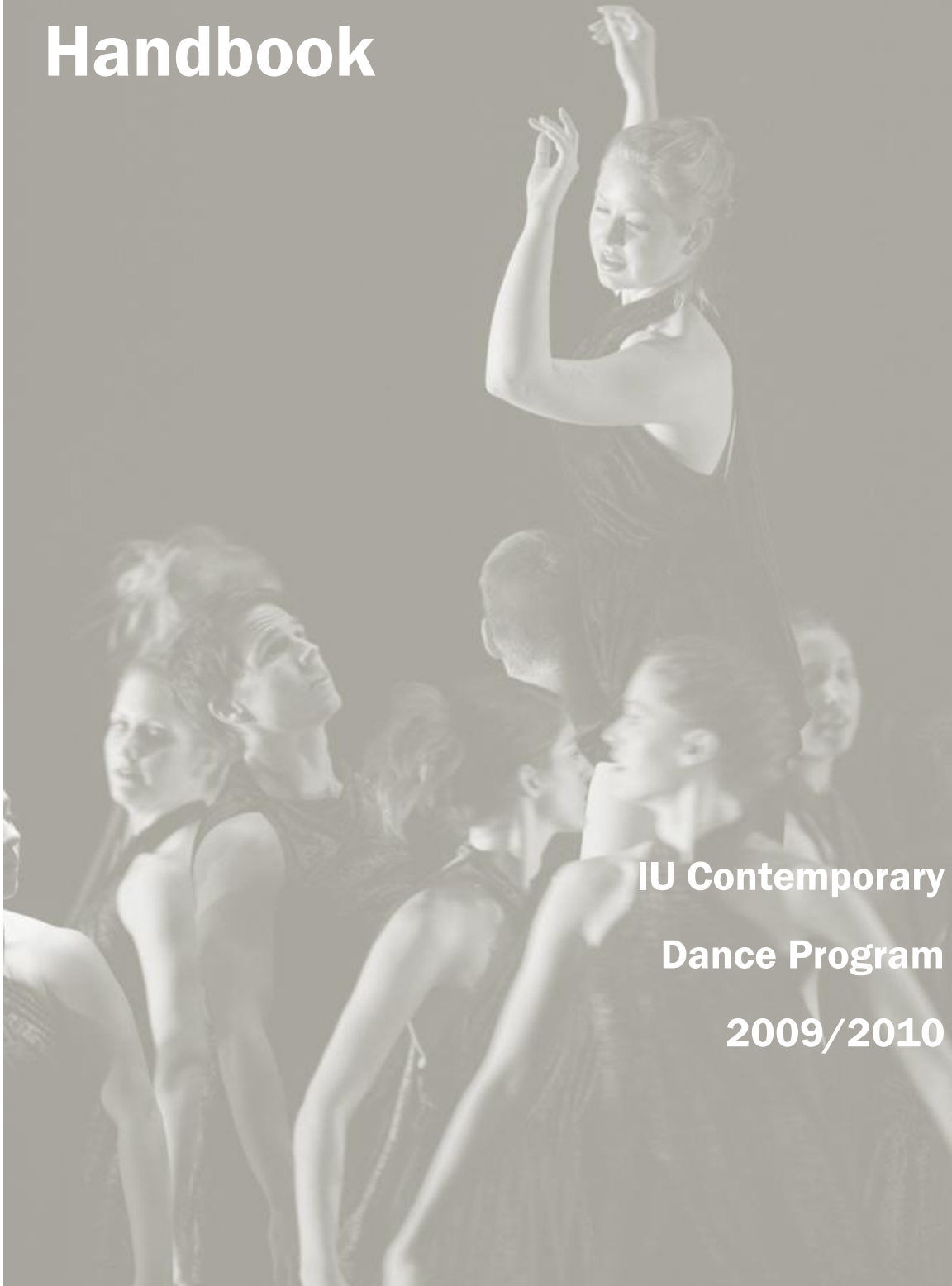


Dance Major's Handbook



**IU Contemporary
Dance Program
2009/2010**

Table of Contents

2009-2010 Dance Program Calendar

Advising and Registration

Major Requirements

Suggested Course Sequence

Dance Class and Grading Policies

Indiana University Dance Theatre

Nutrition, Fitness and Injury Management

 Healthy Nutrition for the Dancer

 Eating Disorders

 Stress Management

 Smoking Cessation

 Fitness

 Injury Management

 Athletic Training

 Supplemental Fitness Component for D261

 Fitness plan form

 Fitness plan weekly log

IU Modern Dance Program - Brief History

Faculty Bios

Dear Dancers,

Welcome! It is truly a pleasure to have you as part of our major in modern 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 kinesiology. In the next four years, you will immerse yourself in the field of modern and contemporary dance. It will be a challenging, but fulfilling journey.

