Proposal for an Interdisciplinary Major (Minor) in the Arts: Theatre, Dance and Music for Children.
STATE UNIVERSITY COLLEGE
BROCKPORT, NEW YORK

A PROPOSAL

FOR AN INTERDISCIPLINARY

ACADEMIC MAJOR (and Minor) IN THE ARTS

Theatre, Dance and Music for Children

(The Participating Disciplines: Theatre, Dance, Music, Speech and English)

October 1968
INTERDISCIPLINARY MAJOR IN PERFORMING ARTS FOR CHILDREN

I. Introduction

A. Proposal
The Departments of Theatre, Dance, and Music, hereby propose a new interdisciplinary course of study leading to a B.A. or B.S. in the Arts: Theatre, Dance and Music for children. The program utilizes existing courses now being taught within the Division of Fine Arts and Humanities, as well as new and specially created courses. In general a majority of these courses will have as their primary emphasis the history, literature, and aesthetics of the discipline. Participating disciplines are the Departments of Theatre, Dance, Music, Speech and English.

B. Rationale
There is an acute need for creative thinking in every area of human endeavor. It is the function of higher education to provide facilities for finding new answers to our many new problems. Education must search out and teach methods of approaching problems rather than functioning only as a library of facts.

Because our particular institution is not only concerned with the education of young adults but also with training of some of these people as teachers of children, we have an additional responsibility for exploring new methods of learning. Why in this context emphasize an interdisciplinary program in the arts for children? Through the arts man attempts to gain insights into all aspects of his environment and tries to understand his position in it. The very core of creative arts is to explore, to question, to criticize, to re-evaluate, and to articulate relationships of man to his environment. If in education we seek to teach people to see new relationships and arrive at new conclusions, what better teacher than the arts? They not only extend the person's capacity to experience life but also give him means to actively and articulately respond to life.

The arts have been noticeably ignored or misused in the complete process of educating the child. Artists long have recognized the interrelationship of all art forms, and they place special value on the understanding and insight gained by the study of all the arts. This program is specifically designed to enable the student to gain experience not only with Theatre, Dance, and Music, but Children's Literature and Speech as well.
If education is to become an integrated and enriching development of the total person, these experiences which involve the self in creative and constructive activities assume special significance. The proposed curriculum will prepare our students to use the arts as tools to help the child give of himself— to increase his capacity for experiencing life and to acquire means for articulating his experiences. Few children are ready to specialize in one medium of communication. Therefore the greater the variety of media to which the child can be exposed, the more varied his expression. The child’s learning experience can be an integrated one rather than a series of isolated techniques.
III. Academic Pattern of Interdisciplinary Major

A. Theatre Emphasis

1. Theatre Requirement: Twenty-one (21) semester hours
   a. Required: Eighteen (18) semester hours, as follows:
      *THE 281 Creative Dramatics (3)
      THE 301 World Theatre I (3)
      THE 302 World Theatre II (3)
      THE 304 (302) Technical Practices or
      *THE 343 Practicum in Design for Children's Theatre (3)
      THE 393 History, Theory and Practice in Children's Theatre (3)
      THE 491 Seminar in Performing Arts for Children (3)
   b. Elective: Three (3) semester hours, from among
      the following:
      THE 303 (301) Acting Fundamentals (3)
      THE 304 (302) Technical Practices (3)
      THE 311 Playreading and Analysis (3)
      THE 322 Pantomime/Mime (3)
      THE 323 (321) Theatre Games (3)
      *THE 330 Undergraduate Theatre Workshop (3)
      *THE 343 Practicum in Design for Children's Theatre (3)
      THE 351 Directing I (3)
      THE 354 (356) The Aesthetics and Practice of Puppetry (3)
      THE 361 Playwriting (3)
      THE 371 Theatre Management (3)
      *THE 430 Special Problems in Children's Theatre (3-6)

2. Related Disciplines: Fifteen (15) semester hours
   (see Section B below)

*Courses which are not considered liberal arts.
C. Dance Emphasis

1. Dance Requirement: Twenty-one (21) semester hours, as follows:
   a. Three (3) semester hours from the following:
      DNS 104 History and Theory of Dance (3)
      DNS 303 Historical Dance Forms and Backgrounds of American Theatre Dance (3)
      DNS 428 Survey of Dance (3)
   b. Three (3) semester hours from the following:
      DNS 204 Dance I (3)
      DNS 205 Dance II (3)
      DNS 414 Dance III (3)
   c. Three (3) semester hours from the following:
      DNS 252 Music for Dance (3)
      DNS 300 Music Resources for Dance (3)
      DNS 451 Accompaniment for Dance (3)
   d. Three (3) semester hours from the following:
      DNS 307 Elements of Notation (3)
      DNS 321 Intermediate Dance Notation (3)
   e. Three (3) semester hours from the following:
      *DNS 361 Dance Methods and Materials for Teaching (3)
      *DNS 481 A or B Teaching Techniques of the Dance (3)
   f. Required courses
      *DNS 410 Dance Production and Workshop (3)
      *DNS 151 Seminar in Performing Arts for Children (3)

2. Related Disciplines: Fifteen (15) semester hours (see Section D below)

*Courses which are not considered liberal arts.
C. Music Emphasis

1. Music Requirement: Twenty-one (21) semester hours, as follows:
   a. Nine (9) semester hours in music theory
      MUC 301 Theory I (3)
      MUC 302 Theory II (3)
      MUC 401 Theory III (3)
   b. Six (6) semester hours in music history/literature
      chosen from the following:
      MUC 201 Music Fundamentals or
      MUC 203 Music in Western Civilization or
      MUC 205 Music Literature (3)
      MUC 211 Appreciation of Opera (3)
      MUC 212 Music of Classical Era (3)
      MUC 213 Music of Romantic Era (3)
      MUC 214 Music of Renaissance & Baroque (3)
      MUC 413 American Music (3)
      MUC 415 20th Century Music (3)
   c. Three semester hours in the area of professional
      music education or music theatre, chosen from the
      following:
      MUC 270 Music Theatre Workshop (3)
      MUC 302 Music and the Child (3)
      MUC 341 Musical Resources and Their Creative
      Use (3)
      MUC 432 Modern Trends in Elementary School
      Music (3)
   d. MUC 491 Seminar in Performing Arts for Children (3)
   e. Those electing the music emphasis will be expected
      to satisfy requirements of other music majors in
      performing ensemble participation and in requirements
      of minimum performance level as evidenced by auditions.
      (see 1968-69 catalog, page 96)

2. Fifteen (15) semester hours in related disciplines
   (see Section D, below)

*Courses which are not liberal arts.
D. Related Disciplines

1. Fifteen (15) semester hours shall be elected from the areas below, in the following pattern:
   a. Students selecting one area for emphasis and a second area as a minor, must take at least three (3) semester hours from each of the remaining three areas.
   b. Candidates for the B.S. electing the professional sequence in elementary education in place of a minor should take at least three (3) semester hours from each of the areas not selected as the area of emphasis.

