istijmam Theater all Department Session in Wells Metz Theater, 3pm

8 Istijman Theater performance, 7:00pm Wells Metz Theater, 7:30pm

15 Convocation for Department, Courtyard outside of Theatre Building. Welcome party for students and faculty, free pizza, please attend if you are not in rehearsal, 5pm

October

6 IUCDT Performance, First Thursdays, program TBA

7 Fall Break, classes do not meet

- 8-21 Residency with guest artist Jennifer Scanlon for Limon work for January Concert.
Rehearsal and master class schedule TBA
- 11 *Embodied Conversations on Race: Dancing Difficult Dialogues 7pm, Presidents Hall, presented by dance faculty Mc-Carthy-Brown & Carter, Dance majors will perform*
- November**
- 5 Potpourri of the Arts, IU Auditorium 8:00pm, featuring IU Soul Review, IU AADC & IU African American Choral Ensemble
- 11 First audition for the dance major for the 2017-18 academic year
- 14 Deadline to submit Final Exam Schedule to Choreographers for Tech Rehearsal scheduling for early return Jan. 5-10, 2017, **please check with your Faculty Choreographer before scheduling Winter break travel departure and return!**
- TBA Tickets on sale for Faculty and Guest Artist Concert at IU Box Office
- 20-27 Thanksgiving Break
- December**
- 2-3 Choreography Projects Showcase, Studio Theatre
- 5 Wilkie Showcase for all dance minor dance classes
- 6 AADC Studio Concert, Wilkie Auditorium, 7:30pm
- 12-16 Final Examination week– Indiana University Dance Theatre *will* rehearse during this period

SPRING SEMESTER 2017

January

- 5 Rehearsals begin for Faculty/Guest Artist Concert
- 9 CLASSES BEGIN. Academic Advising begins for all students
- 10 Auditions for AADC, 7pm in AD217
- 9-13 **TECH WEEK: TECHNICAL & DRESS REHEARSALS IN THEATER**
- 13-15 **Annual Faculty & Guest Artist Concert, Ruth N. Halls Theatre, Bloomington, IN, 7:30 pm evenings, matinee Sat. 2pm**
- 16 Martin Luther King, Jr. Official Holiday, classes do not meet
- 17-20 Auditions for New Moves
- 23 Rehearsals begin for New Moves

February

- 24 Second audition for the dance major for the 2016-17 Academic Year

March

- 3-4 AADC Annual work-shop
- 11-19 Spring Break
- 29-April 1 American College Dance Festival, Central Region Conference, Wichita State University, Wichita, Kansas
- TBA Guest Artist residencies

April

- 8 AADC Annual Spring Concert, 7:30pm, Buskirk- Chumley Theatre
- 24-26 **TECH & DRESS** for New Moves
- TBD Wilkie Showcase for all non-dance major classes
- 27-28 New Moves Concert
- May 1-5 Final Exam Period

IU Theatre Production Season

Dancing at Lughnasa, Ruth N. Halls Theatre, Sept. 23 - Oct. 1, 2016

Vanya and Sonia and Masha and Spike, Wells-Metz Theatre, Oct. 21-Oct. 29th

Jesus Christ Super Star, Ruth N. Halls Theatre, Nov. 4, 5, and 8-12

The Exonerated, Wells-Metz Theatre, Dec. 2, 3, and 6-10

The Duchess of Malfi, Feb. 3-11

The Tempest, Feb. 24-March 4

At First Sight NEW PLAYS, March 24- April 1

The Drowsy Chaperone, April 14-22

Advising/Registration

*Students enrolled before 2013-2014 Academic Year have had 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. They may have different course requirements than students enrolled later who are pursuing the B.F.A. in Dance.

- 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.*

Department of Theatre, Drama, and Contemporary Dance: Dance BFA

College Bulletin: <http://college.indiana.edu/undergrad/academicBulletin.shtml>

IU Contemporary Dance Program: <http://www.indiana.edu/~condance/>

Undergraduate Academic Advisor: Kim Hinton (kishinto@indiana.edu), Theatre A250

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: COLL-P155

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 (86-87 credits)

Theoretical Foundations (17 credits):

AAAD-A320 Black Dance History (3 cr); ANTH-E 460 The Arts in Anthropology (3 cr); ANTH-E 463 Anthropology of Dance (3 cr) **OR** ANTH-E 464 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) or MUS-Z111 Introduction to Music Theory (3 cr)

- Both Gen Ed and CASE A&H

THTR-D231 Introduction to Dance Studies (3 cr)

- Gen Ed and CASE A&H; GCC

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

- CASE A&H; DUS

Contemporary Practices (22 credits):

D109 Dance Practices I (2 cr)

D112 Dance Practices II (2 cr)

D211 Dance Practices III (3 cr)

D212 Dance Practices VI (3 cr)

D311 Dance Practices V (3 cr)

D312 Dance Practices VI (3 cr)

D411 Dance Practices VII (3 cr)

D412 Dance Practices VIII (3 cr)

