INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6” x 9” black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

UMI
A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor MI 48106-1346 USA
313/761-4700 800/521-0600
THE DEVELOPMENT OF THE DEPARTMENT OF DANCE
AT THE OHIO STATE UNIVERSITY

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

Jacqueline Anne Alkire, M.A., B. Art Ed., B.A.

****

The Ohio State University
1996

Dissertation Committee:
Professor Arthur D. Efland, Adviser
Professor Karen A. Bell
Professor Carol A. Gigliotti

Approved by

Adviser
Art Education
ABSTRACT

This study traces the development of the Department of Dance at The Ohio State University.

In the December, 1995, issue of Dance Teacher Now, the results of a nationwide poll of more than 100 heads of the nation's dance programs were asked to rank their personal choices of the top twenty schools in various categories on a 1-10 scale. The Ohio State University ranked number one overall and received the highest scores for reputation. In addition, as early as the Spring of 1965, in a report to the Executive Committee of the College of Education the Chairs of the Department of Physical Education, L.A. Hess of the Men's Division, and M.A. Mordy of the Women's Division, noted that the dance area was nationally recognized as the top major in the country.

This study addresses the following questions: How does a dance department rise to become the best? What significant factors are involved? What conditions existed at the beginning of its development that were contributors to its excellence? Who were the significant people involved in its growth?
The archive of Helen P. Alkire, Chairperson Emerita of the Department of Dance, combined with her comments on the events that occurred as she now reflects back on them, serves as significant documentary evidence of the development of the Department. Alkire's vision of the dance as a distinct department within the context of a major university setting is the heart of this study.

From the time that Alkire entered The Ohio State University as a freshman in 1934, she had planned to study dance as a major area. She was surprised to learn that dance was offered only under the auspices of the Department of Physical Education. She resolved then that, if she were to be involved, dance would become a major area of study at the university.

This study uses the prismatic approach, which has artistic process as its core, and adds clarity to the roles that dancers, performers and reconstructors play in creating dance, enabling an analysis of each part in relation to the whole and creating a sense of wholeness in the production of this phenomenon. Such an approach also provides a framework for the study of dance.

Arthur Efland's theory that the initial developments of an idea contribute to the determination of that idea is the theory behind this study. The years to be examined are from 1934, when Helen Alkire entered The Ohio State University as a Freshman, expecting to major in Dance, to 1973.
ACKNOWLEDGMENTS

I am grateful to my advisor, Dr. Arthur D. Efland, for his guidance of this study throughout the course of this project. Dr. Carol A. Gigliotti provided invaluable recommendations and suggestions regarding theoretical and philosophical areas which, without her direction, would not have been explored. Dr. Kenneth A. Marantz helped me to understand the direction the arts have developed throughout modernity, among other things. Former Associate Dean of the College of the Arts and new Chairperson of the Department of Dance, Karen A. Bell led me to an exploration of dance throughout modern times as well as to a study of dance as a discipline in higher education. Without the above-mentioned people and their support, this investigation would not have had the depth and breadth that it now has.

Without the following people this study never would have been undertaken: my late aunt, Lucile Raether Wolfe, my late uncle, Dr. John N. Wolfe, my late great aunt, Marie A. Raether, my sister, Melinda S. Alkire,
Mary Jane Doyle, Connie Schalinske, Mary Alice Doyle, Dr. Mary Ann Stanikiewicz, Edith Nixon, Sharon Mills, Lois and Roland Hornbostel, Becky Steinbrenner, Doug Cluxton, Vivian Wilkins, Jim Leckrone, Orville Martin, Jackie Brown, Bertha Ihnat, Doug Cluxton, Maxine Walters, Ron Inscho, Bob Mason, Marilee Kimball, Herminia Din, Penny Miller, Betsy Sturdevant, David Hoehn, Tricia Donley, Tom Veneman, Raj Brown, Mohammed Al Sadoun, Mike Malloy, Ellen W. Grubb, Eleanor K. Wittekind, Jeannie Rae, Suzanne Logan, Bob Donley, Debi Eyerman, Olena O’Leary, Nada and Walid Naja, Dr. Rebecca Denning, Dr. Victor Trianfo, Pauline Travis, Caryl Young, Gigi Alandt, Richard Huggins, Alex Alkire, Dr. Hani Guirguis, Drs. Hala S. and Clovis Maksoud, Dr. Fais Makdisi-Ilias, Savinda Newell, Leslie Simon, Marilee Kimball, Dr. Carol Cullen, Bill LeMaster, Dr. Mustafa Ukayli, Sam Fee, Nagi Tanagho, my father, Jack S. Alkire, Wendy Sillery, Gregory A. Martin, Jill Tibbals, everyone at Trinity Noon and the Central Ohio Group Fellowship of Alcoholics Anonymous.

In addition, I am deeply grateful to Helen Alkire, Vickie Blaine, Odette Blum, Lucy Venable, Rosalind Pierson, Senta Driver, Deb Colvin-Tener and Ellie Brockman for their assistance in this work. Their involvement in this process was vital to its completion.
Dr. Ussamah Salaam encouraged me to pursue my goals and dreams. His support was crucial to this study.

J. Lindy Egan provided the technical expertise this document needed. I am grateful that he gave his knowledge to this work.

