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

Meeting on May 4, 1970

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

SUBJECT:  M.A. in Dance

Dr. Pallagyi 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:  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, Gennaro, Henderson, Strasser, Pascale, Watts

Distribution Date:  JUN 4 1970

Signed:  President of the College

Date Received by the Senate:
State University College
Brockport, New York

A PROPOSAL
FOR AN ACADEMIC MAJOR
IN DANCE
LEADING TO THE DEGREE OF
MASTER OF ARTS

March 16, 1970
INTRODUCTION

With the increasing attention devoted to dance along with all the Fine Arts by a greater proportion of our population, enrollment in dance curricula has accelerated at an explosive rate in recent years. Most of this growth has taken place at the undergraduate level. The time has now arrived when it is imperative that serious students be given the opportunity to pursue studies in dance at the graduate and professional levels.

The State University College at Brockport presently offers a major and minor in dance as a part of the undergraduate Liberal Arts curriculum, the only college in the State University system approved to do so. In fact, it is one of a very few institutions in the whole country with an autonomous Department of Dance functioning within a Fine Arts Division. The department has developed a strong and sound undergraduate program in dance and has on its staff faculty members with varying requisite abilities to allow for presentation of this major program. Library holdings, facilities and staff are constantly being augmented to permit the expansion of this program at the graduate level.

Within limits, a graduate level program already exists. The current curriculum includes sixteen (16) courses at the senior 400 level, which may be elected in the graduate program when selected in relation to other graduate 500 level courses. Nine courses have already been approved and are currently offered at the first year 300 level. Seven additional courses at the 500 level are included in this proposal.

The Master of Arts degree program presented herewith is designed as an introduction to graduate level study in selected areas of dance which can lead to advanced work at the doctoral level. It will equip the student to work in one or more of the following areas: in the academic; urban or rural community; in concert; in dance theatre; in recreation; in children's dance specialization; in dance research, in history and philosophy; in movement notation; in dance criticism; in dance therapy; in music for dance. All of these specialized approaches to the subject may be grouped under two general headings: I. Dance as a Theoretical Discipline and II. Dance as a Creative Art.

At the present time no college in the State University system offers a graduate degree program in Dance. Therefore, it is appropriate and logical that Brockport with the only existing, approved dance major should initiate action towards expanding to fulfill what is now a real need - a graduate program in dance.

Some students have already completed courses on the graduate level in the M.S.in Education Program. The department already has a backlog not only of inquiries, but of actual requests from people who wish to enter the dance M.A. program at Brockport. Professional dancers are seeking to enroll in graduate dance programs to qualify academically for work in educational institutions. This program will help to alleviate the problem of providing faculty for the expanding dance courses in other colleges, community colleges, and in the public and private schools. The program at Brockport will make it possible for those people who wish to enroll in programs which offer them a bridge from their professional life to obtain this preparation within the state of New York.
Integrated into the dance department is a resident company of professional dancers who are teaching within the graduate curriculum and who provides high artistic standards as well as experience for the students in technique, composition, production and performance.

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 undergraduate major in dance seek candidacy, they may be admitted provided that they undertake to remedy deficiencies.

ADMISSION

Entrance to candidacy for the Master of Arts degree in Dance must be made by application 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 3 in the major area, or
2. present equivalent preparation with a strong dance concentration with a grade point average of 3 in dance concentration
3. successfully audition before a committee composed of the graduate faculty members of the Dance Department if undergraduate preparation has been taken at another institution
4. must have taken the Graduate Record Examination.

MATRICULATION

Matriculation will be subject to the approval of the graduate faculty committee. Factors other than those above to be considered will include appropriate record examination scores and evidence of creative ability and/or scholarly research activity. Students expecting to obtain a graduate degree must fulfill all matriculation requirements before they complete 9 hours of credit.

ADVISEMENT

After the graduate student has met other requirements and then formally requested admittance to degree candidacy, he will be assigned an advisor from the graduate faculty to develop a proposed pattern of study. When a specific program is agreed upon, the applicant will be considered to have completed the requirements for matriculation. The advisor will be chosen on the basis of his ability to guide the student intelligently in light of the latter's background, interests and professional objectives.

GRADUATE PROGRAM

A minimum of thirty semester hours at the graduate level in dance will be required of each student. Each student will be required to:

1. complete successfully DNS 507—Dance Research Techniques and Bibliography
2. complete successfully DNS 501—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 two main '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 level.
2. 6 hours minimum in approved 500 level courses.
3. 2 hours selected from upper division 400 and graduate 500 level 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 level.
2. 6 hours minimum in approved 500 level courses.
3. 2 hours selected from upper division 400 and graduate 500 level 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
DANCE FACULTY

The faculty of the dance department currently consists of the following members:

ROGER L. SCRIBNER, Associate Professor, Department Chairman

Education

B.S., M.S. University of Michigan (1929-1933)
48 hours additional study beyond Masters (dance concentration) at New York University; Syracuse University; University of Rochester; University of Buffalo; University of California at Los Angeles.
Specified courses in dance and related arts: Bennington School of Dance Education in Secondary Education (UCLA); Dance in Higher Education (New York University); Connecticut School of Dance; Dance and Music Workshops; University School of University of Rochester, guest artists classes at YWCA, NSPA, New Hampshire and Maine Camps, Year End Camps plus numerous workshops, master dance and private studio classes with dance artists.