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

Sincerely,

A handwritten signature in cursive script, appearing to read "L. Shea".

Elizabeth Shea, Coordinator

IU Contemporary Dance Program Calendar

Fall 2009

AUGUST

25-29
31 **Connie Dinapoli** in residence setting Paul Taylor's *Aureole* and *3 Epitaphs*
CLASSES BEGIN (technique classes combined in HPER Studio 161, Aug. 31-Sept. 7, except D1111)

SEPTEMBER

7 Labor Day, all classes meet, no IUDT
8-10 Auditions for IU Dance Theater Faculty/Guest Artist Concert
11 Master class with **David Parsons**, 1-3:00 PM, D353 & D332 will not meet
TBA Hammer & Nail meeting with composers and choreographers
26-Oct. 4 **Sandra Kaufman** in residence teaching master classes in Graham technique and setting Martha Graham's *Panorama*, cast will rehearse on Sat. and Sun.
29 **Last day to drop a First 8 weeks course with an automatic "W" by 4:00 p.m.**

OCTOBER

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

4 Last day of residency with Sandra Kaufman
9-14 Residency with **Connie Dinapoli**, part 2, rehearsing *Aureole* and *3 Epitaphs*, and teaching master classes – Taylor rep. will rehearse on Sat. and Sun., schedule TBA
28 **Last day to drop a full semester course with an automatic "W" by 4:00 p.m.**

NOVEMBER

13 First audition for the dance major for the 2010-11 academic year
22 Aerial dance workshop with **Melissa Noble** at the John Waldron Auditorium, 4:30p-6:30p
24 Thanksgiving recess begins after last class and **last day to drop a Second 8 weeks course with an automatic "W" by 4:00 p.m.**
30 Classes resume

DECEMBER

8 Student Dance Workshop, Wilkie Auditorium, 7:00 p.m.
13 Senior Dance Major's Showcase, John Waldron Auditorium, time TBA, Freshman choreography is performed
14-18 Final Examination period – **Indiana University Dance Theatre will rehearse during this period**

Spring 2010

JANUARY

- 7-10 Dancers return for rehearsals for Faculty/Guest Artist Concert, **Sandra Kaufman** returns to rehearse *Panorama*, **Connie Dinapoli** returns to rehearse *Aureole* and *3 Epitaphs*
- 11 CLASSES BEGIN
- 15-16 **Annual faculty/guest artist concert, the Ruth N. Halls Theatre, Bloomington, IN, 7:30 p.m.**
- 18 Martin Luther King, Jr. Official Holiday, (classes do not meet)
- TBA Auditions for Hammer and Nail Concert, Choreographic Performance Project

FEBRUARY

- 18-28 Arts Week, performances TBA
- 25 **Bill T. Jones/Arnie Zane Dance Company** present *Fondly Do We Hope...Fervently Do We Pray*, a multimedia production commemorating the Abraham Lincoln bicentennial, IU Auditorium, 8:00 p.m.
- TBA NSAL Contemporary Dance Competition
- TBA **Guest artist residencies**

MARCH

- 5 Second audition for the dance major for the 2010-11 academic year
- TBA Concert by dance faculty, Justin Zuschlag at John Waldron Auditorium
- 13-22 Spring recess begins after last class
- 19-22 American College Dance Festival, Ohio University, Athens, Ohio
- Academic advising begins for all students. **Students should begin to meet with their academic advisor(s) to obtain registration approval for summer/fall course schedule**
- Class permissions available from academic units
- 23 Classes resume

APRIL

- Early Registration using *OneStart* Self-Service for all currently enrolled students (Fall 2011)
- 15-16 **Hammer and Nail Concert at the Buskirk Chumley Theatre, 5:30 and 8:30 p.m.** (please note this is a Thursday and Friday)
- TBA Alumni workshop with **Jamie Dowd, Ricardo Alvarez, Sarah Clark, and Salena Watkins**
- 27 Student Dance Workshop, Wilkie Auditorium, 7:00 p.m.