And, I am thankful that my editor, Doug Hoehn, helped me with the clarity and cohesion of this work. His assistance was invaluable.

Finally, my late mother, Anne Raether Alkire, taught me -- most importantly -- that where there is life, there is hope. Susanne Reeser Smith demonstrates this philosophy to me on a daily basis. Without her, this dissertation never would have been attempted. It is to her that this study is dedicated.
Curriculum Vitae

Major Field: Art Education

Professional Experience

November 1996

1996
Graduate Research Associate, Education Studies, The Ohio State University. The Ohio State University. Responsible for copyright information and CD-ROM data.

1994-95
Graduate Teaching Associate, Department of Art Education, The Ohio State University. Instructor for Arts 160, Art and Music Since 1945, at the Newark campus.

1992-present
Substitute teacher, Columbus Public Schools and South-western City Schools, grades Kindergarten through 12.

1981-present
Arts education writer, consultant and artist. Worked with individuals, business and organizations on arts related issues.

1991
Arts writer and typist for Suburban News Publications.

1990
Instructor for the Columbus Art Tour, a course of the Creative Activities Program of The Ohio State University.

1982-84
Owner and director of the Westside Art Center.

1979
Education Specialist II, Education Division, The Ohio Historical Society.

1977-78
Graduate Teaching Associate, Department of Art Education, The Ohio State University. Taught sections of Arts 160, Art and Music Since 1945.

1976-77
Educational Consultant, Museum Art Education Council, Birmingham (Alabama) Museum of Art. Developed and implemented a volunteer docent training program. Taught inquiry and improvisational approaches to
museum education. Developed Shapes & Spaces, an educational exhibition.

1976

1974-76
Assistant to the Curator of Education, The Columbus Museum of Art. Assisted with research for Doors, the Education Department’s exhibition.

Publications

1991


"Sirak says move art museum to Central", Westerville News, October 30, 1991, p. 5B.

Columbus Forum writer and editor for the June and July issues, last issue of publication.

1985
Review of events and books in professional journals, including "The 1988 Greater Columbus Arts Festival", Artline, journal of the Ohio Art Education Associations, Autumn, 1988s. Articles published in The Report, the journal of the National Art Education Association Women’s Caucus, including "Book Review of Women Art Educators II" and "Book Review of Women’s Art Journal."


Exhibitions

1995  "Fly!", honorable mention award in the mixed media division, Upper Arlington Art League exhibition.

1991  "Turkey with Two Straws", first place award in the mixed media division, Upper Arlington Art League exhibition at Rhodes State Office Tower.

1981-84  "Hospital Room", conceptual artwork at the Westside Art Center.

Education


1972  Bachelor of Arts degree. Major: History of Art. Concentration in Modern and Ancient Western Art.

1968  Diploma with Distinction, West High School, Columbus.
# TABLE OF CONTENTS

Abstract...............................................................ii  
Acknowledgments.........................................................iv  
Vita.............................................................................vii  
Preface..........................................................................1  

Chapters  
1. Introduction and Purpose of the Study..............4  
2. The Research Questions.................................29  
3. The Origins of American Higher Education ......45  
4. The Arts in American Higher Education..............58  
5. The Ohio State University: The Early Years.....72  
6. The Beginnings of Dance in American Higher Education............................................85  
7. Modern Dance in the U.S.A.................................94  
8. OSU Dance From 1900 to 1930.........................118  
9. OSU Dance in the 1930s & 1940s.......................130  
10. OSU Dance in the 1950s .................................153  
11. OSU Dance in the 1960s.................................172  
12. Conclusion.........................................................199  

Appendix A: Notes on the 1930s by H.P. Alkire...208  
Appendix B: Transcribed Oral Interviews.............215  

Bibliography..............................................................258
PREFACE

On May 21, 1992, I interviewed Helen P. Alkire, Chairperson Emerita, Department of Dance at The Ohio State University, for an article on the Department of Dance as part of a celebration of the College of the Arts 25th anniversary retrospective in a local periodical. I was involved in the College of the Arts' celebration with a documentary reading with a friend, Doug Hoehn, a former teacher from the Department of Theatre, arts critic for Columbus Alive and the editor of this dissertation.

Prior to my initial interview with Alkire in 1992, I had first met Helen during the Spring Quarter, 1978, when I was working on my Master's degree in art education and teaching Arts 160, Art and Music Since 1945, the lecture portion of which met in Sullivant Hall auditorium, next to the offices of the Department of Dance. I remember having been asked on several occasions before that if Helen and I were related since we had the same last name and responding that I did not know who she was.

When I went to the Department of Dance offices one
day to find someone to adjust the stage lights, I introduced myself to a woman sitting at the desk. The woman standing behind her asked me to repeat my name and I almost fainted when I looked at her. She could have been a twin for my father’s sister, my Aunt Juanita. In addition, both my mother and Helen attended college during the same years in the 1930s. Both graduated in 1938 – my mother from Capital University and Helen from OSU.

As clearly as we can determine, our ancestors came to what was then the Northwest Territory in 1797 from Virginia, after having served in the Revolutionary War in the State Militia of Virginia. Both received land as payment for service because there was no money in the U.S. Treasury after the War of Independence.

