

## Program Order

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### **Pange Lingua (1986)**

Choreography:  
Michael Kelly Bruce

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### **Name of the Game**

Choreography:  
Ann Sofie Clemmensen

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### **New Lucy**

Choreography:  
Susan Rethorst

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### **The Steadfast Tinder Soldier**

Choreography:  
Tine Salling

**OSU Dance** is about making dancers, dance making and taking time to imagine, examine, and fathom the many possibilities in the study of dance. We provide our students with the skills, technology, perspective and imagination to be visionaries, advocates, and leaders in the dance field and in their communities.

We are at the forefront of contemporary dance. There are entrance requirements for our highly competitive BFA, MFA, and PhD programs. Students interested in our Dance Minor need only to meet with an advisor. Elective classes are available for those who wish to continue dancing through college. OSU Dance is a founding member of the National Association of Schools of Dance. Join us in our state of the art facilities to dance@osu!

# OSU Dance Downtown Young People's Concert

## Study Guide



## About the Concert

The contemporary dances in this concert create very different worlds on stage. However, each of the four choreographers investigates groups and stage design through solos, duets, trios, quartets, and large groups as dancers trace a variety of patterns on stage. These exciting works may inspire you to create your own choreography.

# Coming to the show

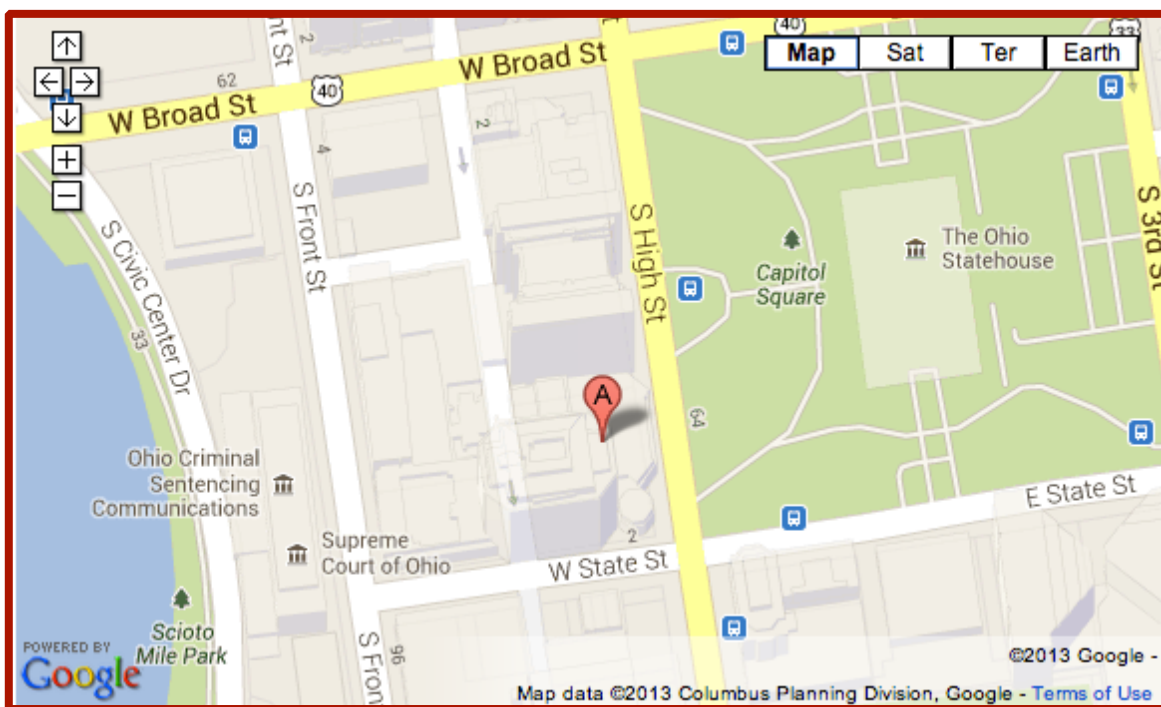
**If traveling from the north**, take I-71 south to Broad Street exit and turn right onto Broad. Follow to 3rd and turn left onto 3rd. Take to State and go right onto State. Theatre is one block up on the right.

**If traveling from the south**, take I-71 north to 4th Street exit and turn left onto 4th. Take 4th to State and turn left onto State. Theatre is one block up on the right.

