

THE PENNSYLVANIA STATE UNIVERSITY  
SCHREYER HONORS COLLEGE

SCHOOL OF THEATRE

HOW AND WHY DOES EUROPEAN AND AMERICAN DANCE DIFFER?

CAROLYN DUFFETT  
SPRING 2016

A thesis  
submitted in partial fulfillment  
of the requirements  
for a baccalaureate degree  
in Industrial Engineering  
with honors in Dance

Reviewed and approved\* by the following:

Elisha Clark Halpin  
Associate Director of Instruction of Dance  
Thesis Supervisor

Susan Russell  
Associate Professor of Theatre  
Honors Adviser

\* Signatures are on file in the Schreyer Honors College.

## **ABSTRACT**

This thesis explores the roots of both European and American modern dance, where the two overlap, and how they differ. The fusion of dance styles among different countries has become very common; however, key differences still exist between dance works in Europe and the United States. In the summer of 2015, I had the opportunity to experience these differences as I studied abroad in Dublin, Ireland for three weeks. While in Ireland, I participated in the Dublin Dance Festival where my classmates and I witnessed several performances by international dance companies. I also took classes from choreographers who teach and perform in Ireland, the UK, and Germany among several others. My research aims to uncover not only how the histories of European and American dance differ, but the large contrast in perception of dance in these two different parts of the world as well.

## TABLE OF CONTENTS

Supplemental Attachment.....	iii
Chapter 1 Introduction .....	1
Chapter 2 Roots of European Dance.....	4
Free Dance .....	4
Ausdrucktanz .....	4
Tanztheater.....	5
Chapter 3 Characteristics of Contemporary European Dance .....	6
Chapter 4 Early Modern Dance History in the U.S. ....	8
Loie Fuller.....	9
Isadora Duncan .....	10
Ruth St. Denis and Ted Shawn .....	11
Chapter 5 Contemporary Modern Dance .....	12
Chapter 6 Cross Cultural Incorporation .....	14
Chapter 7 Personal Experience .....	16
BIBLIOGRAPHY .....	19

## Supplemental Attachment

Dance Reel: [https://www.youtube.com/watch?v=JCSO\\_75WYx4&feature=youtu.be](https://www.youtube.com/watch?v=JCSO_75WYx4&feature=youtu.be)

## Chapter 1

### Introduction

At the age of four, my mother enrolled me in tap, ballet, and jazz classes at a local dance studio. My focus and determination even as a toddler enabled me to thrive in the dance studio. I fell in love with the art, and I continued dancing at a competitive level throughout my childhood and into high school. I grew up in Pittsburgh, PA where numerous competitive studios are pitted against one another. The studio where I received most of my training was not too far from the home of the reality television show *Dance Moms*. Although the show may seem quite dramatic, it gives viewers a glimpse into the competitive dance world and demonstrates the high-pressure situations young dancers in America can often face. As a sophomore in high school, I became involved in musical theater and had the opportunity to perform in *CATS*, *Peter Pan*, and *Les Miserables*. Musicals gave me an outlet for expression in my dancing that at times competitive dance did not allow me. After high school, I decided to come to the Pennsylvania State University with my mind set on majoring in industrial engineering with a minor in dance. Continuing dance at the college level has been one of the most rewarding experiences of my life thus far. I have been exposed to new styles such as modern, African, and hip-hop. Without dance, I truly would not be the person or artist that I am today. Throughout this thesis, I hope to find a way to bridge the gap between the public and those who consider themselves “dancers”.

Dance is rooted in a country’s history, practices, and culture; it is an art form often underappreciated by the masses due to lack of understanding, interest, or exposure. According to Merriam Webster, to dance is to move your body in a way that goes with the rhythm and style of

music being played. Although music is not completely necessary for dance, it often accompanies dance in practice and performance. Similar to dance, music constantly evolves over time and people experience music differently depending on the country or culture in which it originates.