Advising/Registration

University Division students

- In planning your semester schedule, please refer to the Dance Major Tabulation Sheet as well as the Dance Major 4-Year Sequencing Plan. See Professor Hamm 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.*

Sophomore/Junior/Senior Dance Majors, including Transfer Students Accepted into the Department of Kinesiology

- In order to register for classes, the School of HPER requires that ALL students meet with their advisors (**Dance major students see Prof. Hamm**), and obtain advising approval prior to the start of registration. It is suggested that students meet with the advisor about one month before registration begins. If the student does not meet with the advisor, he/she will have an 'Advising Hold' and will be unable to register until the hold is removed.
- In planning your semester schedule, please refer to the Dance Major Tabulation Sheet as well as the Dance Major 4-Year Sequencing Plan. See Professor Hamm 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.**

Students should list their courses on the Advisors Approval Form (available from Professor Hamm or from the HPER Records Office Room 115 [HPER 115]). At that time please inform the advisor of potential course-time conflicts, including course/class numbers of the conflicting courses. Once the approval form is signed, students should take the form to HPER 115 and give it to the receptionist to have the advising hold removed. Upon the completion of that process students can then register on or after their Registration Appointment time (see ONESTART).



**SCHOOL OF HEALTH, PHYSICAL
EDUCATION, AND RECREATION**

INDIANA UNIVERSITY

Dance

B.S. in Kinesiology degree (124 credit hours)

Department of Kinesiology

Admission by application, audition, and interview

2.0 GPA required for graduation.

Effective for students matriculating Fall 2008

Major (70 Credit Hours)

KINESIOLOGY FOUNDATION COURSES (9 Credit Hours)

- ___ 3 HPER-A 387 Management of Dance Injuries (P: P205)
- ___ 3 HPER-P 409 Introduction to Exercise Physiology (P: P205 or ANAT-A 215, and PHSL-P 215)
- ___ 3 HPER-P 452 Motor Learning

KINESIOLOGY CORE — DANCE COURSES (61 Credit Hours)

- ___ 3 HPER-D 111 Core of Dance Techniques I
- ___ 3 HPER-D 112 Core of Dance Techniques II
- ___ 1 HPER-D 121 Techniques of Movement Improvisation
- ___ 2 HPER-D 161 Foundations of Modern Dance (P: D121)
- ___ 1 HPER-D 200 Dance in Elementary Education *OR*
HPER-D 351 Teaching of Modern Dance (P: D211)
- ___ 1* HPER-D 201 Modern Dance Workshop I
- ___ 1* HPER-D 201 Modern Dance Workshop II
- ___ 1* HPER-D 201 Modern Dance Workshop III
- ___ 3 HPER-D 211 Advanced Techniques I (P: D112)
- ___ 3 HPER-D 212 Advanced Techniques II (P: D211)
- ___ 2 HPER-D 221 Dance Composition I (P: D121)
- ___ 2 HPER-D 222 Dance Composition II (P: D221)
- ___ 1* HPER-D 261 Indiana University Dance Theatre
- ___ 1* HPER-D 261 Indiana University Dance Theatre
- ___ 1* HPER-D 261 Indiana University Dance Theatre
- ___ 3 HPER-D 311 Theory and Practice of Dance Techn I (P: D212)
- ___ 3 HPER-D 312 Theory and Practice of Dance Techn II (P: D311)
- ___ 3 HPER-D 332 Twentieth Century Concert Dance
- ___ 2 HPER-D 353 Musical Resources for Dance (fall)
- ___ 2 HPER-D 421 Choreographic Performance Project (P: D222)
- ___ 2 HPER-D 441 Dance Production I (spring)
- ___ 1 HPER-D 461 Methods of Movement Analysis
- ___ 2 HPER-D 462 Dance Summary (senior dance majors only)
- ___ 2 MUS-J 100 Ballet Elective *or* HPER P445 Dance Major Tech I
- ___ 2 MUS-J 100 Ballet Elective *or* HPER P445 Dance Major Tech II
- ___ 2 MUS-J 100 Ballet Elect *or* HPER P445 Adv Contp Dance Tech I
- ___ 2 MUS-J 100 Ballet Elect *or* HPER P445 Adv Contp Dance Tech II

