



Dance Handbook 2019-20

DANCE CURRICULUM FOR FRESHMEN

All Freshman Dance Majors in the Anderson University School of Music, Theatre and Dance (SMTD) must complete the Freshman Curriculum (FC). One of five majors must be selected after being accepted to the dance division through audition. A "Declaration of Major" form must then be filled out and submitted to the Registrar's Office in Decker Hall. Level of ability in each discipline will be recorded at the program division audition, with the highest standard being that of Dance Performance major. Most dance majors start at the 2000 level.

The Freshman Curriculum in dance consists of the following courses (totaling 6 hours):

4 hours (2 each semester) of core technique classes from:

- Modern Technique DANC 1220, 2220, 3220, 4220
- Jazz Technique DANC 1320, 2320, 3320, 4320
- Ballet Technique DANC 1420, 2420, 3420, 4420

1 hour from DANC 1580 Dance Improvisation (Fall Semester)

1 hour from DANC 1590 Dance Composition (Spring Semester)

Every SMTD dance major must pass the FC (with grades of C- or better) by the end of their fourth semester (end of sophomore year) in order to continue in the major.

- The FC courses may be attempted only twice.
- Withdrawal from a FC course counts as one attempt to pass the course.
- Transfer students must take examinations (auditions) to determine class placement in dance FC courses, and must pass the FC with grades of C- or better by the end of their second semester at AU in order to continue in the major or minor.
- Students who wish to begin a major in dance after completing their fourth semester of college study must audition for the program, be accepted as a major, and complete the FC with grades of C- or better on the first attempt.
- Students who wish to retake a course in the FC after their fourth semester of college study must petition the Dean of the School of Music, Theatre, and Dance in writing for permission to do so.

DANC: AUGUST

All dance majors are required to be on campus early for DANC: AUGUST (formerly known as *Early Return*). These few days before the start of the fall semester allow dancers to audition for our SID professional guest choreographer, take a variety of technique classes to get back in shape, rehearse for FID works, reconnect with faculty and instructors, and catch up with dance friends while getting to know the new dance majors. During DANC: AUGUST you will move into the dorms early, have time to socialize after long days of dancing, and participate in planned events like Ice Breakers, swimming, Game/Movie/Pizza night, etc...

UPPER DIVISION PERFORMANCE EVALUATION

ALL dance majors complete an Upper Division Performance Evaluation (UDPE) at the end of their Fall semester sophomore year *or* 1st or 2nd transfer student year (depending upon transferred credits). The UDPE is a useful determination of which track a dance major should pursue. Students who want to be but are not Dance Performance Majors may audition for this track at this time.

UDPE's will occur during the end of the third semester for every Dance Major. Minors must only complete the UDPE if they are a dance performance minor and wish to take level III or level IV courses. They are preceded by a scheduled discussion with the dance faculty during fall semester DANC: August. It is during the UDPE in which a student will either be;

- 1.) Granted official major standing,
- 2.) Denied official major standing, (given another chance in the spring semester)
- 3.) Be asked to move to a separate major within the dance program, or
- 4.) Be asked to consider seeking an alternative major outside the dance program.

Students may appeal their UPDE assessment by submitting a letter of appeal to the Dean of the School of Music, Theatre and Dance in which they will outline their arguments to maintain Major standing.

The UDPE consists of:

- A pre-designated ballet sequence given to students between the beginning of the semester and the end of mid-term of the semester in which they will complete their UDPE.
- A modern or jazz sequence given at the time of evaluation (sight read)
- A prepared modern dance solo choreographed by the candidate of 1 ½ to 2 minutes which demonstrates the candidates' technique, focus, aesthetic, and implements the choreographic tools of their choice.
- A question/answer as needed between the candidate and the faculty panel at the time of their UDPE.

DANCE PROGRAM POLICIES

GENERAL CLASS PROCEDURES

Please show respect to your teachers, peers and facilities. Politeness and common courtesy is expected from everyone at all times. Keep the hallways and studios tidy and if you see a mess, clean it up. Wear appropriate attire (see Dress Code Policy below). Above all, treat others as you wish to be treated.