2. Areas
   a. Theatre (for students not emphasizing Theatre)
      *THE 281 Creative Dramatics (3)
      THE 301 World Theatre I (3)
      THE 302 World Theatre II (3)
      THE 303 Acting Fundamentals (3)
      THE 304 Technical Practices (3)
      THE 311 Playreading and Analysis (3)
      THE 322 Mime/Improv (3)
      *THE 330 Undergraduate Theatre Workshop (3)
      *THE 343 Practicum in Design for Children's Theatre (3)
      THE 353 History, Theory and Practice in Children's Theatre (3)
      THE 361 Playwriting
      THE 371 Theatre Management
      *THE 391 Special Problems in Children's Theatre (3-6)
   b. Dance (for students not emphasizing Dance)
      DNS 204 Dance I (3)
      DNS 205 Dance II (3)
      DNS 313 Children's Theatre Dance (3)
      *DNS 381 Dance Methods and Materials for Teaching (3)
      *DNS 382 Children's Theatre Dance (3)
      *DNS 4814 Teaching Techniques of the Dance for Elementary Grades (3)
      *DNS 4815 Teaching Techniques of the Dance for Secondary Grades (3)

*Courses which are not considered liberal arts.
c. Music (for students not emphasizing Music)

MUC 270 Music Theatre Workshop (3)
MUC 382 Music and the Child (3)
MUC 470 Graduate Music Theatre Workshop (3)
MUC 481 Musical Resources and Their Creative Use (3)
MUC 492 Modern Trends in Elementary School Music Program (3)
MUC 483 Accompaniment Skills (3)
MUC 481-483 Instrument Instruction (3-6)

d. Speech

SPH 211 Voice and Articulation (3)
SPH 221 Oral Interpretation of Literature (3)
SPH 282 Oral Interpretation of Children’s Literature (3)
SPH 421 Oral Interpretation of Dramatic Literature (3)

e. Children’s Literature

ENLE 322 Children’s Literature (3)
ENLE 392 Literature for the Adolescent (3)
ENLE 492 Advanced Children’s Literature (3)
ENLE 493 Poetry for Young People (3)

*Courses which are not considered Liberal Arts.
IV. Minor Fields: Eighteen (18) semester hours in one of the following areas other than that of major emphasis.

A. Theatre

1. Required: Twelve (12) semester hours

*THE 281 Creative Dramatics (3)
The 301 World Theatre I (3)
The 302 World Theatre II (3)
The 353 History, Theory and Practice in Children's Theatre (3)

2. Elective: Six (6) semester hours from any Theatre course by advisement.

B. Dance

1. Required: Thirteen (13) semester hours

DNS 103 A & B or DNS 403 A & B (Dance Technique) or
DNS 303 A & B or DNS 203 A & B (1)

DNS 204 Dance I or
DNS 205 Dance II (3)

DNS 252 Music for Dance or
DNS 308 Music Resources for Dance
DNS 451 Accompaniment for Dance (3)

DNS 372 Children's Theatre Dance (3)
*DNS 451 A or B Teaching Techniques of the Dance (3)

2. Elective: Five (5) semester hours from any Dance courses (by advisement)

DNS 104 History and Theory of Dance (3)
DNS 261 Modern Jazz and Tap (3)
DNS 201 Folk and Square Dance (1)
DNS 205 Dance II (3)
DNS 301 Modern Dance (1)
DNS 305 Contemporary Dance Composition (1)
DNS 307 Elements of Movement Notation (3)
DNS 313 Dance Movement in Theatre (3)
DNS 331 Survey of Ethnic Dance (3)
DNS 400 Dance Production and Workshop (3)
DNS 411 Choreography for Theatre (3)
DNS 414 Dance III (3)

Other Dance Department courses may be substituted by advisement.
C. Music

1. Six (6) semester hours in music theory, as follows:
   
   MUC 301 Theory I (3)
   MUC 302 Theory II (3)

2. Six (6) semester hours in music history/literature chosen from the following:

   MUC 201 Music Fundamentals or
   MUC 203 Music in Western Civilization or
   MUC 205 Music Literature (3)
   
   MUC 211 Appreciation of Opera (3)
   MUC 212 Music of Classic Era (3)
   MUC 213 Music of Romantic Era (3)
   MUC 214 Music of Renaissance & Baroque (3)
   MUC 215 American Music (3)
   MUC 216 20th Century Music (3)

3. Three (3) semester hours in the area of professional music education or music theatre, chosen from the following:

   MUC 270 Music Theatre Workshop (3)
   *MUC 382 Music and the Child (3)
   *MUC 451 Musical Resources and their Creative Use (3)
   *MUC 452 20th Century Music etc. (3)

*Courses which are not considered liberal arts.
Carol Korty, Assistant Professor of Theatre, Director of Children's Theatre

Education: M.A., Sarah Lawrence College, Performing Arts, theatre emphasis; B.A., Antioch College, Theatre Major.
Connecticut College: School of Dance, Torrington-Mansfield School of Theatre and Dance; several years professional study in New York City: acting, voice, modern dance, ballet and jazz.

Teaching Experience: Department of Theatre, State University College at Brockport, 1967-7; Department of Theatre, Antioch College, 1966-67; (teaching associate); Sarah Lawrence College, 1965-66 (student teacher of dance); paid assistant to Viola Smilin, author of Improvisation for the Theatre and originator of Theatre Games. Numerous teaching jobs with children at camps and settlement houses, 1958-65. Many years professional experience in dance and theatre.

Professional Activities: 1965-6 formed professional company in New York City; wrote, directed, produced, and managed a production of The Merry Wives; 1967 formed a company of professionals and students from Antioch College; wrote, co-directed, co-produced, co-managed. 1968-9 forming a company of professionals and students from State University College at Brockport to tour African Folk Tales and a new script, The White Volpe Inn.

Grants Received: Title I funding received to finance tour to Baltimore public schools, 1967; Title I and New York State Council of the Arts funding received in 1968 for 1969 tour of Rochester public schools.


Richard Miller, Instructor of Theatre


Richard Miller cont.

Membership and awards: Drama student of the year - Syracuse University (twice), Certificate of Merit for Design - awarded 4 times at Corning Theatre Festival. Designer and Actor - Waiting For Godot - awarded best Production at Corning Theatre Festival. Awarded Best Actor at F.P.I. Drama Festival for Performance in Krapp's Last Tape. Actor's Equity Association, Phi Kappa Phi (National Speech Honor), American Association of University Professors.