During my History of Art Education course with Dr. Efland in Autumn Quarter, 1994, the subject of archival research was discussed and I was introduced to the archive that Helen Alkire has on the Department of Dance. As an art historian, I was impressed with the quality and quantity of material that Alkire has maintained. With the Department’s current ranking of number one by heads of dance departments throughout the country (as published in Dance Teacher Now, December 1995), and Dr. Efland’s theory that the fruition of an idea may be examined from its inception throughout its growth to achieve an understanding of its development,
but that the critical moments are to be found in its early stages (Efland, 1995, April 19, discussion), the topic of the development of the Department of Dance became a fascinating one for me.

The archive of Chairperson Emerita of the Department of Dance at The Ohio State University, Helen P. Alkire, serves as significant documentary evidence for the development of the Department of Dance at The Ohio State University. This study would not have been complete without it.
CHAPTER 1

INTRODUCTION AND PURPOSE OF THE STUDY

Historical Investigation as Qualitative Inquiry

Historical investigation, generally, is considered to be a part of the qualitative research tradition in education (Borg & Gall, 1989, p. 806). To support this view, C.H. Edson identified four characteristics of historical investigation that it shares with other qualitative research methodologies: 1. emphasis on the study of context 2. the study of behavior in natural rather than laboratory settings 3. appreciation of the wholeness of experience and 4. the centrality of interpretation in the research process (Edson, 1986, p.13).

Qualitative Research Model

The qualitative research model was developed primarily in the social sciences and has been applied to educational problems in recent years. In the past twenty years, the qualitative research tradition in education has slowly gained acceptance. This model was
developed by anthropologists and sociologists (Borg &

The data developed by qualitative methods originate
when a researcher figuratively puts brackets around a
temporal and spatial domain of the social world. Doing
description is the fundamental act of data collection
in a qualitative study. But the map cannot be
considered the territory simply because the map is a
reflexive product of the map maker’s invention. The map
maker sees himself quite as much as he sees the
territory.

Qualitative Researchers

Qualitative researchers seek to conduct good
studies by moving closer to the territory they study in
the physical sense as well as in the intellectual sense
by minimizing the use of such artificial distancing
mechanisms as analytic labels, abstract hypotheses and
preformulated research strategies (Van Maanen, 1979,
pp. 9-10).

Methods

Qualitative methods represent a mixture of the
rational, serendipitous and intuitive approaches in
which the personal experiences of the key actors are
often main events to be understood and analyzed as
data. Qualitative investigators tend also to describe
the unfolding of social processes rather than the
social structures that are often the focus of quantitative researchers. From this perspective, qualitative methods are rather similar to the interpretive procedures used in everyday life.

Data

The data collected and acted upon in everyday life are of the same kind as a qualitative researcher explicitly attempts to gather and record. Such data are symbolic, contextually embedded, cryptic and reflexive, standing for nothing so much as their readiness or stubbornness to yield to a meaningful interpretation and response (Van Maanen, 1979, p. 10).

A renewed interest in and need for qualitative research has been emerging slowly among educators in recent years. As a society, it is becoming increasingly clear that the origins of many cultures are not attached conceptually to matter of geography or social class but are grounded in organizational experiences. Scholarly work in the study of these organizational areas has become a significant area in qualitative research (Van Maanen, 1979, pp. 12-13).

Methodology

Qualitative methodology has several distinct characteristics. Among them is research that involves wholistic inquiry carried out in a natural setting. Qualitative research is virtually always field research
in which the investigator tries to study all elements present in the setting in which the inquiry takes place. This emphasis on studying the whole setting in order to understand reality is the most important characteristic of the qualitative research tradition and results in much investigation being aimed at an understanding of the social, cultural and historical setting in which the investigation occurs (Borg & Gall, 1989, p. 385).

The qualitative researcher prefers to rely on human powers of observation rather than on measurement instruments such as quantitative tests. The main rationale for using the human observer is that no nonhuman instrument is sufficiently flexible to adapt to the complex situation as it evolves and to identify and take into account biases that result from the interactions and value differences between the "instrument" and the subject. Although the human observer is the primary data gatherer in qualitative research, many researchers collect supplemental data with more objective instruments such as questionnaires and quantitative tests. Qualitative data-gathering techniques are used because they are considered relevant to the multiple realities of a complex field situation (Borg & Gall, 1989, p. 385).
By purposely selecting a wide range of subjects to observe, qualitative researchers will likely uncover a full array of "multiple realities" relevant to an inquiry. The qualitative researcher first gathers information and then tries to develop an understanding.

A major characteristic of qualitative research is its emphasis on "grounded theory." Theory that is based on the data gathered is viewed as superior to a priori theory which may limit and bias the perceptions of the observer.

The investigator starts with a very tentative design, or in some cases none at all, and develops the design as the inquiry progresses. This permits adapting the design to include variables that were not anticipated prior to the start of the study. The rationale for emergent design is that it is impossible for enough to be known ahead of time to develop an adequate research design.