- Arrive to class on time, fully dressed and ready to dance. Technique classes will begin at the scheduled time. Students entering the class late must ask permission from the instructor to enter. The Instructor may or may not grant you entry, mark you absent, or ignore your tardiness.
- Be attentive and quiet while instruction is taking place.
- Students are expected to fully complete each combination, beginning to end, without stopping. Starting and stopping in an exercise/combination are bad habits and potentially dangerous for those around you.
- Remain in the studio once class has started and leave only in cases of a personal injury or need to use the restroom (with the instructor's permission.)
- No food or drinks, except water in capped containers, may be brought into the studio.
- Enter the studio in your dance/warm-up clothes. Street clothes and street shoes must be removed and left in the student lockers (Dance Annex) or the "cubbies" (KWC). Do not leave any valuables in the restrooms or in the hallways.
- Your ability to both accept corrections, as well as make the necessary adjustments on behalf of them is a major part of your career as a dancer and/or member of the performing arts community. Therefore, your ability to grow and mature in technique, confidence, vocabulary, and performance will factor into your grade.
- Participation includes but is not limited to: dancing full out the entire class, working to push your physical limitations, developing grit and determination to positively progress in dancing each day thereby improving stamina, strength and technique.

NOTE: These standards are aimed at ensuring each student has the academic and physical ability to acquire competency in whatever level of dance style they are pursuing. These technical standards are required for admission and must be maintained throughout a student's progress through the dance program. In the event that a matriculated student is unable to fulfill these technical standards, with or without reasonable accommodations, then the student may be counseled to pursue alternate careers or majors.

ACCESSIBILITY AND ACCOMODATIONS

If you anticipate or experience physical or academic barriers based on disability, you are encouraged to contact the Director of Disability Services for Students (Kissinger Academic Center for Excellence, Nicholson Library; 765-641-4223). To receive reasonable accommodations, you must contact Disability Services for Students, provide documentation, and request accommodations. You should also notify your course instructor during the first week of classes. **Important:** If you have any special accessibility needs (i.e. use of screen reading software, captioning, etc.), please notify your professor and the Director of Disability Services for Students (Kissinger Academic Center for Excellence, Nicholson Library; 765-641-4223) as soon as possible.

ATTENDANCE POLICY

For **technique classes**, you are allowed 2 (two) absences per semester, regardless of how often that class meets each week. When you are absent from a technique class, you miss out on valuable training that can affect your improvement and make you vulnerable to injury. Some instructors *may allow* you one additional "personal day" (a day meant to combat personal fatigue, illness and/or personal issues). During a "personal day" you may be asked to take notes on the class, or complete a task or assignment of the instructor's choosing. You are responsible for turning in those notes or completed assignment immediately following the class conclusion. If you sleep, work on other classes, leave the studio, etc. it counts as an absence and you have used up your 'personal day' allowance. Excused absences are at the discretion of the instructor based on severe or extreme situations such a death in the family or medical emergency.

For **lecture classes**, refer to the syllabus for specific attendance policies. If there is not a specific one stated, then general university policy applies, allowing three (3) absences for classes that meet three times per week, and two (2) absences for courses that meet twice per week. Remember, it is the student's responsibility to make-up any work that was missed.

INJURY POLICY

The University's Educational Services for Students defines different disabilities in their policies and procedures. Of particular note is the definition of temporary disability: *"A temporary disability is an acute illness or injury that impacts the student's ability to access the physical campus and/or the academic curriculum."* These same policies further state: *"Students should be aware that the University is not obligated to provide accommodations for students with temporary disabilities, but will attempt to do so when feasible."*

The dance major curriculum includes classes that require a student's full and unimpaired physical participation as part of the evaluation of the student's work and progress. The department maintains the utmost concern for a student's safety and health while simultaneously maintaining rigorous and high educational and artistic standards. The policy on injury or 'temporary disability' (herein referred to as 'injury') adheres to the above stated university policies with the following additions, applications, and requirements.