The mind-body connection that dance fosters is an incredible and unique aspect of the art form. In Europe, I was able to develop further this connection by experiencing it myself but also by observing and learning from performances and classes. One of the most prominent differences I immediately recognized while studying dance in Europe was how differently people of all ages and backgrounds immerse themselves in art. In America, competitive dance has taken over in the public eye. With popular television shows featuring dance such as *So You Think You Can Dance* and *Dancing with the Stars* being one of the only ways much of society views dance, live performances of dance and the benefits that stem from this experience are slowly declining. Comparatively, in Europe experiencing live theater is a staple of the culture. Throughout the Dublin Dance Festival, I viewed everything from ballet companies' work, to improvisation pieces in informal settings, to performance art involving no dance whatsoever. In each show I attended, regardless of the genre, the diversity of the audience consistently astounded me.

As a group, we also viewed several children's shows full of parents with their young children. After these performances, I realized one of the keys in deciphering why people treat dance and all art differently in Europe than America: exposing children to art at a young age thereby enabling them to value it as a part of everyday life. Children are at times much more open to new experiences because they are not yet affected by their own previous struggles or triumphs. Simply bringing your child with you to the various artistic performances you attend will greatly change his or her outlook on art. I believe this lesson is one of value that Americans can learn from Europeans, and one that I hope to carry forward when I have children of my own.

In the United States, there have been negative consequences for arts education in particular due to the No Child Left Behind Act of 2001. The act aimed to close gaps between high- and low-performing students as well as disadvantaged and more advantaged students; in order to achieve this goal, assessment and performance accountability in core subjects such as math and science became the emphasis. Robert Sabol, the president of the National Art Education Association (NAEA), performed a study that demonstrated a majority of the art educators analyzed (84%) reported they have seen negative effects on scheduling, workloads, and funding for their art education programs due to the NCLB. About half of the respondents from the study also reported that funding had significantly decreased in “all or some areas of their programs, particularly in the area of funding for studio materials” (Sabol). For all Americans to view art as a vital component of society, the education system must place a higher value on the arts in primary and secondary schools. As I have stated previously, if children are never exposed to art, they will never gain any understanding or interest. I have found that dance as an art form has greatly contributed to my growth into adulthood. Artistic expression provides young adults with maturity, creativity, and intellectual skills that can positively shape their futures.

## **Chapter 2**

### **Roots of European Dance**

At the root of European dance is German dance. Many of the dance styles performed in Europe today originate from the three main methods of dance created in Germany: free dance, ausdrucksanz, and tanztheater.

#### **Free Dance**

Rudolph von Laban founded free dance. Laban saw himself as a reformer and felt that dance could build a strong bond of community. His belief system revolved around the fact that all people could dance, and most of his movement methods were grounded in improvisation. Due to Laban's involvement with free dance, the genre emphasizes the spatial dimension of movement. This style of dance became the basis for movement choirs, which involve large numbers of people moving in some sort of choreographic manner with personal expression incorporated. Laban taught three prominent dancers who continued to make a profound impact in the dance world: Mary Wigman, Kurt Jooss, and Irmgard Bartenieff.

#### **Ausdrucksanz**

Ausdrucksanz is often characterized as the dance of expression or the dance of feeling. The founders include both Rudolph van Laban and Mary Wigman, who ultimately perfected the style. The genre was very popular beginning in the early 1900's leading into the 1930's. The origins of ausdrucksanz are closely associated with the history of the time—dance had been present in the largest cities of



Germany since the turn of the century and reached its height during the Weimar Republic of 1919-1933 (Song). The public was dancing in dance halls, cabarets, nature, and gymnastics schools. The popularity of dance at this time both helped and hurt Wigman. It helped to launch her career but it forced her to “constantly differentiate her choreographic innovations from other more popular forms of dance” (Song). Wigman believed, “The primary concern of the creative dancer should be that his audience not think of the dance objectively, or look at it from an aloof and intellectual point of view, --in other words, separate itself from the very life of the dancer’s experiences” (Wigman 404). Wigman passionately believed in her craft; therefore, training for Ausdruckstanz was rather intense and involved three years of various courses and experiences. Presently, when people refer to interpretive dance they are often thinking of the dance style stemming from Ausdruckstanz.