Bronislav Smaller, Technical Specialist

Education: B.S., State University College, Brockport.

Lorraine Siegel, Instructor of Theatre

Education: B.S., Syracuse University; (M.A., Syracuse University, pending)
Teaching Experience: Teaching Assistant, Syracuse University.
Professional Activities: Production staff, New Playhouse; Production Coordinator, Ensemble Rep. Co., Tour Manager, Syracuse University Summer Touring Company.

A. Richard Sogliuzzo, Assistant Professor of Theatre

Education: A.B. Hunter College, M.A., Columbia University, Ph.D., Indiana University.
Teaching Experience: Brooklyn College, City College: City University of New York; State University College at Brockport: S.U.N.Y.
Sandra P. Williamson, Instructor of Theatre

State University of Iowa.
Professional Activities: Costume Designer – Dartmouth College;
Costume Assistant – Stanford University; Costume Assistant –
State University of Iowa; Costume Designer – Studio Theatre,
Buffalo; Costume Designer – Palo Alto Community Theatre.

Part-time Associates:

Gisela Fritscheing

Education: Graduate of Theatre Academy Karlsruhe, Germany.
Professional Activities: Extensive experience in acting,
directing and musical composition.
Teaching Experience: Creative Drama workshop for children and
Opera workshop at Hochstein Music School, Rochester, New York;
Creative Drama workshop at Montgomery Neighborhood Center,
Rochester, New York. Staff member of Summer Arts Festival

Jane Parsons

Education: B.A. in Speech and Drama, University of Michigan;
graduate work, Syracuse University, Hofstra University,
University of Rochester.
Teaching Experience: Harley School, Rochester, 8 years;
Rochester City School District, 1 year; East Islip, Long
Island, 2 years.
Professional Activities: performing member of Brooksile
Repertory Theatre, Hoff's Mills, Penna.
Member of Actor's Equity Association.
B. Participating Faculty, Department of Dance

Rose L. Strasser, Chairman, Associate Professor of Dance

Education: B.S., M.S., University of Michigan; 46 hours beyond Masters level at New York University, University of Syracuse, University of Rochester, University of Buffalo, University of California, Los Angeles. Specific courses taken in Dance and related activities: Bennington School of Dance: Dance in Secondary Education, Dance in Higher Education; Connecticut School of Dance: Dance and Music classes and workshops; Visiting artist classes at YWCA, YW/YWSS; New Hampshire & Maine Folk Dance Camps, plus numerous workshops, master classes and private studio classes with dance artists.

Teaching Experience: 36 years full-time teaching experience (23 at Brockport) Taught numerous workshops, master classes and clinics through New York State and Western United States. Professional Activities: Dance consultant to State Education Departments in New York and New Hampshire. Three publications.

Irena T. Pylshenko, Instructor of Dance

Education: B.A., Wayne State University. State approved teaching certificate - Reichmann's Schule, Hanover, Germany. Studied at Connecticut School of Dance and in studios and many workshops with major dance artists: Maine and New Hampshire Dance Companies.

Teaching Experience: 10 years experience teaching dance on various levels (Community Day, YWCA, Community Centers, High School Summer Camp, Connecticut School of Dance and Brockport State).

Professional Activities: Served 6 years as Choreographer and Dancer with Wayne State Dance Workshop; Member of "Dance Along Company" in Detroit; Assisted in Educational Television Dance Programs in Detroit; Choreographer and one of organizers of Rochester Dance Theatre. Served as Choreographer and teacher at many dance demonstrations, clinics, and workshops.

Francis B. McClellan, Instructor of Dance

Joseph L. Bernardelli, Instructor of Dance

Education: B.A., Butler University, Jordan College of Music. Background in all dance areas including Ballet, Modern, Theatre, History, Theory, Philosophy, Folk Character and Choreography.

Professional Activities: Member of the Butler Circle K and Phi Kappa Theta Fraternity. Performed with the Butler Ballet Company for three years.

Mary G. Edwards, Instructor of Dance

Education: B.A., University of Illinois. Studied at Connecticut College School of Dance and in studios and workshops with major dance artists.

Teaching Experience: Instructor in Modern Dance at Indiana University. Worked with children, students and adults in Madison, Wisconsin, and Bloomington, Indiana. Taught in the Continuing Education Department at State University College at Brockport. Member Illinois Festival Dancers, University of Illinois.

Professional Activities: Choreographer and dancer with the Indiana Dance Workshop and State University College at Cortland Dance Workshop. Choreographer for Summer Theatre Arts Festival at Brockport, 1968.


Richard L. Castner, Associate Professor of Dance

Education: B.A., Dartmouth, N.H., University of Maine. (Candidate Ph.D., University of Indiana in Ethnomusicology.)
Professional Activities: Authority on Square, Folk and Traditional Dance, History of Dance, Anthropology, Musicology and Social History. Has written and directed numerous programs on National Educational Television, and has been associated with the production staffs of the New England and Pittsburgh Folk Festival Programs. Has written extensively in all the above areas.

Part-time Associates

Mrs. M. Windle - accompanist

Mrs. A. Crouthamel - accompanist

Two additional part-time accompanists

C. Participating Faculty, Department of Music

Ian E. Henderson, Professor of Music and Chairman

Teaching Experience: State University College, Brockport, New York; State University College, Indiana, Pa.; Syracuse University.
Performance Skills: Piano, organ.
Donald Cervone, Assistant Professor of Music

Education: Allegheny College; Mus. B., Eastman School of Music; Mus. M., University of Illinois; candidate for Ph.D., Eastman School of Music.


Performance Skills: organ conducting.

Professional Activities: Composer, arranger, assistant director, 2nd Army Chorus; Composer-in-Residence, State of Montana and Milwaukee, Wisconsin; guest conductor, choruses, orchestras, band in Pa., New York, Montana, Wisconsin; Pi Kappa Lambda; M.E.N.C.; American Music Center.

Fellowships and Awards: Ford Foundation (3); Religious Arts Festival, 1959 winner; University of Dubuque Competition; Edward E. Pommerenke, Lincoln Nebraska Public Schools' Festival Competition.

Compositions: Works for orchestra, band, choral, solo, and chamber ensemble, including two operas: "Melusine" and "Not Long Ago... Not Far Away".

Gordon Gibson, Associate Professor of Music

Education: Mus. B., Oberlin Conservatory; Mus. M., Oberlin Conservatory; Ph.D., University of Connecticut; pupil of Shaw, Federsky, Kessler.

Teaching Experience: Mitchell College; State University College at Brockport, Eastman School of Music, Rochester, New York.