- 1.) Given the physical nature of dance and the stresses on the body encountered as part of 'typical' dance activities, not all injuries suffered by dancers meet the 'acute' criterion as specified by university policy. This fact is supported by research in the areas of Dance Medicine and Science where it has been documented that non-acute (or chronic/overuse) injuries make up the majority of dance injuries. However, these non-acute conditions can be equally impactful on a dancer's participation in class specifically in that it may "impact the student's ability to access the physical campus and/or the academic curriculum". Therefore, the department's injury policy is inclusive of these non-acute injuries.
- 2.) If a student is injured, they must discuss the condition with their teacher/instructor as soon as possible following the onset of the injury. In order for a student to be considered 'excused' for any absences (*see Attendance Policy*), they must present to the teacher within one week written notification from a qualified healthcare provider explaining that the sustained injury will prevent the dancer from attending and/or participating fully in any technique and/or choreography class and/or rehearsal or performance. In the absence of any such notification, all normal course and department requirements and expectations of the student will apply.
- 3.) In the case of a non-acute injury where consultation with a medical practitioner may not be immediately required, a student is still required to discuss the condition/situation with the teacher, rehearsal director, choreographer and/or chair of the department. It will be at the discretion of the teacher as to whether or not to accommodate a less-than-full participation in class and how it will be factored into the evaluation of the student's work.
- 4.) There are some dancers who will 'dance through' all sorts of pain to remain engaged in class or avoid any participation/attendance deductions due to pain, injury, or illness. This kind of behavior is not supported when there is a real risk of injury or further injury or complications to an existing issue – this is completely counter to the culture supported by the Department of Dance. Students are not required to disclose personal concerns or medical issues with the department faculty or staff if they experience a degree of discomfort in doing so. However, it is imperative that dancers/students speak with their instructors about concerns they may have about participation and attendance.
- 5.) In the case of a situation where a dancer cannot fully participate in class due to an acute or traumatic injury or a persistent non-acute injury, consultation with the teacher and possibly the department chair will be required to examine the particulars of the situation. (*See Options for Remediation* below)
- 6.) In the case where a student has received medical clearance to remove physical activity restrictions, it will be at that time that the teacher will work with the student on approaches to reintroduction to the physical demands of the class curriculum. Unless the medical professional is acquainted with the physical demands of dance and dance activities, the abovementioned medical clearance may be for 'normal' life activities. Given the expertise of the principal faculty, it will be the faculty who will help assess the functional demands on the body that are going to be required for the student to meet the requirements of the class. The teacher may place restrictions on a student's participation or physical execution of dance activity to minimize problems with reintroduction.
- 7.) The department reserves the right to consult with other medical practitioners who are experts in dance medicine in assessing a particular student's condition as they are reintroduced to dance activities. Any such consultations will not involve the disclosure of specific medical information about the student or any identifying information about the student, unless specific authorization has been granted by the student.

Options for Remediation

In the event that a student is not able to meet the participation and attendance requirements (due to an acute or traumatic injury or a persistent non-acute injury) to the point that there is a real chance of an unsuccessful evaluation in the course, the instructor and student will meet with the department chair and/or department undergraduate advisor to discuss options for remediation. These include but not limited to:

- Withdraw – The student would withdraw from the class.
- Incomplete – The department discourages the issuance of incomplete grades. However, in some instances this may be considered if supported by the department chair and/or department undergraduate advisor as well as the individual instructor(s) involved.
- Substitution – In the case where withdraw or failure in the class would adversely affect a student's ability to graduate, a substitution may be considered only if supported by the instructor and department chair and/or department undergraduate advisor.
- Establish communication with appropriate personnel to ascertain the viability for declaring an evaluation of Pass/No Pass.

DRESS CODE POLICY

In all technique classes, you are expected to be attired appropriately. No “bootie” shorts/biketards, low riders, urban/gauche pants, crop tops or sports bras (without covering shirt) are allowed in any dance class without the instructor's approval. No apparel with crude/offensive language or graphics, large marketing logos or merchandise branding will be allowed. Official AU approved or SMTD apparel is acceptable. All hair should be neat and controlled, and jewelry, watches, earrings, rings, etc., removed. Check specific course syllabus for additional guidelines and/or requirements. Do not change clothes in the hallway, please use the restrooms close to KWC dance studio or the natatorium locker room. When the temperature in the studio is 68° or below, students may wear “warm-up” clothing at the beginning of class but are expected to remove it after the first several exercises, unless given permission by the instructor.