## **Tanztheater**

The world really took notice of Tanztheater in the late 1960s. In 1973, the Wuppertal theatre in Germany appointed Pina Bausch as the director of dance. At the Wuppertal theatre, Bausch developed this unique mixture of dance and theater. The style was completely unfamiliar and often involved speaking, singing, crying, and laughing. This strange new work established itself over time, and began to influence and inspire choreographers throughout the world. Bausch’s passion contributed to much of the genre’s success—her want and need for people to understand love, intimacy, and emotional security (“Tanztheater Wuppertal”). Tanztheater as a whole viewed expression more highly than form and treated dance as a mode of social engagement. Pina Bausch helped to develop an artistic form that could incorporate diverse cultural influences and touch audience members and performers in a unique way. In addition to the expression that is vital to Tanztheater, the style is also deeply rooted in reality. Many of Bausch’s pieces consistently relate to experiences audience members have felt both personally and physically.

## Chapter 3

### Characteristics of Contemporary European Dance

Several characteristics of contemporary European dance exist that differentiate it from dance in the United States and around the world. Many of these characteristics originate from the roots of European dance as discussed previously. The first vital quality is the need for a dancer's presence. The performer must be heavily involved in the choreographic process as well as the performance process. When the performer plays an active role throughout the creation of a piece, the piece becomes more authentic and personal to the performer. Another characteristic is the lack of care for a work fitting into the category of "dance". European dancers and choreographers rarely put titles on their work and often participate in a deep dialogue with the visual arts. Many dance companies who participated in the Dublin Dance Festival displayed work that was very transdisciplinary in nature. As a dancer trained and immersed in dance in the United States, a few times I found myself sitting in the audience pondering on how the performance before me could be considered dance. I learned that art is completely up to interpretation and the meaning of a performance depends on the viewer. In addition to European dance straying away from common archetypes and stereotypes, it also focuses on experimentation and the exploration of various techniques. The work is a combination of many styles and does not involve strictly one genre such as ballet or jazz. One of the main goals of contemporary European dance is to reach a different audience and allow art to be more accessible to the public. Art is a vital component of society, and all people should experience any form of art on a regular basis; it enriches, develops, and adds value to life.

Many technical characteristics exist that also contribute to the impact of European dance. The fourth wall in the world of theater is the imaginary wall that exists between the performance space and the audience. As performances progress, the fourth wall is commonly broken throughout the show. Breaking

the fourth wall encourages interaction with the audience and allows them to experience the work more intimately. Many performances in the Dublin Dance Festival involved the artists speaking aloud, almost as if they were engaging in conversation with the audience as a whole. Space is another element of dance that European choreographers frequently experiment with to create different effects for the audience. Stage space can transform into a working space rather than a rigid performance setting. This characteristic varies depending on the performance, but it is an element seen more frequently in Europe than in the United States. Prior to my experiences abroad, I had very rarely attended a dance performance that treated the stage space as anything other than a formal stage. Whether it be attending Pittsburgh Ballet Theatre shows as a child or sitting at countless dance competitions, I became very accustomed to the same performance order that proceeded in a predictable and logical manner. A few other techniques that help to characterize European dance include a complicated relationship with music and the use of repetition. The somewhat predictable relationship between music and dance is not adhered to when experimenting with various styles of dance. Music is an important component behind dance; however, it is not always necessary and can act simply as an additional element behind the artistic experience. The repetition of movements evident in many European pieces differentiates the work from American dance. Dancers frequently repeat specific phrases of choreography throughout performances in various patterns. This repetition creates a unique experience for the performers and audience members alike.

## Chapter 4

### Early Modern Dance History in the U.S.

Prior to the American modern dance movement that occurred in the 1920s, American theatrical dance had centered on the principals of ballet. In the early twentieth century, a few prominent artists broke free from the traditional restrictions of the time. These forerunners to American modern dance include Loie Fuller, Isadora Duncan, and the team of Ruth St. Denis and Ted Shawn. Although each of these artists possessed defining characteristics, they also shared many commonalities that enabled them to make a large impact on the modern dance world. Fuller, Duncan, St. Denis, and Shawn all arrived at their ideas for a new dance form on their own. They all were born in America, yet none saw much of any real ballet training in their formative years. The breakthroughs in artistry by this group of people led to a style of dancing known as “barefoot dance” (Halpin, *Forerunners*). Barefoot dance had a focus and seriousness of purpose that helped modern dance to continue making strides as an art form. This new style created by the forerunners to modern dance also included the use of concert music as accompaniment and allowed for freedom in dress and hair. The most distinguishing characteristic however, was its innovative approach to dance technique. Barefoot dance did not adhere to the rigid rules of ballet nor did it use “exhibitionist moves” such as hick kicks (Halpin, *Forerunners*). Each of these artists wrote about their ideas, discoveries, and goals—ideas that prove still relevant today after many of their students continued making lasting contributions to their work.