Professional Activities: Church Musician; Conductor; Concert Pianist, Choral Arts and Director, Mitchell Productions Company; Professional accompanist for Colberge, New York, New York; coast to coast tour with Sylvie Friederick, Metropolitan Opera Company; Coach and accompanist, Chatham Opera Workshop, Pittsburgh, Pa.; Assistant Conductor, Chautauqua Opera; Vocal Director and soloist with Are Antigo of Rochester, New York.

Performance Skills: Operas, vocal ensemble and symphony conductor; professional accompanist; vocal, opera, and oratorio coach; service organist; pianist, string bassist, flutist, tenor soloist.
Susan Edmunds, Assistant Professor of Music

Education: B.A., University of Washington; M.A., Ed. M.S., Indiana University; Additional study - University of Colorado. Boston University, Indiana University; Syracuse University; Eastern School of Music.

Teaching Experience: Public schools - Enumclaw, Washington; Frenckpark, New York; Churchville, New York; Central Square, New York.

Performance Skills: Cello, Conducting.


William Mullin, Assistant Professor of Music

Education: B.M. B.A., M.M., University of Maryland; M.D., Candidate, University of Buffalo.

Teaching Experience: University of Virginia; State University College, Frenckpark, New York.

Performance Skills: Band instruments, Solo Clarinet, Flute Conducting.

Professional Activities: Member of - M.E.N.C.; American Bandmasters Association.

Publications: Workbook Listening in Depth; Articles in The School Musician, The Instrumentalist, The Bandwagon; Audio-visual material.

Raymond Mullin, Assistant Professor of Music

Education: B.S., William School of Music; M.A., Teachers College, Columbia University; Ed.D., Teachers College, Columbia University.

Teaching Experience: New York City public schools, University of Massachusetts, Yorktown Heights, New York public schools, State University, Buffalo.

Performance Skills: Piano and voice.

Professional Activities: past chairman, piano section N.Y.S.M.C.; member of M.E.N.C. and A.M.P.

William G. Pottebaum, Associate Professor of Music

Education: B.M., Mus. B., Quincy College; M.M., Eastman School of Music; Candidate for Ph.D. in Composition, Eastman School of Music; private study with Herman Reutter, Stuttgart, Germany; Howard Hanson, Bernard Rogers; and Wayne Barlow, Eastman School of Music.

Teaching Experience: Public schools, Kinsman, Illinois; St. Elmo, Illinois; Private Teacher, Effingham, Illinois; State University College at Brockport.

Performance Skills: Composition, Piano, Brass Instruments, Conducting.

Professional Activities: Member of the Composition Committee of the Church Music Association of America; M.E.M.; M.B.A.

Publications: Workshop, Listening in Depth, Messiaen, World Library of Sacred Music: Music for the Theatre, The Miroir, published by Alfred, voted one of the ten best piano teaching compositions of 1965; Concerto for Orchestra, won the American Music in the University competition and was performed by Buffalo Philharmonic in public concerts at Brockport, Fredonia, and Buffalo;

Music in Europe, music map published by Prentice-Hall.

M. Leonard Taffe, Assistant Professor of Music


Teaching Experience: Conservatory of Music, Burlington, Vermont; Chetra Academy, Chetra, Connecticut; Bennington College, Bennington, Vermont; New York University, Brooklyn College, New York City; Benedict College, Wilbley, New York; Colorado College, Colorado Springs, Colorado.

Compositions: Numerous piano, organ, choral, and instrumental works. Compositions for dance include "Toward the Unknown Region" written for Hanya Holm.


Ancker Teske, Assistant Professor of Music

Education: B.A., Mus. B., Northwestern University; M.M., Butler University. Pupil of Promoe, Newing, Piskorsky, Selborne, States.

Teaching Experience: University of Missouri, University of New York at Buffalo: Butler University.

Performance Skills: Viola, Conductor.
Professional Activities: Member of Lyric Opera Company, Chicago; Principal violist and soloist with Kansas City Philharmonic, Buffalo Philharmonic, Indianapolis Symphony. Residing string quartet - University of Missouri; Rosenblith String Quartet, Indianapolis.

Compositions: "Concert Piece for Viola, Bass, and Orchestra"; "Romance for Viola and Piano"; "Theme and Variations for Viola"; Cantata: "And Thou Shalt Love the Lord Thy God".

Donald Van Fess, Professor of Music

Education: B.M. Ed., MacPhail College of Music, Minneapolis; M.M., Northwestern University; Ph.D., Boston University.

Teaching Experience: Public Schools, Minn., North Dakota; Carthage College, Carthage, Illinois; Mansfield State College, Pa.; State University College, Brockport, New York.

Professional Activities: Member of Pi Kappa Lambda; Advisory Board, Pennsylvania Music Education Association; American Musicological Society; American Society for Aesthetics; Music Adjudicator in New York State.


Herbert Wise, Instructor

Education: B.S., Ohio University; M.M., Ohio University; Candidate for Ph.D. in Music Theory, Eastern School of Music.

Teaching Experience: graduate teaching assistant, brass and theory, Ohio University and Eastern School of Music.

Part-time Associates:

Sister Saint John Carroll, Studio Associate in Violin

Education: B.S., Nazareth College; M.S., Nazareth College; Further study at Oberlin College and Eastern School of Music.

Teaching Experience: 6 years, strings and orchestra teaching, area schools.

Alison Corson, Studio Associate in Violin

Education: attended Oberlin Conservatory of Music.

Teaching Experience: private teaching experience, currently concertmaster, Brockport College - Community Orchestra.

Professional Activities: professional experience as orchestra violinist.
Grant Tatian, Studio Associate in Violoncello

Education: Juilliard School of Music, diploma.
Teaching Experience: Ohio State University, Instructor 1955-59.

Paul Perry, Studio Associate in Voice

Education: B.M.E., Simpson College, Iowa; M.M., Miami University of Ohio.
Teaching Experience: Assistant Professor of Music, Roberts Wesleyan College, 1963 - present.

D. Participating faculty, Department of Speech

William E. Ooms, Professor of Speech and Chairman

Education: B.A., Virginia Union University; M.A., Columbia University; Ph.D., in Theatre, Speech, Denver University.
Teaching Experience: S.C. College, Virginia State College, University of Illinois, State University College at Brockport.
Professional Activities: Member of the Faculty Senate, Fine Arts Committee, Chairman of Faculty Environment Committee, Consultant and Adjudicator for State Speech and Drama Festivals, Consultant for the Council of the Living Arts.
Honors: John Hay Whitney Foundation Award, School year 1952-53; Received Scholarship from American National Theatre Association to attend Royal Academy of Dramatic Arts, London, England; Alpha Kappa Mu Scholarship - Fraternity; Phi Delta Kappa Education - Fraternity; Delta Phi Omega Drama - Fraternity.