**If traveling from the east**, take I-70 west to 4th Street exit and turn right onto 4th. Take 4th to State and turn left onto State. Theatre is one block up on the right.

**If traveling from the west**, take I-70 east to Front Street/High Street/Livingston Avenue exit. Continue east (straight ahead) on the exit ramp to High Street and go left onto High. Follow High, theatre is on left on corner of High and State.

**Parking** is available at the Huntington Center and Riffe Center garages on Front, at the Columbus Commons Parking Garages on 3rd or Rich, and at the Statehouse Parking Garage on 3rd. School buses should park off-site during the performance.



The Dance Downtown Young People's Concert is generously supported by:

**THE ARTS INITIATIVE**  
IN THE COLLEGE OF ARTS AND SCIENCES

The Karen A. Bell Fund

The Department of Dance at the Ohio State University



**We want you to enjoy your time in the theater, so here are some tips to make the concert successful and fun! Please review this page before attending the performance.**

**What is the contact number I can call the day of the event?** 614-572-6150 (Dr. Malanye White Dixon's cell)

**What time should we get there?** The performance begins at 10:30am. Please arrive between 9:30 and 10:15am.

**Where is the performance?** The performance is at the Capitol Theatre, in the Riffe Center at 77 S. High Street, Columbus, OH 43215.

**Where do we go?** Buses should drop students off at the State Street Entrance of the Riffe Center. Individuals with cars can park in the Statehouse Garage. Schoolbuses should park off-site during the concert.

**Who will meet us when we arrive?** After you exit the bus, Riffe Center staff and Department of Dance Students will greet you. They will take you into the auditorium and show you to your seat. It is best to use the restroom before the program begins

**How will we know that the show is starting?** The lights in the auditorium will get dim, and a member of the Young People's Concert team will come out on stage to introduce the program. Please put all mobile phones on vibrate and no flash photography is allowed.

**What should we do during the show?** Everyone is expected to be a good audience member. This keeps the show fun for everyone. Good audience members:

- Do not talk during the dances
- Listen Carefully
- Clap after each dance is finished. Dancers love applause!

**What do we do after the show ends?** Please stay in your seats after the performance ends. Someone from the Young People's Concert team will come onstage and announce the names of the schools. When your school's name is called, follow your teachers and a Capitol Theatre staff member to your bus.

**How can I let the performers know what I thought?** We want to know what you thought of your experience at the OSU Dance Downtown Young People's Concert. We hope you get a chance to discuss the concert with your classmates and teachers. Tell us about your impressions of the concert through letters or drawings. Please send them to:

Dr. Melanye White Dixon, [dixon.199@osu.edu](mailto:dixon.199@osu.edu), Department of Dance, 316 Sullivant Hall, 1813 N. High St., Ohio State University, Columbus, Ohio 43210.

Resident artist and faculty member **Michael Kelly Bruce** re-creates an older work for today's audience, inspired in large part by the stunning 16<sup>th</sup> century *chorale* work of Josquin Des Prez drawing from older Latin hymn by Thomas Aquinas. The large cast moves in powerful formations as well as with intimate detail, to conjure a sense of a mysterious journey to another time and place that resides within the mist.



### Activities:

1. Look up the definition of *tableau vivant* in the list of vocabulary words at the end of the guide. Divide up into groups and create a series of *tableaux vivants*. Then, move from one *tableau* to the next, creating a dance in the process.
2. Freeze dance with *tableau*. As music plays, move through space with the group. When the music stops, create a two-person *tableau*. The next time the music stops, create a three-person *tableau*, and so on.

## ***Pange Lingua*** **(1986)**

Choreographer:  
Michael Kelly Bruce

### Questions:

1. As you watch the dance, look for groupings and relationships. Notice when there are solos, duets, and trios and also when the group moves all together. Does the dancing change depending upon the grouping?



# Games

**Sofie Clemmensen**, resident artist originally from Denmark, creates a new work for her cast of undergraduate male and female dance majors inspired by the physicality found in outdoors games from the 1940-70s and the ever-changing imaginary world of a child. In *Name of the Game*, Clemmensen explores playfulness and humor through rhythm, voice and vigorous movement phrase work.



## Activities:

1. Recall games you used to play when you were younger or even that you play now. Choose one, and create a dance based on it. Try using different *choreographic devices* to change it from a game into a dance. \*Hint: If you need ideas about choreographic devices, see the vocabulary list near the end of this guide.