Supporting Technique (choose 21 credits):

D302 A Somatic Approach to Contemporary Ballet Practices (3 cr repeatable up to 21 cr)

D341 Cultural Choreographies (3 cr repeatable up to 12 cr)

T301 Musical Theatre Dance Styles I (3 cr)

T302 Musical Theatre Dance Styles II (3 cr)

T311 Introduction to Movement for the Theatre (3 cr)

T410 Movement for the Theatre (3 cr)

Dance Theory and Dance Making (23 credits):

D121 Improvisation for Contemporary Dance I (1 cr)

D161 Improvisation for Contemporary Dance II (1 cr)

D301 Contemporary Dance Workshop (1 cr x 3 = 3 cr)

D221 Approaches to Dance-Making I (2 cr)

D222 Approaches to Dance-Making II (2 cr)

D361 Indiana University Contemporary Dance Theatre (1 cr x 4 = 4 cr)

D351 Dance Pedagogy (3 cr)

D421 Choreographic Performance Project (2 cr)

D441 Dance Production I (2 cr)

D461 Methods of Movement Analysis (1 cr)

D462 Senior Dance Summary (2 cr)

Professional Studies: (choose one; 3-4 cr):

SPH-A387 Management of Dance Injuries (3 cr)

THTR-D480 Advanced Choreographic Investigations (3 cr)

THTR-D497 Internship in Community Dance Partnerships (3 cr)

THTR-D483 Topics in Dance (3 cr)

THTR-D484 Professional Body Work Certification (1-3 cr) [Pilates = 3; yoga = 1 + 3]

Notes:

- All A&H's (Gen Ed and CASE), DUS, and GCC 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 covered by upper-level dance
- With judicious planning (following above recommendations), student can complete entire BFA in 125 credits

FALL I

| | |
|--|-----------|
| Supporting Technique (D100/D302 rec.)* | 3 |
| D483 Dance Techniques I* | 2 |
| D121 Improv for Contemp Dance I* | 1 |
| D361 IU Contemp Dance Theatre* | 1 |
| English Composition | 3 |
| Critical Approaches: COLL-C105 (N&M) | 3 |
| T120 Acting I; or MUS-Z111 Music Theory (A&H) | 3 |
| TOTAL | 16 |

SPRING I

| | |
|--|---|
| Supporting Technique* | 3 |
| D112 Dance Practices II* | 2 |
| D161 Improv for Contemp Dance II* | 1 |
| D301 Contemp Dance Workshop* | 1 |
| D231 Intro to Dance Studies (A&H, GCC) | 3 |
| ANAT-A215 Basic Human Anatomy (N&M) | 5 |

TOTAL 15

FALL II

| | |
|--|---|
| Supporting Technique | 3 |
| D211 Dance Practices III* | 3 |
| D221 Approaches to Dance-Making I* | 2 |
| D361 IU Contemp Dance Theatre* | 1 |
| D332 20th-Cent Concert Dance (A&H, DUS)* | 3 |
| Foreign Language I | 4 |

TOTAL 16

SPRING II

| | |
|--------------------------|---|
| Supporting Technique | 3 |
| D212 Dance Practices IV* | 3 |

| | |
|-------------------------------------|---|
| D222 Approaches to Dance-Making II* | 2 |
| D301 Contemp Dance Workshop* | 1 |
| Math Modeling (N&M) | 3 |
| Foreign Language II | 4 |

TOTAL 16

FALL III

| | |
|-----------------------------------|---|
| Supporting Technique | 3 |
| D311 Dance Techniques V* | 3 |
| D361 IU Contemp Dance Theatre* | 1 |
| D441 Dance Production I | 3 |
| D461 Methods of Movement Analysis | 1 |
| S&H | 3 |
| Foreign Language III | 3 |

TOTAL 17

SPRING III

| | |
|---|---|
| D312 Dance Techniques VI* | 3 |
| D421 Choreographic Performance Project* | 2 |
| D351 Dance Pedagogy | 3 |
| S&H/IW | 3 |
| Foreign Language IV | 3 |

TOTAL **14**

FALL IV

| | |
|--|---|
| Supporting Technique | 3 |
| D361 IU Contemp Dance Theatre* | 1 |
| D411 Dance Practice VII* | 3 |
| D462 Senior Dance Summary* | 2 |
| AAAD-A320; or ANTH-E460, E463, or E464 | |

| | | |
|--------------|-------|-----------|
| | (A&H) | 3 |
| S&H | | 3 |
| TOTAL | | 15 |

SPRING IV

| | | |
|---|--|--------------|
| Supporting Technique | | 3 |
| D301 Contemp Dance Workshop | | 1 |
| D412 Dance Practices VIII* | | 3 |
| SPH-A387; or THTR-D480, D483, D484 or D497 | | 1-3 |
| COLL-P155 Public Oral Communication | | 3 |
| S&H | | 3 |
| TOTAL | | 14-16 |

- ◆ An asterisk (*) denotes courses that must be taken in the indicated semester.
- ◆ 21 credits (7 semesters) or supporting technique are required (see list below). A student may choose in which semester they will not enroll in supporting technique, with the exception of

freshmen, who must enroll in their first two semesters.