Ralph R. Sisson, Associate Professor of Speech

Education: B.A., New York University; M.A., Hunter College; Ph.D., New York University, Speech Audiology and Pathology.
Teaching Experience: State University College at Brockport
Professional Activities: Advisor to Speech Organization;
Chairman of Department Evaluation Committee, Department Selection Committee; Curriculum Development.
VII. Library Holdings

A. Theatre

1. Books
   - Dramatic History and Criticism, including Playwriting and Play Texts: 3301: General Theatre Classification includes 158 volumes: Technical Theatre 251; Theatre in Particular Cities 563; School Productions 92; Miniature Theatres and Puppets 22; Biography of Theatre Personalities 135; Bibliography of Theatre 47; and Costume Reference 106.

2. Periodicals
   - ARTS MANAGEMENT V. 45, 1966
   - BACK STAGE, V. 7, 1966
   - BILLBOARD, V. 78, 1966
   - CRITICAL DIGEST, V. 17, 1966
   - CUE, V. 35, 1966
   - CUMULATED DRAMATIC INDEX, 1909-1960
   - DRAMA, V. 29, 1966
   - THE DRAMA REVIEW (formerly Tulane Drama Review), V. 1, 1955
   - DRAMA SURVEY, V. 5, 1966
   - DRAMATISTS' GUILD QUARTERLY, V. 1, 1964
   - EDUCA TIONAL THEATRE JOURNAL, V. 1, 1960
   - FIRST STAGE, V. 1, 1961
   - GGMT, A INTERNATIONAL DRAMA QUARTERLY, V. 2, 1964
   - MODERN DRAMA, V. 1, 1958
   - MP, V. 2, 1967
   - NEW YORK STATE COMMUNITY THEATRE JOURNAL, V. 6, 1966
   - NEW YORK STATE CRITICS REVIEWS, V. 27, 1966
   - PLAYERS MAGAZINE, V. 28, 1951
   - PLAYS, V. 35, 1966
   - PLAYS AND PLAYERS, V. 14, 1967
   - RESTORATION AND 18TH CENTURY THEATRE RESEARCH, V. 2, 1967
   - SHAKESPEARE, CURRENT YEARS ONLY: STAGE IN CANADA V. 1, 1966
   - THEATRE, 1967
   - THEATRE, 1878-1897
   - THEATRE ARTS, V. 1-48, 1964
   - THEATER ARTS, V. 1, 1967
   - THEATER DESIGN AND TECHNOLOGY, 1965
   - THEATRE NETWORK, V. 22, 1967, Incomplete
   - THEATRE U.S.A., V. 1, 1965
   - VARIETY, V. 211, 1965
   - WORLD THEATRE, V. 8, 1959
B. Dance

1. Books
   Acquisitions in Ballet, 72; in Basic Rhythms and Movement Fundamentals, 43; in Biography, 71; in Children’s Dance, 58; in Ethnic Dance, 64; in Folk Dance, 65; in History and in Square Dance, 18; in Social Dance, 26; in Theatre Dance, 27; in Modern Dance, 10; in Theatre Dance, 21; under general areas, 62.

2. Periodicals
   AMERICAN DANCERS
   BALLET TODAY
   BALLETT DANCE MAGAZINE
   BALLROOM DANCER TIMES
   COUNTRY DANCER
   DANCE MAGAZINE
   DANCE NEWS WEEKLY
   DANCE OBSERVER
   DANCE PERSPECTIVES
   DANCING TIMES
   ENGLISH DANCE AND SONG
   FOLK DANCE GUIDE
   FOOTNOTES
   HINTS
   JULIETTA NEWS BULLETIN
   LET’S DANCE
   NATIONAL BALLET NEWS
   NORTHERN JOURNAL
   SETS IT ORDER
   VOGUE

C. Music

1. Books
   There are more than 1,000 volumes in the area of music history and literature, over 350 in music theory, 100 standard scores in musical aesthetics and philosophy of music, and 150 music education references. The library maintains a collection of long-playing records numbering approximately 100, and a growing collection of music scores totaling approximately 200. Approximately 1,100 long-play recordings are housed in the Music Department for classroom use. Grove’s Dictionary of Music and Musicians (all volumes of the 1927 and 1954 editions) are held both in the Department and in the library.

2. Periodicals
   ACTA MUSICOLAGIA, 1956
   THE AMERICAN MUSIC TEACHER, Feb., 1966
   AMERICAN RECORD GUIDE, Sept., 1965
DANCE MAGAZINE, Jan., 1950
ETHEMUSICOLOGY, 1968
ETUDE, Jan., 1946-Feb., 1957
HI FI STEREO REVIEW, Jan., 1961
HIGH FIDELITY, Feb., 1961
INSTRUMENTALIST, Jan., 1965
JOURNAL OF AMERICAN HISTORICAL SOCIETY, 1966
JOURNAL OF MUSICAL THEORY, 1946
JOURNAL OF RESEARCH IN MUSIC EDUCATION, Spring, 1966
MODERN MUSIC, Oct., 1939-Fall, 1946
MUSIC AND LETTERS, Jan., 1966
MUSIC EDUCATORS JOURNAL, Sept., 1942
MUSIC INDEX, 1944
MUSIC LIBRARY ASSOCIATION NOTES, 1943
MUSIC JOURNAL, Jan., 1966
MUSIC REVIEW, 1966
MUSICA DISCIPLINA, 1946
MUSICAL AMERICA, Dec., 1964
MUSICAL QUARTERLY, 1956
MUSICAL TIMES, 1966
OPTIMA MUSES, Oct. 1950
PERSPECTIVES OF NEW MUSIC, 1963
SCHOOL MUSIC NEWS, Sept., 1957
THE SCHOOL MUSICIAN, Aug., 1966

D. Speech
1. Books
   Oral interpretation and speech for and with children books
   relating to this program include 716 volumes.