## Questions:

1. **Watch** and **listen** to the dance at the concert. Sometimes you will hear recorded music, sometimes you won't. What sounds do the dancers make when the recorded music *isn't* playing? How do



those sounds relate to their movement?

2. As you watch the dance, do you recognize any games that you have played? How do they look different in this dance than when you have experienced them?

## *The Name of the Game*

Choreographer:  
Ann Sofie Clemmensen

# Rhythm • Voice



## ***New Lucy***

**Choreographer:  
Susan Rethorst**

Guest artist and internationally renowned choreographer and author **Susan Rethorst** brings her smart musings on human behavior to the stage in the highly detailed, nuanced, rambunctious and slightly irreverent *postmodern* piece *New Lucy*. In this work dancers toss themselves and others about in a non-narrative series of scenes, always with a sense of humor.

### **Activities:**

1. Try to perform *pedestrian movements*. Think of something you do everyday, but do it as though you are on stage and people are watching. Does it change? If so, why do you think it feels different?
2. Play a game of sculpture. Find a partner or two. One person stand still and be the clay. The other person move them gently so they take a new form. Lift an arm. Tilt the head. Shift a leg forward. How might you turn this activity into a dance?

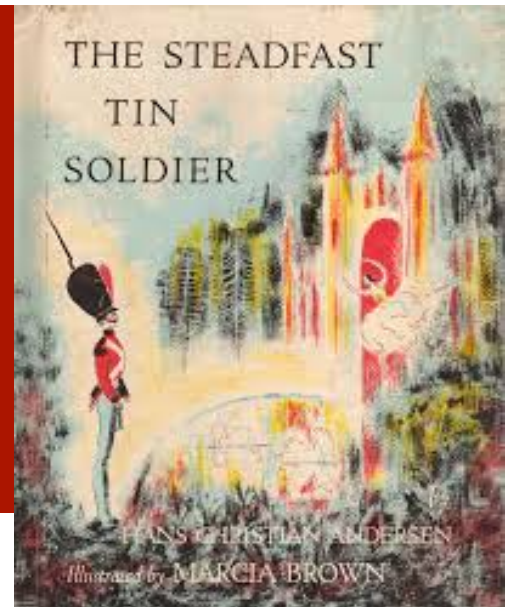
### **Questions:**

1. Notice that the dancers often move with a partner in this dance. During your school day, do you ever move with a partner? Do you move with a partner at home?
2. Watch and listen and notice the relationship between the music and the movement. Are there times where the music is fast but the movement is slow? Or where the music is slow but the movement is fast? Do the music and movement ever match?



# THE STEADFAST TINDER SOLDIER

Choreographer: Tine Salling



Danish guest choreographer and street dancer **Tine Salling** stretches the boundaries of how urban dance can be seen on the contemporary concert stage. In *The Steadfast Tinder Soldier*, Salling combines a Hans Christian Anderson fairy tale with contemporary social conventions.

## Activities:

1. In this piece, the choreographer reimagines an old fairy tale. Choose an old fairy tale and (a) rewrite it with a new ending OR (b) rewrite the entire story. Use hip hop dance to tell your new story through movement.

2. Read Hans Christian Anderson's *The Steadfast Tin Soldier*.

## Questions:

1. **Watch** for the *effort* the dancers use in their movements. What movements do you see that incorporate resistance, strength, and force?

2. What is a hip hop dancer? Do you see elements of hip hop dance in this piece?



## Vocabulary Words

**breaking** - an athletic dance style emerging from hip hop culture in which b-boys and b-girls perform difficult floor moves.

**chorale** - a melody to which a hymn is sung, typically in four parts with the soprano voice singing the highest notes with three other voice parts below.

**choreograph** - the art of arranging dances.

**choreographer** - a person who creates a dance work.

**choreographic devices** - the tools a choreographer uses to create and explore movement. Examples: reverse the sequence of movements so you do them backwards (retrograde); do the movement in different sized groups; perform the movements while lying on the floor; use different body parts to perform the movements (transposition); change the rhythm or the tempo of the movements; begin with the first movement, do the first and the second, perform the first, second, and third movements, and so on (accumulation).