Teaching Experiences

Rochester Public Schools, Rochester, Michigan 1929-1931
Keuka College 1932-1933
Buffalo, New York, Public Schools 1934-1946
State University College at Brockport 1946-

Appointed Associate Professor and Chairman of Department
New York University International Relations
Summer Session Higher Education Workshops

Professional Activities

Taught numerous workshops, master dance classes and clinics throughout New York State and Eastern United States.
Served as consultant to the State Education Departments in New York and New Hampshire.
Chairman of the Dance Section of Eastern District Association of AAMPER.
State Dance Chairman of the New York State Association for Health, Physical Education and Recreation for 5 years.
Secretary of the National Division on Dance of the American Association of Health and Physical Education and Recreation (AAMPER).
Member of the Boris Kalov Dance Company, Buffalo, New York 1933-1935.
Member of the YWCA Performing Dance Company, Buffalo, New York 1938-1941
Principal Dancer-Scenic Rother Dance Company, Buffalo, New York 1940-1945.
Ad Hoc Committee, Dance Certification
Chairman, Dance Certification Committee, National Dance Guild 1970-1972
Professional Affiliations

National Dance Guild
CORD (Committee on Research in Dance)
French Folk Lore Society
Dance Division, AARPER
Dance Committee, New York State Association for Health, Physical Education and Recreation
Eastern District and National Association of Physical Education for College Women
American Association of University Professors
Delta Kappa Gamma, Eta Chapter
Rochester Civic Music Association
League of Women Voters
Country Dance Society of America
AIM - Adventures in Movement for the Handicapped
Western Mass Historical Society

Publications

Developing Democratic Human Relations through Health, Physical Education and Recreation: First Yearbook of the American Association for Health, Physical Education and Recreation - Chapter on Methods.
Methods of Teaching Dance to Large Groups

ELIZABETH K. DILL, Associate Professor - Succeeding Department Chairman - Sept. 1970

Education

B.A., Wayne State University 1952
M.A., New York University (Related Arts/Dance) 1963
Ph. D. Candidate, New York University (Related Arts/Dance) Present

Professional Dance Training

Alfred Brooks/Harina Hunt Dance Studios 1955-1957
Henry Street Playhouse (Alvin Nikolai) Summer 1958
Pearl Lang (Colorado College and New York City) Summer 1959
Bennington College (Ruth Currier/Hallie Kales) 1958-1959
Connecticut College (America Dance Festival) Summer 1960
Erick Hawkins School 1960-1961
Mary Anthony School 1960-1962
Jose Limon School (Jose Limon/Betty Jones) 1960-1961
Connecticut College (American Dance Festival) Summer 1962

Teaching Experience

New York University School of Education 1962-1969
New York University School of Education (Part-time) 1950-1962
Studio Teaching, New York City 1957-1958
Youth Leadership Training Program Summers 1953-1955
Hunt-Brooks Dance Studio 1959-1961
Choreographic Experience

*Studio and Workshop Performances, New York City* 1952-1962
*Williams College, Vermont (Guest Artist)* 1959-1960
*New York University Productions* 1960-1969
*New York Chamber Dance Group (Choreographer-Director)* 1967-1969

Performing Experience

*Studio and Workshop Performance, New York City* 1952-1962
*Hunt-Stroocks Dance Company (Concerts and tours)* 1954-1957
*Sunnystone College Dance Productions* 1958-1959
*Harrington College Dance Company* 1958-1959
*Harry-Co-Founders (Children's Dance Company)* 1960-1962
*New York University Dance Productions* 1962-1967
*New York Chamber Dance Group* 1967-1969

Administrative Experience

*New York University School of Education (Undergraduate Faculty Advisor and Program Director)* 1965-1969
*Assistant Director, Sullivan Street Theater* Summer 1963
*Assistant Director, Youth Leadership Training Program* Summer 1965
*Director, New York Chamber Dance Group* 1967-1969
*Director, New York University High School Dance Workshop* 1968-1969

Background in Music for Dance

*Dance Accompanist, New York City Dance Studios* 1952-1960
*Juilliard School of Music (Part-time)* 1955-1960
*Connecticut College (American Dance Festival)* Summers 1960-1962
*New York University School of Education* 1960-1962

Professional Affiliations

*National Dance Guild (Board)*
*Association of American Dance Companies (Charter Member)*
*American Association of Health, Physical Education and Recreation (Dance)*
*Dance Notation Bureau (Associate Member)*

Publications

*Editor, Research in Dance: Problems and Possibilities, New York Committee on Research in Dance (CORD)* 1968
*Article, "On Structural Improvisation," in Maria Grebenik's Book* 1969
*Editor, Focus on Dance V: Composition Thesis, The Use of Cinematic Principles in Dance Composition* 1965
*New York University Master's Thesis, Improvisation in Dance* Forthcoming
Selected List of Recently Composed Works