Because the qualitative researcher usually attempts to reconstruct reality from the frame of reference of the subjects, the respondents may be better able than the investigator to understand the complex interactions that have been observed and account for the influence of local values on these interactions. Quantitative researchers with behavioristic orientations often overlook the fact that much can be learned from human beings by simply asking for their perceptions.
Intuitive knowledge

Although most researchers develop hunches and intuitive insights from their interactions in the research situation, qualitative researchers place emphasis on tacit or intuitive knowledge, maintaining that such knowledge must be given legitimacy because of the complexity of the situation and the fact that much of the interaction with the subject occurs at the subjective or intuitive level. Qualitative researchers consider such feelings to be legitimate knowledge. And, qualitative studies focus upon social processes and the meanings that participants attribute to social situations (Borg & Gall, 1989, pp. 386-387).

CHARACTERISTICS OF HISTORICAL INVESTIGATION

The importance of interpretation in historical research is obvious from a general understanding of the elements involved in this kind of research. Such research necessarily deals with events that occurred before the historian’s decision to study them. Therefore, historians must rely on a recording of the events. Such recordings involve interpretive acts by the recorders because their biases, values and interests will affect their attending to some details while omitting others. Thus, historical sources themselves are shrouded in interpretation before the historian sees them. Historians add another layer of
interpretation by the manner they fit facts into categories and patterns. Historian J. N. Burstyn has referred to history as "constructed reality" (Burstyn, 1987, p. 167).

The relation between the historian and the facts is one of equality, of give and take. The historian is engaged in a continuous process of molding facts to an interpretation and of molding an interpretation to the facts. The historian starts with a provisional selection of facts and a provisional interpretation in light of which that selection has been made - by others as well as by himself.

The Historian

As the historian works, both the interpretation and the selection and ordering of facts undergo subtle changes through the reciprocal action of one or the other. And this reciprocal action also involves reciprocity between the present and the past, since the historian is part of the present and the facts belong to the past. History then is a continuous process of interaction between the historian and the facts, an unending dialogue between the present and the past (E.H. Carr, 1986, p. 24).

The Challenge

The challenge is not so much to fill in the many gaps of our factual knowledge as it is to make sense
out of the vast deal that we do know. For a historical fact never speaks for itself. We begin by singling out the 'important' happenings. We then try to determine their causes and effects or their connections with other happenings that we decide are relevant and important.

Significance

Finally, we try to determine their significance, their connection with our own purposes. And in this whole process of selecting, interpreting and evaluating the facts, attempting to answer the questions, how, why and what is its significance, we are unavoidably committed to questionable assumptions about the nature of human existence and the world (Muller, 1952, p. 35).

Learning by Doing

The ancient conception of history as philosophy teaching by experience, learning by doing, is a valid approach for the development of the Department of Dance at The Ohio State University. Since education in the art of the dance is acquired by practicing dancing, i.e., through the experience gained by doing it, experience will serve as a vital component in this regard.

The Context Of Culture

In addition, human beings build cultures. A culture is primarily a spiritual environment. In this endeavor, we are aided by the seeming biological handicap of
prolonged infancy and immaturity, during which we learn what our ancestors have made.

The kind of culture we build is conditioned by the natural environment but not determined by it. Dance has always been a part of culture throughout recorded history, dating back into ancient Egypt and into the Minoan ruins with dancers depicted on wall paintings.

Creativity

Our creativity or freedom of action is indicated by the variety of cultures on the American plains or the long series of different societies in the same environment in Asia Minor. The most powerful influence is the unseen environment of our own creation. We may deny, for example, the validity of belief in the supernatural, but we cannot deny its tremendous power. It has often proved stronger than the elemental impulses of self-interest and self-preservation, inducing us to give up worldly goods, to deny the claims of our senses -- to defy the oldest laws of nature and society, in order to devote ourselves to biologically preposterous behavior.

Civilization

Civilization, or culture grown more varied and complex, represents a more conscious, determined, resourceful effort to master the natural environment and set up a world of our own. Amid its complexities,
we may see only that the individual is a product of his society, which, in turn, is a product of impersonal forces. Nevertheless, the whole of civilization is a rare human creation, a triumph of mind and will, and the impersonal forces work only through our ideas and beliefs (Muller, 1952, p. 41).

This dialogue is not between abstract and isolated individuals, but between the society of today and the society of yesterday. The past is intelligible to us only in light of the present; we can fully understand the present only in light of the past (E. H. Carr, 1986, p. 49).

**Historical Research in Education**

Historical research in education differs from other types of educational research in that the historian discovers data through a search of historical sources such as diaries and official documents. In other types of educational research, the researcher creates data by making observations and administering tests to describe events and present performance (Borg & Gall, 1989, p. 807).

Histories of specific educational institutions, educational departments and specific individuals are motivated by a desire to learn about previously unexamined phenomena. Gaps in knowledge often provide the basis for a historical study. Even when a history
of an educator or institution exists, researchers need to determine whether it adequately explores the events in which they are interested. The motivation is to learn something new and to present this new information. It fills an important gap, an obvious vacuum (Borg, 1989, p. 811). Such a void exists for the development of the Department of Dance at The Ohio State University.

The challenge of understanding the past is different from that of immediate perception, as in art and personal knowledge, or of prediction on the basis of repeatable observations, as in science. The past is gone, leaving only traces of itself, and the goal for the historian is to reconstruct that past as best as possible, and make it live again as though it were present.

History may be defined as that imaginative recreation of past human events that best accords with the evidence of the present, or more succinctly, the best possible explanation of the present in terms of the past (Phenix, 1964, p. 240).