Dance in early twentieth century America was not yet considered high art; Vaudeville and similar types of comedic theater were the main outlets for the public to experience dance. While the American modern dance movement was occurring in the 1920s, other dances were emerging in response to historical events at the time. During the Roaring Twenties, young Americans responded to the criticism and claims of indecency from their elders by “expanding on all of these violations with more outrageous slang, jazzier music and dance, shorter and flimsier dresses, and shorter hair” (“Dances of the Jazz Age”). Styles such as the fox-trot, Charleston, and waltz all became popular in dance halls across the United States. Dance became a social gathering and an event for young Americans to experience together. The shared characteristic among the various styles of dance originating from this time in United States history is the expression of the human spirit through dance.

### **Loie Fuller**

Considered one of the mothers of modern dance, Loie Fuller helped pave the way for several artists including Isadora Duncan and Ruth St. Denis (Sperling 1). She created a new genre of performance theater using the various elements of dance, music, fabric, and lighting design. Fuller aimed to produce work filled with visual impact, and her ideas and performances graced many posters, paintings, and sculptures of the time. In addition to her influence in artistic movements including Art Nouveau, Cubism, and Futurism, she extended this influence into the stagecraft technology field. A performance known as the skirt dance was the beginning of the creation of Fuller’s novel genre. After she auditioned for Rudolph Aronson of the New York Casino Theater, he renamed her dance “The Serpentine” and it achieved great success (Sperling 2). Fuller enlarged her costuming and shone multi-colored lights on the skirts’ folds to add visual interest. She also eliminated the waistline of her skirt and hung it from her neck to create an

even bigger screen for the various lights and projections. The unique quality of Loie Fullers' work existed because she did not rely on her own charisma or expression, but rather allowed her physical presence fall subordinate to imaginary and mythical visions. She aimed to awe audience members and leave them wondering whether she was some type of apparition or in fact a real woman.

## **Isadora Duncan**

While constantly challenging the accepted notions of dance, Isadora Duncan made a remarkable impact on “the cultural landscape of the twentieth century” (Moore). Duncan helped to demonstrate the use of self-expression in movement as a way to relate to society. She believed in the education of dancers and conveying the lesson that each dancer should see himself or herself as a thinking body capable of its own agency and will (Halpin, *Excerpt of Podcast*). The dances that Duncan created included movement heavily influenced by natural forces, and by ancient cultures, especially that of ancient Greece (Moore). All of her movements focused deeply on the solar plexus and torso; Duncan's theory of natural dance identified the solar plexus in particular as the source of the body's natural movement. As an artist, Isadora Duncan also believed that ballet does not do the human body the justice it rightfully deserves. In her 1903 speech entitled “The Dancer of the Future” she states, “All the movements of our modern ballet school are sterile movements because they are unnatural: their purpose is to create the delusion that the law of gravitation does not exist for them” (Duncan and Sheldon 172). Continuing in this speech, Duncan stresses the importance of arts mission to express the highest and most beautiful ideals of man. She dedicated her life's work to express what is the most “moral, healthful, and beautiful in art” (Duncan and Sheldon 172). Isadora Duncan's work allowed artists for generations to come to seek inspiration in her principles of truthful, relevant, and authentic work.

## **Ruth St. Denis and Ted Shawn**

In 1915, Ruth St. Denis and Ted Shawn founded the Denishawn dance center together as a married couple. The first major school for experimental dance instruction, the Denishawn school became a leading influence in American modern dance throughout the 1920s. St Denis' beliefs were grounded strongly in the idea that dance should transcend the physical realm and enter the spiritual realm (Moore). She incorporated several other cultures and styles such as Asian dance forms into her work; similarly, she encouraged her students to experiment with many styles of dance and test their own creativity. The Denishawn school became the home to several modern dancers and choreographers, including Martha Graham and Jack Cole. Cole became one of the most influential figures in 20<sup>th</sup> century dance. His training at the Denishawn school inspired him to gather elements from "ballet, ethnic and popular dance styles, and the avant-garde" in his work ("All That Jack"). As a choreographer, Jack Cole was instrumental in the formation of a style referred to as theatrical jazz. His unique work inspired renowned performers and choreographers including Jerome Robbins, Alvin Ailey, and Bob Fosse. Not only did Jack Cole choreograph several Broadway productions, he also brought dance to the big screen by producing films with stars such as Rita Hayworth and Marilyn Monroe. Cole helped to bring movement and dancers to center stage, forever changing the path of the art form in America.