Select 9 additional credit hours from the following courses:

- ___ 2 AAAD-A 100 African American Dance Company (repeatable) *or*
- ___ 3 AAAD-A 221 Dance in the African Diaspora (fall)
- ___ 2 HPER-P 224 Teaching of Dance Activities
- ___ 1 HPER-D 200 Dance in Elementary Education *OR*
HPER-D 351 Teaching of Modern Dance (P: D211)
- ___ 1* HPER-D 201 Modern Dance Workshop IV
- ___ 1* HPER-D 261 Indiana University Dance Theatre
- ___ 3 HPER-D 331 Dance: Experience and Art Form
- ___ 1-6 HPER-E ___ Elective Dance—must be graded (see advisor)
- ___ 3 HPER-P 445 Special Topics in Kinesiology (may be repeated)
- ___ 1 HPER-P 495 Teaching Practicum (P: D200 *or* D351)
- ___ 2 MUS-J 100 Ballet Elective (may be repeated)
- ___ 3-6 THTR-T Any advisor approved theatre class(es)

* Must be taken concurrently with a 3 credit hour modern dance technique class.

General Education (44 - 47 Credit Hours)

ORAL AND WRITTEN (12 Credit Hours)

Required:

- ___ 3 CMCL-C 121 Public Speaking
- ___ 3 ENG-W 131 Elementary Composition 1(C- min) *OR*
ENG-W 170 Introduction to Argumentative Writing (C- min)

Select 6 additional credit hours from the following:

- ___ 3 BUS-X 204 Business Communication
- ___ 3 CMCL-C 122 Interpersonal Communication
- ___ 3 CMCL-C 223 Business and Professional Communication
- ___ 3 CMCL-C ___ Any Communication and Culture course
- ___ 3 ENG-W 103 Introductory Creative Writing
- ___ 3 ENG-W 203 Creative Writing (P: W103 *and* W131)
- ___ 3 ENG-W 231 Professional Writing Skills *or*
ENG-W 270 Argumentative Writing
- ___ 3 ENG-W 240 Community Service Writing
- ___ 3 ENG-W 280 Literary Editing & Publishing
- ___ 3 ENG-W 350 Advanced Expository Writing
- ___ 3 ENG-L ___ Any 100 or higher-level literature course
- ___ 3 JOUR-J ___ Any journalism course

HUMANITIES (9 Credit Hours)

Select 9 credit hours (see HPER Bulletin for acceptable departments).

LIFE AND PHYSICAL SCIENCE (14-17 Credit Hours)

- ___ 3-5 HPER-P 205 Structural Kinesiology *OR*
ANAT-A 215 Basic Human Anatomy
- ___ 5 PHSL-P 215 Basic Human Physiology
- ___ 3 HPER-P 391 Biomechanics
- ___ 3-4 MATH-M118 Finite Mathematics (*ORA* 118 *OR*
both MATH-D 116 and D 117 2-2) *OR*
MATH M119 Brief Survey of Calculus I

SOCIAL AND BEHAVIORAL SCIENCE (9 Credit Hours)

- ___ 3 PSY-P 101 Introductory Psychology 1
- ___ 3 SOC-S 100 Introduction to Sociology *OR*
SOC-S 101 Social Problems and Policies *OR*
SOC-S ___ Any 200 or higher-level sociology course
- ___ 3 Any social/behavioral science course *OR* any SPEA
Arts Administration approved course (see advisor)

FREE ELECTIVES (7-10 Credit Hours)

ONLY FREE ELECTIVES MAY BE TAKEN PASS/FAIL

See reverse side for application/admission information.

**SCHOOL OF HEALTH, PHYSICAL EDUCATION, AND RECREATION
DEPARTMENT OF KINESIOLOGY MAJOR IN DANCE**

The suggested plan below shows how you might sequence courses to allow for completion of the degree in a four-year period. There is usually some flexibility within this plan as long as *free* elective course credit hours are not exceeded. *Free electives must be limited to 7-10 credit hours.* Planning for correct sequencing of course work is extremely important in this major. Students should meet with an advisor at least once each semester to plan their curriculum. Use this plan in conjunction with the HPER Dance Major TAB sheet.