Histories of Education

Histories of education are written for various reasons. One purpose of historical research is to provide a moral framework for understanding the present. The founding of educational institutions was predicated on values and views of society, the study of
which can inform the way in which we view and judge these institutions as they exist today.

To a limited extent, historical research can assist the educator in predicting future trends. Historical research can help prevent poor decisions by demonstrating how two situations, one in the past and one in the present, which appear similar on the surface, are, in fact, different in important ways (Borg & Gall, 1989, pp. 810-811).

Viewpoints

A historian who views historical developments as the result of key actors might do a biographical examination of one of these key individuals. The researcher might work with unpublished materials, books and papers authored by that person. The object of that inquiry might be to determine what life’s circumstances led that person to make a mark on arts education (Efland, 1994, p. 6).

Although an event is the basic unit of historical knowledge, a history in the usual sense is an account involving many events in their mutual interrelations in time. The events selected may fall within a given time span (such as 1925 to 1970). These events are conceived as the outcome of personal existential decisions at particular times. Hypotheses about what happened are formed by the imaginative recreation of the past, using
relevant empirical knowledge from every field, together with personal understanding and ethical insight. Then, these hypotheses are tested and progressively improved by checking them with effects of the past in the form of present evidence (Phenix, 1964, pp. 242-243).

**Biographies**

Histories of specific individuals, i.e., biographies, histories of educational institutions and departments, and histories of educational movements form a type of historical inquiry. These studies are often motivated by the desire to learn from previously unexamined sources (Beach, 1969, p. 561). Even when a history of an educator or institution exists, researchers need to determine whether it adequately explores the events in which they are interested. Gaps in knowledge of the past often provide the basis for a historical study (Bailyn, 1969, pp. 202-203).

**The Salience of Helen P. Alkire**

Such a gap exists in the knowledge of the development of the Department of Dance at The Ohio State University. The motivation for writing this narrative is to discover what happened to the area of dance within the Department of Physical Education and how Alkire’s vision for a major course of study in dance became a reality.

In the case of the development of the Department of
Dance at The Ohio State University, Helen Alkire was a key actor. When she attended OSU in the mid 1930s, Alkire had planned to major in dance. She was surprised to learn that dance was not offered as a major course of study and chose physical education as a major so that she could take dance courses which were offered in that department at that time. She vowed that if she could have a role in its development, dance would be a major course of study at The Ohio State University.

While working toward her degree, Alkire studied for a semester at the University of Wisconsin where dance was offered as a program of study, distinct from physical education. This vision, of dance being an independent area of study within the context of a university setting, became the driving force in Alkire’s life.

During her semester at the University of Wisconsin, Alkire studied with Margaret H'Doubler who had succeeded in offering the first dance major in the country in 1926. By spreading her philosophy that the dance should be enjoyed by all as a creative and educational experience, H'Doubler had significant influence in bringing dance to all levels of education (Nadel & Nadel, 1970, p. 376).

Although Helen Alkire had been offered a job while she was in New York studying for her doctorate at Columbia University as well as studying at the Martha...
Graham studios off campus, (she was offered a job teaching at the High School of Performing Arts), she was also invited to come back to OSU and to develop a major area in dance. In 1946 Alkire chose to return to her alma mater where she became assistant professor and head of dance in the Department of Physical Education.

Internal and External Validity

In historical research, validity is also a major consideration in gathering information. Internal validity is the degree to which the research findings can be distorted by extraneous variables. Some of the most serious extraneous variables or biases, that is, internal validity threats, in qualitative research are history, maturation, experimental mortality and instrumentation.

History, as used here, refers to the extraneous variables external to the subjects that are present during the course of the study and distort the results. Maturation refers to the changes in the subject that may occur during the study. Experimental mortality refers to loss of subjects during the course of the study. All three threats become more serious as the length of the study increases. Because most qualitative studies extend a long period of time, they are especially prone to these problems. (Borg & Gall, 1989, pp. 404-405.)

External validity is the degree to which the findings can be generalized to the population from
which the participants were drawn. The degree to which the sample is representative of the population from which the sample is drawn is called population validity, which is one aspect of external validity. If population validity cannot be established, as is frequently the case in qualitative research, then the investigator must be very cautious in drawing generalizations about the results (Borg & Gall, 1989, p. 404).

Another threat to external validity found in many qualitative studies is the experimenter effect, the degree to which the biases or expectations of the observer have led to the distortion of data. Because qualitative methods are subjective, they are more likely to be biased than are most of the methods used by quantitative researchers.

It should be noted that the criteria of internal and external validity are placed in a trade-off situation by their definition. If, for the sake of control (internal validity), strenuous laboratory conditions are imposed, then the results are not generalizable to any contexts except those that approximate the original laboratory (Lincoln & Guba, 1985, p. 291).

Records of the Past

In addition, some documents such as memoirs are
written primarily to serve as a record of the past. Other documents such as memos are intended to serve an immediate purpose. The distinction between intentional documents and unpremeditated documents may have significance when determining the relevance of the document.

Alkire kept detailed records of the Area of Dance at OSU from 1956 to 1983, her retirement, and beyond. Alkire has cautioned that records from 1946 through 1955 may have been discarded mistakenly by a former secretary.