2. Periodicals
   A.B. HOOD'S WEEKLY
   AMERICAN MUSEUM PUBLISHING RECORD
   AMERICAN MUSEUM OF NATURAL HISTORY
   BOOK LIST
   BOOK REVIEW DIGEST
   BOOK WEEK NEW YORK
   CHILDCRAFT
   CHILD DEVELOPMENT
   CHILD DEVELOPMENT ABSTRACTS AND BIBLIOGRAPHY
   CHILD FUND
   CHILDREN
   AMERICAN CHILDHOOD
   AMERICAN TEACHER MAGAZINE
   ELEMENTARY SCHOOL TEACHER
   ENGLISH JOURNAL HIGH SCHOOL EDITION
ENGLISH LANGUAGE TEACHING
GRADE TEACHER
QUARTERLY JOURNAL OF SPEECH
READING IMPROVEMENT
READING IN HIGH SCHOOL
READING RESEARCH QUARTERLY
RECOQ TEACHER
SOUTHERN SPEECH JOURNAL
SPEECH VOICES
SPEECH TEACHER
YOUNG CHILDREN
NEGRO IN PRINT
READERS GUIDE TO PERIODICAL LITERATURE
AMERICAN HERITAGE
JOURNAL OF NEGRO HISTORY
NEGRO HISTORY
WILLET
AMERICAN SPEECH
LANGUAGE LEARNING
KEYWORD REVIEW
SATURDAY REVIEW OF LITERATURE
CRITIQUES: STUDIES IN MODERN FICTION
THE LITTLE REVIEW, LITERATURE, DRAMA, MUSIC, & ART
MODERN FICTION STUDIES: POST MODERN
REVIEWS OF REVIEWS
STUDIES IN ROMANTICISM: TWENTIETH CENTURY LITERATURE
WALT WHITMAN REVIEW
AGA AMERICAN SPEECH AND HEARING ASSOCIATION
LANGUAGE AND SPEECH
MEMBER: A JOURNAL OF POETRY
NEW VERSE, LONDON
OTHERS, A MAGAZINE OF THE NEW VERSE
POETRY
TWENTIETH CENTURY VERSE
UNDEPENDING THE CHILD
EDUCATIONAL THEATRE JOURNAL
POLLIOUS MAGAZINE

7. Children's Literature

1. Books
Drake Library holds approximately 15 books dealing with the teaching of literature to children.
The Corpus School Library has 11,368 books appropriate to the reading interests of student K-9. Of these
5,554 are fiction and 6,214 are non-fiction.
2. Periodicals

THE HOME BOOK MAGAZINE
ELEMENTARY ENGLISH
THE INSTRUCTOR
ENGLISH JOURNAL
PUBLICATIONS OF P.C.T.E.

2. Other

In addition to extensive holdings in the Audio-visual Center, the Department of English maintains library of tape and disc recordings. Approximately 35 of these are of use in the areas of children's literature and literature for the adolescent.

F. Periodicals holding material pertinent to the above disciplines

ADULT EDUCATION
AFRICA
AMERICAN ANTHROPOLOGIST
AMERICAN ARTIST
AMERICAN CHILDHOOD
AMERICAN EDUCATION
AMERICAN PHYSICAL EDUCATION REVIEW
ANTHROPOLOGY
ARTS AND ACTIVITIES
ART AND ARCHAEOLOGY
ART FORUM
ART IN AMERICAN
ART INTERNATIONAL
ART JOURNAL
ARTS MAGAZINE
ARTS CANADA
ARTS MANAGEMENT
ASSOCIATION FOR CHILDHOOD EDUCATION
ASSOCIATION FOR PHYSICAL AND MENTAL REHABILITATION JOURNAL
BACK STAGE
BRITISH JOURNAL OF AESTHETICS
CANADIAN ASSOCIATION OF HEALTH, PHYSICAL EDUCATION AND RECREATION
CHILD DEVELOPMENT
CHILD STUDY
CHILDREN
CHRISTIANITY TODAY
CLASSICAL REVIEW
CURRENT ANTHROPOLOGY
DESIGN
EDUCATION AND TRAINING OF THE MENTALLY HANDICAPPED
HIGH FIDELITY
HISTORY OF RELIGION
HORIZON
INTERPRETATION
INSTRUCTOR
JOURNAL OF AESTHETICS AND ART CRITICISM
JOURNAL OF AMERICAN FOLK LORE
JOURNAL OF HEALTH, PHYSICAL EDUCATION AND RECREATION
JOURNAL OF PHILOSOPHY
JOURNAL OF HISTORY OF IDEAS
KINDERGARTEN PRIMARY MAGAZINE
LIFE
LOOK
MODERN DRAMA
MUSICAL AMERICA
MUSIC EDUCATORS JOURNAL
MUSIC INDEX
MUSIC REVIEW
N.E.A. JOURNAL
NATIONAL GEOGRAPHIC
NEWSWEEK
NEW YORK FOLKLORE QUARTERLY
NEW YORK STATE JOURNAL OF HEALTH, PHYSICAL EDUCATION AND RECREATION
NEW YORK TIMES
NEW YORK TIMES REVIEW
OPERA NEWS
PERPECTIVES OF NEW MUSIC
PHILOSOPHICAL QUARTERLY
PHILOSOPHICAL REVIEW
PHILOSOPHY
PHILOSOPHY EAST AND WEST
PHILOSOPHY TODAY
PERCEPTUAL AND MOTION SKILLS
POETRY
POPULATION
RELIGION IN LIFE
SATURDAY REVIEW
SCHOOL ARTS
SCHOOL REVIEW
THEATER
THEATER ARTS
THAT'S THE SPIRIT
TIME
UNDERSTANDING THE CHILD
WORLD THEATRE
VIII. COURSE DESCRIPTIONS

A. Theatre

THE 261 CREATIVE DRAMATICS
Laboratory course in informal drama emphasizing the child rather than the production. Includes methods of stimulating the child to the imaginative creation of drama with the materials of poetry, stories, choral readings, and music. 3 semester hours

THE 301 - 302 WORLD THEATRE I & II
Development of the stage from the primitive theatre to the present day. 6 semester hours

THE 303 (201) ACTING FUNDAMENTALS I
A study of acting theories with emphasis given to basic techniques, character analysis and creation, emotional interpretation and projection. 3 semester hours

THE 304 (202) TECHNICAL PRACTICES
A study of the aesthetics and techniques of scenery construction and painting, including stage lighting facilities and basic drafting techniques. 3 semester hours

THE 311 - 312 PLAYREADING AND ANALYSIS I & II
Reading and analysis of a body of representative plays from the various periods. 3 semester hours

THE 322 MIME/PANTOMIME
Aesthetics and principles of the art of mime. Emphasis on the development of bodily control and flexibility for actor/dancer. 3 semester hours

THE 333 (233) THEATRE GAMES
Advanced theatre improvisation concentrating on ensemble playing within a game structure, grounded in and expanded from techniques devised by Viola Spolin. Prerequisite: THE 261 Creative Dramatics 3 semester hours

THE 339 UNDERGRADUATE THEATRE WORKSHOP
This workshop is the producing unit for the Summer Arts Festival. Students learn how to organize a performance and do work in all aspects of theatre. Prerequisite: Consent of Instructor 3 semester hours
THE 343 PRACTICE IN DESIGN FOR CHILDREN’S THEATRE
A study of and practice in working with simple and effective stage and costume, using traditional and non-traditional stage materials. Specifically geared to situations where the director is working with groups of child performers and/or required to mount productions in a variety of non-professional settings such as elementary school auditoriums, classrooms, and camps where ingenuity is as important as technical skills. 3 semester hours