## Chapter 5

### Contemporary Modern Dance

In addition to the early artists discussed above who helped to mold modern dance, many others contributed in making contemporary modern dance what it is presently in the United States. As with European dance, American modern dance possesses several defining characteristics. The use of space might be the most prominent attribute that differentiates modern dance from other popular styles in the United States such as jazz or ballet. The modern dancer uses all parts of the stage and faces all directions. In traditional ballet pieces, even today, the performer faces the audience for the majority of the performance. With modern dance, a piece becomes less of a “show” for the audience but rather an experience for the performers and audience members to share. Presently, modern dance is in the post-Judson era—an extremely broad category of dance experience mapped out by “one hundred years of ideas and approaches, where modern, postmodern, ballet, and somatics meet new ideologies almost daily” (Legg 217). During the Judson Movement (1962-1964), no singular technique or style emerged; however, the exploration of numerous ideas about dance training in general became a focus of the movement. Because of these explorations, many technical ideas surfaced that still have a profound impact on current training in modern dance.

The techniques associated with modern dance including those of Doris Humphrey, Katherine Dunham, and Eric Hawkins are considered classic techniques (Legg 221). Today, contemporary dancers approach dance training through a more eclectic system structured by their own personal needs and availability of classes. The exploration of kinetic intellect is a common



theme of modern dance in the United States. This technique closely monitors any unnecessary pain or tension imposed on a dancer's body. Since the 1960's, a sequence of movement-training ideas called release techniques have developed that center around the following concept: "The dancer will let go of old movement habits so that tension and holding patterns can be diminished throughout the body" (Legg 222). Many choreographers and performers working in modern dance believe that the intention behind the movement is more important than any specific step. Intention behind movement gives meaning to a piece and will ultimately affect the movement most profoundly. Each dancer is unique in his or her own style and preferences, and modern dance has shown an increased focus on fitting a dancer's training to these preferences. Each piece of modern dance introduces a new language to the audience, and each choreographer has a different message to share.

Additionally, choreographers will often dance in their own pieces. These same artists can be involved in all aspects of the performance including lighting, costume, and scenery design (Moore). This characteristic strongly differs from classical ballet performances where a dancer will aspire to be a choreographer and rarely continues dancing after reaching the position. Many modern choreographers have a specific style that they are often fluent in and enjoy performing; this fact alone enables them to perform alongside their dancers more frequently. In defining modern dance, it becomes clear that a set definition is difficult to produce. Mastering a specific movement vocabulary or technique does not define modern; the style is more importantly a mode of human expression. "Innovation, personal and/or cultural identity, and social relevance are resonant through-lines" (Warren and Youngerman 13). Modern dance in America is constantly evolving, changing, and re-inventing itself, always striving to illuminate the human condition in the most authentic light possible.

## Chapter 6

### Cross Cultural Incorporation

In today's global environment, it is vital to consider how European and American dance can benefit from one another. Although several differences exist among styles of dance throughout the world, multi-national interchange has accelerated and enriched the world of dance as a whole. The history of American modern dance did not remain isolated from the rest of the world—while modern dance was evolving in the United States, it was also growing in Europe as well as across the globe. “American modern dance makers toured the globe from the form's beginning years and in turn, met, studied with and incorporated ideas from masters of other cultures and traditions” (Warren and Youngerman 13). Global influences on American dance include that of Pina Bausch and tanztheater, classical Indian dance, Chinese dance, Butoh from Japan, and several others.

