1968

Foundational Documents in The History of the Dance Department at Brockport

Department of Dance

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Foundational Documents in the history of the Dance Department

Major Proposal 1967
Report on Proposed Program
Minor Proposal 1967
Letter from Dr. Evans
Letter from James Frost 1968
Letter to Rose 1968
Questions for major and minor
Report on Proposed Program
Department Approval 1968
Graduate Catalog 1968
Letter from Rose Strasser 1969
Undergraduate Courses 1970
Use of Dance 1970
Letter from Rose Strasser 1970
Letter to Dr. Evans
Letter to Spiesman (1)
Letter to Spiesman (2)
M.S in education 1969
Graduate Faculty 1970 – 1971
MA in Dance
Major and Minor Requirement
Place of Dance
General Outline for a Proposed Major in DANCE

State University College at Brockport

February 1967
INTRODUCTION

Dance along with art, music, and theatre is now beginning to assume its proper place in the serious academic curriculum. Therefore the following proposal for a new major in dance is designed to provide a sound academic discipline for undergraduates and eventually graduates in the following programs:

1. Liberal arts students who wish to pursue careers in the teaching of dance in elementary or secondary schools, colleges, universities or community agencies.
2. Liberal Arts students who wish to broaden and enhance their general education to include a concentration in the dance as an art medium.
3. Prospective elementary and secondary school majors who wish to develop a greater understanding and appreciation of this creative art form.
4. Prospective theatre majors who will be able to strengthen and enhance their performance and understanding of stage movement and new theatre dance.
5. Physical Education majors who wish to supplement their dance backgrounds with more concentration in dance so as to be able to qualify to teach special dance courses in public and private schools, colleges and universities where very great shortages exist at the present time.
6. Students who are majoring in other non-related disciplines who wish to understand, value and experience the dance as an aesthetic art medium.

The Major in Dance is based upon an eighteen (18) hour foundation in basic dance courses.

The individual student with faculty advisement then plans a program suited to his own interests and needs. These may be depth studies in one of the following areas:

1. Modern Forms
2. Social and Ethnic Forms
3. Theatre Dance
4. Dance in Recreation
5. Dance in Rehabilitation
6. Dance in Education
7. History and Philosophy

The student who plans to teach dance will be advised to elect pertinent courses in other disciplines as anatomy, kinesiology, or physiology of muscular exercise, psychology, aesthetics, etc.
## DANCE MAJOR

### 30 Semester Hours

### Required Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>DNS 104</td>
<td>History and Theory of Dance</td>
<td>3</td>
</tr>
<tr>
<td>DNS 204</td>
<td>Dance I</td>
<td>3</td>
</tr>
<tr>
<td>DNS 205</td>
<td>Dance II</td>
<td>3</td>
</tr>
<tr>
<td>DNS 207</td>
<td>Elements of Notation</td>
<td>3</td>
</tr>
<tr>
<td>DNS 399 or 499</td>
<td>Music Resources for Dance</td>
<td>3</td>
</tr>
<tr>
<td>DNS 400</td>
<td>Independent Study</td>
<td>1-3</td>
</tr>
<tr>
<td>DNS 411</td>
<td>Dance Production and Workshop</td>
<td>3</td>
</tr>
</tbody>
</table>

Total: 19-21 hours

### Free Electives

The remaining twelve (12) hours are to be selected under advisement from the following: (at least 6 hours must be in upper division courses)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>DNS 161</td>
<td>Modern Jazz and Tap</td>
<td>3</td>
</tr>
<tr>
<td>DNS 233</td>
<td>Introduction to Ballet</td>
<td>3</td>
</tr>
<tr>
<td>DNS 234</td>
<td>Social Forms</td>
<td>3</td>
</tr>
<tr>
<td>DNS 281</td>
<td>Theory and Practice of Dance in Recreation</td>
<td>3</td>
</tr>
<tr>
<td>DNS 282</td>
<td>Children's Dance Theatre</td>
<td>3</td>
</tr>
<tr>
<td>DNS 311</td>
<td>Pageantry and Dance in Camps</td>
<td>3</td>
</tr>
<tr>
<td>DNS 312</td>
<td>Historical Dance Forms and Backgrounds of American Theatre Dance</td>
<td>3</td>
</tr>
<tr>
<td>DNS 321</td>
<td>Intermediate Dance Notation</td>
<td>3</td>
</tr>
<tr>
<td>DNS 331</td>
<td>Survey of Ethnic Dance</td>
<td>3</td>
</tr>
<tr>
<td>DNS 333 or 433</td>
<td>Intermediate Ballet</td>
<td>3</td>
</tr>
<tr>
<td>DNS 351</td>
<td>Eurythmics</td>
<td>3</td>
</tr>
<tr>
<td>DNS 381</td>
<td>Dance Methods and Materials for Teaching</td>
<td>3</td>
</tr>
<tr>
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<td>Independent Study in Dance</td>
<td>1-3</td>
</tr>
<tr>
<td>DNS 414</td>
<td>Dance III</td>
<td>3</td>
</tr>
<tr>
<td>DNS 411</td>
<td>Choreography for the Theatre</td>
<td>3</td>
</tr>
<tr>
<td>DNS 418</td>
<td>Survey of Dance</td>
<td>3</td>
</tr>
<tr>
<td>DNS 421</td>
<td>Advanced Dance Notation</td>
<td>3</td>
</tr>
<tr>
<td>DNS 451</td>
<td>Accompaniment for Dance</td>
<td>3</td>
</tr>
<tr>
<td>DNS 482</td>
<td>Dance in Rehabilitation</td>
<td>3</td>
</tr>
</tbody>
</table>
At the present time there is one completely equipped (mirrors and bars) dance studio situated in the Physical Education Building. This studio has a folding door which can divide it into two (2) parts. The gymnasium can also be divided into two (2) parts. One of these smaller gymnasiums can be available for dance classes as well as the classrooms, body mechanics room, and the exercise research laboratory. Adjoining the dance studio is an office and dance storage room. Two dance staff members share another office. The accompanist will share a third office next semester.

The Fine Arts building currently under construction has no provisions for dance facilities. It is very possible that in the addition that is being contemplated, these will be included. However, in the addition to the Physical Education building, planned for completion by about 1970, space is provided for two (2) very large studios or one (1) large and two (2) smaller studios. Along with these there is ample storage space for equipment and costumes etc. as well as office and classroom space.

If plans go through for the Creative Arts Center being proposed for the Fancher campus, an adequate dance facility is planned for that center. This should be ready within the year.

Currently there are three (3) pianos, record players, sound equipment, tape recorders and adequate recordings. Other needed movable equipment is available from the A.V. center.
DEPARTMENT FACULTY

The faculty of the Dance Department currently consists of two members. They are:

Rose L. Strasser, associate professor. B.D., M.D. University of Michigan:
46 hours additional study beyond the masters, N.Y.U., Syracuse, U of R., U. of Buffalo, UCLA
Specific courses in Dance and Related Activities:
Bennington School of Dance; Dance in Secondary Education (UCLA);
Dance in Higher Education (N.Y.U.); Conn. School of Dance; Dance
and Music workshop - Univ. School of U. of R.; Guest artists
classes at YWCA, YMWA; New Hampshire and Maine Folk Dance Camps,
Year End Camp plus numerous workshops, Master Dance and private
studio classes with dance artists.
36 years full time teaching experience (22 full time dance)
Taught numerous workshops, master classes and clinics throughout state
and eastern U.S.
Three publications.

Irma Topper, instructor. B.A. Wayne State University,
State approved teaching certificate - Doris Reichmann's Schule, Hanover,
Germany for Rhythmic Gymnastics.
Studied dance at Conn. College School of Dance and in studios and many
workshops with major dance artists. Maine and New Hampshire Dance
Camps.
Has started Master's Program in Humanities
Teaching Experience:
Seven and one half (7 1/2) years teaching Dance on various levels
(Country Day School, YWCA, Community Centers, High School, Summer
Camp, Conn, College School of Dance, Brockport State).
Performing Experience:
Six (6) years as choreographer and dancer with the Wayne State
State University, Dance Workshop.
Member Dance Along Company, Detroit
One half (1/2) year assisting dance program on Education TV in
Detroit.
Choreographer and member of Rochester Dance Theatre
Served as choreographer and teacher at many dance demonstrations,
clinics and workshops.
W. Leonard Taffs, assistant professor: composer, teacher, accompanist
M. A. Bennington College, Lic. Mis., Acadia Univ., Nova Scotia

Teaching Experience:

Performance Skills:
Pianist, Dance Accompanist; composer, vocal accompanist, organist, conductor and choral director.

Professional activities:
Pianist: Solo piano recitals, vocal recitals, choral society accompanist. Piano teacher 16 years.
Dance accompanist: Leading Modern Dance Studios in New York City, Conn. College School of Dance, Colorado College
Composer: Piano and organ pieces, choral compositions, dance music
Conductor: Founded Vermont Oratorio Society, Bennington Choir Festival; Jan Hus Chorus (N.Y.)
Member: Am. Guild of organists, Am. Assoc. of Choral Conductors, Bd. of Directors, Comm. Concerts, Burlington, Vt., and Hi-Tor Opera Association, Poughkeepsie, N.Y.

Awards, Scholarships, Acadia Univ.
Graduate Teach. Fellowship, Bennington, Vt.
Publications: Book in progress "Music for Dancers"
Manuscripts of choral and piano music

Francia R. McClellan, instructor: B.S. Julliard School of Music and Dance Teacher's Certificate in Labanotation.
3 years teaching, choreographing and directing experience.
Specialist in Ballet, Labanotation
Performed in Mercury Ballet, Eastman Opera Co., Music Theatre of Rochester, Boston Conservatory of Music, Anna Sokolow Dance Company, University of Southern California Dance Company

One additional Staff person in January 1967.
A specialist in Ethnic, Folk and Social Forms.

The following positions are to be filled for the Fall of September 1967.
1. artist teacher - male
2. accompanist full time

This will be a total of 5 teaching staff and 2 accompanists. One accompanist is qualified to teach courses in music for Dance.
| Acquisitions in Ballet                        | 17 |
| Acquisitions in Basic Rhythms and Movement Fundamentals | 26 |
| Acquisitions in Biography                    | 14 |
| Acquisitions in Children's Dance             | 49 |
| Acquisitions in Ethnic Dance                 | 45 |
| Acquisitions in Folk Dance                   | 24 |
| Acquisitions in Square Dance                 | 16 |
| Acquisitions in Social Dance                 | 19 |
| Acquisitions in History and Philosophy       | 20 |
| Acquisitions in Modern Dance                 | 15 |
| Acquisitions in Theatre Dance                | 12 |
| Acquisitions under general areas             | 29 |

Books in process or ordered                     Total 351
Arts and Activities - Vol. 38 No. 1 Sept. 1955 -- date.
Back Stage - Vol. 7 No. 1 Jan. 1966 -- date.
Dance Perspectives - No. 5 Winter 1960 -- date.
Dance Scope - Vol. 2 No. 1 Fall 1965 -- date.
The Instructor - Microfilm Vol. 59 1949 -- date.
Journal of Health, Physical Education and Recreation - Vol. 1 No. 1, Jan. 1930 -- date; Microfilm - Vol. 22 1951 -- date.
Music Educators Journal - Vol. 29 No. 1 Sept. 1942 -- date.
New York State Journal of Health, Physical Education and Recreation - Vol. 11 No. 1 Fall 1958 -- date.
Physical Education - Vol. 1 Oct. 1940 -- date.
The Physical Education Newsletter - Vol. 5 No. 1 Sept. 12, 1960 -- date.
Saturday Review - Vol. 35 No. 1 Jan. 1952 -- date; Microfilm; Vol. 14, 1936 -- Vol. 34, 1951 also bound.
Theatre Arts - Vol. 16 No. 1 Jan. 1966 -- date.
World Theatre - Vol. 3 No. 3 Autumn 1959 -- date.
DNS 120 HISTORY AND THEORY OF DANCE

History and development of dance as a cultural medium from primitive times to the present; understanding of the function of dance; studies of the theories of movement of leading dancers from the beginning of theatrical dance to modern times. (Dance experience not required.)

DNS 121 - DNS 122 INTEGRATION OF THE ARTS

An examination of common and distinctive principles and purposes among the creative arts; emphasis on individual involvement with each art form on the individual's own level; relationships of the arts in terms of basic learning and intellectual analysis; development of the individual's response to aesthetic qualities of environment.

DNS 151 MUSIC FOR DANCE

A study of the correlation between rhythm and dynamics of body movement and rhythm and dynamics in music; basic elements of rhythmic notation explored with emphasis on phrase structure; basic musical techniques in providing percussion accompaniment for dance movement; analysis of simple musical forms; introduction to music resources for dance.