THE 351 DIRECTING
Basic training in the techniques of conducting rehearsals and directing the work of actors and others connected with production. Laboratory work in directing one-act plays.
Prerequisite: THE 201 3 semester hours

THE 353 (381) THEORY AND PRACTICE IN CHILDREN’S THEATRE
Organization of children’s theatre groups, administration, programming, production.
Prerequisite: THE 281 Creative Dramatics 3 semester hours

THE 364 (384) THE AESTHETICS AND PRACTICE OF PUPPETRY
A study of the aesthetics and practice of puppetry including the history of various puppet theatres throughout the world. Course work will culminate in production.
3 semester hours

THE 461 PLAYWRITING
Course designed to stimulate the student’s critical and creative faculties through analysis of basic dramatic form and the preparation of original material for the theatre.
Prerequisite: THE 211 3 semester hours

THE 471 THEATER MANAGEMENT
A study of the artistic, social and economic criteria for decision making in the theatre arts and the processes for carrying out these decisions. Includes emphasis on management of the various producing bodies in the theatre arts.
3 semester hours

THE 180 SPECIAL PROBLEMS IN CHILDREN’S THEATRE
Producing and performing drama in the school room, the streets, or community centers on an extended run accompanied by workshops with children from the audience.
Prerequisite: Permission of Instructor 3 or 6 semester hours
THE 401 SEMINAR IN PERFORMING ARTS FOR CHILDREN
Advanced senior seminar for students majoring in Performing Arts for Children where participants share the findings and problems encountered in their individual senior projects. These projects constitute an advanced study initiated by the student in his area of specialization, in close consultation with his faculty advisor.
3 semester hours

THE 400 INDEPENDENT STUDY IN THEATRE
Arranged in consultation with the professor-sponsor and in accordance with the procedures of Independent Study prior to registration.
1-3 semester hours

B. Dance Courses involved

DMS 103 A, B; 203 A, B, 303 A, B; 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. Required of dance major, minor or Interdisciplinary Performing Arts dance major or minor students. A total of 4 credit hours may be earned.
1 semester hour per year

DMS 104 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

DMS 161 MODERN JAZZ AND Tap
Theories, techniques and skill development in modern jazz, new theatre, and tap. dance.
3 semester hours

DMS 201 FOLK AND SQUARE DANCE
Fundamental and traditional dance steps: folk and square dances suitable for various age groups; cultural backgrounds of folk dances of other nations; preparation of a folk festival.
Prerequisite: DMS 101 or 102 or permission of department
1 semester hour
DMS 201 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. 3 semester hours

DMS 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. 3 semester hours

DMS 252 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

DMS 206 CONTEMPORARY DANCE COMPOSITION
The elements and processes of dance composition and practice in individual and group composition and evaluation. Prerequisite: DMS 101 or 203; DMS 102, or 301 or 204 or permission of department. 1 or 2 semester hours

DMS 307 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

DMS 308 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: DMS 205. 3 semester hours
DFS 313 DANCE MOVEMENT IN THEATRE
Dance for the serious theatre performing student covering
technical, composition and history. Concentrated technique
emphasizing theory and practice in the individuals move-
ment, vocabulary; composition encompassing articulating
solo movement statements; group blocking and choreography;
execution of basic dance forms such as court and social
dances commonly used in theatre.
3 semester hours

DFS 321 INTERMEDIATE DANCE NOTATION
Intermediate dance notation material: reading of dance
notation classes: reading and reconstructing dances from
scores of noted choreographers.
Prerequisite: DFS 307
3 semester hours

DFS 331 SURVEY OF ETHNIC DANCE
Principles of ethnic dance forms and types including Oriental,
Spanish, South American, Caribbean and African; contribs of
ethic dance to classical ballet, modern dance and jazz;
study of classic ballet.
Prerequisite: DFS 204
3 semester hours

DFS 332 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: DFS 205, DFS 234 or permission of department
3 semester hours

DFS 332 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: DFS 204
3 semester hours

DFS 400 DANCE PRODUCTION AND WORSHOP
Administration procedures: techniques: choreography: production
problems and performance of dance (including costuming,
lighting, accompaniment, stage design, stage mechanics);
presentation of notated dances.
Prerequisite: DFS 205 or permission of department
3 semester hours

DFS 411 CHOREOGRAPHY FOR THEATRE
Principles of dance composition related to theatre presenta-
tion: application of ballet, modern, jazz, tap, ethnic,
modern musical and new theatre dance to stage and tele-
vision performance.
Prerequisite: DFS 205 and/or permission of department
3 semester hours
DNS 411. DANCE III
A continuing study of dance with emphasis on integration and synthesis of the previous dance courses; application to advanced forms of individual and group dance composition and evaluation.
Prerequisite: DNS 205 3 semester hours

DNS 451. ACCOMPANIMENT FOR DANCE
Establishment of satisfactory working relationship between instructor and accompanist, various musical media suitable for teaching movement technique, use of percussion for self-accompaniment; use of limited percussion equipment; experiences in accompanying classes.
Prerequisite: DNS 208, DNS 141 can be taken currently with DNS 308 with permission of department 3 semester hours

DNS 141. TEACHING TECHNIQUES OF THE DANCE (Elementary level)
DNS 141 A TEACHING TECHNIQUES OF THE DANCE (Secondary level)
Preparation of calssroom 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 401. SEMINAR IN PERFORMING ARTS FOR CHILDREN
Advanced senior seminar for students majoring in Performing Arts for Children where participants share the findings and problems encountered in their individual senior projects. These projects constitute an advanced study initiated by the student in his area of specialization, in close consultation with his faculty advisor. 3 semester hours

DNS 400. 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

C. Music Courses involved

MUS 201. FOUNDATIONS OF MUSIC
A survey course in the literature of music with special emphasis upon the reading of music notation and the analysis of musical form. 3 semester hours
MUC 203 MUSIC IN WESTERN CIVILIZATION
A survey of the various periods in the history of music with emphasis upon representative masterworks, both vocal and instrumental. Analysis of form; comprehension of styles and influences shaping them; discriminating appraisal of performance and critical opinion. Required listening. 3 semester hours

MUC 205 MUSIC LITERATURE
A survey course in the literature of music from the time of Bach to the present. Also available under independent study arrangement. 3 semester hours