Advising Plan

<p>Freshman year</p> <p>31 credit hours (or complete a total of 31 credit hours by the beginning of the third semester).</p> <p>Students must audition to gain admission to the dance major. Refer to information on the reverse side of the TAB sheet.</p>	<p>HPER D courses must be completed in this sequence.</p> <p>* Fall only</p> <p>+ Spring only</p>	<p>Fall</p> <p>*HPER D111 *HPER D121 *HPER D261 MUS J100 ENG W131 or W171 Humanities Math</p>	<p>Spring</p> <p>+HPER D112 +HPER D161 HPER D201 MUS J100 CMCL CMCL 121 HPER P205 (3 cr.) or ANAT A215 (5 cr.) Dance Elective</p>
<p>Sophomore year</p> <p>32 credit hours (or complete a total of 64 credit hours by the beginning of the fifth semester).</p> <p>After completing 26 or more credit hours with a 2.0 cumulative grade point average, students who have successfully auditioned will automatically certify from the University Division to the School of HPER Department of Kinesiology.</p>	<p>HPER D courses must be completed in this sequence.</p> <p>* Fall only</p> <p>+ Spring only</p> <p># offered every other year</p> <p>HPER D200 or HPER D351 may be taken in the spring of the sophomore or junior year.</p>	<p>Fall</p> <p>*HPER D211 *HPER D221 *HPER D261 *HPER D332 MUS J100 Sociology Oral and Written (3 cr.)</p>	<p>Spring</p> <p>+HPER D212 +HPER D222 #HPER D200 or D351 HPER D201 MUS J100 PHSL P215 Dance Elective</p>
<p>Junior year</p> <p>30 hours (or complete a total of 93 credit hours by the beginning of the seventh semester).</p>	<p>HPER D courses must be completed in this sequence.</p> <p>* Fall only</p> <p>+ Spring only</p> <p># offered every other year</p> <p>HPER D200 or HPER D351 may be taken in the spring of the sophomore or junior year. Students will take either HPER D353 or HPER D461 in the fall, and either HPER A387 or a free elective in the spring.</p>	<p>Fall</p> <p>*HPER D311 *HPER D261 *HPER D441 #HPER D353 or HPER D461 HPER P391 Free Electives Humanities</p>	<p>Spring</p> <p>+HPER D312 +HPER D421 #HPER D200 or D351 #HPER A387 or Free Elective Humanities Dance Elective</p>
<p>Senior year</p> <p>31 credit hours (or complete a minimum of 124 credit hours).</p>	<p>HPER D courses must be completed in this sequence.</p> <p>*Fall only</p> <p>+Spring only</p> <p># offered every other year</p> <p>Students will take either HPER D353 or HPER D461 in the fall, and either HPER A387 or a free elective in the spring.</p>	<p>Fall</p> <p>HPER P452 *HPER D462 #HPER D353 or D461 Oral and Written (3 cr.) Dance Elective</p>	<p>Spring</p> <p>#HPER A387 or Free Elective (3 cr.) HPER P409 ANTH Free Elective</p>
<p align="right">To total 124 credit hours</p>			

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. 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 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 p.m. – 6.30 p.m.). 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.

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.

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.

Notes on Nutrition, Fitness and Injury Management

Rachel Britton 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 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.

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

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, where as 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.

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

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 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.

Athletic Training

This year, we are fortunate to have Dr. John Schrader as the athletic trainer for all dance majors. Dr. Schrader will have office hours in 161A to discuss injuries, as well as office hours in the athletic training center at University Gym for treatment. You may sign up for office hours with Dr. Schrader after consultation with the dance faculty. There will also be a small treatment center in 161A. Additionally, Dr. Schrader will be assembling personal emergency care kits for all majors to be carried in your dance bag.

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:

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

- 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.