Ballet

Women: pink tights, black or solid color leotard (any style), and pink ballet slippers (with elastic). Hair should be worn in a secure tidy bun at the back of the head or nape of the neck. NOTE: Halter style leotards can put undue stress on the base of the neck and cause you to stand with your chin jutting forward. Solid color ballet skirts are acceptable occasionally. Men: black men's tights, solid color T-shirt or tank top, dance belt and black ballet shoes (with elastic).

Modern

Women: tights (pink or black) or solid black, solid colored leggings and any solid colored leotard for women (a fitted tank or t-shirt over the leotard is allowed). Men: dance belt and either tights, dance/jazz pants or leggings and a t-shirt or tank top. All have bare feet. No 'paws,' socks, etc. without instructor permission.

Jazz

Women: tights (pink or black), solid black leggings or dance/jazz pants with any solid colored leotard for women (a fitted tank or t-shirt over the leotard is allowed). Men: dance belt, jazz pants (or some form of fitting pant/leggings) and a solid color t-shirt or tank top. *All students must have Jazz shoes.*

Tap

Women: tights (pink or black), solid black leggings or dance pants with any solid color leotard for women (a fitted tank or t-shirt over the leo is allowed). Men: dance belt, jazz pants (or some form of fitting pant/leggings) and a

solid color t-shirt or tank top. *All students must have tap shoes* (low heel or loafer, tap heels may be approved for advanced tap classes by instructor permission).

MAINSTAGE PRODUCTIONS

Students may audition for any of the four Dance Department mainstage productions; Fall Into Dance, Candles & Carols, Spring Into Dance and Comp4 Showcase (see *Performance Opportunities* below). All rehearsals will be during DANC 1150 time slot: 4:30-6:30pm M-F. Additional rehearsals may be arranged between the specific choreographer and his/her cast. Auditions are open to all Anderson University students; priority goes first to dance majors with the ultimate casting decision left up to each choreographer (under the guidance of the dance program faculty). Incoming freshman and transfers will not perform in FID during their first semester on campus.

A choreographer may remove you from their work if, in their opinion:

- You miss more than an acceptable number of rehearsals.
- You have an attitude that is perceived as indifferent, negative or hostile.
- You have not adequately prepared for a rehearsal.
- You are struggling with the steps or style, or cannot remember your choreography.

NOTE: Removal from a piece may affect your overall final grade in DANC 1150.

Comprehension, attack, focus, energy and stage presence are vital qualities that a choreographer looks for in a dancer, and they are also expected characteristics of a Dance Performance Major. Attitude is everything. You may be present, but your attitude will determine the chemistry and productivity of rehearsals for professional works in the studio and on stage. If you have any issues with the choreography, corrections given, expectations, or anything else worth noting, set up an appointment with the choreographer or dance faculty to discuss them.

DANC 1150 and DANC 1160

DANC 1150 Requirement:	
Dance Performance Major	8 semesters
Dance Pedagogy Major	4 semesters
Dance Business Major	4 semesters
Dance Science Major	2 semesters
Dance Complementary Major	2 semester
Dance Minor	1 semester

All dance majors are required to take DANC 1150 - Dance Repertory, which is specifically focused on performing and choreographing in mainstage productions. The number of hours you need to take is determined by your dance track. For example, Dance Performance Majors must perform in at least one (1) choreographed work per semester in a mainstage production. In addition, to promote participation from all majors, dancers may not be in more than three (3) works per production without faculty permission. Choreographers will have a separate section of DANC 1150 to address their particular area of focus.

All dance majors are also required to take DANC 1160 – Dance Production, which is specifically focused on the technical elements of each mainstage show during the year. Areas covered by this course include publicity, marketing (design and implementation), backstage crew, lighting, sound, costumes, front of house, ushering, load in, strike and anything else that needs to be done.