MUC 211 THE APPRECIATION OF OPERA
An analytical study of eighteenth, nineteenth, and twentieth century operas through readings, recordings, scores and libretti, with a consideration of their historical background, composers, and performers. Prerequisite: MUC 201, 203, or 205. 3 semester hours

MUC 212 MUSIC OF THE CLASSICAL PERIOD
A study of eighteenth century classicism as represented in the works of Haydn, Mozart and early Beethoven, and viewed against the background of intellectual and artistic thought of the Enlightenment. Prerequisite: MUC 201, 203, or 205. 3 semester hours

MUC 213 MUSIC OF THE ROMANTIC PERIOD
An investigation of the music of late Beethoven through Bruckner and Mahler with particular emphasis on the stylistic relationship of music and the other fine arts of the nineteenth century. Prerequisite: MUC 201, 203, or 205. 3 semester hours

MUC 270 MUSIC THEATRE WORKSHOP
Theoretical and historical aspects of American musical theatre; practical experience with the elements of musical stage work, from selection and preparation to actual production. 3-6 semester hours
MUC 301 MUSIC THEORY I
A course in the manipulation of tonal harmonic materials with emphasis on the chorale style of Bach. Particular attention will be paid to ear training and applied keyboard harmony. As prerequisites, the student must be able to pass an examination in the fundamentals of musical notation and be able to play at the piano simple four-part hymns.
Prerequisite: Consent of instructor
3 semester hours

MUC 302 MUSIC THEORY II
Continuation of Theory I involving more complex harmony, structure and form.
Prerequisite: Music Theory I or permission of instructor
3 semester hours

MUC 312 MUSIC OF THE RENAISSANCE AND BAROQUE PERIODS
Sacred and secular music from the fifteenth to the middle of the eighteenth century. The works of Josquin, Palestrina, Corelli, Vivaldi, Bach and Handel are treated in depth.
Prerequisite: MUC 201, 203, or 205, or consent of instructor
3 semester hours

MUC 352 MUSIC AND THE CHILD
Study of a music program suitable for young children, together with a survey of essential music materials. Provides opportunity for simple creative work in writing music, composing children's songs, plays and rhythmic games.
3 semester hours

MUC 411 MUSIC THEORY III
Further development of skills in hearing, writing and analysis of harmony, structure, counterpoint, and forms employed in the Baroque and Classic eras.
Prerequisite: Music Theory II or consent of instructor
3 semester hours

MUC 413 AMERICAN MUSIC
A survey of musical activity in America from the landing of the Pilgrims to the early twentieth century.
Prerequisite: MUC 201, 203, or 205, or consent of instructor
3 semester hours

MUC 416 TWENTIETH CENTURY MUSIC
An investigation into the music composed from 1900, beginning with Debussy and including contemporary composers with special emphasis on how the music of this age is affected by modern economic, political, scientific and philosophical thought.
Prerequisite: Consent of instructor
3 semester hours
MUC 421 - MUSICAL INSTRUMENT INSTRUCTION
3-6 semester hours

MUC 470 - GRADUATE MUSIC THEATRE WORKSHOP
A workshop dealing with theoretical, historical, and practical aspects of American music theatre, supervised projects in which the student selects, rehearses, and directs actual musical stage productions.
3-6 semester hours

MUC 491 - MUSICAL RESOURCES AND THEIR CREATIVE USE
Auditory, visual, and manipulative aids used in teaching music in the elementary school. Presentation and study of music films, film strips, slides, and correlated recordings; construction of original plays with music which are suitable for classroom use.
3 semester hours

MUC 180 - MODERN TRENDS IN THE ELEMENTARY SCHOOL MUSIC PROGRAMS
Acquaints students with the new concepts of music education in the elementary grades brought about by changing educational philosophy, new techniques and resources. Includes a survey of procedures and materials currently in use.
3 semester hours

MUC 183 - ACCOMPANIMENT SKILLS
A functional course for development of skill in improvisational accompaniment. Theoretical concepts of harmonic accompaniment are applied to the piano keyboard and the guitar, especially as they would be employed in the classroom for song accompaniment.
Prerequisite: Basic keyboard facility.
3 semester hours

MUC 401 - SEMINAR IN PERFORMING ARTS FOR CHILDREN
Advanced senior seminar for students majoring in Performing Arts for Children where participants share the findings and problems encountered in their individual senior projects. These projects constitute an advanced study initiated by the student in his area of specialization, in close consultation with his faculty advisor.
3 semester hours

MUC 402 - INDEPENDENT STUDY IN MUSIC
Arranged in consultation with the professor-sponsor and in accordance with the procedures of Independent Study prior to registration.
1-3 semester hours
D. Speech Courses involved

SPH 211 VOICE AND ARTICULATION
After thorough training in critical listening, and a study of the personality, environmental and physical factors which determine speech habit-patterns, laboratory practice sessions and recording sessions are scheduled for self-analysis and self-help. Class activities include conversation, story-telling, reading aloud, with emphasis on more effective communication through improved voice and articulation.

3 semester hours

SPH 221 THE ORAL INTERPRETATION OF LITERATURE
Offers experience in oral reading and interpretation of literature with emphasis on the understanding of thought as essential to interpretation; examines emotional content of several types of literature; provides number of practical reading experiences in developing proper voice and manner to interpret the thought, mood and emotional content inherent in literature.

3 semester hours

SPH 282 ORAL INTERPRETATION OF CHILDREN'S LITERATURE
A practical and informative guide to the principles, techniques, and materials for teaching good oral expression to children.

3 semester hours

SPH 421 ORAL INTERPRETATION OF DRAMATIC LITERATURE
Study of selected scenes from classical and contemporary plays. Theory and techniques of play and story reading. Practice in cutting plays for oral presentation. Prepares the student for production for the public recitals of dramatic literature. A Reader's Theater production for the public will be a final project for the class.

Prerequisite: SPH 221

3 semester hours

F. Children's Literature Courses involved

ENGL 380 CHILDREN'S LITERATURE
Traditional and recent classics introducing the poetry and prose of childhood. Emphasis on critical judgement and thematic continuity. Weekly reports.

3 semester hours
ENLE 383 LITERATURE FOR THE ADOLESCENT
Books for use in grades 7-12. Reading interests of adolescents. Techniques of teaching. Weekly reports. 3 semester hours

ENLE 182 ADVANCED CHILDREN’S LITERATURE
Techniques in critical evaluation. Concept, text, illustration, typography, format, use of color. For teachers, librarians, and other engaged in selecting materials for young readers.  
Prerequisite: ENLE 382 or permission of the instructor 3 semester hours

ENLE 483 POETRY FOR YOUNG PEOPLE
Methods and materials for effective teaching of poetry in grades 7-12.  
Prerequisite: ENLE 383 or permission of the instructor 3 semester hours