NDA Scholar/Artist

Collection of Lectures
1978 - 2010

Presented at the Annual AAHPERD

National Convention & Exposition

Compiled by Sandra Weeks,

NDA Publications Unit Director

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The National Dance Association is an association of the American Alliance for Health, Physical Education, Recreation and Dance (AAHPERD)

ISBN: 978-0-88314-778-3

PREFACE

NDA Scholar/Artist: A Collection of Lectures 1978-2010 provides the reader with a historical compilation of presentations made by those dance scholars who have earned the title of NDA Scholar/Artist. The lectures were presented at the annual convention of the American Alliance for Health, Physical Education, Recreation, and Dance (AAHPERD).

This compilation is organized into three sections. Section I includes lectures during the years from 1978 through 1987. The scholars during this period were: Elizabeth R. Hayes, Miriam Gray, Ruth L. Murray, Arminta Little, Mary Frances Dougherty, Charlotte York Irey, Lois Ellfeldt, Mary Alice Brennan, Aileene S. Lockhart, and Mary Ella Montague. The years of 1988 through 1998 are included in Section II. The scholars during this period were: Earlynn J. Miller, Sarah Hilsendager, Edrie Ferndum, Janice Plastino, Ruth L. Solomon, Judith Gray, Sue Stinson, Penelope Hanstein, Shirley Ririe, Bill Evans, and Billie Lepczyk. Section III contains lectures from 1999 through 2010. The scholar/artists during this period were: Sandra Cercy Minton, Lynnette Young Overby, Rayma K. Beal, James Penrod, Janice LaPointe-Crump, Nancy Brooks Schmitz, Anne Green Gilbert, Paulette Côté, Theresa Purcell Cone, Wendy Oliver, Marita Cardinal, and Gayle Kassing.

Each of these lectures provides a glimpse into the issues at that time in our dance history. The lectures are a beautiful tribute to strong traditions in the science of movement. It is hoped that the reader is inspired by the words of the Scholar/Artists found within these pages.

ACKNOWLEDGEMENTS

Special thanks are extended to several individuals who worked diligently to bring this collection of NDA Scholar/Artists lectures to fruition. First, and foremost, I thank Kathleen Kinderfather, Professor Emeritus of Harris Stowe State University, for providing almost all of the lectures booklets for the collection. Thanks also go to Jody Lunt, Professor Emeritus of Winthrop College for making available abound volume of the first ten lectures. Without these materials from Kathleen and Jody, the project would have been impossible.

Thanks to the College of Education and Human Services staff, especially Larissa ter Veer, for their contributions. After copies of the booklets were made, Larissa scanned them into PDF files and then converted each into a word documents. Danielle Carter, a student worker in the COEHS Deans Office, also assisted with the project. Many hours of editing the word documents were required to correct typos that resulted in the scanning process. It was during this process that a publications unit committee was reestablished and it become involved in the project. The committee includes: Glenn Booker, Drexel University; Sarah Dooley Guillerman, M.Ed. Concordia University; A.C. McCall, dance teacher and writer; Dr. Linda Ramsey, retired, University of Tennessee-Martin; and Dr. Terry Sweeting, California State University, Northridge. Additional editing was completed by Kathleen and Alison Kinderfather. A few lectures were reviewed and edited by the Scholar/Artist.

Staff members in the Department of Instructional Technology and Development Training at Texas A&M University-Commerce were very instrumental in the final editing of the manuscript. It was through their talents that the finishing touches were made to the document format, including adding the photos. For their skills, I am deeply indebted. I give a heartfelt thanks to Joe Shipman, director, and Bryce Burk, multimedia lab specialist, for their contributions to this project.

Additional thanks go to Colleen Dean and the National Dance Association staff at the Alliance Office in Reston, Virginia. Their oversight of the project was invaluable.

Dedicated to

Kathleen Kinderfather
National Dance Association Historian
Professor Emerita
Harris-Stowe College

For her ceaseless dedication to the recording of
National Dance Association accomplishments
in the pursuit of
dance education as a
creative, active lifestyle for
all ages and abilities

FORWARD

Marita K. Cardinal, Ed.D. 2009
NDA Scholar-Artist Lecture

The volume you now hold before you contains the insights and wisdom of the past 33 National Dance Association Scholar/Artist award recipients. To be honored among this distinguished group of dance leaders is indeed humbling and inspiring. Humbling in that each honoree likely served as a role model for other honorees' work, and inspiring through the encouragement felt to further extend ones' academic scholarship. It is noteworthy that these scholars' and artists' contributions did not begin, nor in many cases end, with these summative works. Rather, their work was initially built upon the work of their predecessors, whose work was built upon their predecessors, etc. These earlier dance pioneers never had the opportunity to be recognized by the NDA in this way, because neither the NDA nor the award itself existed until 1974 and 1978, respectively. Had the award existed, it is apparent that many people would have been so recognized. While perhaps not directly recognized, many of their works are indirectly acknowledged through the various bibliographies, citations, and references contained in each of the chapters themselves. Moreover, for many, the primary 'artifact' of a dance is the dance itself. Some of this is alluded to in these pages, and yet it is impossible to fully understand dance without seeing, experiencing, or creating it oneself. While the volume does contain some visual illustrations and still photographs, most of it is communicated in the written word, which, as artful or poetic or scholarly or even scientific the prose may be, can never fully capture the true essence or spirit or 'that moment' in a dance where the audience is left awe struck and inspired. Yet, these texts are inspiring in their own right.

Much like seeing, experiencing, or creating dance itself, it is difficult to fully capture the essence or spirit of a great scholar teaching. And yet, great scholars and teachers cannot be everywhere and available to everyone. Thus, we are left with their primarily written works as a major source of inspiration. These works are beautifully captured in this volume. The pieces represent dance in so many diverse ways including advocacy, choreography, creative process, education, ethnography, history, performance, philosophy, science, somatics, and technology, that there surely is something here for everyone who aspires to know the field. A major benefit of this volume is that the papers, at least in some cases, represent summative reviews of a lifetime of experience, knowledge, and insights obtained through dance, with all of the papers representing a minimum of 10 years worth of accumulative knowledge and focused study in an area of dance. As readers you have the remarkable opportunity to be inspired and to build upon these great works.

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