DANC 1160 Requirement:	Mainstage Production
Dance Performance Major	1 show per semester for 2 semesters
Dance Pedagogy Major	1 show per semester for 4 semesters
Dance Business Major	1 show per semester for 4 semesters
Dance Science Major	1 show per semester for 2 semesters
Dance Complementary Major	1 show per semester for 3 semesters
Dance Minor	1 show

Faculty expectations for students in both DANC 1150 and DANC 1160 include (but not limited to) full participation in rehearsals and performances with an engaged, open presence; positive communication and hard work throughout the process; and care and respect to all constituents involved in the production.

PERFORMING OPPORTUNITIES

It is our hope that performing in a dance production at Anderson University will be viewed by our students as an honor and privilege. The purpose of these shows is to give students an opportunity to learn choreography from

both AU faculty and visiting guest artists and for emerging choreographers to have the opportunity to work with dancers and have their work performed on a concert stage. All students, regardless of major standing, who participate in these productions or any dance division sponsored performance are asked to lend a hand during load-in, tech week and strike. Presenting a theatrical concert is, like dance itself, hard work. Please help out. Be pro-active and positive. As the English playwright John Heywood (1497-1580) said, "Many hands make light work." There can be no better feeling than dancing full out on stage under the lights in a wonderful costume in front of a large audience of family and friends! So in every dance production there are certain basic expectations of conduct and participation, among which are;

- No schedule conflicts (zero, zilch, nada, none...) for Tech Week. Make arrangements with classes and work far in advance so there will be no problems with having free time for these vital rehearsals.
- Attendance at all rehearsals of pieces in which you were cast (or are understudying).
- Participation in onstage warm up classes to prepare your body, avoid injuries and muscle strains.
- Energetic assistance with load in AND strike. "Many hands make light work."
- Written doctors' excuses for illnesses that cause an absence, and full responsibility for making up missed choreography. Part of maturity means people can count on you to finish what you start .
- Having all required undergarments, shoes, stage make-up and hair accessories.
- Ability to maintain a positive , mature, sensible attitude during the process of moving from the studio to the theatre. A good sense of humor is an essential coping mechanism no matter what work you do.

FALL INTO DANCE

This student choreographic concert provides aspiring choreographers a unique opportunity to further their creative skills in this all student production. Any student currently enrolled at AU in a dance class is eligible to dance in the concert (with the exception of First Semester Freshmen or transfers). Proposals for choreography are submitted and then adjudicated in the Spring semester prior to the relevant Fall semester. Dance Majors must have completed DANC 2590 Composition II in order to be eligible to submit work for adjudication.

Adjudication Process:

There will be 2-3 progressive adjudications for all students wishing to submit a choreographed piece. At any point the dance faculty reserve the right to remove a piece from the concert program due to lack of preparedness, inappropriate content, lack of professionalism, or any other justifiable reasoning as seen fit by the faculty judges. Conversely, they may pass a work directly to stage if it is complete, competent, clear and engaging.

- **Step 1:** Submit the required form with information about the piece. This is to seek serious choreographers who wish to submit work, who have already decided on the nature of work, music etc.
- **Step 2:** Sample work (minimum of ½ the choreographic piece) is to be presented for a panel of faculty judges. This is to see work in progress (or finished), and to make sure the work will progress in time for the concert. Also, this step allows for faculty to provide constructive critique and assist choreographers to better the work. The more complete and finished the work the more likely to be passed on to stage. *NOTE: Any year where a third adjudication is not scheduled then the second adjudication becomes the final step for finished cleaned work to be selected for the concert.*
- **Step 3** (if scheduled): Finished work with full cast will be presented for a panel of faculty. This is to see the work as it will be presented in concert, for faculty to suggest any finishing touches, and last minute help polishing the work.

Choreographic Parameters

- Works should be no more than four and a half minutes (4:30 in length with thirty seconds (:30) of spoken word(s), silence, or other mediums if so desired. In rare cases, faculty may allow a longer work.
- Works previously performed are acceptable.
- Works must be original to the student choreographer.
- Costumes are required and a costume stipend is sometimes available. Items in the costume storage are available for student FID choreographers. If a student chooses to buy or make their own costumes they must still be pre-approved by the faculty. In very rare cases a costume designer and/or seamstress will be available.
- Music and props are optional. However, if either are used, full notation must be provided to the faculty coordinator for Fall into Dance at least three weeks before the show.
- Solos are only allowed to be submitted by Dance Majors at AU.