**contemporary dance** - dance of the present day.

**counterpoint** - the art of setting one rhythm in conjunction with another.

**culture** - 4a : a particular stage, form, or kind of civilization <ancient Greek culture> b : the beliefs, social practices, and characteristics of a racial, religious, or social group c : the characteristic features of everyday life shared by people in a particular place or time <southern culture> (Miriam Webster kids <http://www.wordcentral.com/cgi-bin/student?book=Student&va=culture>).

**cypher/cipher** - the circular space created for a freestyle dance battle.

**energy** - an element of dance, the phrasing and qualitative style of a movement.

**effort** - in dance, the quality and type of force used by the dancer to complete a movement.

**flocking** - a choreographic concept used to move a large group through space; one person leads and the group follows like a flock of birds.

**freestyle** - to dance freely; to improvise.

**gesture** - a movement of part of the body, especially a hand or head, to express an idea or meaning.

**groove** - a sense of ongoing rhythm that naturally makes you want to dance.

**Hip Hop** - a culture and art form originating from African American street culture involving DJ-ing, breaking, graffiti, MC-ing, and beatboxing.



**kinesphere** - the space around a dancer's body that is the area the dancer's limbs can reach.

**locking** - a style of hip hop dancing in which a dancer freezes from a fast movement to "lock" into stillness for a moment before moving at the same speed as before.

**modern dance** - a free, expressive style of dancing started in the early 20th century as a reaction to classical ballet.

**narrative** - a story; reveals a sequence of events.

**pedestrian movement** - movements we perform every day such as walking, waving goodbye, climbing stairs, sitting in a chair, and so on.

**poping** - a style of hip hop dancing that involves a quick shift from muscle contraction to relaxation that creates a jerking effect in the body.

**postmodern dance** - a form of dance that developed in the 1960s in response to the modern dance performed earlier in the 20<sup>th</sup> century.

**rhythm** - a strong, regular pattern formed by repeated movement or sound.

**space** - The element of dance that describes how large or small a dancer moves, and the shapes he or she makes.

**style** - a particular way of doing something; according to specific principles.

**subculture** - a group of people within a larger cultural group that hold beliefs and practices counter to the larger culture.

**tableau vivant** - "living picture;" a group of motionless figures, similar to a real-life photograph or painting, that might depict a scene from a story.

**text** - the words spoken during a dance piece.

**time** - an element of dance; how quickly or slowly a movement is executed.

**unison** - doing the same thing at the same time.

## Additional Resources

### Books

Ancona, George. *Dancing Is*. New York: E.P. Dutton, 1981.

\_\_\_\_\_. *Let's Dance*. New York: Morrow Junior Books, 1998.

Asencia, Teresa. *Yoga in Your School, Exercises for Classroom, Gym. And Playground*. Hightstown, NJ: Princeton Book company Publishers, 2006.

Dunkin, Anne. *Dancing in Your School, A Guide for Preschool and Elementary School Teachers*. Hightstown, N.J.: Princeton Book Company, 2006.

Kaufman, Karen. *Inclusive Creative Movement and Dance*. Champaign, IL: Human Kinetics, 2006. Gilbert, Anne Green. *Teaching the Three R's Through Movement Experiences*. New York: Macmillan Publishing Co, 1977.

\_\_\_\_\_. *Creative Dance for All Ages*. Reston, VA: NDA AAHPERD, 1992.

Joyce, Mary. *First Steps in Teaching Creative Dance to Children*. Palo Alto, California: Mayfield Publishing Co., 1993 3rd edition preface.

McGreevy-Nichols, Helene Scheff, Maraty Sprague. *Building More Dances: Blueprints For Putting Movements Together*. Champaign, IL: Human Kinetics, 2001.

Overby, Lynette, Beth Post, Dianne Newman. *Interdisciplinary Learning Through Dance 101 MOVEntures*. Champaign, IL: Human Kinetics, 2005.

Pomer, Janice. *Perpetual Motion: Creative Movement Exercises for Dance and Dramatic Arts*. Champaign, IL: Human Kinetics, 2001.

