Resolution #36
1979-1980

TO: PRESIDENT ALBERT W. BROWN
FROM: THE FACULTY SENATE
RE: X I. Formal Resolution (Act of Determination)
     III. Other (Notice, Request, Report, etc.)

SUBJECT: Proposal for M.A. in Dance

(see attached)

9/25/80

to:
THE FACULTY SENATE
FROM: PRESIDENT ALBERT W. BROWN
RE: I. DECISION AND ACTION TAKEN ON FORMAL RESOLUTION

Accepted. Effective Date
b. Deferred for discussion with the Faculty Senate on
   9/25/80
   a. Received and acknowledged
   b. Comment:

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Date Received by the Senate: 9/25/80
                           x Douglas, La Parda, Faculty Senate
                           the file
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Department Handbook

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I. Rationale

There are only seven broadly conceived master's degree programs in dance in the country; only one of these is in the Northeast; and none are in the New York State University system. The proposed M.A. in Dance is a terminal degree which speaks to the needs of artist-teachers, production specialists, notation specialists, kinesiology specialists, and music for dance specialists. The Ethnology of African Dance has particular application in today's world. Dance educators agree that there is need for more and better writers on dance aided through scientific and philosophical research.

The reputation of the Brockport Dance Faculty and undergraduate dance major curricula, as well as its resources, facilities, and multi-disciplinary philosophy, are a solid foundation on which to build an excellent and significant master of arts program. We feel fortunate that we are in a position to propose a degree which meets the National and State needs with respect to geography, philosophy, student demand, and job market.

II. Structure of M.A. in Dance

A. Admission, see page 6

Requirements of application include:
1. Three letters of recommendation
2. Complete college and departmental application form
3. Transcripts showing "B" or better average in dance related subjects.
4. Audition-interview participation including presentation of original creative projects or research, essays, articles.

B. Course requirements

The M.A. Degree in Dance includes a comprehensive core and an area of emphasis in one of two tracks.

An advisor will be assigned by the Graduate Studies Coordinator, who will work closely with the student on the selection of a track, emphasis, and choice of support courses.

1. Creative Project Track
   - Areas of Emphasis
     - (Choreography)
     - (Production and Design)
     - (Performance)
     - (Music for Dance)

2. Directed Research Track
   - Areas of Emphasis
     - (Philosophy and Aesthetics of Dance)
     - (Dance in Education)
     - (Dance in Africa)
     - (Kinesiology for Dance)
     - (Dance Notation)
as well as a research orientation of the emphasis in the
Creative Project Track:

Choreograph/s Process
Processes of the Dance Artist
Theories of Production and Design
Principles of Dance Management

The degree is a two-year program requiring the completion of 48 credit hours with
a "B" average.

Core Requirements:

5 hrs. Dance Research Techniques: History and Aesthetics of Dance
2 hrs. Minimun of one year or two courses
6 hrs. Field Work - Teaching/Practicum
3 hrs. - Area of Emphasis
3 hrs. - A secondary area

Elective Requirements:

6 hrs. Allied Studies taken in 500-600 level courses in other
disciplines (i.e., art, music, theater, literature, arts
management, psychology, history, anthropology, physical
education, etc.)
12 hrs. Dance electives 500-600 level courses in dance taken
from four of the following areas: performance, composition,
kinesiology, music for dance, notation, dance therapy,
dance education, dance history, production, dance ethnology,
philosophy and aesthetics.
9 hrs. Remaining course work in Area of Emphasis - (taken in
dance with support course in other disciplines)
6 hrs. Thesis (creative project or original research)

If a candidate chooses an Area of Emphasis (i.e., Music for Dance) where it is
not necessary to be skilled as a dancer, and they cannot meet graduate technique
requirements, they will be advised to seek a Master of Arts in Liberal Studies
(M.A.L.S.).

C. Oral Interview

An interview will be scheduled at the completion of the course of
study and thesis, during which the student will be asked to respond to
questions on dance history, philosophy and aesthetics, the relationship of
his/her work in allied studies to the area of emphasis, his/her thesis
project, and future plans.

III. Special Features

This M.A. degree is designed to capitalize on Brockport Dance Department's
strong and diversified faculty, as well as the strengths of a range of allied studies.
Therefore, we have incorporated several unique features:
A. Tracking with choice of areas of emphasis
B. Field work/practicum--on or off campus internships
C. Cross-disciplinary requirements
D. Areas of emphasis not offered anywhere else in the country (Music for Dance/Theater, Aesthetics of Dance, Dance Ethnology of Africa)
E. Areas of emphasis not offered anywhere else in New York State (Dance Notation, Kinesiology for Dance, Dance Production)
F. African Dance program - liaison with University of Ghana
G. Proximity to New York City and its resources - The Lincoln Center Dance Collection, Dance Notation Bureau.