Students are responsible for signing up to create a work, and for auditioning and then rehearsing their casts (which initially happens during DANC: AUGust). They conceive and rehearse their work with assistance and guidance from the *Fall Into Dance* faculty coordinators. Once auditions have concluded and cast chosen, a choreographer may NOT withdraw their piece without the approval of the FID coordinators. Choreographers whose works are full and complete may be invited to perform their work at other campus, off-campus or conference/festival venues.

CANDLES & CAROLS

Freshmen Dance Majors (as well as any Dance Major) will have an opportunity to perform on campus in this Christmas themed concert at Reardon Auditorium (usually the Friday after returning from Thanksgiving Break). *Candles & Carols* brings the entire School of Music, Theatre and Dance together onto one stage to perform various holiday songs and sacred music of the yuletide season. This event is a Christmas tradition here at Anderson University and is open to the entire Anderson community and surrounding area and is usually a sold out performance.

SPRING INTO DANCE

The sister production to *Fall Into Dance* is *Spring Into Dance* which allows AU dance faculty (as well as professional guest choreographers) to create new choreography on the dancers in the program. This professionally run dance concert offers a great opportunity for learning about dance production and industry work ethics in one of the most visible and popular performance opportunities on campus. The production is enhanced by the talents of skilled costume and lighting designers and staged at Reardon Auditorium.

Guest Artists: Students have a unique opportunity to work with a talented guest artist(s)/choreographer(s) at least once a year. Most often this is in relation to *Spring Into Dance*, with casting and initial rehearsals occurring during **DANC: AUGust**. ALL dance majors are required to audition for the guest artist piece out of courtesy for their professional standing in the dance world. If you are cast in the guest artist work but cannot accept (due to conflict of schedule, work or desire you must inform the faculty coordinator as soon as possible). ALL DANCE PERFORMANCE MAJORS MUST PARTICIPATE IN THE GUEST ARTIST WORK IF THEY ARE CAST, NO EXCEPTIONS. Participation in all auditions is a requirement for all dance majors and of scholarship students.

COMP 4 SHOWCASE

Students (usually seniors) enrolled in DANC 4590 Dance Composition IV prepare pieces of choreography to present to an audience at the York Theatre in the Fine Arts complex on campus during the final weeks of class. Though this is student choreography, every effort is made to present it in the most technically professional way possible. These works are often the most stunning and ground breaking. Audition and rehearsal rules apply.

Club Dance Concerts, Showcases, Homecoming, Special Performances

Students are provided further opportunities to explore choreographic and performing talents as well as production elements through special showcases, dance club concerts and site-specific events. Works and concerts are frequently performed in non-traditional spaces to give students the opportunity to experience multiple types of performance venues.

Musical Theatre and Opera Productions

Music Theatre Production (MUPF 1160) is offered every fall and Opera Production (MUPF 1150) is offered every spring. Lyric Theatre Workshop (MUPF 1170) is offered for the full academic year. These classes provide opportunities for work in the skills of lyric theatre and performing in fully-staged productions with orchestra as well as scenes programs. Interested students may audition for this class and further expand their performance skills in dance and song. Dance majors choosing the musical in those conflicting semesters may opt to apply their musical theatre production hour towards their DANC 1150: Dance Repertory, requirement as a course substitution.

GENERAL GUIDELINES

- Respect your teachers and fellow dancers. Use polite language, manners and consideration in all your interactions. Offensive behavior, foul language and violence will NOT be tolerated.
- Students wishing to perform must audition for the choreographers, including faculty or guest choreographers. Casting is always at the choreographers' discretion.
- All students who are performing must be registered for a dance technique course, preferably ballet or modern or both.
- All individuals participating in events, concerts, or recitals hosted by the School of Music, Theatre and Dance **must** sign a photo and video release waiver at the beginning of each academic year. For special events an additional waiver may be required. Under special circumstances, students may choose to not sign the waiver.