### Internet Resources – Curricular Connections and Lesson Plans

- OhioDance [www.ohiodance.org](http://www.ohiodance.org)
- The Kennedy Center's ArtsEdge web site for the nation's most comprehensive source of arts-based lesson plans and media: <http://artsedge.kennedy-center.org/educators.aspx>
- The Kennedy Center's ArtsEdge **Hip Hop** Guide: <https://artsedge.kennedy-center.org/students/kc-connections/series/cuesheet/140409-fest-one-mic>

## Academic Content Standards

***The OSU/Dance Downtown Young People's Concert and Study Guide information and activities support the Academic Content Standards for Ohio K-12 Fine Arts adopted in 2003***

**Standard 1.** Identifying and demonstrating movement elements and skills in performing dance

**Standard 3.** Understanding dance as a way to create and communicate meaning

**Standard 5.** Demonstrating and understanding dance in various cultures and historical periods

**Standard 6.** Making connections between dance and healthful living

**Standard 7.** Making connections between dance and other disciplines

## International artists at OSU

**Two of the choreographers in this concert are from Denmark. When asked about the Danish influence on their choreography for this concert, here is what they had to say:**

**Sofie Clemmensen:** “The aspect of play and playfulness is very much at forefront in ***The Name of the Game*** and yes, in the process of making this work, I did to some degree reflect on the cultural differences between Denmark and U.S – but the differences are not what this work is about. The work itself is simply celebrating playful curiosity and uncontained creativity.

In Denmark, playing is deeply connected to the philosophy of educating the individual—all the way to adulthood. It is used within the large educational system as tools for learning, as well as for recreation activity. Compared to U.S where certain games and activities are prohibited within the school system due to the *risk factor* – this separation of playing and education is probably the key difference.

When I was growing up “play” was not contrasted with “work,” neither was it looked upon as an unimportant activity. This is probably the essence of my own Danish-ness!!”

**Tine Salling:** “Hans Christian Andersen is as Danish as it gets. His fairytales are a part of every Danish person’s formation. The Steadfast Tin Soldier probably doesn't have the same fame as The Little Mermaid here in the US, but to me they have the same gravity ;- ) That's the Old School Danish-ness.

The New School is in the music. Two guys (or three sometimes), a DJ-team who call themselves Den Sorte Skole (the black school), have created what I think is a masterpiece of sampling and mixing sounds from all over the world and creating an entirely new sound. My piece is a non-stop 23-minute part of their album "Lektion 3" (lesson 3). They have recently performed this album with the Danish National Chamber Orchestra. And even though it doesn't sound much like hip hop any more, these guys (and their craft) are very much out of a hip hop tradition.”

Read about them and the album here.

<http://densorteskole.net/about/>  
<http://densorteskole.net/lektion-3/>

### Question:

If you were asked about the ways where you are from influences different parts of your life, what would you say? For example, how does living in Ohio affect the after school activities you participate in?

**GET TICKETS FOR THE EVENING PERFORMANCES OF  
DANCE DOWNTOWN: SOLACE AND MIRTH  
visit: <http://dance.osu.edu/events/downtown>**

## About the Artists

**Michael Kelly Bruce** began dancing with Harriette Ann Gray in a movement-for-actors class at Perry-Mansfield in Steamboat Springs, Colorado; he spent the next five years working with her at Stephens College. After a year in Holland working closely with Lucas Hoving and performing with several Dutch companies he moved to NYC, working with choreographers such as Anna Sokolow, Mary Anthony and Fred Mathews. From 1974 through 1981, he danced with the Repertory Dance Theatre (RDT) of Utah, working with many choreographers including Lar Lubovitch, Douglas Dunn, Bruce Marks and Mathew Diamond. He has performed the works of Ted Shawn, Doris Humphrey, Helen Tamiris, Jose Limon, Viola Farber, Susan Hadley, John Giffin, and Victoria Uris. He has served as a guest performer and choreographer with companies across the country; as co-director of The Coast in San Francisco; and as a faculty member of workshops, colleges, and universities including Perry-Mansfield, Harvard Summer Institute, Mills College, Southern Methodist University, and Texas Christian University. MKB teaches Kinesiology for Dancers, Floor Barre, Pilates Matwork and Reformer, Repertory, and Choreography. His Pilates certifications are through the Stott Pilates International Certification Center and the PhysicalMind Institute.