IV. Conclusion

Brookport's Master's Degree proposal offers students a choice for graduate study which is unique in the combination of the creative and theoretical studies, and multi-disciplinary in its potential application. No new courses need to be created in other departments, and no new areas of emphasis will be added to those presently offered at our undergraduate level. The faculty and staff of the Dance Department have excellent background preparation in the proposed areas and are sufficient in number to handle the workload requirements. No substantial additional funding is necessary, with requests for two teaching assistantships, temporary service money for accompanists, and an upgrading of deprecating equipment our only requests. These are proportionately small investments given the breadth and excellence of the degree being offered. We are confident that the impact of Brookport on the community, state, and national picture of dance in education will be greatly felt through our institution of the M.A. degree proposed.

** **

I. Qualitative Indices
A. General Rationale

Most readers of newspapers and periodicals have been made aware during the last five years of what the New York Times and Time Magazine have referred to as "The Dance Explosion." This expression is recognition of an unprecedented growth of interest in dance in this country. The National Report on art in education, Coming to Our Senses, also points out the amazing growth of dance both in the professional sector with the establishment of many more dance companies, and in the increasing demand for dance in education. Dean Ada LaBarre observed at the National Arts Administrators Convention in New York 1972 that dance was enjoying unprecedented popularity in its aesthetic, educational, and therapeutic uses, and that it is the most rapidly growing area in arts education. Our experience at Brookport bears this out. More people are studying dance, doing dance, and becoming dance audiences than ever before. We in education have directly felt the impact of this explosion. According to the 1973 National Dance Directory, there are now 213 colleges and universities in this country with dance major curricula, or heavy concentrations in dance. Of these, only 53 have graduate programs, half of which are not in dance departments, but in education or theater arts with a dance concentration. The 25 remaining schools offering an M.A. or M.F.A. in Dance
M.A.

Maintain study in one or two areas of dance, and only seven schools have the
broad range of graduate study outlined in this proposal. Of these full programs,
two are in the west, three in the midwest, one in the
south, and only one in the northeast. Those few graduate programs cannot begin
to handle the demand for graduate study. The ratio of the number of students who
apply for these programs to the number accepted is about 20 to 8. The demand
is present, and according to the continuous inquiries made of the chairperson
Sandra Freleigh, students are anxiously awaiting our institution of the M.A. degree
program.

It is widely understood that the M.A. degree in Dance is important professional
preparation, and with the exception of one or two areas of emphasis, is the
terrestrial degree.

Brookport is the only liberal arts dance major in the State University of New
York system. A number of the two and four year institutions have dance
concentrations, and Purchase has a professional training program for the undergraduate,
similar to the conservatory experience. In light of the full development of the
undergraduate program, Brookport is an obvious choice for the institution of graduate
dance education.

The job market awaits people with a depth of expertise which this Master's
degree will insure. The market for qualified teachers is still open and the skilled
artists will always be needed. The areas of emphasis in our proposal were selected
not only as a result of present faculty expertise, but also as a reflection of openings in
the job market: college teachers, arts for children teachers, kinesiologists, and
specialists in notation, music for dance, production and management specialists, and
conversational judges specialists.

As Brookport, the interest in our undergraduate dance major has been dramatic.
In 1970 the enrollment in our various major programs was 20, and by 1979 that number
had increased to 145 majors and 45 minors. We have a continuous influx of transfer
students from other SUNY institutions, and have become recognized nationally as having
one of the strongest and most broadly-based facilities and undergraduate curriculums in
country. To maintain this respect, it is essential for us to maximize the talents of
our faculty, the use of our facilities, resources, and multi-faceted curriculum. We
recognize the potential of New York State students, and find it unfortunate that they
must go outside their State system for professional preparation in dance which also
results in a loss of State revenues. Many of our graduating seniors want to go on to
graduate school, but find the cost of out-of-state tuition, and/or the cost of living in
Manhattan prohibitive. This is true throughout the State. The Brookport State M.A.
in Dance would be the only masters program of any kind in New York State outside the
New York City area. There is no other M.A. program in the northeast which duplicates
the unique features of our proposal. Only one other comprehensive M.A. in Dance exists
in the northeast at New York University where they have more applicants than they can
accept.