HEALTH & WELLNESS

Anderson University is committed to the holistic health of all of its dancers, paying focused attention to the physical, emotional, and spiritual wellness of our students. We are delighted to have established (and are continuing to build) a relationship with Methodist Sports Medicine Orthopedic Specialists in Carmel, IN (40 minutes away) which allows the facilitation of a Physical Therapist and/or Athletic Trainer to regularly meet with dancers in order to assess, and treat minor aches & pains and injuries. Dancers should take full advantage of this connection, when necessary, by signing up for an appointment in the Dance Office.

Any current or chronic illness, injury, pain, or problem should be discussed with your instructor and the dance faculty for information or assessment. Movement injuries (sprains, bruises, etc.) may be treatable at the training room and physical therapy may be available after consultation with the trainer if the student has seen a doctor and been referred to the sports medicine trainer. In the case of a movement injury, dancers are still required to attend class to observe and complete assignments as assigned, thereby, not falling behind in their class work.

BODY FITNESS

While no one can say for sure what is a perfect weight for dancers, there are generally accepted standards and visual clues to healthy dancing bodies.

“...The physical ability and disciplines expected of a dancer can be easily related to those of an athlete and increasingly, dance critics are describing dancers as athletic...Let us consider the definition of athlete; a person trained or gifted in exercises or contests involving physical agility, stamina, or strength; a participant in a sport, exercise, or game requiring physical skill. A dancer must certainly achieve physical agility, stamina and strength in their profession and physical skill must be mastered. Daily training involves repetition of exercises to achieve the physical attributes necessary to execute movements required of a dancer...athleticism which in these instances is seen to refer to physical skill and fitness. ...When an audience member who has experienced dance goes to see a professional company they may appreciate better the skill and physical fitness required to achieve such feats....Often dancers described as athletic have trained in many different genres giving them powerful muscular physiques and an element of attack in their movement.”

From an article in *Dance Consortium: International Dance Across the United Kingdom*

<http://www.danceconsortium.com/features/article/dancers-as-athletes/>

What do dance professionals say about this issue (from a 2011 article in *Pointe Magazine*)?

- **Paul Vasterling**, Artistic Director of the Nashville Ballet says, “There's nothing more exposing of your physique than classical ballet. Ultimately, I want my dancers to look athletic, healthy and muscular. The fact is, women have to be able to be lifted by their partners, and men have to be strong enough to lift the women.”
- Artistic Director and Founder of Ballet Memphis, **Dorothy Gunther Pugh**, observes, “As an artistic director, I care about how our ballets look. Weight is important. Choreographers, certainly, come in and say, “I will not cast that dancer because he or she is too big.” In auditions especially, we all become critics. I have to pare down a group of 350 pretty quickly, and the first thing I determine is which bodies are right for us. It's not just about being too big.... I don't want a company where everyone is the same height or has the same instep. I don't think that's very American. Yet dancers' bodies need to look a certain way to make the kind of pictures we want for classical ballet.”
- **Peter Boal**, Artistic Director of Pacific Northwest Ballet and former principal dancer with the New York City Ballet, states, “This is a profession of athletes; it is a profession where we look so closely at the body. We enjoy looking at the body—healthy, beautiful bodies. Sometimes both the excess and the underweight are unappealing to look at. And I think dancers know that. I think they know when they're in the zone. When they feel like athletes in peak performance condition. And that is the standard of the profession.”

Weight to Height Ratio (WtHR) is a good way to see if one is at a healthy weight. To calculate the Weight to Height Ratio, a person should divide their waist size by their height. If the answer is 0.5 or less, the chances are that they have a healthy weight.

- A woman who is 5 feet and 4 inches tall, should have a waist measurement below 32 inches.
- A man who is 6 feet tall, should have a waist measurement below 36 inches.

These measurements will give a WtHR of just under 0.5.

Certainly there are no absolutes when it comes to individual healthy body weight, but it is vital as a dancer to maintain good eating habits, a diet rich in protein, grains, fruits and vegetables, and a positive self- image (bolstered by a robust sense of humor!). Below is a chart that can serve as a starting point for a healthy weight.