DNS 201 MODERN JAZZ AND TAP

Theories, techniques and skill development in modern jazz, new theatre, and tap dance.

DNS 204 DANCE I

Fundamentals of dance; theories and techniques of movement; use of space, rhythm, dynamics, body design and gesture; improvisation and beginning dance composition; study of the correlation between rhythm and dynamics of body movement and rhythm and dynamics in music; exploration of elements of rhythmic notation.

Prerequisite: DNS 102 Fundamentals of Rhythm & Dance or permission of department.

DNS 205 DANCE II

Historical and contemporary dance forms; intermediate choreography; the relationship of dance to the principles and elements of other arts; basic musical techniques in providing percussion accompaniment for dance movement; analysis of simple musical forms.

Prerequisite: Dance 204 or permission of department.
DNS 233 INTRODUCTION TO BALLET

Principles and practice in ballet including technical terminology, body and arm positions, use of steps, techniques and conventions; principles of line and balance; history of ballet. 3 semester hours

DNS 207 ELEMENTS OF MOVEMENT NOTATION

Movement analysis; study of notation systems recording and interpreting scores of folk dance, modern dance, ballet and related activities. 2 semester hours

DNS 224 SOCIAL FORMS

Study of folk, square, and social dances of western cultures with emphasis on the unique movement characteristics, rhythmic structures, historical backgrounds related folklore and preparation of a Folk Festival. 3 semester hours

DNS 251 MUSIC RESOURCES FOR DANCE

More advanced rhythmic problems; comparisons of musical phrasing of composers of contemporary, classical, and romantic periods; music materials available to the dancer for use in choreography emphasizing contemporary developments; composition of rhythmic scores; improvisation of percussion accompaniment.

Prerequisite: DNS 151 or DNS 205 3 semester hours

DNS 281 THEORY AND PRACTICE OF DANCE IN RECREATION

Planning for and methods of presentation of various forms of dance - modern, folk, square, social, tap, modern jazz, creative - for recreational purposes.

Prerequisite: DNS 231 or permission of department 3 semester hours

DNS 282 CHILDREN'S THEATRE DANCE

Dance for children; principles of dance composition related to children's dance and theatre performance; use of music and other accompaniment.

Prerequisite: DNS 204 3 semester hours

DNS 311 PAGEANTRY AND DANCE IN CAMPS

Planning and providing for all areas of dance in camp situations; organization of dance pageants and dance programs adapted to the camp production; camp activities, variety shows, religious services, patriotic programs, camp fires, counselor and staff orientation.

Prerequisite: DNS 204 and DNS 231 3 semester hours

DNS 312 HISTORICAL DANCE FORMS & BACKGROUNDS OF AMERICAN THEATRE DANCE

Survey of the function and forms of dance in various cultures, primitive through present day emphasizing dance as art; American Theatre Dance forms including ballet, minstrel show, tap, vaudeville, jazz, ethnic, musical and new theatre; influence of theatre on dance as an art and on ethnic and social forms of dance.

Prerequisite: DNS 204 3 semester hours
DNS 321 INTERMEDIATE DANCE NOTATION

Intermediate dance notation material; reading of dance techniques; notating technique classes; reading and reconstructing dances from scores of noted choreographers.

Prerequisite: DNS 207

3 semester hours

DNS 331 SURVEY OF ETHNIC DANCE

Primitive dance forms and types including Oriental, Spanish, South American, Caribbean and African; contributions of ethnic dance to classical ballet, modern dance and jazz; study of classic ballet.

Prerequisite: DNS 204

3 semester hours

DNS 333 or 433 INTERMEDIATE BALLET

Further study in the principles and practice in the techniques of ballet.

Prerequisite: DNS 206 or permission of department.

3 semester hours

DNS 351 EURHYTHMICS

Fundamentals of music and the integration of music with harmonious movement.

3 semester hours

DNS 381 DANCE METHODS AND MATERIALS FOR TEACHING

Theory and practice of methods of teaching dance on elementary, secondary, college and professional levels; curricular materials and evaluation procedures.

Prerequisite: DNS 205, DNS 231, or permission of department.

3 semester hours

DNS 399 INDEPENDENT STUDY IN DANCE

Arranged in consultation with the professor - sponsor and in accordance with the procedures of Independent Study prior to registration.

3 semester hours

DNS 400 DANCE PRODUCTION AND WORKSHOP

Administration procedures; technique; choreography; production problems and performance of dance (including costuming, lighting, accompaniment, stage design, stage mechanics); presentation of notated dances.

Prerequisite: DNS 205 or permission of department.

3 semester hours

DNS 414 ADVANCED DANCE III

A continuing study of dance with emphasis on integration and synthesis of previous dance courses application to advanced forms of individual and group dance composition and evaluation.

Prerequisite: DNS 205

3 semester hours
DN5 411 CHOREOGRAPHY FOR THEATRE

Principles of dance composition related to theatre presentation; application of ballet, modern, jazz, tap, ethnic, modern musical and new theatre dance to stage and television performance.

Prerequisite: DNS 205 and/or permission of department. 3 semester hours

DN5 418 SURVEY OF DANCE (PE 318)

Evolution of dance from primitive times to the present; music and its relationship to dance, the development of preclassic and classic dance forms; and future directions in the dance.

DN5 421 ADVANCED DANCE NOTATION

Advanced notation material; reconstructing sections of dances from film and dance sources, notating advanced student choreography.

Prerequisite: DNS 321 3 semester hours

DN5 432 FOLK DANCES AND THEIR ETHNIC ORIGINS (PE 322)

Development of folk dance from earliest to modern times; interpretation and appreciation of peoples' origins, characteristics, customs and traditions through folk art, folk music and folklore; participation in representative folk dances. (For students with little or no experience in this area.) 3 semester hours

DN5 451 ACCOMPANIMENT FOR DANCE

Establishment of satisfactory working relationships between instructor and accompanist, various musical media suitable for teaching movement techniques; use of percussion for self accompaniment; use of limited percussion equipment, experiences in accompanying classes.

Prerequisite: DNS 251 with permission of department. 3 semester hours

DN5 481 TEACHING TECHNIQUES OF THE DANCE (PE 321)

Preparation of classroom teachers with necessary knowledge to provide comprehensive dance experiences for students through the introduction to the meaning and areas of dance; teaching techniques, skills, aids to teaching, the skills of rhythm and the use of rhythm in dance accompaniment. 3 semester hours

DN5 482 DANCE IN REHABILITATION

Planned use of dance to aid in the physical and psychic integration of the individual, the tools to achieve these ends in the categories of expressive movement, interpersonal, interaction and improved physical coordination.

Prerequisite: DNS 204 and/or permission of department. 3 semester hours

DN5 499 INDEPENDENT STUDY IN DANCE

Arranged in consultation with the professor - sponsor and in accordance with the procedures of Independent Study prior to registration. 1-3 semester hours
Report on
THE PROPOSED DANCE PROGRAM
for
THE STATE UNIVERSITY OF NEW YORK AT BROCKPORT

It is recommended that the undergraduate program of dance proposed for the State University of New York at Brockport be accepted without change.

The decision to recommend approval of the proposed dance program results from a review and an evaluation that was undertaken in three ways. First, the proposed course of study was compared to outstanding dance programs currently being taught at institutions of higher education throughout the country. Second, the written course descriptions included in the proposed program were examined and evaluated. Third, a visit to the State University of New York at Brockport was taken.

To determine the value of the dance materials constituting the underlying structure or foundation of the Brockport program, a comparison was made with the dance programs offered at the following institutions of higher education:

- University of California at Los Angeles
- University of Colorado at Boulder
- University of Illinois at Urbana
- University of North Carolina at Greensboro
- University of Utah at Salt Lake City
- University of Wisconsin at Madison
General Outline for a Proposed Minor In

DANCE

State University College at Brockport
Brockport, N. Y.

February 1967
INTRODUCTION

Dance along with art, music, and theatre is now beginning to assume its proper place in the serious academic curriculum. Therefore the following proposal for a new minor in dance is designed to provide a sound academic discipline for undergraduates and eventually graduates in the following programs:

1. Liberal Arts students who wish to pursue careers in the teaching of dance in elementary or secondary schools, colleges, universities or community agencies.
2. Liberal Arts students who wish to broaden and enhance their general education to include a concentration in the dance as an art medium.
3. Prospective elementary and secondary school majors who wish to develop a greater understanding and appreciation of this creative art form.
4. Prospective theatre majors who will be able to strengthen and enhance their performance and understanding of stage movement and new theatre dance.
5. Physical Education majors who wish to supplement their dance backgrounds with more concentration in dance so as to be able to qualify to teach special dance courses in public and private schools, colleges and universities where very great shortages exist at the present time.
6. Students who are majoring in other non-related disciplines who wish to understand, value and experience the dance as an aesthetic art medium.

The Minor in Dance is based upon a nine (9) hour foundation in basic dance courses.

The individual student with faculty advisement then plans a program suited to his own interests and needs. These may be depth studies in one of the following areas:

1. Modern Forms
2. Social and Ethnic Forms
3. Theatre Dance
4. Dance in Recreation
5. Dance in Rehabilitation
6. Dance in Education

The student who plans to teach dance will be advised to elect pertinent courses in other disciplines as Anatomy; Kinesiology or Physiology of Muscular Exercise; Psychology; Aesthetics, etc.
DANCE MINOR
18 Semester Hours

Requirements:

1. Nine (9) hours from the following:

   DNS 204    Dance I
   DNS 206    Introduction To Ballet
   DNS 207    Elements of Movement Notation
   DNS 400    Dance Production and Workshop

2. Six (6) hours from the following:

   DNS 205    Dance II
   DNS 231    Social Forms
   DNS 281    Theory and Practice of Dance in Recreation
   DNS 282    Children's Theatre Dance
   DNS 312    Historical Dance Forms and Backgrounds of American Theatre Dance
   DNS 331    Survey of Ethnic Dance
   DNS 482    Dance in Rehabilitation

3. Three (3) hours from the following electives:

   Electives

   DNS 111    History and Theory of Dance
   DNS 121 A-B Integration of the Arts
   DNS 151    Music for Dance
   DNS 161    Modern Jazz and Tap
   DNS 206    Introduction To Ballet
   DNS 231    Social Forms
   DNS 251    Music Resources for Dance
   DNS 281    Theory and Practice of Dance in Recreation
   DNS 282    Children's Theatre Dance
   DNS 311    Pageantry and Dance in Camps
   DNS 312    Historical Dance Forms and Backgrounds of American Theatre Dance
   DNS 321    Intermediate Dance Notation
   DNS 331    Survey of Ethnic Dance
   DNS 333 or 433 Intermediate Ballet
   DNS 351    Eurythmics
   DNS 381    Dance Methods and Materials for Teaching
   DNS 399    Independent Study in Dance
   DNS 404    Dance III
   DNS 411    Choreography for Theatre
   DNS 412    Stage Craft for Dance
   DNS 418    Survey of Dance (PE 318)
   DNS 421    Advanced Dance Notation
   DNS 432    Folk Dances and Their Ethnic Origins (PE 322)
   DNS 451    Accompaniment for Dance
   DNS 481    Teaching Techniques of the Dance (PE 321)
   DNS 482    Dance in Rehabilitation
   DNS 499    Independent Study in Dance

Participation in Modern Dance Club required of all Dance Minors.
DANCE FACILITIES

At the present time there is one completely equipped (mirrors and bars) dance studio situated in the Physical Education building. This studio has a folding door which can divide it into two (2) parts. The gymnasium can also be divided into two (2) parts. One of these smaller gymnasiums can be available for dance classes as well as the classrooms, body mechanics room, and the exercise research laboratory. Adjoining the dance studio is an office and dance storage room. Two dance staff members share another office. The accompanist will share a third office next semester.

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Rose L. Strasser, associate professor. B.S., M.S. University of Michigan: 46 hours additional study beyond the masters, N.Y.U., Syracuse, U. of R., U. of Buffalo, UCLA

Specific courses in Dance and Related Activities:
- Bennington School of Dance; Dance in Secondary Education (UCLA);
- Dance in Higher Education (N.Y.U.); Conn. School of Dance; Dance and Music workshop - Univ. School of U. of R.; Guest artists classes at YWCA, YMWA; New Hampshire and Maine Folk Dance Camps, Year End Camp plus numerous workshops, Master Dance and private studio classes with dance artists.
- 36 years full time teaching experience (22 full time dance)
- Taught numerous workshops, master classes and clinics throughout state and eastern U. S.
- Three publications.

Irma Topper, instructor. B.A. Wayne State University,
- State approved teaching certificate - Doris Reichmann's Schule, Hanover, Germany for Rhythmic Gymnastics.
- Studied dance at Conn. College School of Dance and in studios and many workshops with major dance artists. Maine and New Hampshire Dance Camps.
- Has started Master's Program in Humanities.