**Ann Sofie Clemmensen** is a choreographer and dance educator from Denmark. Her work, including several dance for camera films, have been presented at various venues and festivals in United States, China and Scandinavian. In 2013 she founded C.L.E.M Summer Art Project, a four-week summer residency in Denmark for American college dance students that focus on performance and cultural exchange. Miss Clemmensen holds a Bachelor of Art and pedagogy from the Norwegian College of Dance, a first-class honor Post-Graduate degree from the Northern School of Contemporary Dance (UK) and a Master of Fine Art in dance from The Ohio State University. She has performed in original work by choreographers, such as Henri Oguike (UK), Darshan Singh-Buller (UK/US), Wendy Houston (UK), Francesco Scavetta (NO/IT), Sølvi Edvardsen (NO), Tatiana Baganova (RU), and others.

**Susan Rethorst**, born in Washington D.C., began modern dance studies at an early age. Tutorials with Judith Dunn at Bennington College laid the groundwork for Rethorst's artistic sensibility. Since 1975, Rethorst has steadily created dances out of New York City. Starting in 1995, she has also been active as a choreographer and teacher of choreography throughout Europe and Scandinavia. Rethorst's work has been presented by the Museum of Modern Art; The Kitchen; Dance Theater Workshop; Danspace Project at St. Marks; the Holland Festival; Spazio Zero Rome; the Kunsthalle Basel; the Aix-en-Provence Festival; and Jerusalem's Room Festival, among others. Rethorst has been the recipient of many grants from the National Endowment for the Arts (1979–89, 1992–95), as well as support from the New York State Council on the Arts (1979–83), the Foundation for Contemporary Performance (1988 and 2003), the New York Foundation for the Arts (1989, 1993), the Ernie Pagnano Memorial Fund (1991), the Joyce Mertz Gilmore Foundation (1992), and a fellowship from the John Simon Guggenheim Memorial Foundation (1999). In 2008, Rethorst received her second Bessie for *208 East Broadway: Suitcase Dreams*, and in 2010 she received the prestigious Alpert Award.

**Tine Salling** is an all-around street dancer, a well-experienced teacher and one of Denmark's finest urban choreographers. She started teaching styles such as locking, popping and house dance in 2001 with a great respect for the history and techniques she has learned through studying with masters in Denmark, France and the US. Besides her training in urban dance

styles, she has also studied Modern Dance History and Aesthetics at the University of Copenhagen, traditional Brazilian dances, and yoga. In Denmark Tine has been involved in a lot of "first mover" activities on the dance scene. She was on the first female popping crew (the Robodettes), was one of the first to teach house dance in Denmark, formed the first house dance company (Haus Fraus), and choreographed for the first urban dance choreography festival with her piece "Entre Nous", etc. Both Haus Fraus and the Robodettes had great success in their time on stages in France, Germany, UK and Denmark. Tine co-choreographed every show, just as she co-choreographed award-winning show "69 – a rock theater concert". Tine has danced with artists such as Lucy Love, Trentemøller and Grace Jones. She's featured in the French/Belgian movie "J'aurais voulu être un danseur" by Alain Berliner. She performed on numerous live tv-shows and appears in music videos. For the past 5 years Tine has been one of the artistic leaders of the GPT, one of the first projects to fuse dance and parkou. The GPT (Gerlev Performance Team) has been on tour in Czech Republic, Lithuania, South Korea, China and Brazil. This semester Tine is taking time off from the GPT and her teaching job at Gerlev Sports Academy to teach and choreograph at the Department of Dance within the College of Arts & Sciences at The Ohio State University.

### **Production Staff**

**David Covey** is a Full Professor of Dance at the Ohio State University. He served as the lighting director for Merce Cunningham from 1997-1999, receiving a 1998 BESSIE award for his lighting for BAM Events presented at the Brooklyn Academy of Music. He spent 8 years as Production Manager for the Bates Dance Festival. He collaborates with the Los Angeles based Jazz Tap Ensemble, directed by OSU alumni Lynn Dally, completing a month long, three country tour of Africa produced by DanceMotion USA in 2012.

**Carrie Cox**, a lighting designer with strong connections to the local dance and theatre communities of central Ohio, is thrilled to be collaborating with the talented and generous artists, choreographers, and designers of this year's *Dance Downtown*. Ms. Cox has toured with Ronald K. Brown/ EVIDENCE, Momix, the Carolotta Santana Spanish Dance Company, Robert Post, along with hosts of others. By day, she is a production manager in the OSU Department of Dance; by summer, she is the production manager for the Bates Dance Festival in Lewiston, Maine.