<table>
<thead>
<tr>
<th>Title</th>
<th>Premiere</th>
<th>Date</th>
<th>Dancers</th>
<th>Music</th>
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<tr>
<td>Action Music</td>
<td>Jackson Church</td>
<td>1959</td>
<td>Solo</td>
<td>Johnson</td>
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<tr>
<td>Analogues I &amp; II</td>
<td>New York University</td>
<td>1959</td>
<td>6-14</td>
<td>Bull</td>
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<td>People, Places, Things</td>
<td>Auburn Univ., Ala.</td>
<td>1960</td>
<td>3</td>
<td>Johnson</td>
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<td>Mr. Blue</td>
<td>Auburn Univ., Ala.</td>
<td>1963</td>
<td>Solo</td>
<td>Clear Light</td>
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<td>Sacristies</td>
<td>New York University</td>
<td>1963</td>
<td>12</td>
<td>Bull/Johnson</td>
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<td>Phoebe</td>
<td>New York University</td>
<td>1966</td>
<td>10</td>
<td>Foss</td>
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<td>Thirteen Days of Looking at a Blackbird</td>
<td>Riverside Church</td>
<td>1960</td>
<td>3</td>
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<td>War Games, Strategies, Tactics, Diversions &amp; Delights</td>
<td>New York University</td>
<td>1963</td>
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<td>Chierecchio</td>
<td>University of Mass.</td>
<td>1967</td>
<td>2</td>
<td>Press</td>
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<td>Revelations</td>
<td>University of Mass.</td>
<td>1967</td>
<td>4</td>
<td>Press</td>
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<td>Initiations I &amp; II</td>
<td>Educational Alliance</td>
<td>1967</td>
<td>5</td>
<td>Bull/Press</td>
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<td>Progress Report</td>
<td>New York University</td>
<td>1966</td>
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<td>Versace</td>
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<td>How to Solve It</td>
<td>New York University</td>
<td>1966</td>
<td>8</td>
<td>Carter</td>
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<td>Suite Paspas</td>
<td>New York University</td>
<td>1965</td>
<td>5</td>
<td>Bull</td>
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<td>Three Places One</td>
<td>New York University</td>
<td>1965</td>
<td>3</td>
<td>Tafts</td>
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<td>Conversations</td>
<td>New York University</td>
<td>1965</td>
<td>7</td>
<td>Russell</td>
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RICHARD D. COTTER, Associate Professor

Education

A.B. Dartmouth College 1951
Ph. D. Candidate, Indiana University 1961
- Folklore, cultural anthropology and ethnomusicology
- New School for Social Research 1951-1952
- Harvard University 1952-1953

Professional Education

- University of St. Andrews, Scotland - teacher certification in 1953
  - Scottish country dancing
- American Scandinavian Foundation Grant - folklore and folk dance study in Stockholm, Sweden, Denmark 1954
- Harvard University and Radcliffe College - certificate in archiving and historical management 1956
- Professional Certification by Royal Scottish Country Dance Society 1958
- Channel 2 (WNEH-TV) - course in television program planning and production 1962

Teaching Experience

- 22 years as professional Caller and teacher of American Square, Cotswold and international folk dances, recreation leader 1948-1970
- 22 years on staff of annual New Hampshire and Year End Folk Dance Camps 1950-1970
- Assistant professor of English, Bentley College, Boston 1962-1965
Teacher of dance to emotionally disturbed and mentally retarded children, Perkins School, Lancaster, Massachusetts 1962-1968
Center for Adult Education, Cambridge, Massachusetts
Folklore and Folk music courses 1963-1965
Adult Education Center, Acton, Massachusetts
Folkdance course 1964
Cambridge School, Weston, Massachusetts 1967
Greek and Balkan folk dances
Dance Department State University College at Brockport 1969

Professional Experience

Archivist, Indiana Folklore Archives 1964-1967
Organizer of Archives of "Folk and Primitive Music" at Indiana Univ. Research Center for Anthropology, Folklore and Linguistics 1955-1967
Manager of Cantabrigia Bookshop, Cambridge, Massachusetts 1956-1967
(Rocks on dance, folklore, music, anthropology)
President and Board Chairman of G. J. Clark, Inc. 1958-1970
Real estate holding company
Pastoral associate and assistant to minister, Woodsford Congregational Church, Portland, Maine 1960-1969
Consultant in historical dance and traditional music Old Sturbridge Village, Old Sturbridge, Massachusetts 1960-1969
Production Co-ordinator for NET Network (WNEH-TV) Summers 1962-1967
Consultant, Children's Museum, Boston under a federal office of Education grant, Editor of MacTASC Project (Materials to Aid teachers and children).
Consultant, Colonial Williamsburg in Historical Dance 1967
President, Carver and Company devoted to ownership and management of real estate holdings (Maine, Mass., and New York) and to furnish recreational and educational consultants to colleges, schools and community organizations

Research

Traditional Dance Forms, Indiana University Foundation Research Grant 1955-1956
Adapting Dance Techniques for use in Mental Therapy, project for Faulkner Hospital, Waltham Mass. Mental Hospital Division of Mass. General Hospital 1961-1963
The Various Effects that Selected Dance Techniques have on the Development of Learning Abilities Among Exceptional Children, project at Perkins School, Lancaster, Mass. 1962-1963
A History of Traditional Dance in America from 1600-1980 Dissertation in progress

Publications


Reviews published in Journal of the International Folk Music Council of the following books:

Ukrainian Folk Dance: Compiled by Bohdan Klimash
Dances of the Jewish People: Yvora Lepson
Jewish Dances the Year Round: Yvora Lepson
Professional Affiliations:

CORD (Committee on Research in Dance)
American Folklore Society
American Anthropological Association
Society for Ethnomusicology
International Folk Music Council
American Association of University Professors
Society of American Archivists
Societe International de Ethnologic et Folklore
American Association for State and Local History

JAMES A. PAYCOX, Associate Professor

Education

B.A. Dennington College, 1963
M.A. Ohio State University, 1965
Juilliard School of Music (3 Years); Oberlin College 1955-1959

Professional Dance Education

Study at: Jose Limon Studio, Martha Graham School, Merce Cunningham Studio, School of American Ballet, Metropolitan Opera Ballet.

Teaching Experience

Queens Youth Center, Columbus 1957-1959
Jose Limon Studio, New York 1960-1962
Betty Jones Studio, New York 1963-1965
Milwaukee Modern Dance Council 1963-1964
University of Wisconsin 1965-1968
Ohio State University 1969-1969, Own studio, Columbus 1969-1969
State University College at Brockport 1969 to present

Jewish Community Center, Rochester, 1969 to present

Professional Concert Work

Dancer:
Soloist or guest dancer for 6 years in New York City and on tours from New York to 40 states and 15 foreign countries
Jose Limon Company - 6 1/2 years
Doris Humphrey Dance Theatre, 3 years
Paul Currier Company, 5 years
Bill Hug Dance Company, 2 years
Anna Sokolov Company, 2 years
Helen Tamiris Repertory Company, 1 year
Valarie Bertis, Helen Tamiris, Danny McKeel, Martha Wittman

Guest Artist Dancer with:

The Merry go Rounders, The Dennington Dance Co., The Smith College
Dancers: the University of Michigan Faculty Dance Group, the University of Wisconsin, Dance Theatre.