In addition to requests from prospective students, our department has contacted
and received enthusiastic support for our M.A. degree proposal from the following
institutions who wish to have graduate students do their field work requirements as
interns in their programs:

Private sector nursery schools: Twelve Corners Day Care Center, Rochester;
Green Chimneys, Brewster, NY; Young World, Rochester, NY; Operation Home Base, Rochester;
Board of Cooperative Educational Services, Rochester; Rochester Montessori School;
Kinderschool Nursery, Rochester; Metropolitan World of Inquiry School, Webster, NY.

Public Schools: In Rochester - School No.s 37, 17, 1, 13, 16, 6; Webster Central
School; Highcrest Elementary School, Webster; Rochester Institute of Technology;
SUNY Brockport; SUC Plattsburgh; SUC Cortland; SUC Oswego; SUC Utica/Rome; SUC Geneseo,
SUNY Buffalo, SUC Agricultural and Technical College at Delhi; LaGuardia Community
College; Mohawk Valley Community College; Columbia-Greens Community College; Staten
Island Community College; SUNY Albany; Queensboro Community College; Dutchess Community
College; Corning Community College; Niagara County Community College; Convalescent
Hospital for Children; Auburn First United Methodist Church, Rochester; Monroe Developmental
This internship component of our proposal through the hours required in fieldwork in one of the degree's special features, and recognizes the importance of teaching as a measurement of the complete mastery of the discipline, a notion stressed in the 1979-80 position statement by the Chancellor on "Graduate Education in State University." Other points from this position paper acknowledged in the organization of our master's degree program are:
1) A lack of duplication within the State with emphasis on the unique features present by virtue of faculty expertise, geography, and facilities.
2) Liberal as well as vocational (career) orientation.
3) Interdepartment coordination through cross-disciplinary studies.
4) Cooperation of other institutions in both the public and private sector.
5) Potential of faculty exchange.

Other special features incorporated into this degree proposal and emphasizing State University graduate policies are:
1) Tracking — choice between two tracks: a) Creative Project Track and b) Directed Research Track, with a total of nine areas of emphasis for depth of study.
2) Breadth of offerings and synthesis of cross-disciplinary study taken from existing courses in allied studies.
3) Areas of emphasis not offered anywhere else in the country (i.e., Music for Dance, Philosophy & Aesthetics of Dance, Dance Ethnology-Africa).
4) Areas of emphasis not offered anywhere else in the State (i.e., Dance Notation, Kinesiology for Dance, Dance Production).
5) The African dance program presently institutional at Brockport on the undergraduate level, and student and faculty exchange with the University of Ghana.
6) Geographical proximity to New York City for vocational internships and coursework in areas of emphasis (private dance companies for work in production, management, performance, choreography, the Dance Notation Bureau for additional course work, notator experience and teacher internship).
7) The already existing interdisciplinrity program for the undergraduate dance major in Creative Arts for Children, Afro-American Studies in Dance, along with the possibility for taking advantage of nationally recognized programs such as the Center for Philanthropy's Exchange.
8) The continued presence of professional performers and choreographers on the dance faculty: three remaining members of the State University's Resident Dance Company (1969-1974) appointed by the Chancellor as University-wide Artists, liaison with Bottom of the Bucket, But Dance Company, Brockport Agora, Canandaigua Dance Ensemble.

In summary, we in the Dance Department, as the only liberal arts dance program in SUNY, feel a mandate to offer the State and its students a choice for graduate study in dance which is unique in its combination of the creative and theoretical studies and multi-disciplinary in its potential application. We feel that we are particularly equipped to do so through the breadth of our philosophy, excellence of our faculty and facilities, and in terms of the national picture, our geography, and reputation.

No dance master's degree program of any kind exists within the State University of New York at the present time.
I.B. Structure of the M.A. Degree in Dance

1. Administration

There would be a graduate studies coordinator, appointed by the administration with advice from a search committee, in charge of coordinating the M.A. in Dance, together with the department chairperson who would administrate the program. There would be no course load reduction for the coordinator, but consideration would be given for reduced departmental committee work.

The coordinator would advise incoming candidates according to his/her area of emphasis and assign an advisor. The various advisors and graduate faculty would be responsible to the graduate studies coordinator, who would in turn be responsible to the chair.