It is no question that dance is a global art form; however, in America, it seems that the history of modern dance is getting lost and the style as a whole is becoming less ‘desirable’ while commercialized and competitive dance rise in popularity. The competitive nature of the American people plays a role in why dance competitions have become one of the major ways young dancers are exposed to the art. After growing up in this setting in the United States, exposing myself to modern dance upon coming to college was a bit of a shock. I had to ‘unlearn’ a lot of the techniques and practices that were drilled into my body growing up in order to free up my movement in new ways. If more teachers and choreographers expose young dancers in the

United States to a diverse set of styles of dance including that of modern, they may be capable of appreciating and producing work with new meaning.

This difference in training young dancers became even clearer to me while viewing a performance at the Dublin Dance Festival entitled *Renegade: Connect*. The show combined outstanding contemporary and hip-hop artists in the unique outdoor venue of Smithfield Square. Several shorter pieces made up the show, and the first was a scene called *Inclusion of Exclusion* by Company B, an all-male youth dance group based in Dublin. The age range of the performers was 12-18 years old; however, their maturity in expression and performance was something I had never witnessed before. The performance consisted of mostly partner work and it was bursting with emotion. At my home dance studio in Pittsburgh it was considered a feat to have one male dancer enroll in classes; however, here in front of me was a group of all young males performing at a professional dance festival with poise and composure far beyond their years. The performance was not perfect, but art is not about achieving perfection—an idea that I had to re-introduce myself to over and over again while studying in Dublin.

If the American artistic community would encourage freer artistic expression in younger dancers rather than insisting on technical perfection, I believe American modern and contemporary dance would be in a very different place. By returning to the roots of modern dance and to the ideals of artists such as Isadora Duncan, dance in the United States would consist of more work that is authentic. Authenticity and technicality do not need to act as two separate entities; every choreographer and performer specializes in different styles that affect the amount of technique involved. The core principle remains however, that dance should relate directly and intimately to the human experience and no amount of technique should ever overshadow this truth.

## Chapter 7

### Personal Experience

The first step in my personal cross-cultural dance experience was to learn and view choreography in Dublin, Ireland by various European choreographers. In order to understand fully the differences between European and American dance, you must immerse yourself in the art to grasp how the respective countries perceive dance. Although three weeks spent in a country is not a sufficient amount of time to be well versed in an art form that is rich in its culture and practices, the Dublin Dance Festival provided me with a snapshot into the European dance world. The shows I had the opportunity to view include: *Built to Last* choreographed by Meg Stuart and her Brussels based dance company Damaged Goods, *Bastard Amber* a major new work by leading Irish choreographer Liz Roche, *Fragments – Volume I* by Canadian choreographer Sylvain Emard, and a work created by German artist Eva Meyer-Keller entitled *Death is certain* among many other unique performances. Each performance was completely different from the next and offered a new message. I included the last show *Death is certain* in the list of shows I saw while in Ireland because it was a theater experience unlike any I have had before. In this performance, thirty-five cherries acted as the subjects of various murder techniques. Eva Meyer-Keller used tools such as darts, an iron, and a cheese grater, among others to methodically “kill” each of the cherries one by one. Shocked and confused, I was not quite sure how and why this piece was included in a dance festival. For my study abroad experience, I journaled daily about my experiences—a behavior which I found to be a useful method for self-discovery. In the journal entry dated 22 May 2015, I simply wrote, “Very, very

strange” (Duffett). However, what soon came back into my mind was a main characteristic of European dance: the lack of concern for the art form being considered as “dance”. Whether this work was performance art or dance, the artist did not care. She aimed to get a message across to her audience and make people feel something, which she achieved. Whether that emotion was terror or pleasure was not the ultimate purpose of the piece.

In addition to performances, I was able to take master classes from choreographers from the Dublin Dance Festival and from elsewhere. Two of the choreographers whose work I included in my final dance reel are Philip Connaughton and Ursula Todd. Philip is a choreographer/performer from Dublin who trained at the Rambert School of Ballet and Contemporary Dance in London (“About”). He now performs and teaches his work internationally. Ursula Todd was born in New Zealand and was a member of the New Zealand Dance Company; she currently lives in Dublin with her husband. In addition to the work of these choreographers, the movement included in the reel is my own choreography as well as improvisation. The main locations I filmed the phrases while abroad were in the Wicklow Mountains of Glendalough and in Dublin near the downtown area of Temple Bar. I found myself very inspired by the nature in Ireland and discovered that it affected my movement greatly to create in an outdoor setting. When I returned to the United States, I continued filming in State College, PA at the Arboretum at Penn State. However, I performed choreography by Julie Berardi, a choreographer who creates pieces for various performances and events throughout the United States. Similar to my process in Ireland, I also performed some of my own choreography and improvised to compare and contrast how the different settings affected my choices in movement.