Dance and Dance-Actor:

Member of original cast and 9 month run of "Ulysses in Nighttown"
Choreographic Experience

Training: Louis Horst, 3 years; Doris Humphrey, 1 year; Ruth Currier, 1 year; William Boles, 1 year.

Pieces performed in New York City: New London, Conn.; Northampton, Mass.; Brattleboro, Vt.; Scarsdale, N.Y.; Brockport, N.Y.; Rochester, N.Y.; Detroit, Mich.; Anna Arbor, Mich.; White Lake, Mich.; Olivet, Mich.; South Haven, Mich.; Chicago, Ill.; Rockford, Ill.; Madison, Wis.; Milwaukee, Wis.; Minneapolis, Minn.; University City, Iowa; Urbana, Ill.; Charlestown, Mass.; Moscow, Idaho; Nazareth, Ky.; Columbus, Ohio; Athens, Ohio; Westerville, Ohio; Bowling Green, Ohio; Oxford, Ohio; Mansfield, Ohio; Cleveland, Ohio; Lakewood, Ohio; Green Bay, Wis.; Richmond, Va.

1967 - Premiered 12 programs in a series titled "An Invitation to Modern Dance," received a special merit award from the National Broadcast Media Foundation.

March 1967 - TV program "A Portrait in Dance on Columbus Channel and WNET Network."

Choreographic Works

| Opus 1 | 'At the Edge of Dust' | Quartet | 12 min. 1960 |
| Opus 2 | 'Rhythmic Variations' | Quartet | 14 min. 1960 |
| Opus 3 | 'Katharsis' | Solo | 6 min. 1960 |
| Opus 4 | 'Sinister Ritual' | Trio | 10 min. 1951 |
| Opus 5 | 'Out and Beyond' | Solo | 6 min. 1961 |
| Opus 6 | 'Psalm 140' | Solo | 6 min. 1962 |
| Opus 7 | 'For J.B.' | Solo | 5 min. 1962 |
| Opus 8 | 'Yes, I Will Yes' | Duo | 5 min. 1963 |
| Opus 9 | 'Toccata' | Duo | 7 min. 1963 |
| Opus 10 | 'Fire of the Assassins' | Quartet | 14 min. 1963 |
| Opus 11 | Dances for 'The Murder in the Red Barn' | Quartet | 14 min. 1963 |
| Opus 12 | 'The Golden Shaft' | Solo | 11 min. 1963 |
| Opus 13 | 'Two Prophecy Figures' | Solo | 9 min. 1963 |
| Opus 14 | 'The Blue Flower' | Solo | 8 min. 1964 |
| Opus 15 | 'Prelude' | Solo | 9 min. 1964 |
| Opus 16 | 'Dances for 'Bye, Bye, Birdie'' Stock' | Solo | 18 min. 1964 |
| Opus 17 | 'Dances for 'Pajama Game'' Summer Stock' | Solo | 18 min. 1964 |
| Opus 18 | 'Dances for 'Roberts' | Solo | 18 min. 1964 |
| Opus 19 | 'Dances for 'The Fantasia'' | Solo | 18 min. 1964 |
| Opus 20 | 'Das Variations' | Quartet | 15 min. 1965 |
| Opus 21 | 'At the Edge of Dust' | Duet | 12 min. 1965 |
| Opus 22 | 'Trio' | Solo | 13 min. 1965 |
| Opus 23 | 'To Orpheus Singing' | Solo | 9 min. 1965 |
| Opus 24 | 'After the Deluge' | Quartet | 10 min. 1965 |
| Opus 25 | 'A Burning Bridge' | Quartet | 10 min. 1965 |
| Opus 26 | 'A Soldier's Tale' | Trio (plus narrator) | 1 hr. 1965 |
| Opus 27 | 'Symphony' | Sextet | 10 min. 1967 |
| Opus 28 | 'Prelude' | Duet | 9 min. 1967 |
| Opus 29 | 'Dances for TV Series' | Solo | 6 min. 1967 |
| Opus 30 | 'Lavender Variations' | Solo | 6 min. 1967 |
Grants and Commissions

Research grant from Ohio State University Development Fund. Commission to stage and choreograph "A Soldier's Tale" for the School of Music, Ohio State University, in honor of Stravinsky's visit to the campus.

Commission from University Dance Theatre of the State University at Buffalo to choreograph "Olio" for their dance club.

Commission from Ohio State University School of Music to stage and choreograph "A Soldier's Tale" for Igor Stravinsky's visit to Columbus, October, 1967.

Commission from Ohio State University Dance Company to choreograph "Pedalus".

Lecture Demonstration, Master Classes

More than 1/2 master dance classes and lecture demonstrations in the towns and cities listed under choreographic experiences.