Teaching Experience:
- Seven and one half (7 1/2) years teaching Dance on various levels (Country Day School, YWCA, Community Centers, High School, Summer Camp, Conn. College School of Dance, Brockport State).

Performing Experience:
- Six (6) years as choreographer and dancer with the Wayne State University, Dance Workshop.
- Member Dance Along Company, Detroit
- One half (1/2) year assisting dance program on Education TV in Detroit.
- Choreographer and member of Rochester Dance Theatre.
- Served as choreographer and teacher at many dance demonstrations, clinics and workshops.
W. Leonard Taffs, assistant professor; composer, teacher, accompanist
M.A. Bennington College; Lic. Mus., Acadia Univ., Nova Scotia

Teaching Experience:
Composer, accompanist, teacher: New York Univ., Colorado College,
Bennett College, Brooklyn College, Bennington College, Vermont
Conservatory of Music

Performance Skills:
Pianist, Dance Accompanist; composer, vocal accompanist, organist,
conductor and choral director

Professional activities:
Pianist: Solo piano recitals, vocal recitals, choral society
accompanist. Piano teacher 16 years.
Dance accompanist: Leading Modern Dance Studios in New York City,
Conn. College School of Dance, Colorado College
Composer: Piano and organ pieces, choral compositions, dance
music
Conductor: Founded Vermont Oratorio Society, Bennington Choir
Festival; Jan Hus Chorus (N.Y.)
Member: Am. Guild of Organists, Am. Assoc. of Choral Conductors,
Ed. of Directors, Comm. Concerts, Burlington, Vt., and Hi-Tor
Opera Association, Poughkeepsie, N. Y.

Awards, Scholarships, Acadia Univ.
Graduate Teach. Fellowship, Bennington, Vt.
Publications: Book in progress "Music for Dancers"
Manuscripts of choral and piano music

Francia R. McClellan, instructor; B.S. Julliard School of Music and Dance
Teacher's Certificate in Labanotation.
3 years teaching, choreographing and directing experience.
Specialist in Ballet, Labanotation
Performed in Mercury Ballet, Eastman Opera Co., Music Theatre of
Rochester, Boston Conservatory of Music, Anna Sokolow Dance
Company, University of Southern California Dance Company

One additional Staff person in January 1967.
A specialist in Ethnic, Folk and Social Forms.

The following positions are to be filled for the Fall of September 1967.
1. artist teacher - male
2. accompanist full time

This will be a total of 5 teaching staff and 2 accompanists. One
accompanist is qualified to teach courses in music for Dance.
BIBLIOGRAPHY OF DANCE BOOKS AVAILABLE IN DRAKE MEMORIAL LIBRARY

BALLET

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**ETHNIC, FOLK, SQUARE, AND SOCIAL DANCING**

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CATALOGUE DESCRIPTIONS

DNS 111 HISTORY AND THEORY OF DANCE

History and development of dance as a cultural medium from primitive times to the present; understanding of the function of dance; studies of the theories of movement of leading dancers from the beginning of theatrical dance to modern times. (Dance experience not required.) 3 semester hours

DNS 121A - DNS 121B INTEGRATION OF THE ARTS

An examination of common and distinctive principles and purposes among the creative arts; emphasis on individual involvement with each art form on the individual's own level; relationships of the arts in terms of basic learning and intellectual analysis; development of the individual's response to aesthetic qualities of environment. 3-3 semester hours

DNS 151 MUSIC FOR DANCE

A study of the correlation between rhythm and dynamics of body movement and rhythm and dynamics in music; basic elements of rhythmic notation explored with emphasis on phrase structure; basic musical techniques in providing percussion accompaniment for dance movement; analysis of simple musical forms; introduction to music resources for dance. 3 semester hours

DNS 161 MODERN JAZZ AND TAP

Theories, techniques and skill development in modern jazz, new theatre, and tap dance.

Prerequisite: DNS 204 3 semester hours

DNS 204 DANCE I

Fundamentals of dance; theories and techniques of movement; use of space, rhythm, dynamics, body design and gesture; improvisation and beginning dance composition; study of the correlation between rhythm and dynamics of body movement and rhythm and dynamics in music; exploration of elements of rhythmic notation.

Prerequisite: DNS 102 Fundamentals of Rhythm & Dance or permission of department. 3 semester hours

DNS 205 DANCE II

Historical and contemporary dance forms; intermediate in choreography; the relationship of dance to the principles and elements of other arts; basic musical techniques in providing percussion accompaniment for dance movement; analysis of simple musical forms.

Prerequisite: Dance 204 or permission of department. 3 semester hours
DNS 206 INTRODUCTION TO BALLET

Principles and practice in ballet including technical terminology, body and arm positions, use of steps, techniques and conventions; principles of line and balance; history of ballet. 3 semester hours

DNS 207 ELEMENTS OF MOVEMENT NOTATION

Movement analysis; study of notation systems recording and interpreting scores of folk dance, modern dance, ballet and related activities. 3 semester hours

DNS 231 SOCIAL FORMS

Study of folk, square, and social dances of western cultures with emphasis on the unique movement characteristics, rhythmic structures, historical backgrounds related folklore and preparation of a Folk Festival. 3 semester hours

DNS 251 MUSIC RESOURCES FOR DANCE

More advanced rhythmic problems; comparisons of musical phrasing of composers of contemporary, classical and romantic periods; music materials available to the dancer for use in choreography emphasizing contemporary developments; composition of rhythmic scores; improvisation of percussion accompaniment.

Prerequisite: DNS 151 or DNS 205 3 semester hours

DNS 281 THEORY AND PRACTICE OF DANCE IN RECREATION

Planning for and methods of presentation of various forms of dance - modern, folk, square, social, tap, modern jazz, creative - for recreational purposes.

Prerequisite: DNS 231 or permission of department 3 semester hours

DNS 282 CHILDREN'S THEATRE DANCE

Dance for children; principles of dance composition related to children's dance and theatre performance; use of music and other accompaniment.

Prerequisite: DNS 204 3 semester hours

DNS 311 PAGEANTRY AND DANCE IN CAMPS

Planning and providing for all areas of dance in camp situations; organization of dance pageants and dance programs adapted to the camp production; cabin activities, variety shows, religious services, patriotic programs, camp fires, counselor and staff orientation.

Prerequisite: DNS 204 and DNS 231 3 semester hours

DNS 312 HISTORICAL DANCE FORMS & BACKGROUNDS OF AMERICAN THEATRE DANCE

Survey of the function and forms of dance in various cultures, primitive through present day emphasizing dance as art; American Theatre Dance forms including ballet, minstrel show, tap, vaudeville, jazz, ethnic, musical and new theatre; influence of theatre on dance as an art and on ethnic and social forms of dance.

Prerequisite: DNS 204 3 semester hours
DNS 321  INTERMEDIATE DANCE NOTATION

Intermediate dance notation material; reading of dance techniques; notating technique classes; reading and reconstructing dances from scores of noted choreographers.

Prerequisite: DNS 207  3 semester hours

DNS 331  SURVEY OF ETHNIC DANCE

Primitive dance forms and types including Oriental, Spanish, South American, Carribean and African; contributions of ethnic dance to classical ballet, modern dance and jazz; study of classic ballet.

Prerequisite: DNS 204  3 semester hours

DNS 333 or 433  INTERMEDIATE BALLET

Further study in the principles and practice in the techniques of ballet.

Prerequisite: DNS 206 or permission of department.  3 semester hours

DNS 351  EURHYTHMICS

Fundamentals of music and the integration of music with harmonious movement.

3 semester hours

DNS 381  DANCE METHODS AND MATERIALS FOR TEACHING

Theory and practice of methods of teaching dance on elementary, secondary, college and professional levels; curricular materials and evaluation procedures.

Prerequisite: DNS 205, DNS 231, or permission of department.  3 semester hours

DNS 399  INDEPENDENT STUDY IN DANCE

Arranged in consultation with the professor - sponsor and in accordance with the procedures of Independent Study prior to registration.  3 semester hours

DNS 400  DANCE PRODUCTION AND WORKSHOP

Administration procedures; technique; choreography; production problems and performance of dance (including costuming, lighting, accompaniment, stage design, stage mechanics); presentation of notated dances.

Prerequisite: DNS 205 or permission of department.  3 semester hours

DNS 404  ADVANCED DANCE III

A continuing study of dance with emphasis on integration and synthesis of previous dance courses application to advanced forms of individual and group dance composition and evaluation.

Prerequisite: DNS 205  3 semester hours
DNS 411 CHOREOGRAPHY FOR THEATRE

Principles of dance composition related to theatre presentation; application of ballet, modern, jazz, tap, ethnic, modern musical, and new theatre dance to stage and television performance.

**Prerequisite:** DNS 205 and/or permission of department. 3 semester hours

DNS 412 STAGECRAFT FOR DANCE

Introduction to the technical aspects of staging dances including costuming, lighting, stage design, stage mechanics, sound systems.

**Prerequisite:** DNS 205 and/or permission of department. 3 semester hours

DNS 418 SURVEY OF DANCE (PE 318)

Evolution of dance from primitive times to the present; music and its relationship to dance; the development of preclassic and classic dance forms; and future directions in the dance.

3 semester hours

DNS 421 ADVANCED DANCE NOTATION

Advanced notation material; reconstructing sections of dances from film and dance sources; notating advanced student choreography.

**Prerequisite:** DNS 321 3 semester hours

DNS 432 FOLK DANCES AND THEIR ETHNIC ORIGINS (PE 322)

Development of folk dance from earliest to modern times; interpretation and appreciation of peoples' origins, characteristics, customs and traditions through folk art, folk music and folklore; participation in representative folk dances. (For students with little or no experience in this area.)

3 semester hours

DNS 451 ACCOMPANIMENT FOR DANCE

Establishment of satisfactory working relationships between instructor and accompanist; various musical media suitable for teaching movement techniques; use of percussion for self accompaniment; use of limited percussion equipment; experiences in accompanying classes.

**Prerequisite:** DNS 451 can be taken concurrently with DNS 251 with permission of department. 3 semester hours

DNS 481 TEACHING TECHNIQUES OF THE DANCE (PE 321)

Preparation of classroom teachers with necessary knowledge to provide comprehensive dance experiences for students through the introduction to the meaning and areas of dance; teaching techniques, skills, aids to teaching; the skills of rhythm and the use of rhythm in dance accompaniment.

2 semester hours

DNS 482 DANCE IN REHABILITATION

Therapeutic aspects and possibilities of dance.

**Prerequisite:** DNS 204 and/or permission of department. 3 semester hours
DNS 499 INDEPENDENT STUDY IN DANCE

Arranged in consultation with the professor - sponsor and in accordance with the procedures of Independent Study prior to registration. 3 semester hours
March 15, 1968

President Albert W. Brown
State University College
Brockport, New York 14420

Dear Al:

Enclosed is a letter from Professor Mildred Spiesman who has been asked to take a look at your proposed undergraduate major in dance. In your absence I spoke with Vice President Allen, and he agreed to write Miss Spiesman directly and to make such arrangements as may be needed. If we can be of help from this end, please let us know.

Sincerely,

Charles M. Evans
Assistant to the University Dean

CME:d
Enclosure
cc: Dr. Gordon Allen
April 29, 1968

President Albert W. Brown  
State University College  
Brockport, New York

Dear Al:

Your and your dance faculty should be pleased by the enclosed report composed by Dr. Spiesman, who served this office as a consultant on your dance proposal. The report is complimentary in most respects.

This is to notify you that the program has the approval of State University and may be initiated at such a time as you feel it is appropriate to do so.

Cordially,

James A. Frost  
University Dean
Dear Rose,

I promised that the report to Albany would be in the mail and having just finished it to the very best of my ability, I wish to send this note to you at the same time.

My day at Brockport, Rose was a wonderful day and I can't say thank you well enough to express my appreciation for your kindness to me. Meeting and talking with so many people was marvelous but the highlight of the day and the part which will remain with me was the continuous warm and friendly conversation which you and I started at 8 in the morning and continued until 5 in the afternoon. As you said, it was delightful to talk shop and the opportunity for such conversations seldom occur.

As you suggested, I am encasing the carbon of my flight ticket. It was such a perfect day that I really feel I should pay Brockport or Albany for the privilege of being allowed to visit.

Many thanks again, Rose for your thoughtfulness and many hours of kindness. Please express my appreciation to your staff for taking timeout of their busy day to meet with me. I enjoyed meeting them and talking with them and I know under your guidance and with their assistance that your new program will be a tremendous success.