I discovered after comparing the pieces I performed in Europe and the United States that I was much less worried about how the choreography looked on my body while in Ireland. It was clear to me after watching the footage that I allowed the work to move through my body more freely than I did while dancing back home at Penn State. At first I found myself slightly disappointed that I did not fully translate the lessons I learned while abroad into my movement; however, given my surroundings and experiences while at college I was not completely surprised that I became more concerned with the physical appearance of my dancing than the expression behind the movement. As a member of the Penn State Lionettes Dance Team, I find myself thinking about my image quite frequently. Although I have treasured every moment of my experience as a Lionette, it is difficult at times to remember why I continued pursuing my passion of dance throughout college. I dance because I can express myself in a profound way without saying a word. Throughout all of my experiences abroad and as a dancer in the United States, the most vital lesson I have learned is that dance is a universal language. The dance team at Penn State appeals to many people on campus because it represents Penn State pride, and our movement is able to excite and inspire Penn Staters. The gap that needs to close is between the less “popular” dance styles in the United States and the public. Each dancer, choreographer, and performance has a unique story to tell that can offer value to all people. If you stop and look around, you will see bodies moving and dancing in many ways. All people are capable of dancing, but the challenge is to make people believe this fact and understand why dance acts as a vital component of cultures around the world.

## BIBLIOGRAPHY

1. "All That Jack (Cole) | MoMA." *The Museum of Modern Art*. N.p., 16. Web. 24 Mar. 2016.
2. Carter, Alexandra. *Rethinking Dance History: A Reader*. London: Routledge, 2004. Print.
3. "Dance." *Merriam-Webster*. Merriam-Webster, n.d. Web. 20 Feb. 2016.
4. "Dances of the Jazz Age." *Social Dance*. Stanford University, n.d. Web. 24 Mar. 2016.
5. Desmond, Jane. *Dancing Desires: Choreographing Sexualities on and off the Stage*.  
Madison: U of Wisconsin, 2001. Print.
6. Dils, Ann, and Ann Cooper Albright. *Moving History / Dancing Cultures: A Dance History  
Reader*. Middletown, CT: Wesleyan UP, 2001. Print.
7. Duffett, Carolyn. *Journal*. May 2015.
8. Duncan, Isadora, and Sheldon, Cheney. "The Dancer of the Future." *The Art of the Dance*.  
New York: Theatre Arts, 1969. 171-77. Print.
9. Foulkes, Julia L. *Modern Bodies: Dance and American Modernism from Martha Graham to  
Alvin Ailey*. Chapel Hill: U of North Carolina, 2002. Print.
10. Franko, Mark. *Dancing Modernism/performing Politics*. Bloomington: Indiana UP, 1995.  
Print.
11. Hagood, Thomas K., and Luke C. Kahlich. *Perspectives on Contemporary Dance History:  
Revisiting Impulse, 1950-1970*. Amherst, NY: Cambria, 2013. Print.
12. Halpin, Elisha Clark. *Excerpt of Podcast Transcript: Isadora Duncan: We are still her  
'Dancer of the Future'*. 2015. TS. Pennsylvania State University, University Park, PA.
13. Halpin, Elisha Clark. *Forerunners to American Modern Dance*. 2015. TS. Pennsylvania State  
University, University Park, PA.