Professional Affiliations

Actor's Equity (as dancer, actor and choreographer)
American Guild of Musical Artists (as dancer-choreographer)
American Federation of Musicians, Local 802 (as choral)
American Federation of Teachers
National Dance Guild

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SUSANNAH M. PAYTON, Instructor

Education

B.S., Ohio State University, 1957
25 hours credit toward M.A. in Dance, Ohio State University
Professional Dance Education

Anita Zahn (of original Isadora) 1956-1962
Martha Graham School
Steffi Nossen Dance School 1953-1962
  Last 3 years Soloist in touring company giving 20 performances
  per year under Dance in Education Fund
Connecticut College Summer School of Dance 1960, 1962, 1963
  Student and dancer. Classes with David Wood, Jose Limon,
  Betty Jones, Merce Cunningham, Martha Graham, Lucas Hoving
  Composition with Pearl Lang, Jack Moore, Louis Horst, Ruth
  Carrier, Judith Dunn.
Concentrated months study in company classes at Merce
  Cunningham Studio 1968-1970

Teaching Experience

Steffi Nossen School - Children and Teenagers 1959-1962
Technique classes for dance majors at Mills College 1962-1964
Dance Specialist - Westchester County Summer Recreation 1963
  Program Children's Classes
Company classes for the Ohio State University Dance Company 1965
Private studio teaching in the Peyton Studio 1965-1966
Graduate assistant in Dance Majors Program at Ohio State Univ. 1967-1969
Assistant to teacher-choreographer Ruth Carrier in Repertory
  classes, Ohio State University 1968-1969
Instructor - Dance Department, State University College at
  Brockport 1969-
Coordinator and teacher of Dance program at Jewish Community
  Center in Rochester, New York

Professional Activities

Invited to join Helen Tamiris Company 1960
Won a New York metropolitan Area Audition Scholarship for
  continued dance study. Asked to join Herman Walker Co.
  American Dance Festival Concerts in Limon Company 1961
  David Wood Company 1963
Perform and toured California with Joseph Schloter Dance
  Company - 2 joint concerts with Ann Reifmann Dance Theatre
  (San Francisco) 1963
Soloist with University Dance Company - Ohio State Univ. Solo
  and lead roles by D. Humphrey, A. Schalen, Viola Farber,
  Ruth Carrier, J. Peyton, Vera Blaine, Lucas Hoving.
Toured the following places with husband performing duet
  concerts; lecture-demonstrations, master classes, panel
  discussions, etc. See J. Peyton's list.
Soloist with New Brockport Professional Dance Company 1969-1970

Choreographic Works

Kinesiologia 1966
'Dinner: The People' 1968
Reconstructions presented in Concert
Passacaglia and Fugue in C Minor - D. Humphrey 1967
Chaconne - Jose Limon
Passacaglia - D. Humphrey in Brockport, New York 1969

Costume Design - own dance works
21 of James Payton’s dance works
10 dance works of other choreographers - group dances

Professional Affiliations
American Guild of Musical Artists (AGMA) - Concert dance

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Inna T. Pylonsenko, Assistant Professor

Education
B.A. Wayne State University 1964
State approved teaching certificate - Doris Reichmann’s Schule
Hanover, Germany - Rhythmic 1959
Candidate M.B. in Education - State University College at Brockport-Aug. 1970

Professional Dance Education
Connecticut College School of Dance
Studies of Artists
Workshop, with major dance artists
Maine and New Hampshire Dance Camps

Teaching Experience
6 1/2 years teaching dance on various levels - Detroit area (Country Day School, YWCA, Community Centers, High School, Summer camps).
State University College at Brockport 1965-
Assisted in development of Dance Major

Professional, Performing and Choreographic Experience
6 years choreographer and dancer with Wayne State University, Dance Workshop
Member "Dance Along Along" Company Detroit.
One half (1/2) year in dance program on Education TV, Detroit
Choreographer and one of organizers of Rochester Dance Theatre 1968-1969
Dancer with Brockport Professional Dance Company 1970-
Advisor to Brockport Dance Club 1965-1969
Choreographer for their concerts
Served as choreographer and teacher at many dance demonstrations, clinics and workshops.
Teacher for High School Drama Days 3 years
Prepared many dance displays
Choreographic Experience

In addition to the above served as choreographer for the following shows:

Boyfriend
Lil' Abner
Rashomon
Narat Bale

Beauty and the Beast
Music Man
John Brown's Body
Dark of the Moon - Directed by Yinette Carroll

Professional Affiliations

Dance Alumni Associate, Wayne State University
National Dance Guild

M. Leonard Capell, Assistant Professor

Lic. Mus. Acadia University, Nova Scotia 1949
B. Mus. Acadia University, Nova Scotia 1950
M.A. Bennington College 1957

Teaching Experience

Composer, Accompanist, Teacher at:
Vermont Conservatory of Music
Bennington College
Brooklyn College
Bennett College
New York University
Connecticut College - Summers
Colorado College - Summers with Anna Holm

Professional Experiences

Pianist, solo pianist recitals, vocal recitals, choral society accompanist
Conductor and Choral Director
Dance Accompanist:
  Leading modern dance studios in New York City
  Connecticut College, School of Dance
  Colorado College with Anna Holm
Piano Teacher 10 years
Composer: Piano and organ pieces
  Choral compositions, dance music
Music Director: Choir Director, Baptist Church, Brockport
Conductor: Founded Vermont Oratorio Society
  Founded Bennington Choir Festival
  Conducted Fen Jus Chorus - New York City
Music Director: Brockport Professional Dance Company
Professional Affiliations

American Guild of Organists
American Association of Choral Conductors
Community Concerts, Burlington, Vt. (Board of Directors)
Hi Cor Opera Association, Poughkeepsie, New York
American Federation of Musicians, Local 802
A.A.U.P.

Publications

Manuscripts of Choral and Piano music
Books in Progress: "Music For Dancers"
"Accompaniment for Dance"

DAVID MADDOX, Visiting Associate Professor of Dance

Education

B.S. College of City of New York 1940

Teaching Experience

State University College at Brockport
University of Southern California, Idyllwild California
University of Oregon
University of Maryland
University of Texas
Many colleges, universities, academies, etc. throughout the country for workshops, master dance classes, artists in residencies, etc.