**Lindsay Simon** is the Costume Designer for the Department of Dance. She has been designing costumes for theatrical productions, dance and advertising campaigns for 10 years. She received her Master of Fine Arts from OSU and has been designing in the Columbus area since. Design credits include work for Actors' Theatre Columbus, Gallery Players, New Players Theatre, Victoria's Secret, Bexley City Schools and Dublin Schools. She grew up in Newark, Ohio and attended Denison University.

**Dori Jenks**, External Relations Coordinator, is an alumna of the department with a BFA (1983) and a BS in Education (1984). She received her MFA from UC Irvine where she was a Javits Fellow. After a career as both educator and artist, Jenks now focuses on arts administration and advocacy for the Department of Dance.

Thank you to **Department of Dance Chair, Susan Petry** for her ongoing support of this event.

## Young People's Concert Team



**Melanye White Dixon** (Young People's Concert Coordinator) began her professional dance preparation at the Dance Theatre of Harlem and as a merit scholarship recipient at the Alvin Ailey American Dance Center. She is an accomplished performer and served as a choreographer, performer, and master teacher for the International Festival of Dance Academies at the Hong Kong Academy for the Performing Arts in Wan Chai, China. Professor Dixon has served on the Board of Directors for American Dance Guild, OhioDance, and as a cultural competence consultant for the Ohio State Board of Education. She has been honored as a Temple University Alumni fellow and maintains an active schedule presenting research at national conferences and promoting community outreach and engagement in the arts. Professor Dixon has received several grants for her research including a Critical Difference for Women Professional Development Award, College of the Arts Faculty Development Grant for research in multimedia computer technology for dance documentation, Arts and Humanities Publication Grant and an Arts Initiative Grant to support the OSU Dance Uptown Young People's Concert. She has done extensive research on African American women in concert dance, and her work has been published in SAGE, *Dance Research Journal*, *Black Women in America*, *African American Dance in History and Art*, *African American Lives* and Harvard University's African American National Biography Project. She is author of [Marion Cuyjet and Her Judimar School of Dance: Training Ballerinas in Black Philadelphia](#) (2011). Dr. Dixon is the coordinator of dance education and teachers courses in Dance Pedagogy and Dance History.



**Sarah Levitt** (Young People's Concert EmCee) is a choreographer, performer and teacher currently based in Columbus, OH, where she is pursuing her MFA in Dance at The Ohio State University. From 2007-2013, she worked with Dance Exchange (formerly Liz Lerman Dance Exchange) in a variety of roles, from guest artist to more recently, Resident Artist/Communications Coordinator. During her time at Dance Exchange, she originated roles in Liz Lerman's *The Matter of Origins* (2010), Cassie Meador's *Drift* (2009) and *How To Lose a Mountain* (2013) and toured extensively with the company to perform, teach, and develop new work. Highlights include residencies at the Kohler Arts Center (Sheboygan, WI), Harvard University, and St Elizabeths Hospital (DC). During her time in the Washington, DC area, Sarah also performed in work by Robert Battle, Gesel Mason, PearsonWidrig DanceTheater, Samantha Speis, and Keith Thompson. In 2011, she and collaborator Benjamin Wegman received a Local Dance Commissioning Project award from the Kennedy Center to create *Hammock*, which premiered at the Kennedy Center. Her work has also been presented at Dance Place, Baltimore Theater Project, University of Maryland, and the Bealtaine Festival (Ireland). Sarah was awarded the Maryland State Arts Council Individual Artist Award in Choreography (2009) and Solo Performance (2010), and shares with Benjamin Wegman a 2012 Metro DC Dance Award for Emerging Choreographer for *Hammock*.



**Janet Schroeder** (Graduate Administrative Associate) is a percussive dance artist, scholar, and teacher, with a particular interest in tap dance, Appalachian clogging and body percussion. She maintains her physical practice of these rhythmic dance forms throughout the U.S. and Mexico, creating and presenting choreography as well as taking and teaching classes. Schroeder's current research traces the historical and cultural roots of percussive dance in the U.S. These explorations of rhythm in dance have recently taken her to Mexico, Appalachia, Chicago, New York City, and the Berkshires. From 2005-2010 Schroeder toured with U.S. with music and dance company Rhythm in Shoes. She holds an MFA in dance from The College at Brockport and is currently in the doctoral program in dance studies at The Ohio State University.