Archives

A major source of historical data is found in unpublished forms in archives. Many institutions, such as universities, have an archive which collects and conserves documentary evidence that relates to the history of that institution. University archives will tend to reflect departmental histories or the administrations of various officials (Efland, 1994, pp. 12-13).

Alkire’s records of the Area of Dance in the Department of Physical Education are more complete and helpful, having almost everything written the Area of Dance had done from the time that Alkire began her education in 1934 until the time that she retired in 1983, than the material currently held by the University archives proved to be. The sparse
material that exists at the University archives with reference to the development of the Department of Dance includes much information that may also be located in R.J. Sabock's OSU dissertation from 1969, *A History of Physical Education at The Ohio State University—Men and Women's Divisions: 1898-1969*.

One of the main reasons for the University Archives' lack of documentary evidence for the development of the Department of Dance at The Ohio State University is fact that Helen P. Alkire is very much alive and has kept her papers in a chronologically understandable and usable condition.

**Primary and Secondary Sources**

Another basis for classifying historical sources is whether they are "primary" documents, in which the individual describing the event was present when it occurred as in the case of Helen Alkire's archive or "secondary" sources, in which the person describing the event was not present but obtained a description from someone else, who may or may not have directly observed the event as in the case of the above-mentioned OSU dissertation by R.J. Sabock.

Secondary sources are documents that were prepared after the historical events in question. A secondary source usually functions to interpret the historical event. It is often written with the benefit of
hindsight, or with the benefit of information that was not available to the actors at the time of the historical occurrence. (Efland, 1994, p. 13)

Secondary sources can be valuable for several reasons: first, they can serve as sources of contextual information, e.g., economic, political and cultural histories of the 1930s help to clarify how people perceived the political and economic event which affected their lives in that time. However, secondary sources may not always be reliable. Sometimes authors of the secondary work may not have had access to the full record, or they may have relied too heavily upon conjecture. Secondary sources can also be biased by ideology and even by the purpose of the history (Efland, 1994, pp. 14-15).

In certain cases a document can be both a secondary and a primary source. In the 1950s, Alkire wrote an article on improvisation which may be used both as a primary source for what she was actually doing at the time with reference to dance and as a secondary source as information on the concept of improvisation, from the point of view of writing about it rather than performing it.

Primary sources have to meet certain evaluation criteria to be useful in preparing a historical study. External criticism raises concerns about the nature of the historical source: Is it genuine or a copy? Who
wrote it and for what purpose? Could the document be a forgery or a fabrication? External criteria often concentrate upon the physical evidence, e.g., if the paper on which something was written was of a type whose manufacture began after the time period, there is reason to suspect forgery (Efland, 1994, p. 16).

Historical fallacies

There are at least three main fallacies which can plague historical interpretation. The first is "presentism," the tendency to assume that the present ways of viewing things were also prevalent during the historical period in question. An example would be the tendency to think that artists throughout history were invariably interested in free self-expression, when, in fact, that is a value which is grounded mainly in late nineteenth and early twentieth century modernism. Artists in other time periods were often unaware of such a belief. Another assumption is that words mean the same thing in all time periods. Terms like beautiful or scientific might mean one thing in one time period and quite another thing in another.

A second fallacy, "isolationism", is the tendency to study the history of arts education in isolation from its embedding contexts. The introduction of the arts is part of a general trend to promote mass public education, and yet many historical accounts fail to connect art education events either to the institutions
or schooling or to the societal events which brought the schools into existence. In the context of this study, an effort has been made to interpret the emergence of the Department of Dance at The Ohio State University in the context of the University as a whole and higher education in general.

A third fallacy, "iconclasm", refers to the tendency to assume that the educational heroes in past historical accounts should not be regarded as heroes at all but as actors who promoted a particular social class perspective or agenda, and by doing so succeeded in conferring advantages upon themselves or on the social classes for whom they acted. There is a tendency to convert yesterday's heroes into today's villain, which may replace one mistaken interpretation with another (Efland, 1994, pp. 17-18).

The Role of Oral Interviews

In addition to written documentation, the oral interview is a research method in historical investigation. It is unique in that it involves the collection of data through direct verbal interaction between individuals. The use of tape recorders has several advantages in recording interview data for research. It is possible with tape-recorded data for a person other than the interviewer to evaluate the information given. Reliability estimates can be made by
comparing interviewer evaluations with evaluations of another person using the tape only, or by comparing initial interviewer evaluations with evaluations made by the same interviewer at a later date based on playback of the taped interview (Borg & Gall, 1989, pp. 455-456).

Combining Methods

Combining methods of oral and written documentation, sometimes termed triangulation, permits researchers to capture a more complete, wholistic and contextual interpretation. One obvious method of organization is to present the historical facts in chronological order. Thus, each chapter of the dissertation would cover a discrete period of time in the life of the department. That is the method of organization utilized in this dissertation.

The other obvious method is to present the historical facts according to topic or theme. Neither method is satisfactory for some themes. A solution would be to combine the chronological and thematic approach, with each chapter covering a distinct time period, but with the internal organization of the chapters thematic (Borg & Gall, 1989, p. 830).

Other mistakes sometimes made by qualitative researchers include depending entirely on participant observation rather than using methods of triangulation,
allowing preconceived ideas and expectations to influences their observations, using qualitative methods with which they have too little experience and observing information for too short a period of time (Borg & Gall, 1989, p. 408).