Professional Experiences

Co-Director of Temiris - Madrig Dance Company
Danced on Broadway in:
"Annie Get Your Gun"
"Couch and Go"
"Lead on Earl"
"Plain and Fancy"
Voted Donaldson Award "Best Male Dancer of the Year"
Choreography for Off Broadway Films and TV
Tour extensively throughout the United States, Canada, Europe and the Far East performing solo dance concerts since 1997.
Commissioned by the New York State Council on the Arts and the Office of University Life Activities of State University and the State University at Brockport to choreograph a new dance work: "The Peloponnesian War" based on the text Thucydides and premiered in Brockport.
Performing "Peloponnesian War" frequently in New York.
HANRY DENTZER
Instructor
Dancer, Brockport Resident Dance Company

Education
BFA in Dance as a Performing Art (summa cum laude) The Ohio State University
March, 1969

Professional Dance Education
Connecticut College School of Dance 1966, 1967
Study with Jose Limon, Betty Jones, David Nodd
California State College at Long Beach 1958
Study with Betty Jones, Ethel Winters
Private study in ballet studios of: Mary McCafferty, Dorothy Lunn
Richard Kimble
Jan. 1956--June, 1958

Teaching Experience
Assistant In dance technique and folk dance classes, Ohio State 1965-1967
Dance Instructor, Denison University March - June 1969
Part-time instructor, State University College at Brockport 1968

Semi-Professional Experience
Ohio State Dance Company June 65--June 1969
In campus productions, on tour and with Columbus Symphony Orchestra
Ohio State Resident dancers and their productions:

Anna Sokolov "Odes" 1966
Judith Dunn "Original Works" 1968
Lucas Hoving "She's Leaving Home..." 1968
Violet Farber "POP Bài" 1969

Works by dance faculty:
Vera Elaine "Giant Steps" 1967
"1 71" 1968
James Peyton "After the Deluge" 1967 'Deadly" 1969

Reconstructed works of:
Doris Humphrey "The Slavonic" 1966
Brandenburg Concerto No. 1 1967, 1969
Solo role: "Paisance and Page" 1968
Jose Limon: "Chaconne"

American Dance Festival, Connecticut College 1966
Jose Limon's "Concerto Barocco"
California State College, Long Beach 1968
Ethel Winter: "Fun and Fancy"

Professional Experience
Columbus Civic Ballet Company June 1964
Pompeus Dance Ensemble, Buffalo June 1967
James Peyton Dance Company, Brockport July 1969
SANTO J. GIGLIO, Instructor
Dance, Shreveport Resident Dance Company

Education
B.A. University of South Western Louisiana 1961
M.A. University of California at Los Angeles 1966

Professional Dance Education
Connecticut College, School of Dance 1960
Studied with: Martha Graham, Merce Cunningham, Jose Limon, Lucas
Living, Charles Weidman, Harriet Ann Gray, Carol Scoghin, Al
Fung, Ruth Currier, Betty Jones, Mary Anthony, Gus Solomon,
Carmen de Lavallade, Alvin Alley, Jean Erdman
Ballet with: Mary Clare Sale, Madame Kathryn Etienne

Teaching Experience
Conducted own private studio in Shreveport, La. 1961-1962
Y.W.C.A - Modern dance for teens and adults - Shreveport
Arizona State University 1966
+ 2 Summer Sessions
Technique (all levels - modern) - Ballet
History, Philosophy of Dance, Dance Composition, P.E. majors in Dance.
Dance for Drama students
Assistant Professor in Dance - University of Rochester 1969-1970

Professional Dance Experience
Master Classes - Alhambra High School Phoenix, Arizona
Westwood High School Pasa, Arizona
Symposium Advanced Technique for College Teachers
2 Summer workshops programs for high school students - Arizona State Univ.
Saturday morning classes for teens - Arizona State University
Lecture Demonstrations, workshop programs of dance - Arizona State Univ.

Performance Experience
Private studio recitals - at age 9
College talent audition winner - appeared at various Texas Universities.
Local T.V. programs
Carol Scogin Performing Group
Al Huang Dance Company - toured Southern California, Oregon, Washington,
Jacobs Pillow Dance Festival (a week)
Ruth Currier's premier 'Of Meetings and Partings'
Member of Charles Weidman Repertory Company

 Choreographic Experiences
'Cycle', 'Of Time Past' with composers
Choreographed for Shreveport, La., Little Theatre 1960-1962
'Wonderful Town', 'A Taurber Carnival', 'Majority of One'
Choreographed for Monroe, La., Little Theatre 'Bye, Bye, Birdie' 1962
Choreographed for Lafayette, La., Civic Theatre
'Camelot', 'Bye, Bye, Birdie', Uncle Al
Dramedy - 'The Game Players, Will The Funny Man Please Sit Down?', 1969
Facade'
'Gone', 'Song Eternal'
'In This Place', 'RenFare'
Musical Productions at Arizona State University with Music-Drama Departments

Roar of the Greasepaint 1966
The Boyfriend 1967
My Fair Lady 1967
Stop the World I Want to Get Off! 1968
Eve, Eve, Birdie 1968

"Half a Sixpence" for Alhambra High School, Phoenix 1968
"Here and Now" Apr 11, 1969
"Dido and Aeneas" A.S.U.-Lyric Opera Company 1969

Member of the Brockport Professional Dance Company

DIANN FOSKEY, Instructor
Dancer, Brockport Resident Dance Company

Education
St. Mary of the Woods College 1962-1964
B.S., The Ohio State University (with Teaching Certification) Dec. 1967
M.A. in Dance, The Ohio State University, 1969