Just as soon as you hear about the program being approved... I'll tear down Albany brick by brick if they don't accept my evaluation -- please let me know and I will contact Lydia Joel at Dance Magazine about the possibility of doing an article.

again, many many thanks for a warm and welcome visit. I enjoyed every moment of it.

Sincerely,

[Signature]

[Name]

48-29 197 Street
Hollis, N.Y.
April 26, 1985
QUALIFICATIONS FOR DANCE MAJORS AND MINORS

I. All prospective dance majors and minors will have:

A. Private conference at end of Sophomore year to evaluate and determine the best way in which student may fulfill his potential.

II. By the end of Sophomore year we would expect:

A. Active participation in dance classes and dance club.
B. Evidence of enthusiasm and determination for pursuing dance in one of its aspects.

III. "Qualifications" for graduation for dance majors with following emphases:

A. Teacher-oriented program:
   1. Assist or conduct apprentice dance club meetings or other regularly assigned field experiences.
   2. Student teaching
      a. Teach or assist with Saturday morning Children's Classes.
      b. "Student teaching assignment" for 8 weeks at level of greatest interest (i.e. Elementary Secondary, Jr. College, Community Center, etc.)
   3. Create and present as an Independent Study project one of the following: Studio Concert or Community Project and/or Lecture Demonstration
   4. Choreography and Performance
      a. Present at least one piece of choreography in concerts.
      b. Perform in at least one work.
   5. Participate in technical preparation for dance presentations (within reason)
   6. Attend as many college sponsored Fine Arts Events as possible.

   Technical facility Be able to perform works from classic modern dance and/or ballet repertory.

B. Performing and Choreography (Modern Forms, Ballet, Interdisciplinary) Emphasis:

   1. Conduct apprentice dance club technique for assigned interval.
   2. Choreograph at least one work a year.
   3. Participate as a part of touring group.
   4. Serve as stage manager for at least one dance concert.
   5. Attend as many college sponsored Fine Arts events as possible.
   6. Attend at least one summer workshop -- i.e. Conn. College, Brockport, Colorado, Jacobs Pillow, California, etc. (Try to make scholarships available) (Required)

   Technical facility -- be able to perform works from classic and/or ballet repertory All dance majors must participate in concerts produced and performed by senior class.
DANCE DEPARTMENT

MAJOR and MINOR Requirements

DANCE MAJOR - 30 hours

22-24 hours Required*

DNS 104 History and Theory of Dance 3 hrs
DNS 204 Dance I 3 hrs
DNS 205 Dance II 3 hrs
DNS 307 Elements of Notation 3 hrs
DNS 308 Music Resources for Dance 3 hrs
DNS 399 or 499 Independent Study 1-3 hrs
DNS 400 Dance Production and Workshop 3 hrs

DNS 03 Series - Dance Technique 3 hrs

6-8 hours by advisement

DANCE MINOR - 18 hours

9 hours from:*

DNS 204 Dance I 3 hrs
DNS 233 Introduction to Ballet 3 hrs
DNS 307 Elements of Notation 3 hrs
DNS 400 Dance Production and Workshop 3 hrs
DNS 03 Series - Dance Technique 3 hrs

Remaining 6 hours from Electives: (By advisement)

* Students may be exempt from required courses through proficiency exams. Other dance courses are substituted.

LIBERAL ARTS CORE (45 hours)

Requirements

Communication Arts (6 hours)

The Humanities (9 hours)

Modern Foreign Language

English

Philosophy

Speech

The Natural and Math Sciences (12 hours)

Biology

Chemistry

Geography

Geology and Earth Sciences

Mathematics

Physics

Psychology

Suggestions for Fulfilling Requirements

ENG 111 Fresh. Comp.
or
ENG 112 Fresh. Comp. and Literature or
ENG 151 Fresh. Comp. and Language and
SPH 101 Oral Communication I

ENG 171 Introd. to Lit. or other Lit. or Comp. Courses.
or
PHL 191 History of Philosophy or
PHL 192 Introd. to Phil. Problems

PHL 328 Phil. of Aesthetics

SPH 225 Choral Speaking

BIO 101 Principles of Biology

ZOL 311 Anatomy and Physiology
Report on

THE PROPOSED DANCE PROGRAM

for

THE STATE UNIVERSITY OF NEW YORK AT BROCKPORT

It is recommended that the undergraduate program of dance proposed for the State University of New York at Brockport be accepted without change.

The decision to recommend approval of the proposed dance program results from a review and an evaluation that was undertaken in three ways. First, the proposed course of study was compared to outstanding dance programs currently being taught at institutions of higher education throughout the country. Second, the written course descriptions included in the proposed program were examined and evaluated. Third, a visit to the State University of New York at Brockport was taken.

To determine the value of the dance materials constituting the underlying structure or foundation of the Brockport program, a comparison was made with the dance programs offered at the following institutions of higher education:

University of California at Los Angeles
University of Colorado at Boulder
University of Illinois at Urbana
University of North Carolina at Greensboro
University of Utah at Salt Lake City
University of Wisconsin at Madison
April 29, 1968

Dr. Allan A. Kuusisto  
Assistant Commissioner for Higher Education  
The University of the State of New York  
The State Education Department  
Albany, New York 12224

Dear Dr. Kuusisto:

Enclosed are copies of a liberal arts curriculum with a major in dance to be offered by the State University College at Brockport.

This program has the approval of State University and Brockport expects to offer it beginning in the fall semester of 1968. It is anticipated that this will be part of the review made at the time of the next registration visit to the College.

Sincerely,

Harry W. Porter  
Provost

Enclosures  
bc: President Brown  
Dr. Frost  
Dr. Spence
The above named universities were selected since their Dance Departments enjoy nation-wide recognition and the educational value of their dance offerings are considered by many educational dance authorities to be the most outstanding in the country.

In comparing the Brockport program to six well established dance programs, it was recognized that the proposed program could neither have the depth nor the breadth of offering which were the result of years of development. The purpose of the comparison was to determine if the Brockport program had a dance foundation which would permit expansion and growth in a manner similar to six of the finest educational dance programs. To often and in many colleges and universities, courses have been added on top of courses without a planned design. In many instances, this has resulted in a series of independent offerings in which materials overlap or are completely unrelated.

To determine foundational materials, the course offering of the six established programs were first analyzed. The dance materials considered basic to the dance programs and which were believed to serve as guide lines for unified expansion and growth were isolated. This process also was used to ascertain the foundational materials of the Brockport program.

On comparing the two lists, it was found that although course titles and descriptive wording differed, the Brockport program was structured on a sound
basis with materials which closely resembled the foundational materials of the six established programs. It is believed that with future planning similar to the careful planning evidenced in the formulation of the program that the Brockport program will grow and expand in a unified and continuously meaningful manner.

Satisfied that the proposed program rested on a strong foundation for sound educational growth, the written descriptions of the proposed courses included in the program were then reviewed and evaluated in regard to their present educational value. Each course was examined for its worth for the varying types of students for whom the program was established. Course materials also were checked to determine the degree of relationship or overlap which existed.

On concluding the examination, it was felt that a broad range of dance offerings were included in the Brockport program which should meet the needs and interests of young men and women of college age. The materials were educationally valuable. Two courses included in the program, in the estimation of this examiner, were particularly indicative of the interest and concern of the Dance Department personnel to give the students a unified approach to the field of dance and a view of new horizons in the profession. "Integration of the Arts" should provide the
students with a comprehensive understanding of the relationship of dance to other art forms. It should assist in developing and broadening their feeling for and their knowledge of esthetics which constitute a part of every day life. "Dance in Rehabilitation" should open a new area of dance to the students who enroll in the course. The value of rhythmic movement for the atypical person has been realized but not recognized or acknowledged for many years. Like other art areas, dance only recently began to be used in an organized form for the benefit of this large section of the population. There is much work to be done and in offering a course of this type, Brockport will be serving as a leader in a field which needs to be further explored and developed.

On examining the proposed course of study both for present and future educational meaning, numerous questions arose which could only be answered by talking with the faculty members who had developed and would be teaching the program. The visit to the University at Brockport provided the best and the most valuable method for evaluating the program. It allowed this reviewer to examine the facilities and equipment for dance instruction. It was an opportunity to watch teaching methods and techniques but most important, it permitted this reviewer to meet the administrative and dance personnel of the college and to discuss the proposed dance program with them.
From the conversations with Dr. Brown and other members of the administrative staff, it was possible for this reviewer to formulate two opinions which answered several important questions. First, it is very obvious that there is a splendid working relationship between the Chairman of the Dance Department and the administration personnel which is extremely important if a new program is to succeed. Second, the proposed dance program is the concern, effort, and interest of many persons rather than being limited to the members of the Dance Department. This too, in the estimation of this reviewer, is of primary importance if a new program is to succeed and grow.

Viewing the facilities and space which is available at Brockport for teaching dance classes, it was recognized as in all other institutions of higher education that ideal teaching stations were in the planning rather than the operational stage. At the present time, however, it would seem that sufficient space is available for teaching the courses included in the proposed program without being detrimental to the dance activities currently being offered.

The opportunity to meet the members of the Dance Department and to talk with them concerning the new program was the most important part of the evaluative process. It is generally accepted that a program can only be as good as the instruction that is given and skill, knowledge and interest are the three primary tools of a good teacher. Currently the staff of the Brockport Dance Department is small and the need for additional qualified personnel to fully satisfy the needs
the needs of the proposed program are recognized. However, even though they are few in number, the educational and especially the experience backgrounds of the present members of the Department are more than adequate to initiate the program. Their enthusiasm concerning the new dance program appears sincere and I believe it will be of great value in the planning and presentation of course materials that will meet the interests and needs of the students enrolled in the classes.

Summarizing the findings of the evaluation made of the proposed undergraduate dance program for the State University of New York at Brockport, it is believed that:

1. The program is structured on a sound educational foundation which will permit growth and expansion in an integrated and educationally meaningful manner.

2. The proposed courses and the materials of the courses are sufficiently broad enough in scope to meet the interests and the needs of the students who will be participating in the program.

3. The courses included in the proposed program and the philosophy underlying the program are directed toward the goals established by the State University of New York for liberal arts colleges.

4. The dance facilities and equipment currently are adequate to satisfy the instructional needs of the proposed program.

5. The attitudes and enthusiasm of both administrative and dance personnel are excellent for the successful growth and development of the proposed program.

Report submitted by

Mildred C. Spiesman
Associate Professor of Health and Physical Education
Queens College, Flushing, New York
To: Dr. Harold Rakov  
Date: October 24, 1968

From: Rose L. Strasser  
Chairman  
Dance Department

Subject: Graduate Catalog Copy

Nature of the Copy

1. Faculty

Rose L. Strasser, Associate Professor, Chairman  
Richard Castner, Associate Professor  
Daniel Nagrin, Visiting Associate Professor  
James A. Payton, Associate Professor  
Irma Pulyshenko, Instructor  
Leonard Taffs, Assistant Professor

2. Department Statement

Dance at the State University College at Brockport acquired undergraduate departmental status in the Division of Fine Arts in September 1967. Later the same year the dance major program, the only one in State University, was approved. This major program aims to provide the student with sound, broadening aesthetic experiences in the dance discipline within the Liberal Arts curriculum and further allows the student depth studies in one or more of the following areas: Contemporary Forms, Social and Ethnic Forms, Theatre Dance, Dance in Rehabilitation and Therapy, Dance in Education, History and Philosophy and Interdisciplinary Major in the Arts-Dance for Children.

3. Programs

A degree program in dance on the graduate level has not yet been offered. Such a program is in the process of being prepared because so many requests have been received for it. However, the department does offer an academic concentration in dance for the candidate for the M.S. in Education. This concentration consists of twelve to fifteen (12-15) semester hours selected under advisement from the graduate offerings of the department of which three (3) semester hours is in Independent Study, a Directed Research Problem in Dance. Added here will also be a statement regarding the Dance Department’s participation in whatever Fine Arts concentration is developed.

4. Graduate Course Offerings

DNS 400 Dance Production and Workshop  
Payton, Nagrin

Administration procedures; technique; choreography; production problems and performance of dance (including costuming, lighting, accompaniment, stage design, stage mechanics); presentation of notated dances.

Prerequisite: DNS 205 or permission of department  
3 semester hours
DNS 403 A & B Dance Technique

Training in dance techniques to improve student's kinesthetic awareness of the body as a performing instrument. Includes modern and ballet techniques. Placement in classes is determined by previous training and skill and not by year in residence. Class meets five days a week for one and one half hours per day for 2 semesters. Credit given upon completion of both A and B semesters. Open only to students who are majors, minors, or Interdisciplinary Major (Minor) in the Arts. A total of 4 credit hours may be earned.

1 semester hour

DNS 411 Choreography for Theatre

Principles of dance composition related to theatre presentation; application of ballet, modern, jazz, tap, ethnic, modern musical, and new theatre dance to stage and television performance.