Supplemental Fitness Component for D261

Each student enrolled in D261 will be required to complete a supplemental fitness component. This component consists of two parts: a personalized fitness plan and a weekly log of supplemental fitness activities. **STUDENTS ENROLLED IN E100, CONDITIONING FOR DANCERS, OR E119, PERSONAL FITNESS, ARE EXEMPT FROM THE SUPPLEMENTAL FITNESS COMPONENT.**

PERSONAL FITNESS PLAN

Students will submit a personal fitness plan due the second Friday of the semester. Please use the attached form to record your plan. First, identify fitness components that you feel you would like to work on, and would enhance your performance as a dancer. Examples of areas might be strength, cardiovascular endurance, loss or gain of body fat, flexibility, etc. These are just examples. Please identify fitness areas that will truly benefit you as an individual. Then, formulate a weekly fitness plan that will help you achieve your fitness goals. You need to clock 1.5 hours/week, starting the third week of the semester. You have many options when formulating your plan. Since all IU students have free memberships to the HPER and Student Recreation Center, usage of these facilities is fairly obvious (pool, weight room, track, group exercise and mind/body classes). You can also include other activities such as a yoga class, or outdoor activities like hiking or biking. You may also include the optional Saturday morning ballet class if this facilitates your goals. This is the only dance class that may be used. You will also need to find a way to validate your attendance at a fitness session; a signature and phone number from a professional will be required. Employees of Recreational Sports have stamps that will validate your attendance.

Rachel Britton is coordinating the supplemental fitness component, so please contact Rachel if you need help with your plan. Rachel will also be looking at the plans to make sure the prescribed activities will help you achieve your goals.

WEEKLY FITNESS LOG

Please use the attached forms to record your weekly activities. As mentioned above, you need to get validation for each fitness session. Forms are due each Monday following the completed week. There will be a file box kept in 161 with a folder for each student to submit weekly logs. Spot checks will be done on forms via phone numbers.

GRADING

Grading is on completion. Students who complete their weekly plans and whose attendance is confirmed will received 100% for that week. Students who do not submit a log or whose attendance cannot be confirmed will receive a zero. The grades for 13 weeks will be averaged to arrive at a final grade. The supplemental fitness component is 25% of the grade for D261.

Individualized Fitness Plan

Name:

Fitness goals:

Weekly plan: (please be specific as to how, when, and where)

Individualized Fitness Plan

Name:

Fitness goals:

Weekly plan: (please be specific as to how, when, and where)

Name _____

Week of _____

	M	T	W	R	F	Sat	Sun
Activity							
Time Alloted							
Validation							

IU Contemporary Dance Program – Brief History

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 Strow 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 anytime 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, one half-time, 7 adjunct faculty, one graduate assistant, 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 Opera, the Theater and Drama Musical Theatre 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.

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) and members of the Liz Lerman Dance Exchange. In 2008 students will performed in the works of Paul Taylor, Bella Lewitzky, and Anna Sokolow. Majors have also, in recent years, 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, and this year a residency with the Liz Lerman Dance Exchange. Last year a group of students participated in a site-specific event as part of Artsweek, performances of *The Body Politic* took place in the historic Monroe County Courthouse and in IU's Woodburn 100 lecture hall containing some of the infamous Thomas Hart Benton murals. In 2009 students performed in the world premiere of *Wind Studies* by Liz Lerman Dance Exchange artist Martha Wittman.

In March of 2008 the Indiana University Dance Theatre (IUDT) attended the American College Dance Festival (ACDFA), East Central Region conference in Kalamazoo, Michigan where they performed Professor Liz Shea's *Nature of Human* and were 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. In March 2009 IUDT attended the ACDFA conference in Akron, Ohio where they performed *Impressions of Willow Bay* by Bill Evans and were again featured in the adjudicated festival Gala performance. In May of 2009 IUDT performed Martha Wittman's *Wind Studies* at the World Dance Alliance-Americas conference at the University of Wisconsin-Madison.