Professional Dance Education
Connecticut College School of Dance Summer 1966

Teaching Experience
St. Mary of the Woods College 1963-1964
Nazareth College of Rochester 1969-1970
Jewish Youth Center, Rochester 1969-1970

Professional Experience
Member: Ohio State University Dance Company 1964-1969
Member: Brockport Professional Dance Company 1969-
Member: Second International Seminar in Theatre Research Summer 1968
Contributor to CORD (Committee on Research in Dance) Conference-Summer 1969
Eight Performances of solo work at the Georgetown Workshop Sept. 1967
Reconstruction of Historical Dance (Feuillet, 1701)
(Recorded on film and in labanotation)
Guest Lecturer to Dance History class, S.U.C. at Brockport Spring 1970

Publications
Labanotation Score for "Entree" in Proceedings of CORD 1969
"Composing A Period Ballet: A Chat with Mary Sue Yung," in Dance Score March 1969

Professional Organizations
CORD (Committee on Research in Dance)
Supporting Facilities

At the present time there is one dance studio completely equipped with mirrors, barres and sound system situated in the Physical Education Building. Adjoining this dance studio is a multi-purpose room. The two rooms are separated by a folding door which when opened, provides one very large studio, or when closed, 2 small studios. Offices for the dance chairman and the department secretary open into the dance studio. A large storage area for dance equipment opens into the multi-purpose room. An additional office in the Physical Education Building is shared by 2 dance staff members who teach classes in the Physical Education studio.

In the Hartwell Building there are two dance studios. One of these, designated as the Nagrin Studio, has been remodeled from special exercise rooms situated in the Hartwell gymnasium area. This studio has an adjoining office and janitor’s closet.

Directly below the Nagrin Studio is an office with an opening into Hartwell gymnasium for the dance music director and an adjoining faculty and student music listening and recording room.

A fully equipped studio with barres, mirrors, storage area, etc. has been remodeled from the former campus school gymnasium. Offices for 3 staff members, 2 dressing rooms for men and women students have been remodeled from a classroom diagonally across from the aforementioned Hartwell Studio.

With the opening and use of the new Fine Arts Building and theatre, the Hartwell auditorium has become available to the dance department for scheduling of classes that need theatre space, for dance class rehearsals, for the Professional Dance Company, for faculty and student choreographic performances. There are storage spaces for lighting, stage equipment, and stage sets and dressing rooms. The projection area provides space for construction and storage of costumes.

Regular classroom space particularly in the Communications Building with audio visual aids projection is also available for classes with these needs.

Shannon Hall in the Baptist Church is used for one dance laboratory class.

The dance department is using improvised and remodeled facilities because the Fine Arts Building just completed has no provisions for dance facilities. Plans are being drawn for an addition to the Fine Arts Building to house dance and enlarge the music facilities. These are to include a 400 seat theatre with a suitable floor for dance performance, 6 studios, classrooms, offices and storage spaces adequate for an expanded dance staff.

If plans go through for the Creative Art Center being proposed for the Rancher Campus, an adequate dance facility is planned for that also.

Currently there are pianos (1), record players, sound equipment, tape recorders, excellent record and book libraries. Other needed moveable equipment is available from the Audio Visual Center.
Books available in Drake Memorial Library:

- Acquisitions in Ballet: 128
- Acquisitions in Biography: 41
- Acquisitions in Dance for Children: 37
- Acquisitions in Ethnic Dance: 45
- Acquisitions in Encyclopedia: 9
- Acquisitions in Folk Dance: 105
- Acquisitions in History and Philosophy: 157
- Acquisitions in Modern Dance: 36
- Acquisitions in Music for Dance: 38
- Acquisitions in Noteation: 13
- Acquisitions in Productions: 28
- Acquisitions in Recreation and Therapy: 12
- Acquisitions in Social Dance: 25
- Acquisitions in Square Dance: 16
- Acquisitions in Study and Teaching: 105
- Acquisitions in Theatre Dance (including Tap and Jazz): 25

In addition there are supporting books in other subheadings that are widely applicable to dance. They are listed as:

- Aesthetics: 250
- Anthropology: 160
- Art: Dictionaries (16) [95]
  Composition (19)
  History (60)
- Music: Dictionaries (14) [1235]
  Bibliography (61)
  All library holdings under music approximately (1200)
- Physical Education: 250
- Psychology: Education (35) [175]
  Perception (32)
  Psychotherapy (33)
- Theatre: Costumes Design (160) 283
  Stage sets, design, lighting (90)
  Mask (20)
  Pantomime (13)

Dance Periodicals:

- American Squares
- Ballet Today
- Ballroom Dance Magazine
- Ballroom Dancing Times
- Country Dancer
- Dance Magazine
- Dance News
- Dance News Weekly
Dance Observer
Dance Perspectives
Dancing Times
English Dance and Song
Ethnomusicology
Folk Dance Guild
Footnotes
Impulse
Juillard News Bulletin
Let's Dance
National Ballet News
Northern Junket
Sets in Order
Vilits

"In Drake Memorial Library or Ordered"

Periodicals Containing Supporting Dance Articles

Adult Education
Africa
American Anthropologist
American Artist
American Childhood
American Education
American Physical Education Review
Anthropology
Arts and Activities
Art and Archeology
Art Form
Art in America
Arts in Society
Art International
Art Journal
Arts Magazine
Arts Canada
Arts Management
Association for Childhood Education
Association for Physical and Mental Rehabilitation Journal
Bank Stage
British Journal of Aesthetics
Canadian Association of Health, Physical Education and Recreation
Child Development
Child Study
Children
Christianity Today
Classical Review
Current Anthropology
Drama
Education and Training of The Mentally Handicapped
Elementary School Journal
Ethics
COURSE DESCRIPTIONS

DNS 403 Dance Production and Workshop  
J. Payton

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

Fall and Spring Semesters

DNS 403 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 a week. Required of major, minor students.