Prerequisite: DNS 205 and/or permission of department

3 semester hours

DNS 413 Dance Performance Workshop

Basic training in dance including theories and techniques of movement; use of space, rhythm, dynamics, body design and gesture; improvisation and elements of and experiences in individual and group dance composition, correlation between rhythm and dynamics in music; improvising dance accompaniment; evaluation procedures; production and performance problems including costuming, lighting, accompaniment, stage design, stage mechanics, etc. A culmination of this workshop will result in a student performance.

3 or 6 semester hours

DNS 414 Dance III

A continuing study of dance with emphasis on integration and synthesis of previous dance courses' application to advanced forms of individual and group dance composition and evaluation.

Prerequisite: DNS 205

3 semester hours

DNS 418 Survey of Dance

Evolution of dance from primitive times to the present; music and its relationship to dance; the development of preclassic and classic dance forms; and future directions in the dance.

3 semester hours
DNS 421 Advanced Dance Notation  
Payton  
Advanced notation material; reconstructing sections of dances from film and dance sources; notating advanced student choreography.  
Prerequisite: DNS 321  
3 semester hours  

DNS 432 Folk Dances and Ethnic Origins  
Castner, Strasser  
Development of folk dance from earliest to modern times; interpretation and appreciation of peoples' origins, characteristics, customs and traditions through folk art, folk dance and folklore; participation in representative folk dances. (For students with little or no experience in this area.)  
3 semester hours  

DNS 451 Accompaniment for Dance  
Payton, Taffs  
Establishment of satisfactory working relationships between instructor and accompanist; various musical media suitable for teaching movement techniques; use of percussion for self accompaniment; use of limited percussion equipment; experiences in accompanying classes.  
Prerequisite: DNS 308. Can be taken concurrently with DNS 308 with permission of department.  
3 semester hours  

DNS 461 Teaching Techniques of the Dance  
Strasser, I. Pylyshen  
Preparation of classroom teachers with necessary knowledge to provide comprehensive dance experiences for students through the introduction to the meaning and areas of dance; teaching techniques, skills, aids to teaching; the skills of rhythm and the use of rhythm in dance accompaniment.  
3 semester hours  

DNS 482 Dance in Rehabilitation  
Castner  
Planned use of dance to aid in the physical and psychic integration of the individual; the tools to achieve these ends in the categories of expressive movement, interpersonal interaction and improved physical coordination.  
Prerequisite: DNS 204 and/or permission of department  
3 semester hours  

DNS 499 Independent Study in Dance  
Castner, Payton, Strasser, I. Pylyshen  
Arranged in consultation with the professor-sponsor and in accordance with the procedures of Independent Study prior to registration.  
3 semester hours
DNS 511  History of Dance II  Staff
Dance trends in the twentieth century; their relationship to older cultures and forms of dance to social patterns of the present; approaches, styles, and contributions of leading dance personalities of the twentieth century.
3 semester hours

DNS 513  Philosophy of Dance  Staff
A study of the major philosophical influences on dance as reflected in the history of dance from the primitive to the present.
3 semester hours

DNS 515  Dance Expressions in Selected Cultures  Castner
Dance as a social and cultural experience in the life of man.
3 semester hours

DNS 521  Critical Approaches to Theatre Dance  Payton
An analysis of significant approaches to theatre dance and standards and structures of critical evaluation.
3 semester hours

DNS 551  Dance Music Composition  Staffs
Special problems in the art of composing music for dance; analysis of historical and modern dance forms; application of appropriate compositional styles to choreographic needs; analysis of contemporary structure and rhythmic modulation; use of contemporary and avant-garde techniques.
3 semester hours

DNS 561  Dance Criticism  Staff
(Catalogue description to be submitted.)
3 semester hours

DNS 583  Advanced Studies in Dance Education  Staff
Concepts relating to the development of creativity and artistic integrity in dance.
3 semester hours
Arranged in consultation with the professor-sponsor and in accordance with the procedures of Independent Study prior to registration.

3 semester hours
October 9, 1969

TO: All Major and Minor Students

FROM: Rose L. Strasser, Chairman
       Dance Department

The faculty of the Dance Department would like to inform you that the following proposal regarding credit for Dance Technique has been approved by Dr. Burke, Dean for Undergraduate Affairs and will be implemented into the Dance curriculum beginning September, 1970.

Each of the following courses will now receive 1 hour of credit. They are:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit Hours</th>
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<tbody>
<tr>
<td>DNS 103 A</td>
<td>1 credit hour</td>
</tr>
<tr>
<td>DNS 203 A</td>
<td>1 credit hour</td>
</tr>
<tr>
<td>DNS 303 A</td>
<td>1 credit hour</td>
</tr>
<tr>
<td>DNS 403 A</td>
<td>1 credit hour</td>
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</tbody>
</table>

With this change in credit, the total requirement will be changed from 3 to 6 hours in completion of the Major and Minor and that further, only 3 of these may be credited within the 30 required hours for the major and within the 18 hours required for the minor.
# Undergraduate Dance Course Offerings

Revised July 7, 1970

<table>
<thead>
<tr>
<th>Old No.</th>
<th>New No.</th>
<th>Course Title</th>
<th>Credit</th>
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</thead>
<tbody>
<tr>
<td>DNS 103-104</td>
<td>Dance Technique</td>
<td></td>
<td>2 &amp; 2</td>
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<tr>
<td>DNS 115</td>
<td>Introduction to Dance</td>
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<td>3</td>
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<tr>
<td>DNS 172</td>
<td>Fundamentals of Rhythm and Dance</td>
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<td>1</td>
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<tr>
<td>DNS 203-204</td>
<td>Dance Technique</td>
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<td>2 &amp; 2</td>
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<td>DNS 205</td>
<td>Dance I</td>
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<tr>
<td>DNS 246-247</td>
<td>Dance Workshop</td>
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<td>1 &amp; 1</td>
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<tr>
<td>DNS 252</td>
<td>Music for Dance</td>
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<td>3</td>
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<tr>
<td>DNS 262</td>
<td>Cross-Cultural Survey of Dance</td>
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<td>3</td>
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<tr>
<td>DNS 257</td>
<td>Elective-Instructional Contemporary Dance</td>
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<tr>
<td>DNS 303-304</td>
<td>Dance Technique</td>
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<td>2 &amp; 2</td>
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<tr>
<td>DNS 305</td>
<td>Dance II</td>
<td></td>
<td>3</td>
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<tr>
<td>DNS 307</td>
<td>Elements of Movement Notation</td>
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<tr>
<td>DNS 311</td>
<td>Pagentry and Dance in Camps</td>
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<td>3</td>
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<tr>
<td>DNS 312</td>
<td>Historical Dance Forms and Backgrounds of American Theatre Dance</td>
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<td>DNS 313</td>
<td>Dance Movement in Theatre</td>
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<tr>
<td>DNS 321</td>
<td>Intermediate Dance Notation</td>
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<tr>
<td>DNS 331</td>
<td>Survey of Ethnic Dance</td>
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<tr>
<td>DNS 333</td>
<td>Introduction to Ballet</td>
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<tr>
<td>DNS 334</td>
<td>Intermediate Ballet</td>
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<tr>
<td>DNS 335</td>
<td>Social Forms</td>
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<td>DNS 336</td>
<td>Survey of Contemporary Dance I (Jazz)</td>
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<td>DNS 338</td>
<td>Survey of Contemporary Dance III (Tap)</td>
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<td>DNS 340</td>
<td>Dance Performance Workshop</td>
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<td>3 or 6</td>
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<tr>
<td>DNS 341</td>
<td>Contemporary Dance Composition</td>
<td></td>
<td>1 - 3</td>
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<tr>
<td>DNS 346-347</td>
<td>Dance Workshop</td>
<td></td>
<td>1 &amp; 1</td>
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<tr>
<td>DNS 351</td>
<td>Eurhythms</td>
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<td>DNS 361</td>
<td>Trends in Contemporary Dance Composition</td>
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<td>1 - 2</td>
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<tr>
<td>DNS 363-364</td>
<td>Integration of the Arts</td>
<td></td>
<td>3 &amp; 3</td>
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<tr>
<td>DNS 371</td>
<td>Folk and Square Dance</td>
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<td>DNS 381</td>
<td>Dance Methods and Materials for Teaching</td>
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<td>3</td>
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<td>DNS 382</td>
<td>Children's Theatre Dance</td>
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<td>3</td>
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<td>DNS 386</td>
<td>Theory and Practice of Dance in Recreation</td>
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<td>Independent Study in Dance</td>
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<td>1 - 3</td>
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<td>Dance Production and Workshop</td>
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<td>3</td>
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<td>DNS 403-404</td>
<td>Dance Technique</td>
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<td>2 &amp; 2</td>
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<td>DNS 406</td>
<td>History and Development of Dance</td>
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<td>3</td>
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<td>DNS 408</td>
<td>Music Resources for Dance</td>
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<td>DNS 411</td>
<td>Choreography for Theatre</td>
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<td>DNS 421</td>
<td>Advanced Dance Notation</td>
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<td>DNS 424</td>
<td>Dance Repertory and Literature I</td>
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<td>DNS 425</td>
<td>Dance Repertory and Literature II</td>
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<td>DNS 426</td>
<td>Dance Repertory and Literature III</td>
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<td>DNS 432</td>
<td>Folk Dances and Ethnic Origins</td>
<td>3</td>
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<td>DNS 433</td>
<td>Advanced Ballet I</td>
<td>3</td>
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<td>DNS 434 (new)</td>
<td>Advanced Ballet II</td>
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<td>DNS 436</td>
<td>Survey of Contemporary Dance</td>
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<td>DNS 440</td>
<td>Dance Performance Workshop</td>
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<td>DNS 441</td>
<td>Contemporary Dance Composition</td>
<td>1 - 3</td>
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<td>DNS 446-447</td>
<td>Dance Workshop</td>
<td>1 &amp; 1</td>
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<td>DNS 450</td>
<td>Dance Accompaniment Workshop</td>
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<td>DNS 451</td>
<td>Accompaniment for Dance I</td>
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<td>DNS 452 (new)</td>
<td>Accompaniment for Dance II</td>
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<td>DNS 471</td>
<td>Modern Dance</td>
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<td>DNS 474</td>
<td>Social Dance</td>
<td>1</td>
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<td>DNS 476</td>
<td>Children's Dance</td>
<td>1</td>
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<td>DNS 480</td>
<td>Workshop in Teaching Dance for the Educationally</td>
<td>6</td>
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<tr>
<td>DNS 481</td>
<td>Teaching Techniques of the Dance</td>
<td>3</td>
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<td>DNS 482</td>
<td>Dance in Rehabilitation</td>
<td>3</td>
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<td>DNS 499</td>
<td>Independent Study</td>
<td>1 - 3</td>
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<td>Course Title</td>
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<tr>
<td>DNS 501</td>
<td>Master's Presentation or Thesis</td>
<td>6</td>
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<td>DNS 503 - 504</td>
<td>Advanced Dance Technique</td>
<td>2 &amp; 2</td>
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<tr>
<td>DNS 507</td>
<td>Dance Research Techniques and Bibliography</td>
<td>3</td>
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<tr>
<td>DNS 522</td>
<td>Notation: Effort and Shape</td>
<td>3</td>
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<td>DNS 523</td>
<td>Notation: Motive Writing</td>
<td>3</td>
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<td>DNS 524</td>
<td>Notation for Group Works</td>
<td>3</td>
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<tr>
<td>DNS 531</td>
<td>Dance Expressions in Selected Cultures</td>
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<tr>
<td>DNS 541</td>
<td>Design for Dance</td>
<td>3</td>
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<td>DNS 544</td>
<td>Advanced Contemporary Dance Composition</td>
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<td>DNS 551</td>
<td>Dance Music Composition</td>
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<td>DNS 556</td>
<td>Research in Music Accompaniment</td>
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<td>DNS 561</td>
<td>Critical Approaches to Theatre Dance</td>
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<td>DNS 562</td>
<td>Dance Criticism</td>
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<td></td>
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<tr>
<td>DNS 563</td>
<td>Philosophy of Dance</td>
<td>3</td>
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<td>DNS 564</td>
<td>Dance Aesthetics</td>
<td>3</td>
<td></td>
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<tr>
<td>DNS 565</td>
<td>History of Dance II</td>
<td>3</td>
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<tr>
<td>DNS 566</td>
<td>Trends in Twentieth Century Dance</td>
<td>3</td>
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<tr>
<td>DNS 568</td>
<td>Readings in Dance Literature</td>
<td>3</td>
<td></td>
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<tr>
<td>DNS 583</td>
<td>Advanced Studies in Dance Education</td>
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<tr>
<td>DNS 599</td>
<td>Independent Study in Dance</td>
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</table>
Focus of Program

Dance has long been recognized as an art form which contributes greatly to personal satisfaction and growth. The participant may experience broad physical development ranging from fundamental movement skills to a highly proficient movement technique. Because children, and therefore a large proportion of today's adults often have not developed basic movement skills, dance classes on the appropriate level, provide a very satisfying avenue of necessary growth and development. Research now shows that physical growth and development play a highly significant role in reading, readiness and general preparation for learning experiences in school. Dance, as a physical expression of the self, is especially appropriate for children with low verbal communication skill ability. Dance offers opportunity for social development as individuals work together in small and large groups. Dance contributes to the opportunities for integrated learning experiences when it is combined with materials in social studies, language arts, music and the other Fine Arts. It also can provide experiences using various ethnic materials, contributing to the individual's greater awareness in his own and others' backgrounds.