14. Halpin, Elisha Clark. *German Dance*. 2015. TS. Pennsylvania State University, University Park, PA.
15. Legg, Joshua. *Introduction to Modern Dance Techniques: Cunningham, Dunham, Graham, Hawkins, Horton, Humphrey, Limón, Nikolais/Louis, Taylor*. Hightstown, NJ: Princeton Book, 2011. Print.
16. Manning, Susan. *Modern Dance, Negro Dance: Race in Motion*. Minneapolis: U of Minnesota, 2004. Print.
17. Moore, Jessica. "Modern Dance Primer." *PBS NewsHour*. PBS, 23 Mar. 2001. Web. 10 Mar. 2016.
18. Sabol, F. Robert (2010). *No Child Left Behind: A Study of Its Impact on Art Education*. Purdue University, West Lafayette, Indiana.
19. Song, Jiyun. "Mary Wigman and German Modern Dance: A Modernist Witch?" *Forum for Modern Language Studies* 43.4 (2007): 427-37. *Oxford Journals [Oxford UP]*. Web. 15 Mar. 2016.
20. Sperling, Jody. "Loie Fuller (1862-1928)." *Dance Heritage Coalition* (2012) Web. 2 Mar. 2016.
21. "Tanztheater Wuppertal." *Pina Bausch*. Trans. Steph Morris. N.p., n.d. Web. 25 Feb. 2016.
22. Warren, Charmaine P., and Suzanne Youngerman. "'I See America Dancing': The History of American Modern Dance." *DanceMotion USA*, n.d. Web. 10 Feb. 2016.
23. Wigman, M. (1933) 'The Philosophy of Modern Dance', *Europa* 1 (1), (May-July).
24. "About." *Philip Connaughton*. N.p., 2015. Web. 8 Mar. 2016.



## Academic Vita of Carolyn M. Duffett

### EDUCATION

---

**The Pennsylvania State University Schreyer Honors College**, University Park, PA

Thesis Title: How Do European and American Dance Differ?

Thesis Supervisor: Elisha Clark Halpin

Area of Honors: Dance

Bachelor of Science in Industrial Engineering

Business and Dance Minors

Dean's List College of Engineering, Fall 2012, Spring 2013, Fall 2013, Fall 2014, Spring 2015, Fall 2015

Expected Graduation: May 2016

**Relevant Coursework:** Engineering Economy, Probabilistic Models in Industrial Engineering, Engineering Analytics

### EXPERIENCE

---

#### Ernst & Young

New York, NY

##### *Transaction Advisory Services Capital Equipment Intern*

June-Aug. 2015

- Developed business valuation models for the purposes of mergers and acquisitions, impairment, and financial reporting
- Assisted with company and market research as a member of client engagement teams in industries such as Oil and Gas, Pharmaceuticals, and Retail

#### FedEx Ground

Pittsburgh, PA

##### *Inbound Operations Engineering Support Intern*

June-Aug. 2014

- Created and implemented Microsoft SharePoint website for Inbound Operations group to be used by over 40 Inbound Operations Engineering Specialists nationwide
- Utilized Maynard Operations Sequencing Technique to create standards for Home Delivery operations to increase efficiency of stations

#### Ecole Centrale de Nantes

Nantes, France

##### *Penn State Global Programs Engineering Design Program*

May 2014

- Studied engineering design concepts and practices for three weeks at renowned international engineering university
- Consulted with manufacturing company MX in creating idea and prototype of joystick for large farming equipment

### ACTIVITIES/AWARDS

---

#### **Penn State Lionettes Dance Team Division-IA NDA National Champions**

Aug. 2013-Present

- Captain:* Lead and motivate team of 24 members in practice, and organize performance schedule

#### **Penn State IFC/Panhellenic Dance Marathon (THON) Rules and Regulations and Dancer Relations**

Feb. 2013- Present

- *RSR Chair:* Created and taught a short dance for "Red Shirt Remix" to over 40 people
- *Dancer Storage Chair:* Monitored the dancer storage locker area throughout THON weekend

#### **Engineering Orientation Network (EON)**

Aug. 2012- Aug. 2014

- Head Mentor:* Acted as an ambassador for the College of Engineering by advising freshmen engineers at Penn State

#### **National Organization for Business and Engineering (NOBE)**

April 2014- Present

- Financial Director:* Effectively handle all organizational finances and determine dues for organization

#### **SHO TIME Schreyer Honors College Orientation**

Aug. 2012- Aug. 2013

- Mentor:* Led group of 13 freshmen honors students in all events throughout three day orientation

#### **Harold and Inge Marcus Industrial and Manufacturing Engineering Undergraduate Scholarship**

#### **Albertha and Milton Langdon Memorial Experiential Learning Endowment**

#### **Tau Beta Pi Engineering Honor Society**

### SKILLS

---

•SolidWorks

•Microsoft Office

•Microsoft SharePoint

•C++