2. Admissions

Admission to the M.A. degree program in Dance would require:

a) 3 letters of recommendation - at least 2 from people acquainted with the candidate's dance background.

b) completion of the College and departmental application forms.

c) transcripts of undergraduate study and professional dance study taken for credit; transcripts must show a "B" or better grade point average with exceptions made if the candidate can show good cause for a lower average and convince the faculty of his/her viable candidacy.

d) 5 graduate credit hours may be transferred in dance; 12 are in allied studies may be transferred; a maximum of 12 credits may be transferred from SUNY schools, a maximum of 12 credit hours may be transferred from SUNY schools; a maximum of 6 credits from outside institutions; deficiencies in dance equivalencies for undergraduate study must be made up where necessary by taking courses in the undergraduate dance major at Brockport.

e) Each candidate must participate in an audition-interview process held early each February for fall admission; for spring admission the audition-interview will be scheduled individually. This audition would consist of:

1. being observed in technique class
2. solving an improvisation problem
3. presenting a 3-minute study of original choreography, or original design work, or musical composition in dance
4. participation in an interview including candidate's articulation of areas of interest in dance - original research, essays or articles may be presented at this time.

Where distance or scheduling problems arise, video/film examples of candidates dancing, and original work along with telephone interview will be permitted.

Admissions standards will be high, maximum number of graduate students enrolled in initial stages to be held under 30 with expansion of the program allowed according to the department's ability.

All application materials should be submitted to the graduate studies coordinator, Department of Dance, Hartwell Hall, SUNY College at Brockport, Brockport, NY 14420 by February 10 for fall admission; and by November 1 for spring admission.
3. General Degree Requirements

The following standards will govern the conferring of the M.A. in Dance degree:

a) 48 credit hours will be required to complete the degree, with a minimum of 12 hours transferable through formal application from other SUNY institutions, or 6 from outside institutions.

b) 24 credit hours must be taken at the 600-level.

c) "B" average must be maintained in all graduate studies.

4. Specific Degree Requirements

a) Course work and credit hour distribution

1. Required core:

- Problems in Dance Research: History, Philosophy, and Aesthetics 5 hrs.

Minimum of two courses in graduate

- Dance Technique 4 hrs.

- Fieldwork-Teaching Practicum Internship (3 hrs. in areas of emphasis and 3 hrs. in secondary area) on campus or off 6 hrs.

2. Elective Requirements:

- Allied Studies: courses taken at the 500-600 level in other disciplines (i.e., art, music, theater, literature, arts management, psychology, history, anthropology, physical education, etc.) 6 hrs.

- Dance Electives: 500-600 level courses taken in Dance from four of the following areas: performance, composition, kinesiology, music for dance, notation, dance therapy, dance education, dance history, production, dance ethnology, philosophy and aesthetics 12 hrs.

- Remaining course work in area of emphasis to be taken in Dance and/or support work in other disciplines 9 hrs.

- Thesis: Creative project or directed research 6 hrs.
5. Tracking with Areas of Emphasis

The M.A. in Dance degree will require each candidate to select an area of emphasis from one of two tracks:

1. **CREATIVE PROJECT TRACK** will include emphasis in four areas: Choreography, Production and Design, Performance, and Music for Dance.

Course work in allied studies and dance electives, as well as field work experiences and cross-disciplinary practicum will culminate in a CREATIVE PROJECT which will have a public performance, and will be documented on video-tape, film, slides, recording tape, and/or notation (music notation or Labanotation). A written journal on the process of creation will also be presented to a thesis committee selected jointly by the candidate and his/her advisor. This committee shall consist of five members, two from other disciplines. The presentation will take the form of an oral interview. The thesis should be completed as a documentation of the creative processes involved in the public performance, and will be judged for acceptability in fulfillment of the thesis requirement.

2. **DIRECTED RESEARCH TRACK** will include the following areas of emphasis: Philosophy & Aesthetics of Dance, Dance in Education, Dance Ethnology, African, Kinesthetics for Dance, Dance Notation, The Choreographic Process, Process of the Design Artist, Theories of Production & Design, Dance Management (national grants awarded for students in this area) and Music for Dance/Dance Accompaniment.

Course work in allied studies and dance electives, as well as field work and cross-disciplinary work will culminate in a Master's Thesis of original research. The thesis will be presented to a thesis committee selected jointly by the candidate and his/her advisor and be comprised of three dance faculty and two representatives of other disciplines. The presentation will take the form of an oral interview after which the committee will judge the acceptability of the thesis.