"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)

FACULTY



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*



Emily Bogard, the founder and director of the Pilates Annex, is a postural alignment specialist trained in Stott's Conditioning Pilates with certifications from the PhysicalMind Institute and Kane School of Core Integration. She is also a certified Yamuna Body Rolling instructor and holds a BS and MS in Physical Education/Dance from Indiana University. She has been involved in the field of integrated movement for the past 25 years. Drawing from her studies of Pilates, the Alexander Technique and the Body-Mind Centering principles of Bonnie Bainbridge Cohen, Emily teaches an approach to Pilates and postural alignment that enables people to enjoy a physical freedom based on spinal stability and mobility. *Pilates certification*



Rachel Britton Rachel Britton is a doctoral student at Indiana University where she is pursuing her Ph.D. in Human Performance with a Specialization in Motor Control and Neuroscience. She has a Master of Science degree in Kinesiology from Indiana University. She has worked as an Exercise Specialist in Health and Wellness Education at the Indiana University Health Center. Rachel is a member of the American College of Sports Medicine, and the International Association of Dance Medicine and Science and is an American Council on Exercise certified personal trainer. In addition to teaching Rachel also does research on spinal plasticity and how spinal circuits modulate information to coordinate the complex voluntary muscle actions required for elite levels of dance performance. *Modern dance technique for non-majors, personal training for majors*



Selene Carter received her MFA in dance from the University of Wisconsin-Milwaukee. As a Chicago dance artist she received a Ruth Page Award, the city's highest honor in dance, for her improvisational work, as well as funding from city agencies and private foundations. For five years she was co-director of Links Hall where she produced workshops in alternative dance and improvisation, creating a forum for post-modern and experimental dance in Chicago. She has taught improvisation and dance studies at the Dance Center of Columbia College Chicago, the University of Chicago and the Chicago Academy of the Arts. She presented her research on Lester Horton at the Society of Dance History Scholars Annual Conference in June 2009, and in July began working towards her certification Bill Evans' Laban Based Modern Dance Technique. *History, improvisation, movement analysis, pedagogy*



Sherilyn Foley's body of work includes 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. Recently, Ms. Foley was awarded an Indiana Arts Commission Grant to present a youth dance outreach program. 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*. Sherilyn continues to dance and choreograph professionally, working in theatre, dance companies, television, industrial shows, commercials, and video work. She has choreographed for PBS's award-winning children's programming. Sherilyn is choreographer of Algy/Star Styled dance Costumes, presenting their current line in a Fashion Show that can now be seen Algy's and CRU Dance's website *Jazz, tap, repertory, Irish step dance*



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 Company, and played at a variety of festivals and concerts including Lotus Fest and Lotus Blossoms, the Broad Ripple Art Fair, and with ORI: the Indy Jazz Fest 2007. *Resident accompanist, musical resources*



Gwendolyn Hamm is an Associate Professor and Director of Undergraduate Studies for the Department of Kinesiology. She currently teaches Modern Technique I, a secondary dance pedagogy course, and a dance methods and activities course for Physical Education majors. Ms. Hamm has presented at state, regional and national conferences, including the American Alliance for Health, Physical Education, Recreation, and Dance, National Dance Education Organization, the American College Dance Festival (Mid-Atlantic Region) and the Bill Evans Summer Institute of Dance. Additionally, Professor Hamm has been the recipient of grants and awards, including the IUB New Frontiers Visiting Visionary Grant, the HPER Cross-Disciplinary Research Program Grant, and most recently, the NEA American Masterpieces Dance – College Component, which she co-wrote with Selene Carter. *Modern dance technique, pedagogy*



Jeffrey Hass is currently Associate Professor of Composition at Indiana University, Bloomington, where he serves as the Director of the Center for Electronic and Computer Music (CECM). He previously taught music theory and composition on the faculties of Rutgers University and the Interlochen Center for the Arts. His compositions have been premiered by the Louisville Orchestra, Memphis Symphony and the Concordia Chamber Orchestra, and have had performances at Lincoln Center, and at national conferences of the Society of Composers, International Computer Music Conference, International Double Reed Society, SEAMUS, and the College Music Society. His orchestral works have won several national competitions and are published by MMB Music Publishers, St. Louis and Ludwig Music Publishers, Cleveland. *Dance technology*



George Pinney, a Professor of Theatre and Drama, has directed and or choreographed over 100 productions including Broadway, West End of London, regional and university theatres as well national and international tours. Nominated for 2001 Tony Award and National Broadway Theatre Award in choreography for *BLAST!* George received a 2001 Emmy Award for outstanding choreography for the PBS Broadcast of *BLAST!* Recognized as a master teacher George was awarded the prestigious Friederich Herman Lieber Award for Distinguished Teaching and was selected for membership in the honorary Faculty Colloquium on Excellence in Teaching. George was also awarded four IU Board of Trustees Awards for Teaching Excellence. At IU George is Head of the BFA in Musical Theatre in the Department of Theatre and Drama. *Musical theatre, stage movement*