The distinction between intent and consequences is important. The problem lies in assuming that the key actors could have (and should have) foreseen the full consequences of their ideas and of the institutions they shaped. Intent cannot be inferred from consequences. Direct evidence of intent at the time an act occurred is necessary.

No historian can completely transcend or resolve these issues but each must recognize the problems and the associated methodological challenges when attempting to make meaningful generalizations about the educational past and to sort out the array of diverse and conflicting views that are presently circulating.

Historians as Scavengers

Historians have always been scavengers. Since history involves all human experience and thought, historians have constantly raided other disciplines for new techniques of analysis and for new insights into society and human nature. This helps to explain why there is no single methodology in history and why historians love their art so much: because it is so
complex and so all-encompassing (Kaestle, 1988, pp. 69-71).

Then there is concern for choice of words, which is critical in writing because it reflects the researcher's interpretive framework. (Borg & Gall, 1989, p. 831). Words have not only denotations but also connotations in which a feeling or an emotion may be conveyed more accurately than the word's denotation had intended. The connotations may be at least as significant in conveying specific meanings as the word's denotation. It is also the responsibility of the historian to reconstruct the past so that it is interesting, so that it becomes alive for the reader.

Historian E.H. Carr

History begins when people think of the passage of time in terms not of natural processes -- the cycle of the seasons, the human life span -- but of a series of specific events in which people are consciously involved and which they can consciously influence. Past, present and future are linked together in the endless chain of history (E.H. Carr, 1986, p. 129).

As that historian, E.H. Carr, noted in the chapter, "The Historical Approach," in his text, The New Society, history is a procession of events about which almost the only thing that can be said with certainty is that it moves constantly on and never returns to the same place (E.H. Carr, 1951, p. 5).
History of the Department of Dance at OSU

With reference to the development of the Department of Dance at The Ohio State University, the beginning was a dream in a freshman's mind: to major in dance at The Ohio State University. This study will trace the development of that dream from inception to reality: the development of one of the most outstanding Departments of Dance in the area of higher education.
Chapter 2

THE RESEARCH QUESTIONS

Historical Inquiry

In discussing the nature of historical inquiry, the previous chapter introduced some of the methodological considerations that the historian must keep in mind in the conduct of historical research. The present chapter, by contrast, introduces the preliminary questions that this study set out to investigate. My questions arose when I encountered a nationwide poll of more than 100 dance educators and administrators who found the Department of Dance at The Ohio State University to have the number one ranking in the nation. The poll was published in the December, 1995, issue of Dance Teacher Now.

Department heads were asked to rank their personal choices of the top 20 university dance departments based on factors such as reputation, location and opportunity for employment following graduation. The Ohio State University Department of
Dance was ranked highest overall and received the highest scores for reputation.

As early as the Spring of 1965, in a report to the Executive Committee of the College of Education by Lewis A. Hess, Chairman of the Men's Division and Margaret A. Mordy, Chairman of the Women's Division, it was noted that the dance area had been developing rapidly and was now nationally recognized as perhaps the top dance major in the country (Department of Physical Education, 1965, Spring, p. 4). Thirty years as the best dance department in the country is the record for O.S.U.'s Department of Dance to date.

The Department of Dance

The Department of Dance has also been recognized by the New York Times and Dance Magazine as an outstanding department of dance in the area of higher education. The list of alumni and faculty accomplishments is comprehensive and extensive. Dance department alumni have started distinguished dance companies including Bebe Miller of New York and Lynn Dally of Los Angeles. Other alumni have performed in the dance companies of Twyla Tharp, Bill T. Jones and Paul Taylor (Borton, 1996, p. 2).

Significant Questions

The following are some of the questions that initiated this inquiry: How does a dance department rise
to become the best? What significant factors are involved? What conditions existed at the beginning of its development that were contributors to its excellence? Who were the significant people involved in its growth?

The Dance

Since the dancer works with the body— the strongest and, at the same time, the most fragile of instruments— the necessity to organize and to understand its way of moving is of great urgency for him. The technical equipment of a dancer is only a means, a way to the spirit. The muscles used in exercises every day are used validly only if it is understood that they lead the way, sustain the action. It is upon the length and breadth and span of a body sustained in muscular action (and sustaining immobility is an action), that dance evokes its image (Cunningham, 1951, pp. 250-251).

Dance As An Art

An art process is not essentially a natural process; it is an invented one. It can take actions of organization from the way nature functions, but essentially humans create the process. The daily discipline, the continued keeping of the elasticity of the muscles, the continued control of the mind over the body’s actions, the constant hoped-for flow of the spirit into physical movement, both new and renewed, is
not a natural way. It is unnatural in its demands on all the sources of energy. But the final synthesis can be a natural result, natural in the sense that the mind, body and spirit function as one (Cunningham, 1951, p. 251).

Dance is a way to feel what it is to be human and to be alive. In that sense, it is celebration. It makes something special out of life. It is revelation. Because it involves the self, it reveals the self. It communicates what one knows of one’s own body feeling (C.B. Fowler, 1977, p. 2).