- ◆ D301 must be taken three times (three springs). Freshmen and sophomores must enroll during their first two years, but upperclassmen may choose whether to take D301 in either their junior or senior year. D361 must be taken four times (every fall).

SUPPORTING TECHNIQUE (choose 21 credits):

THTR-D302 A Somatic Approach to Contemporary Ballet Practices (3 cr, repeatable up to 21 cr)

THTR-D341 Cultural Choreographies (3 cr, repeatable up to 12 cr)

THTR-T301 Musical Theatre Dance Styles I (3 cr)

THTR-T302 Musical Theatre Dance Styles II (3 cr)

THTR-T311 Introduction to Movement for the Theatre (3 cr)

THTR-T410 Movement for the Theatre (3 cr)

Dance Technique Class and Grading Policies

Attendance

Attendance in dance classes is mandatory. Each student is allowed **4 unexcused absences** per term for technique classes that meet 4x 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.

| | | | |
|----|---------|----|---------|
| A+ | 98-100 | C | 74-76.9 |
| A | 93-97 | C- | 70-73.9 |
| A- | 90-92.9 | D+ | 67-69.9 |
| B+ | 87-89.9 | D | 64-66.9 |
| B | 84-86.9 | D- | 60-63.9 |
| B- | 80-83.9 | F | 60 |
| C+ | 77-79.9 | | |

Dress Code: Students should consult with Professor for dress code for each technique or studio class. 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. Clothing should be without holes, rips or stains.

Indiana University Contemporary 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. Students who have limited availability during IUCDT time are not guaranteed casting.

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 3:30pm 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.

Contemporary Dance Workshop

Contemporary Dance Workshop (D301) is a 1-credit course for students participating as performers in Choreographic Performance Project (D421). Performances will be held in the Ruth N. Halls 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 THTR- 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 THTR- 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.

PERFORMANCE ATTENDANCE TO THEATRE PRODUCTION REQUIREMENTS

Each semester you must attend one play and one musical theatre production in the 2015-2016 season.

Attendance to a total of FOUR productions during the academic year will be a portion of your grade for each class.

Your professors will outline this in more detail in their course syllabi.

Trish Hausmann, House Manager and Patron Services Coordinator will be visiting your classes to outline this in depth. pjhausma@indiana.edu

Tickets are available at the IU Auditorium box office, which is open 10-5 Monday-Friday. Tickets are also available at the Lee Norvelle Center box office 1 hour before performances.

Please visit this link <http://www.indiana.edu/~thtr/news/ushers.shtml> to serve as an usher and get free admission to any production.

Five dollar ticket vouchers will be made available to you.

INSTRUCTIONS ON RECORDING YOUR ATTENDANCE TO PERFORMANCE FOR CLASS CREDIT:

1. Pick up a sign in card when they arrive from the Assistant House Manager, who will be standing outside the box office,
2. Fill it out,
3. Return it after the show is over to the concessions stand. Students in only dance classes, no theatre classes, will have a separate box to turn in their cards. Anyone in a theatre class should put it in the appropriately labeled theatre box.

If you forget to pick up a card when you arrive, you will not be given one. You must remember to pick one up before the show starts! Anyone who comes late to the show also will not be given a card.

Reciprocally, each theatre major is required to attend the January Concert and New Moves for a portion of their grade.

Notes on Nutrition, Fitness and Injury Management
Rachel Ryder and Katie Shepherd (Nutrition Science)

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) | 6 oz tofu | (18g) |
| • 1 T peanut butter (4g) | 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 kidneys¹.

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

¹ Whitney, E.N. Rolfes, S.R. (1999). *Understanding Nutrition*, pp. 180-181.

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.

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)
- 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.

| Beverage² | Calories² |
|--|-----------------------------|
| 12 oz Budweiser | 146 |
| 12 oz Bud Light | 109 |
| 4 oz dry wine | 80 |
| 8 oz daiquiri | 449 |
| 1.5 oz 80 proof distilled liquor (gin, rum, whiskey) | 97 |

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.

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

² <http://www.elook.org/nutrition/beverages/> Accessed online August 1, 2007.

- "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 dancers¹

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.

¹ <http://www.med.nyu.edu/hjd/harkness/patients/injuries/foot.html#lateral> accessed online August 13, 2007

Athletic Training

An Athletic Trainer designated for Contemporary Dance and AT graduate students are the athletic trainers for all dance majors. This 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 the Athletic Trainer, 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

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/>
- Offers 80+ free group exercise sessions per week 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.

Indiana University Health Center Health and Wellness

- **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.

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 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.

Hagood, Thomas K. 2008. (ed.) *Legacy in dance education: Essays and interviews on values, practices and people*. Amherst, NY: Cambria Press. 47–58

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 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. The 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.
4. Craft aspect of performance.

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 serves 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 an 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 threefold 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.