Here are examples of how a student might choose to put an M.A. program together: one in the CREATIVE PROJECT TRACK, and one in the DIRECTED RESEARCH TRACK.
II.
M.A. in Dance

I. C. Sources of Students

Students will be recruited through national advertising in dance, health, physical education and recreation, music, and education periodicals and directories. Brochures will also be printed and sent to all schools with undergraduate programs in dance. Since there are very few comparable programs and several unique features, there should be a strong demand for the program nationally. We would anticipate a heavy concentration of applications from residents of New York State. There have already been inquiries concerning graduate study here from students abroad, England, Jamaica, and Japan.

At present, our own most outstanding undergraduates have entered M.A. degree programs, many as teaching assistants, out of state. The teaching assistantship does not always make up the difference between in-state and out-of-state tuition. Such students might prefer remaining at Brockport to take advantage of the breadth of its master’s program, given the alternatives.

The quality of incoming students will be assured by the audition-interview process, and the maintenance of a ceiling on enrollment and the understanding that only qualified applicants will be accepted.

It is worth mentioning here that an important by-product of having an M.A. degree program will be the effect it will have on undergraduate students by improving their standards and quality of work.

II. Quality of Faculty

Another advantage the degree will be in its challenge and stimulation of the faculty. An M.A. in Dance will call upon some of the most outstanding attributes of our present faculty. As a department, we are philosophically committed to the notion that the theory and practice of dance are intrinsically related; that these intrinsic values are not in competition with one another but are interdependent. The majority of our dance faculty, while excellent at teaching theoretical concepts, are also practicing choreographers, dancers, designers, and composers, several having national and international reputations as artists-teachers.

For example, in the studio areas of choreography and professional dance performance, Sandra Frielagh, James Payton, Suzanne Payton-Newman, Santo Giglio, and Garth Fagan all have successful professional reputations and numerous honors. These artists also teach and publish in the following respective areas of emphasis: philosophy and aesthetics, music for dance, dance notation and reconstruction, theater dance and the American musical comedy, and Afro-Caribbean dance.

Richard Hall has a national reputation as a jazz musician and dance improvisationist, and still teaches us well known as a dance accompanist-musician, having been musical director and composer for many professional artists.

Albert Spock, as artist-in-residence and internationally known African educator, has been compared to Balanchine by Walter Terry for the classicism of his African dance, and in addition, has a rich background in comparative cultures.

Pamela Trippel, Heidi Niinola, and Judith Steele, as newer faculty, also have begun
to establish reputations as choreographers and dancers with theoretical and practical expertise in dance therapy, production and design, and kinesiology respectively.

Dance in education has gained new vitality and visibility through the exceptional talents of Elsa Polydorou and Jacqueline Davis, both of whom also work with the interdisciplinary arts for children program, as well as teach respectively in the areas of dance history and movement analysis. Finally, Richard Castner has a reputation throughout the northeast as a specialist in the folk dances of Europe and America, along with background in comparative cultures and dance history.

Members of the dance faculty are also active participants and have held offices in the following national dance organizations: American Dance Therapy Association, BOD, American Dance Guild, New York State Dance Association (an organization founded at Brockport), American Dance Association, American Dance Companies, American Association of Physical Education and Recreation and Dance, and Black Theater Alliance.

II. Quality of Program

The proposed M.A. degree program uses available resources to create a breadth and excellence of study equal to any now in existence in the country. Its various special features and the flexibility of course offerings which can respond to student need and demand make it, in fact, superior to most, and with the aid of those second year graduate student field work/practicums requirements, and perhaps one or two teaching assistants, present faculty loads are able to absorb the following schedule of additional work in a graduate curriculum:

COH:

Dance Research Techniques: History, Philosophy and Aesthetics to be offered each fall semester.

Graduate Dance Technique to be offered every semester.

Field Work/Practicums/Internships to be offered each semester through faculty advisement.

DANCE ELECTIVES:

5 courses in different areas of emphasis to be offered each year.
Areas of emphasis would rotate from semester to semester, giving the student up to 10 possible courses from which to choose to fulfill the requirement.

ALLIED STUDIES:

A broad selection of courses in a variety of allied studies would be available in each of the selected departments.

Assembled here is a list of dance electives being proposed at the graduate level along with examples of courses in other disciplines (allied studies) and grouped by area of emphasis. Eighteen of the 40 courses in dance are already listed courses, and all
of the allied studies courses are presently being offered. The listing, therefore, represents examples of courses a student in a given emphasis might include in his two-part program. For the complete dance course listings, see the dance handbook.