Scope

Because participants of all ages enjoy and benefit from experiences in dance, this program will provide classes for those of pre-kindergarten age through adults. While the program as a whole is a developmental one, this aspect is especially stressed in the activities for 4-6 year olds.

Some specific means of accomplishing the goals of the program are presented here. They are geared 1) to the student 2) to the teacher 3) to adults 4) to aides.

Pre-kindergarten:
--Dance specialist will work in cooperation with sponsors of existing and for proposed pre-kindergarten classes, especially "Head Start" or other specially funded programs.
--Dance specialist will organize and teach basic creative dance classes for pre-kindergarten children, to be held in school, church, recreation or other community facilities available.

Elementary School:
--Dance specialist will teach whole classes, or groups, during the school day in whatever space is available (gym, playroom, etc.).
--Dance specialist will work with children in the classrooms, especially with movement materials related to social studies, language arts.
--Dance specialist will teach dance units to physical education classes, assisted by the physical education teacher.
--Dance specialist will teach master (single) classes, or short dance units, within the physical education schedule.
--Dance specialist will teach in after-school program, probably once a week per school.
It is hoped that work in the area of dance will be closely tied to the other Fine Arts, with musical instruments, costumes and dance props designed and made by the children for their dances.

Junior High School and Secondary School:
- Dance Specialist will teach some students from physical education classes in whatever space is available in school (simultaneous to physical education classes).
- Dance specialist will teach dance unit to physical education classes, assisted by physical education teacher(s).
- Dance specialist will teach master classes or short dance units within the physical education schedule.
- Dance specialist will teach in after-school programs, probably once a week per school. After-school classes might involve children from more than one school, depending on student's interests and abilities.

Teacher Education:
- Specific course for students, teachers and other interested people in the city area to enroll in a dance appreciation course on an upper division and graduate basis. The number and catalog description are as follows:

DNS 462 Survey of Contemporary Dance IV
This course is designed to expand the background of the student to make him more knowledgeable in the dance discipline and to aid him to understand, appreciate and utilize dance in the school curriculum. 3 semester hours
- Workshops will be offered for early elementary, classroom, physical education and other interested teachers from one school or several schools meeting together.
- Material presented will include movement and dance ideas, available resources, suggestions for use within various situations and integrated with the other Fine Arts.
- Workshops may be during and/or after school, evenings, or weekends, for one session or an extended period.
- Teachers may wish to meet on a regular basis to obtain weekly lesson suggestions and evaluate the sessions they conduct.
- Teachers, when possible, will observe and assist when dance specialist teaches in their schools.

Adult Dance Program:
- Classes will be held during the day or evenings, depending on space available and the schedules of participants. They may be held in school, church, recreation center, or other community buildings.
- Emphasis, again, is on the needs of the participants, with projected growth in skill level (and body awareness), understanding of the self and others through dance activities, and familiarity with dance as a Fine Art.
Projected Results

-- To provide through dance activity, a constructive non-verbal outlet for people to express or communicate their feelings, frustrations, ideals, satisfactions and dissatisfactions with their immediate environments and the world at large.

-- The wider development within the community of interest, knowledge, and appreciation of dance as an art form, through personal experience.

-- A continuing desire for participation in dance classes, and stimulated interest in dance and other Fine Arts events in the community.

-- Dancers and/or dance teachers developing because of experiences in dance.

-- Complete program of dance developed in the public schools coordinated with the community and the department of dance at SUNY Brockport.

-- An individualized program of classes offered for all ages at a range of skill levels, from learning of basic skills and remediation, to advanced classes for talented students.
A request for the approval of the B.S. degree for dance major candidates at the State University College at Brockport

The Dance Department of the State University College at Brockport proposes that students majoring in dance be permitted to become candidates for the B.S. degree, as well as the B.A. degree.

To complete the B.S. degree, the requirements of the dance major would be the same as for the B.A. degree program. The only difference would be as follows:

1. a minimum of 75 credit hours of straight Liberal Arts courses must be earned in place of the 90 credit hours required for the B.A. program.

2. there would be no foreign language requirement.

Dance majors are now permitted to become candidates for the B.S. degree if they are pursuing a teacher certification program. This proposal would extend the same privilege to those students not enrolled in the teacher certification programs.

Rose L. Strasser
Chairman
Dance Department

xc: Dr. Gordon Allen
Dr. Armand Burke
Dr. Ian Henderson

RLS/saw
Dear Dr. Evans:

Thank you very much for sending me the materials concerning the proposed undergraduate dance program for the College at Brockport.

I have had the opportunity to examine the course of study which has been submitted and to review it in relation to dance programs offered at similar type colleges. I now would like to visit the College and meet the persons who are interested in developing the program.

I am very familiar with the pressure of classes, meetings, and the numerous other activities that make demands on faculty time. Therefore, I would prefer to have Dr. Brown and the members of the physical education staff determine the time of my visit. I will be delighted to go at any time that it is convenient for them.

I will fly to Rochester via United or American air lines. No one here is able to tell me about transportation from the airport to Brockport but I am sure that I will find some means of getting there.

Thank you for taking care of this matter.

Sincerely,

(Dr.) Mildred C. Spiesman
May 2, 1988

Dr. Mildred C. Spiesman
88-29 197 Street
Hollis, New York 11423

Dear Dr. Spiesman:

Thank you for your prompt reply to my recent letter. I have arranged for a check to be issued to you in the amount of $150 which will reimburse your expenses and settle your consulting fee. I telephoned Miss Strasser to inform her that your travel expenses would be an obligation of this office rather than the College. She told me the amount of your air line ticket, and we have arranged to issue the check in a round number.

Again, may I thank you for your competent assistance. Your advice has been of benefit both to the College and to this office.

Cordially,

Charles M. Evans
Assistant to the University Dean

CME:d
cc: Miss Strasser
April 26, 1968

Dr. Mildred C. Spiesman
88-29 197th Street
Hollis, New York 11423

Dear Dr. Spiesman:

Thank you for your thoughtful and sensitive letter of April 23. I enjoyed for both personal and professional reasons our talk and hope that it will be possible that our paths cross again.

With you, we feel that the able personnel in Dance have moved well at Brockport. With an improvement of facilities and the completion of more of the plans already conceptualized, we hope our contribution will be great in the years ahead. Encouragement and guidance from recognized leaders like you do much to sustain and further our efforts. Thank you for being with us.

Cordially,

[Signature]

AWB:ds

cc: Miss Strasser

Dictated by Dr. Brown but signed in his absence by his secretary.
Elementary Education

A. Professional Sequence - 12 semester hours

- PSH 583 - Advanced Studies in Human Development 3
- EDU 501 - Social Backgrounds of Education 3
- EDU 502 - Seminar in Curriculum Development 3
- EDU 503 - Seminar in Evaluation 3

B. Academic Concentration (Dance) - 12 or 15 semester hours

- DNS 501 - Bibliography and Research in Dance Seminar 3
- DNS 406 - History and Development of Dance 3
  or
- DNS 511 - History of Dance II
- DNS 583 - Advanced Studies in Dance Education 3
- DNS 599 - Independent Study in Dance 3
- 3 semester hours by advisement 3

C. Electives - 5 semester hours

By advisement 5

NOTE: At least 12 semester hours of dance courses must be on the 500 level.
Dance Department  
M.S. in Education  
Physical Education (Dance Concentration)

I. Required

<table>
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<tr>
<th>12-15 semester hours</th>
<th>Core Area</th>
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<tr>
<td>3 semester hours</td>
<td>PHE 512</td>
<td>Seminar in Foundations of Physical Education</td>
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<tr>
<td>3 semester hours</td>
<td>PHE 517</td>
<td>Curriculum Design in HPE</td>
</tr>
<tr>
<td>3 semester hours</td>
<td>PHE 518</td>
<td>Measurement and Evaluation in HPE</td>
</tr>
<tr>
<td>3 semester hours</td>
<td>PHE 515</td>
<td>Problem Solving Approach to HPE or</td>
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<tr>
<td>EDU 591</td>
<td></td>
<td>Seminar in Research</td>
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II. Professional Elective Area or Area of Professional Concentration

<table>
<thead>
<tr>
<th>9-12 semester hours</th>
<th>Core Area</th>
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<tbody>
<tr>
<td>3 semester hours</td>
<td>PHE 410</td>
<td>Administration and Evaluation of a Fitness Program</td>
</tr>
<tr>
<td>3 semester hours</td>
<td>PHE 411</td>
<td>Psychology of Coaching</td>
</tr>
<tr>
<td>3 semester hours</td>
<td>PHEW 414</td>
<td>Coaching of Women's Sports</td>
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<td>3 semester hours</td>
<td>PHE 415</td>
<td>Current Trends in Girls' Physical Education</td>
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<tr>
<td>3 semester hours</td>
<td>DNS 406</td>
<td>History and Development of Dance or</td>
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<tr>
<td>DNS 511</td>
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<td>History of Dance II</td>
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<tr>
<td>3 semester hours</td>
<td>HLE 514</td>
<td>Mind-Body Relationships in Health Education</td>
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<td>3 semester hours</td>
<td>PHE 521</td>
<td>Supervision in Health and Physical Education</td>
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<tr>
<td>3 semester hours</td>
<td>PHE 531</td>
<td>Physical Education and Recreation for Mentally and Perceptually Handicapped</td>
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<tr>
<td>3 semester hours</td>
<td>PHE 532</td>
<td>Physical Education and Recreation for Physically Handicapped</td>
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<tr>
<td>3 semester hours</td>
<td>PHE 533</td>
<td>Physical Education and Recreation for Emotionally and Disadvantaged Disturbed</td>
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<td>3 semester hours</td>
<td>PHE 534</td>
<td>Practicum and Seminar in Special Physical Education and Recreation</td>
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<tr>
<td>3 semester hours</td>
<td>PHE 599</td>
<td>Independent Study in Physical Education or</td>
</tr>
</tbody>
</table>

Area of Professional Concentration: Adapted Physical Education and Recreation (9-15 hours)

A. Required - 3 semester hours

PHE 534 Seminar and Practicum in Special Physical Education and Recreation

B. Electives from Area of Professional Concentration (6-12 hours)

PHE 531 Physical Education and Recreation for the Mentally and Perceptually Handicapped
PHE 532 Physical Education and Recreation for the Physically Handicapped
PHE 533 Physical Education and Recreation for the Disadvantaged and Emotionally Disturbed
PHE 599 Independent Study in Physical Education

C. Electives from the Professional Elective Area (0-6 hours)
### III. Cognate Area  6-9 semester hours by advisement

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<tr>
<th>Semester Hours</th>
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<th>Course Title</th>
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<tr>
<td>3</td>
<td>DNS 400</td>
<td>Dance Production Workshop</td>
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<td>3</td>
<td>DNS 432</td>
<td>Folk Dances and Ethnic Origins</td>
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<td>3</td>
<td>DNS 481</td>
<td>Teaching Techniques of Dance</td>
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<td>3</td>
<td>DNS 513</td>
<td>Philosophy of Dance</td>
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<td>3</td>
<td>DNS 515</td>
<td>Dance Expressions in Selected Cultures</td>
</tr>
<tr>
<td>3</td>
<td>DNS 583</td>
<td>Advanced Studies in Dance Education</td>
</tr>
</tbody>
</table>
Richard N. Bull (1970)
Chairman, Department of Dance
B.A., Wayne State University; M.A., New York University
Ph.D. candidate; New York University

Nancy Deckard (1969)
Part time Instructor of Dance; Dancer - Brockport Professional Dance Company
B.F.A., The Ohio State University

Richard L. Castner (1969)
Associate Professor of Dance
A.B., Dartmouth College;
Ph.D. Candidate, Indiana University

Santo Giglio (1970)
Part time Instructor of Dance; Dancer - Brockport Professional Dance Company
B.A., University of Southern Louisiana;
M.A., University of California at Los Angeles

Daniel Nagrin (1967)
Visiting Associate Professor of Dance
B.S.; College of the City of New York

James A. Payton (1969)
Associate Professor of Dance; Director of Brockport Professional Dance Company
B.A., Bennington College; M.A., The Ohio State University

Susannah N. Payton (1969)
Instructor of Dance; Dancer - Brockport Professional Dance Company
B.S. Ed., M.A. Candidate, The Ohio State University

Irma Pylyshenko (1965)
Instructor of Dance
B.A., Wayne State University
M.S., Candidate State University College, Brockport

W. Leonard Taft (1966)
Assistant Professor of Dance; Music Director - Brockport Professional Dance Company
B.M., Acadia University; M.A., Bennington College

Nancy Woodruff (1970)
Part time Instructor of Dance; Dancer - Brockport Professional Dance Company
B.S.; M.A., The Ohio State University
Emphasis on analysis of dance to improve individual judgements and levels of reporting in evaluation and criticism of dance performances.