Fall and Spring Semesters and Summer

DNS 405 Contemporary Dance Composition  
J. Payton, S. Payton

The elements and processes of dance composition and practice in individual and group composition and evaluation.  
(Prerequisite: Dance Technique and DNS 206 or equivalent or permission of department)

Fall and Summer Semesters

DNS 406 History and Development of Dance  
Castner

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

Spring Semester

DNS 410 Dance Performance Workshop  
Nagrin, J. Payton

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 compositions; 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 will be a student dance performance to be given during Summer Art Festival.

Summer Session

3 or 6 semester hours
DMS 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: DMS 205 and/or permission of department)

Alternate Spring and Summer Semesters 3 semester hours

DMS 414 Dance Repertory and Literature I

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

DMS 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

*DMS 421 Advanced Dance Notation

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

(Prerequisite: DMS 221)

Offered alternate fall semesters 3 semester hours

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

DMS 424 Dance Repertory and Literature II

G. 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

DMS 422 Folk Dances and Ethnic Origins

Cassin

Development of folk dance from earliest to modern times: interpretation and appreciation of people's 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
DMS 434  Dance Repertory and Literature III
S. Payton
Studies of style, compositional techniques and movement vocabulary in choreographic work of resident artists.
(Prerequisite: Participation by audition)

Fall Semester
DMS 450  Dance Accompaniment Workshop
Taffs, Guest
This workshop is designed to prepare professionally employed dance accompanists, and teachers, musicians and dancers interested in learning dance accompaniment with the necessary techniques, knowledge and skill in dance accompaniment.

Summer Session
DMS 451  Accompaniment for Dance
Taffs
Establishment of satisfactory working relationships between instructor and accompanist; use of percussion for self accompaniment; use of limited percussion equipment; experiences in accompanying classes.
(Prerequisite: DMS 305 Can be taken concurrently with DMS 308 with permission of department.)

Fall and Spring Semesters
DMS 451  Teaching Techniques of the Dance
I. Pylyshenko
Preparation of classroom teachers with necessary knowledge to provide comprehensive dance experiences for student 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.

Spring Semester
DMS 452  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: DMS 205 and/or permission of department)

Spring Semester
DMS 499  Independent Study in Dance
Arranged in consultation with the professor-sponsor and in accordance with the procedures of Independent Study prior to registration.
DNS 501 Master's Presentation or Thesis  Bull, Castner, J. Payton, S. Payton, I. Plyusnienko, Tarrs
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.
Every Semester 6 semester hours
DNS 503 DNS 504 Advanced Dance Technique  S. Payton
Training in dance technique to improve awareness of the body as a performing instrument. Includes modern and ballet techniques. meets 5 days a week.
Required of dance majors and minors.
Fall and Spring Semesters and Summer 1 semester hour each
DNS 505 Advanced Contemporary Dance Composition
Elements and processes of dance composition in individual and group composition and evaluation. (Prerequisite: Dance Technique and DNS 405)
Spring and Summer Semesters 1 to 3 semester hours
DNS 507 Dance Research Techniques and Bibliography (chorography) Castner
Approaches to the study of dance and related arts; training in research techniques; bibliography; location, analysis, organization and evaluation of all varieties of data and materials.
Fall semester 3 semester hours
DNS 511 History of Dance II  Castner
Dance trends in the twentieth century, the relationships of older cultures and forms of dance to social patterns of the present; approaches, styles, and contributions of leading dance personalities of the twentieth century.
Alternate Fall Semesters 3 semester hours
DNS 513 Philosophy of Dance  Nagrin
A study of the major philosophical influences on dance as reflected in the history of dance from the primitive to the present.
Alternate Spring Semesters 3 semester hours
DNS 514 Dance Aesthetics
Critical analysis of aesthetic concepts related to dance.
Alternate Spring Semesters 3 semester hours
DNS 522 Notation: Effort and Shape
Study of the components of human effort and shape in the realms of art and education and its uses in various dance areas as notation, theory, psychology, psychotherapy, dance education and anthropology.
Taken at Dance Notation Bureau: New York City 3 semester hours
**DMS 523 Notation: Motive Writing**
A continuation of the study of effort and shape to include the newer developments in motive writing.

*Taken at Dance Notation Bureau, New York City 3 semester hours*

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

*Taken at Dance Notation Bureau, New York City 3 semester hours*

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

Alternate Spring Semesters 3 semester hours

**DMS 541 Design for Dance**
Staff

Advanced study in the three areas of design for dance: settings, costuming, lighting.
(Prerequisite: DMS 430)

Alternate Spring Semesters 3 semester hours

**DMS 551 Dance Music Composition**
Taffs

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

**DMS 556 Research in Dance Accompaniment**
Taffs

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

**DMS 557 Critical Approaches to Theatre Dance**
J. Peyton

An analysis of significant approaches to theatre dance and standards and structures of critical evaluation.

Alternate Spring and Summer Sessions 3 semester hours
DNG 562 Dance Criticism

Emphasis on analysis of dance to improve individual judgments and levels of reporting in evaluation and criticism of dance performances.

Alternate Fall Semesters

3 semester hours

DNG 565 Trends in Twentieth Century Dance

Nagrin, Staff

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

Alternate Spring Semesters

3 semester hours

DNG 568 Readings in Dance Literature

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

Alternate Spring Semesters

3 semester hours

DNG 583 Advanced Studies in Dance Education

I. Pylyshenko

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

Alternate Spring Semesters

3 semester hours

DNG 599 Independent Study in Dance

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

1 to 3 semester hours