Height	Male	Female	
	Ideal Body Weight	Height	Ideal Body Weight
4' 6"	63 - 77 lbs.	4' 6"	63 - 77 lbs.
4' 7"	68 - 84 lbs.	4' 7"	68 - 83 lbs.
4' 8"	74 - 90 lbs.	4' 8"	72 - 88 lbs.
4' 9"	79 - 97 lbs.	4' 9"	77 - 94 lbs.
4' 10"	85 - 103 lbs.	4' 10"	81 - 99 lbs.
4' 11"	90 - 110 lbs.	4' 11"	86 - 105 lbs.
5' 0"	95 - 117 lbs.	5' 0"	90 - 110 lbs.
5' 1"	101 - 123 lbs.	5' 1"	95 - 116 lbs.
5' 2"	106 - 130 lbs.	5' 2"	99 - 121 lbs.
5' 3"	112 - 136 lbs.	5' 3"	104 - 127 lbs.
5' 4"	117 - 143 lbs.	5' 4"	108 - 132 lbs.
5' 5"	122 - 150 lbs.	5' 5"	113 - 138 lbs.
5' 6"	128 - 156 lbs.	5' 6"	117 - 143 lbs.
5' 7"	133 - 163 lbs.	5' 7"	122 - 149 lbs.
5' 8"	139 - 169 lbs.	5' 8"	126 - 154 lbs.
5' 9"	144 - 176 lbs.	5' 9"	131 - 160 lbs.
5' 10"	149 - 183 lbs.	5' 10"	135 - 165 lbs.
5' 11"	155 - 189 lbs.	5' 11"	140 - 171 lbs.
6' 0"	160 - 196 lbs.	6' 0"	144 - 176 lbs.
6' 1"	166 - 202 lbs.	6' 1"	149 - 182 lbs.
6' 2"	171 - 209 lbs.	6' 2"	153 - 187 lbs.
6' 3"	176 - 216 lbs.	6' 3"	158 - 193 lbs.
6' 4"	182 - 222 lbs.	6' 4"	162 - 198 lbs.

Important Dates AU Dance 2019-20

DANC: AUGust - Thursday Aug. 15 through Friday Aug. 23, Dance Annex & KWC

Evening of Dance at York Hall: Thursday Oct. 24 at 7:30pm (various performers)

FID Tech Week: Sunday November 3 (load in) through Saturday Nov. 9 (strike after show)

Fall Into Dance 2019: Friday Nov. 8 at 7:30pm & Saturday Nov. 9 at 2pm, Reardon Auditorium

Candles & Carols: Friday Dec. 6 at 7:30pm in Reardon Auditorium

Spring Into Dance 2020 Audition: Friday Dec. 13 in KWC 5-6:15pm

Upper Division Performance Evaluations begin Dec. 16 in KWC 9am-2pm

Diversity Dance Festival: classes and performances, Thursday March 5 through Sunday March 8

SID Tech Week: Sunday March 29 (load-in) through Saturday April 4 (strike after show)

Spring Into Dance 2020: Friday April 3 at 7:30pm & Saturday April 4 at 2pm in Reardon Auditorium

Comp 4 Showcase: Friday April 24 in York Hall at 7:30pm

Evening of Excellence: Sunday April 26 in York Hall at 7:30pm

Senior Showcase: Friday May 8 in York Hall at 7pm

SUGGESTED READING

Defrantz, Thomas F. *Dancing Revelations: Alvin Ailey's Embodiment of African American Culture*. New York, NY: Oxford University Press, 2004.

Graham, Martha. *Blood Memory: An Autobiography*. New York, NY: Doubleday Press, 1991.

Homans, Jennifer. *Apollo's Angels, A History of Ballet*. New York, NY: Random House, 2009.

Mazo, Joseph H. *Dance is a Contact Sport*. Cambridge, MA: Da Capo Press, 1976.

Schupp, Karen. *Studying Dance: A Guide for Campus and Beyond*. Champaign, IL: Human Kinetics Publishing, 2014.