Alternate Fall Semesters

NS 562 Dance Criticism  
Bull

3 semester hours

Analysis of twentieth century concepts and points of view and possible future directions of dance.

Alternate Spring Semesters

NS 566 Trends in Twentieth Century Dance  
Nagrin, Staff

3 semester hours

Readings in the literature of dance to be selected under the guidance of the course professor.

Alternate Spring Semesters

NS 568 Readings in Dance Literature

3 semester hours

Concepts relating to the development of creativity and artistic integrity in dance.

Alternate Spring Semesters

NS 583 Advanced Studies in Dance Education  
I. Pylyshenko

3 semester hours

Arranged in consultation with professor-sponsor prior to registration. Approval of Department Chairman is required. For matriculated students only.

NS 599 Independent Study in Dance

1 to 3 semester hours

An original work of significant dimensions culminating the student's graduate study; may be either a comprehensive thesis in appropriate specialized research or a superior level of creative project.

NS 601 Master's Presentation or Thesis  
Bull, Castnen, J. Payton, S. Payton

Pylyshenko, Taffs

6 semester hours
The Dance Department now offers an academic concentration in dance as a part of the course of study leading to the Master of Science in Education (Elementary Education). The pattern for this concentration is as follows:

A. Professional Sequence - 12 semester hours
- FSH 583 Advanced Studies in Human Development
- EDU 501 Social Backgrounds of Education
- EDU 502 Seminar in Curriculum Development
- EDU 503 Seminar in Evaluation

B. Academic Concentration (dance) - 12 or 15 semester hours
- DNS 507 Dance Research Techniques and Bibliography 3 semester hours
- DNS 406 History and Development of Dance 3 semester hours
- DNS 511 History of Dance II 3 semester hours
- DNS 583 Advanced Studies in Education 3 semester hours
- DNS 599 Independent Study in Dance 3 semester hours
- DNS Elective by advisement 3 semester hours

C. Electives - 5 to 8 semester hours

By advisement

Note: at least 12 semester hours of dance courses must be on the 500 or above level

Upon being accepted for matriculation in the Master of Science Degree Program in Education with a dance concentration, the graduate student will be assigned an advisor from the graduate dance faculty who will assist the student to work out a proposed pattern. When an agreed upon program becomes specified, the student will be considered as a formal candidate for the M.S. in Education with a dance concentration.

A Master of Arts (M.A.) degree in Dance has been developed by the Dance Department and has been submitted for approval. If approved, this degree program probably will not be ready for implementation until 1971-72. The M.A. Degree in Dance proposal is as follows:
THE MASTER OF ARTS IN DANCE

This degree program is designed for students who have already completed an undergraduate major in dance. In certain special instances where students without an graduate major in dance seek candidacy, they may be admitted provided that they take remedial deficiencies.

ADMISSION

Entrance to candidacy for the Master of Arts degree in Dance must be made by petition for matriculation to the Chairman of the Dance Department. For admission the applicant must:

1. present an undergraduate major in dance equal to the current dance major, with a grade point average of B in the major area, or
2. present equivalent preparation with a strong dance concentration with a grade point average of B in dance concentration, or
3. successfully audition before a committee composed of the graduate faculty members of the Dance Department.
4. must have taken the Graduate Record Examination.

MATRICULATION

Matriculation will be subject to the approval of the graduate faculty committee. Further, other than the above to be considered will include appropriate record examina-

tions and evidence of creative ability and/or scholarly research activity. Students expecting to obtain a graduate degree must fulfill all matriculation require-

ments before they complete 9 hours of credit.

ADVICEMENT

After the graduate student has met other requirements and then formally requested "admission to degree candidacy, he will be assigned an advisor from the graduate 

the applicant will be considered to have completed the requirements for matricu-

The advisor will be chosen on the basis of his ability to guide the student digently in light of the latter's background, interests and professional objec

GRADUATE PROGRAM

A minimum of thirty semester hours at the graduate level in dance will be

1. complete successfully DNS 507-Dance Research Techniques and Bibliography (3 semester hours)
2. complete successfully DNS 601-Master's Presentation or Thesis
3. pass a comprehensive examination designed to demonstrate competency in the student's particular area of specialization.
The preceding requirements are to be incorporated into each of the following 'tracks' or courses of study enumerated herewith. All students will be required to complete one of the following 'tracks':

I. Dance as a Theoretical Discipline

A. 24 semester hours distributed among:

1. 6 hours minimum in dance research, history, theory, philosophy at the 500 or 600 level.
2. 6 hours minimum in approved 500 and 600 level courses in dance.
3. 9 hours selected from upper division 400 and graduate 500 or 600 courses in conjunction with the student's advisor and in line with the student's principal area of interest.
4. 3 hours of electives in dance.

B. 6 semester hours for a research-oriented thesis of significant dimensions, one copy of which, typed on age-resistant paper, is to be filed in the Dance Department archives.

C. Pass the comprehensive examination.

D. Areas of specialization are to include:

   History, theory, philosophy
   Education and curriculum design
   Therapy
   Social Forms
   Notation
   Music for Dance
   Dance for minorities and/or the disadvantaged

II. Dance as a Creative Art

A. 24 semester hours distributed among:

1. 6 hours minimum in research, history, theory, philosophy at the 500 or 600 level
2. 6 hours minimum in approved 500 and 600 level courses
3. 9 hours selected from upper division 400 and graduate 500 or 600 courses in conjunction with the student's advisor and in line with the student's principal area of interest
4. 3 hours of electives in dance.

B. 6 semester hours for a choreographic or similar project of significant proportions created by and performed under the direction of the candidate, with a comprehensive record of the completed project filed in acceptable form in the Dance Department archives.

C. Pass the comprehensive examination.

D. Areas of specialization are to include:

   Choreography and production
   Music composition for dance
   Children's dance performance
CATALOG DESCRIPTIONS

0 Dance Production and Workshop  
J. Payton

Administration procedures; technique; choreography; production problems and performance of dance (including costuming, lighting, accompaniment, stage design, stage lighting); presentation of notated dances.
Prerequisite: DNS 206 or permission of department

1 to 3 semester hours

Spring Semesters

1 DNS 404 Dance Technique  
Nagrin, J. Payton, S. Payton

Training in dance technique to improve awareness of the body as a performing instrument. Includes modern and ballet techniques. Placement in class is determined by previous training and skill and not by year in residence. Class meets five days per week. Required of major, minor students.

1 semester hour

Spring Semesters and Summer

2 Contemporary Dance Composition  
J. Payton, S. Payton

Elements and processes of dance composition and practice in individual and group dance compositions; correlation between rhythmic and metric patterns in music; improvising dance accompaniment; evaluation procedures; and performance problems including costuming, lighting, accompaniment, design, stage mechanics, etc. A culmination will be a student dance performance given during Summer Art Festival.

1 to 3 semester hours

Summer Semesters

3 History and Development of Dance  
Castner

History of dance as a cultural medium, with special attention to its development through civilization. Topics include the role of dance in prehistoric and classical cultures, its importance to various levels of society in medieval and renaissance times, and its evolution during recent centuries, with emphasis on the theories of movement developed from the beginning of theatrical dance onwards, the influence of Oriental, Indian, African forms; and personalities of dance in the 20th century.

3 semester hours

Summer

4 Dance Performance Workshop  
Nagrin, J. Payton

Training in dance including theories and techniques of movement; use of rhythm, dynamics, body design and gesture; improvisation and elements of and correlation between rhythmic and metric patterns in music; improvising dance accompaniment; evaluation procedures; and performance problems including costuming, lighting, accompaniment, design, stage mechanics, etc. A culmination will be a student dance performance given during Summer Art Festival.

3 or 6 semester hours
DNS 411 Choreography for Theatre  
Nagrin, J. Payton

Principles of dance composition related to theatre presentation; application of ballet, modern, jazz, tap, ethnic, modern musical, and new theatre dance to stage and television performance.  
(Prerequisite: DNS 205 and/or permission of department)

Alternate Spring and Summer Semesters  3 semester hours

DNS 414 Dance Repertory and Literature I  
S. Payton

Reconstruction and study of style from notated score of simpler solo or group works.  
(Prerequisite: Advanced technical standing or permission of instructor.)

Fall Semester  2 semester hours

DNS 420 Workshop in Teaching Dance for the Educationally Disadvantaged - Guest

This workshop is designed to prepare those enrolled with the necessary knowledge, skills, techniques and methods of working in dance with the educationally disadvantaged. Class time will be spent in seminar and participation in suitable dance activity. Laboratory observation of actual teaching demonstrations and directed participation with children and adults will be provided.

Summer Session  6 semester hours

*DNS 421 Advanced Dance Notation

Advanced notation material; reconstructing sections of dance from film and dance sources; notating advanced student choreography.  
(Prerequisite: DNS 321)

Offered alternate fall semesters  3 semester hours

*Can be taken at the Dance Notation Bureau, New York City

DNS 424 Dance Repertory and Literature II  
S. Payton

Reconstruction and study of style and notated works; study of directorial techniques.  
(Prerequisite: Advanced technical standing or permission of instructor.)

Spring Semester  2 semester hours

DNS 432 Folk Dances and Ethnic Origins  
Castner

Development of folk dance from earliest to modern times; interpretation and appreciation of peoples' origins, characteristics, customs and traditions through folk art, folk dance and folklore; participation in representative folk dances.  
(For students with little or no experience in this area.)

Alternate Fall Semesters  3 semester hours
Dance Repertory and Literature III
S. Payton

Analysis of style, compositional techniques and movement vocabulary in choreography of resident artists.

Site: Participation by audition

2 semester hours

Dance Accompaniment Workshop
Taffs, Guest

Workshop is designed to prepare professionally employed dance accompanists, musicians and dancers interested in learning dance accompaniment with various techniques, knowledge and skill in dance accompaniment.

6 semester hours

Accompaniment for Dance
Taffs

Establishment of satisfactory working relationships between instructor and accompanists.

Various musical media suitable for teaching movement techniques; use of such for self accompaniment; use of limited percussion equipment; experiences in accompanying classes.

Site: DNS 308 Can be taken concurrently with DNS 308 with permission of the instructor.

3 semester hours

Spring Semesters

Teaching Techniques of the Dance
I. Pylyshenko

A Elementary Emphasis
B Secondary Emphasis

Preparation of classroom teachers with necessary knowledge to provide comprehensive experiences for students through the introduction to the meaning and areas of teaching techniques, skills, aids to teaching; the skills of rhythm and the rhythm in dance accompaniment.

3 semester hours

Dance in Rehabilitation
Castner

Use of dance to aid in the physical and psychic integration of the individual; the tools to achieve these ends in the categories of expressive movement, musical interaction and improved physical coordination.

Site: DNS 205 and/or permission of department.

3 semester hours

Fall Semesters

Independent Study in Dance

Independent study in consultation with the professor-sponsor and in accordance with the guidelines of Independent Study prior to registration.

3 semester hours
I. DNS 504 Advanced Dance Technique

S. Payton

Using in dance technique to improve awareness of the body as a performing tool. Includes modern and ballet techniques. Class meets 5 days a week.

Spring Semesters and Summer 1 semester hour each

Advanced Contemporary Dance Composition

Spring Semesters and Summer 1 to 3 semester hours

Advanced Contemporary Dance Composition

Dance Research Techniques and Bibliography (choreology) Castner

Teaches to the study of dance and related arts; training in research techniques — location, analysis, organization, and evaluation of all varieties of materials.

Fall Semester 3 semester hours

History of Dance II Castner

trends in the twentieth century, the relationships of older cultures and dance to social patterns of the present: approaches, styles, and contributing dance personalities of the twentieth century.

Fall Semesters 3 semester hours

Philosophy of Dance Hagrin

Study of the major philosophical influences on dance as reflected in the history from the primitive to the present.