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 College, 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, Dance in the African Diaspora, Black Dance History,*



Elizabeth Shea, Clinical Associate Professor and Coordinator of the Indiana University Contemporary Dance program, has worked extensively in the field of dance education and as a modern dance choreographer. Her choreography has been successfully adjudicated by the National Dance Association, the American College Dance Festival Association, and Regional Dance America. Liz has also received numerous grants and commissions to create dance works, most recently from The Indiana Arts Council and the New Frontiers in the Arts and Humanities Program at Indiana University. Ms. Shea holds both a BS and MS from Penn State University, where she also served on the faculty. She has additionally taught/performed/presented choreography at Florida State University, Florida A&M University, The Tallahassee Ballet, and Apalachee Tapestry Magnet School for the Arts. Liz was also an Artist-in-Residence for the State of Florida, and in May of 2006, traveled to China, teaching master classes and presenting choreography in Hong Kong, Chengdu, Shanghai, and Beijing. Most recently, Liz served as a guest teacher in modern dance at Regional Dance America's Mid-States Festival and for the American College Dance Festival East Central Region. *Modern dance technique, composition, choreography, repertory*



Susannah Windell (Susie) graduated with distinction in 1989 from Indiana University with a B.S. in Dance and Exercise Science. She has danced, taught, and choreographed professionally for nearly 20 years with companies from Los Angeles, New York City, Philadelphia, Cincinnati, Ann Arbor, and Bloomington. In 2003 she was awarded a teaching fellowship from the University of Michigan and in 2005 she received her MFA in Dance with an emphasis on choreography. Susannah taught Jazz, Modern, and Ballet for three years as an adjunct faculty member at Pierce College in Woodland Hills, California. She has been a certified personal trainer since 1989 and certified Pilates instructor since 1999. In 2007, Susannah became a Certified Strength and Conditioning Specialist with the NSCA. *Modern dance technique for non-majors, Pilates, IU Pre-College Contemporary Dance Program Coordinator.*



Roberta Wong was trained in ballet in Davis and Sacramento, CA with Haneke Lohse, Marguerite Phares, and Katie Heil. She garnered both Commended and Highly Commended in the Royal Academy of Dance Student Examinations led by then president, Dame Margot Fonteyn. Roberta attended the San Francisco Ballet, Marin Ballet and Boston Ballet summer program, and was an apprentice with the Boston Ballet. She danced professionally with the Indianapolis Ballet Theatre, completed a B.S. in Biology from Butler University, then joined Dance Kaleidoscope (DK) and became company teacher and rehearsal director. Other training has included Limon West and Paul Taylor West workshops, the Mark Morris workshop. She is the recipient of Creative Renewal grants from the Arts Council of Indianapolis in both 1999 and 2009 (traveling to China and the UK), as well as an Individual Artist Program grant from the Indiana Arts Commission for continuing study at the Martha Graham Center for Contemporary Dance. She has taught and choreographed extensively in the Indianapolis area and was faculty and dance coordinator for Anderson University. She is also currently adjunct faculty at Butler University and Jordan Academy of Dance. *Ballet and modern dance technique*



Justin Zuschlag has danced professionally in the Green Shows at the Oregon Shakespeare Festival and with Dance Kaleidoscope, under the direction of David Hochoy. Justin serves as the director of IU Contemporary Dance Program's summer intensive for high school students. He has taught and performed at ACDFA's Midwest conferences in Akron, OH, and Kalamazoo, MI. He holds a B.S. in Ballet Performance and English, as well as a M.A. in Arts Administration (both from Indiana University, Bloomington). He has performed leading roles in the works of Paul Taylor, Marius Petipa, Victor Glosky, Bill Evans, George Balanchine and Gerald Arpino. Justin produced a full-length concert, Piece by Piece: A Collection of Dances, in March, 2009 at the John Waldron Arts Center. His choreography has been performed by New Opera St. Louis, the Indianapolis School of Ballet, and Kenyetta Dance Company. Justin is also a certified yoga instructor. *Modern technique, Dance Production*