Spring Semesters 3 semester hours

Dance Aesthetics Hagrin

Critical analysis of aesthetic concepts related to dance.

Spring Semesters 3 semester hours

Notation: Effort and Shape

University of the components of human effort and shape in the realm of art and education; its uses in various dance areas as notation, therapy, psychology, psychology, and anthropology.

Dance Notation Bureau, New York City 3 semester hours
523 Notation: Motive Writing
A continuation of the study of effort and shape to include the newer developments in motive writing.

at Dance Notation Bureau, New York City 3 semester hours

524 Notation for Group Works
Advanced study in the writing of entire scores for group works choreographed by artists or faculty to become permanent repertory.
Prerequisite: Advanced Notation

at Dance Notation Bureau, New York City 3 semester hours

531 Dance Expressions in Selected Cultures Staff
Dance as a social and cultural experience in the life of man.

Alternate Spring Semesters 3 semester hours

541 Design for Dance Staff
Advanced study in the three areas of design for dance: settings, costuming, lighting.
Prerequisite: DNS 400

Alternate Spring Semesters 3 semester hours

551 Dance Music Composition Tafts
Special problems in the art of composing music for dance; analysis of historical and modern dance forms; application of appropriate compositional styles to choreographic needs; analysis of contemporary structure and rhythmic modulation; use of contemporary and avant-garde techniques.

Alternate Spring Semesters 3 semester hours

556 Research in Dance Accompaniment Tafts
Examination of various means of accompaniment for dance from simple percussion, small chamber ensembles, to more extended instrumental accompaniment, with particular emphasis on exploiting variable uses of the piano.

Fall Semester 3 semester hours

561 Critical Approaches to Theatre Dance J. Payton
An analysis of significant approaches to theatre dance and standards and structures of critical evaluation.

Alternate Spring and Summer Sessions 3 semester hours
TO: PRESIDENT ALBERT W. BROWN
FROM: THE FACULTY SENATE
Meeting on May 4, 1970

RE: XX
I. Formal resolution (Act of Determination)
II. Recommendation (Urging the fitness of)
III. Other (Notice, Request, Report, etc.)

SUBJECT: M.A. in Dance

Dr. Fullagar moved, seconded by Dr. Conrad, to accept the M.A. in Dance as presented.

Motion carried unanimously.

(see documents in folder)

Signed ____________________________ Date Sent: 5/8/70

(For the Senate)

TO: THE FACULTY SENATE
FROM: PRESIDENT ALBERT W. BROWN

RE: I. DECISION AND ACTION TAKEN ON FORMAL RESOLUTION
   a. Accepted. Effective Date ____________________________
   b. Deferred for discussion with the Faculty Senate on ___________________
   c. Unacceptable for the reasons contained in the attached explanation

II, III.
   a. Received and acknowledged
   b. Comment:

DISTRIBUTION: Vice-Presidents: Allen, Cameron

Others as identified: Burke, Rakov, Gennarino, Ihenderson,
                   Strasser, Pascale, Watts

Distribution Date: JUN 4 1970

Signed: ____________________________
President of the College

Date Received by the Senate: ____________________________
DANCE DEPARTMENT

MAJOR and MINOR Requirements

PROPOSED DANCE MAJOR - 30 hours

<table>
<thead>
<tr>
<th>Required*</th>
<th>9-11 hours by advisement</th>
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<tbody>
<tr>
<td>DNS 104: History and Theory</td>
<td>(at least 6 hours in upper division courses)</td>
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<tr>
<td>DNS 204: Dance I</td>
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<td>DNS 205: Dance II</td>
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<td>DNS 207: Dance Notation</td>
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<td>DNS 208: Music Resources</td>
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<td>DNS 399 or 499: Independent Study</td>
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<td>DNS 400: Dance Production and Workshop</td>
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DANCE MINOR - 18 hours

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<tr>
<td>DNS 204: Dance I</td>
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<tr>
<td>DNS 233: Introduction to Ballet</td>
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<tr>
<td>DNS 207: Dance Notation</td>
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<tr>
<td>DNS 400: Dance Production and Workshop</td>
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<tr>
<th>6 hours from:*</th>
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<tr>
<td>DNS 205: Dance II</td>
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<td>DNS 231: Intermediate Notation</td>
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<td>DNS 261: Theory and Practice of Dance in Recreation</td>
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<td>DNS 282: Children's Dance Theatre</td>
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<td>DNS 312: Historical Dance Forms and Background of American Theatre Dance</td>
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<td>DNS 331: Survey of Ethnic Dance</td>
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<td>DNS 402: Dance in Rehabilitation</td>
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<tr>
<th>3 hours from Electives</th>
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<tr>
<td>DNS 399 or 499 (by advisement)</td>
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* Students may be exempt from required courses through proficiency exams. Other courses may be substituted.
Dance - its place in the Administrative Structure of the State University College at Brockport, N.Y.

To fully understand the placement of dance in the administrative structure of the State University College at Brockport, N.Y., I feel that I must give a background of the College and Dance there. Brockport is one of the thirteen Liberal Arts Colleges which along with two higher division universities and several specialized programs make up the body of State University.

When I joined the faculty at Brockport, it was a State Teachers College preparing Elementary School teachers and was in the second year of a new dual major in Health & Physical Education. I was hired to teach all the dance courses required in this program. These consisted of: Fundamentals of Rhythm and Dance Folk and Square Dance Tap Dance Social Dance (Ballroom Dance) Modern Dance

After awhile, I was able to make changes in the classes and scheduling to meet the needs of our H. & P.E. graduates and their future students. Classes became scheduled in blocks of two hours, providing time for warm ups, in depth study, creative and experimental work. Folk & Square and Social dance became coeducational; tap was eliminated and replaced by a class in Creative Dance for Children. Objectives were to learn the subject matter, how to use it in the teaching process and teaching experiences were given as no dance methods and materials course was included.

In order to provide dance opportunities for the General Elementary Education students as well as the H. & P.E. majors, several dance clubs came into existence. One of these was the Modern Dance Club which collaborated with the Music Department in presenting the yearly Christmas Vespers and other programs; with the Theatre Club in their performances, in addition to presenting their own concerts once or twice yearly. They put on programs, led workshops in neighboring schools, clubs etc. The Social, Folk & Square Clubs presented yearly Folk Festivals, performed at area schools, hospitals, club meetings etc.

Our many talented students helped to give dance an excellent reputation on campus and in the area. Our philosophy was to offer the best in dance for all students, those enrolled in dance classes, dance clubs and those who were the audience.

To realize this aim for the audience, the Student-Faculty Association cooperated to finance and sponsor programs, residencies and concerts in dance of the major dance artists and companies. Among those appearing at Brockport were: the Graham Company (as early as 1947), Jose Limon Co., Merce Cunningham, Alwin Nikolais, Murray Louis, Charles Weidman, Pearl Primus, the Joffrey Ballet, Alvin Ailey, American Ballet Theatre, Yuriy, Don Redlich, Bob Cohan, Paul Sanaseado, Gus Solomons, Duquesne Tamburitizans, Twyla Tharp and many others.

By request, courses were developed for electives in the graduate program. Among those most frequently taught were: Survey of Dance History and Development of Dance Folk Dance and Ethnic Origins

In 1960, the Board of Regents of State University changed the structure of the eleven existing State Teachers Colleges. They all became Colleges of Liberal Arts. As a result the B.A. and B.S. degrees in Liberal Arts were authorized in addition to the B.S. in Educa...

Dance at Brockport had an excellent reputation. Dance programs always had standing room audiences. This was evidently communicated to the new president when he arrived in October 1965. Shortly afterward, he requested meetings with the faculties of the Divisions and Departments to discuss their programs and disciplines. During the P.E. meetings, I had the opportunity to talk about dance on campus. Not long afterward, he invited a representative of art, music, theatre and dance to meet with him. He proposed a college restructur...
include a Division of Fine Arts with Departments of Theatre and Dance, Art and Music. As theatre representative and I expressed the opinion that it would be wiser to have separate departments of theatre and dance with equal status with art and music in a Fine Arts Division. We also stated our reasons for this separation.

Several weeks later, the president called a meeting of all administrators and department representatives. At this he presented his college restructuring plan. In 1966 he had a Division of Fine Arts with Departments of Art, Dance, Music and Theatre. This restructuring was accepted by the College Council and the Regents of State University, Dance became an official Department in the college in 1966 with the responsibility of providing all dance on campus serving P.E., Recreation, Theatre, the Alternate College, the Rochester Campus, and wherever else needed as well as for their own dance major student.

The dance department faculty then set to work to write a proposal for a minor in dance. While doing so, we decided we might as well prepare a proposal for a major and an M.A. in dance at the same time. By that time the faculty had increased to 5 and two more assistant professors were presented to the Faculty Senate Committee in Feb. 1967, revised in June 1967 and the B.A. degree was approved in Albany in April 1968 after a visit from a dance specialist to evaluate the program, facilities etc. Thus the State University College at Brockport became the first approved Dance Major in State University. The M.A. degree proposal was accepted by the faculty senate in May 1970, signed by the President and forwarded to State University in Albany.

Other degree programs approved in May 1970 and currently offered are: an M.S. in Ed. in both Elementary Education and Physical Education with dance concentrations; an Interdisciplinary Academic Major and Minor in the Arts for Children with a dance, music or theater emphasis; and the Use of Dance in a College/Community Cooperative Center Program.

The original proposal for the M.A. Degree in Dance already approved by State University is being revised and resubmitted. There are over 280 dance majors; the staff and faculty have greatly expanded. The Dance Club publishes a bi-weekly Chor bulletin, the only one funded by the Student-Faculty Association in the College. There are also from 300 - 500 students who take non-major classes each semester.

Sondra Fraleigh, the current chairperson of the department has written the following present philosophy of the Dance Department. I quote: "I believe that we serve a large undergraduate major through providing a program with options. The student may elect to emphasize choreographic and performance aspects of dance supported by classes in productive work, or may emphasize teaching or scholastic areas such as history and dance esthetics. Each..."

The broad liberal arts curriculum includes a base of required courses including rigorous technique classes in modern dance and ballet, composition, production, social forms, and anatomy and physiology, kinesiology, music for dance. Electives are offered in such areas as dan therapy, tap dance, jazz, African and Afro-Caribbean dance, theatre dance, effort-shape and

In all courses, the liberal arts concept of educating through the intrinsic values of dance are held. Common teaching goals of the faculty include increasing skill in technique, increasing the esthetic dimensions of the students' dance and movement awareness, increasing body-mind confidence and integration through dance." End of quote.

Before I left Brockport in October after being asked to serve on this panel, I canvased a number of people regarding the success of the department and the dance major - the answer was an overwhelming "yes" from the president, other administrators, faculty and students. A period where stringent economies are being followed in Brockport as in most colleges, our dance department has not lost faculty positions and was able to make replacements for faculty on leave or not returning. New programs are being proposed and implemented such as the interdisciplinary African Studies major in relation with the University of Ghana. Dr. Speku world famous for teaching of African drumming and dance from the University of Ghana, is currently chairing the African Studies Department at Brockport.)
Early in its existence, the Dance Department at Brockport was awarded the first two annual consecutive grants from State University, Committee for the Arts to conduct two dance residencies for students in the colleges of New York State. We were awarded the first grant to an artist dance artist. Daniel Nagrin chosen for this award remained on the faculty for 5 years. Brockport has also hosted the State University of New York Dance Festivals several times.

Our graduates have been accepted into prestigious graduate programs. Our first two dance major graduates became successful faculty members in dance at the University of Maryland upon graduation. Since then many have become teaching faculty at various colleges, some are working in private studios, others in dance related areas, some are dancing with professional companies, some made it big in Broadway shows. Wayne Cielento is one of these.

I should like to conclude with a quote from an unsolicited article in the Feb. 1, 1979 Choreobulletin (the Dance Club Bulletin), written by a student who is in her last semester at Brockport. It is titled "A Satisfying Search". She mentions that she had attended Cleveland State for 3 semesters before coming to Brockport, her reasons for choosing Brockport, this is what she has written. I quote — "Brockport emerged the school with the most well-rounded program with offerings in every phase of the art of dance which interested me. I feel this program is the best in the Midwest. I am very fortunate to have found Brockport. Here, I'm allowed the freedom to discover dance in every aspect, be it technique and performance, choreography, therapy, history-ethnology, production, folk and ethnic forms or music. No one dance area occupies the position of "Numero Uno" in importance here and this non-pressure attitude is the philosophical crux of the liberal arts education concept, which I value so highly. No Brockport is not the answer to every dancer, but for those like me, who wish to develop a dance mind, body and soul, Brockport has the potential for nurturing all of these." Unquote.