Impulse to Create

The fundamental ingredient in dance is the impulse to create. The urge to sense, discover and relate tends to culminate in the creative act. The dancer, during the process of creating, needs to explore his sensory world, his cognitive world and his affective world. From this searching encounter emerges a unique expression in the form of a dance. This act of creating a unified art object gives the creator a new sense of integration and wholeness (Hawkins, 1964, p. 7).

Dance is a fundamental art as is suggested, if not demonstrated by, its universality, its immemorial antiquity, the solemn uses to which it has been put, the ideas and reflections it has engendered at all times. For the dance is an art derived from life itself, since it is nothing more, not less than, the action of the whole human body; but an action transposed into a world,
into a kind of space-time, which is no longer quite the same as that of everyday life (Valery, 1936, p. 55).

The dancing body seems to be unaware of everything else; it seems to know nothing of its surroundings. For the dancer is in another world; no longer the world that takes color from our gaze, but one that is created with the dancer’s steps and gestures. Nothing exists beyond the dancer’s actions. The dance may be considered as a kind of inner life, one consisting entirely in sensations of time and energy which respond to one another and form a kind of closed circle of resonance. This resonance, like any other, is communicated: a part of our pleasure as spectators consists in feeling ourselves possessed by the rhythms so that we ourselves are virtually dancing. Dance, which derives its actions from ordinary, useful movements, breaks away from it and opposes it (Valery, 1936, pp. 61-62).

Valery’s ideas represent a kind of Modernist approach to the art of the dance, i.e., his is not a general statement but one that applies to a specific time and place with reference to the dance.

The Concept of Dance

This concept covers more than the dance in the strict sense. All action which does not tend toward utility and which, on the other hand can be trained, perfected and developed may be subsumed under this
simplified idea of dance and, as a result, all the arts, can be considered as particular examples of this general concept, since by definition all the arts imply an element of action, the action which produces, or manifests, the work (Valery, 1936, p. 63).

An Analogy between the Historian and the Dancer

There is an analogy between the historian and the facts and the dancer and the dance. Eric Bredo talks about the learning process in this way. To exemplify the learning process in transactional terms, he uses drawing as an analogy for learning situations in general:

One draws, responds to what one has drawn, draws more, and so on. The goals for the drawing change as the drawing evolves and different effects become possible, making the whole development a mutual affair rather than a one-way determinism. Writing can similarly be seen as a mutual matter of composition rather than simply the transfer of ideas from brain to paper. One writes, responds to what one has written, and so on, altering interpretation and aim in the process. The same may be said for conversing or for thinking itself. Each is the result of a dialogue, a way of relating or mutually modulating activity, in which the person and the environment (ideally) modify each other so as to create an integral performance (Bredo, 1994, pp. 28-29).

The production of a well coordinated performance involves a kind of dance between person and environment rather than the one-way action of one on the other. Such performances are quite naturally described in artistic terms that acknowledge interplay, such as "concerted," "orchestrated," or
"composed" (Bredo, 1994, p. 29).

MODERN DANCE

No other art form has been so inaptly named as "modern dance". Not only is the phrase non-descriptive, it is inaccurate, since there is absolutely nothing modern about modern dance. It is, as a matter of fact, virtually basic dance, the oldest of all dance forms. The modern dancer, instead of employing the cumulative resources of academic tradition, cuts through directly to the source of all dancing. He utilizes the principle that every emotional state tends to express itself in a movement, and that the movements thus created spontaneously, though they are not representational, reflect accurately in each case, the character of the particular emotional state. Because of the inherent contagion of bodily movement, which makes the spectator feel sympathetically in his own musculature the exertion he sees in someone else's musculature, the dancer is able to convey through movement the most intangible emotional experience.

Communication in Dance

It is communication of experience, intuitive perceptions, elusive truths, which cannot be communicated in reasoned terms or reduced to mere statement of fact. Until the beginning of the twentieth century, this form of art had never been utilized as far
as any record exists (Martin, 1946, p. 22). Yet, this attempt to isolate dance from utility or social purpose, to focus on pure expression, makes it Modernist in its orientation.

Qualitative Researcher

In addition, very much like the dancer or the visual artist at various stages in the design process is the qualitative researcher, in terms of situating and recontextualizing the research project within the shared experience of the researcher and the participants in the study. The design serves as a foundation for the understanding of the participants’ worlds and the meaning of shared experience between the researcher and participants in a social context.

The Research Questions

Dance is an interpretive art form and qualitative research design is interpretive as well (Denzin & Lincoln, 1994, p. 210). All dances make a statement and begin with the question, What do I want to say in this dance? In much the same way, the qualitative researcher begins with a similar question: What do I want to know in this study? For the development of the Department of Dance at The Ohio State University, the questions include what significant factors led to its growing into the number one ranked dance department in the country? How was Helen Alkire’s vision of a Department of Dance
instrumental in its development? What qualities did faculty members exhibit that nurtured and encouraged the department’s growth?

The Department followed Alkire’s method of thinking which could be compared to a prismatic sphere: if she was convinced that a course of action was worthwhile and she needed approval to proceed, whenever she encountered a negative response, she would seek another route or avenue of approach. She never accepted "no" as an answer. Her vision was to establish and maintain an excellent Department of Dance.

The Prismatic Approach

Just as a prism refracts light in various different angles and the entire spectrum of the wavelengths of lights appear at various spaces throughout the prismatic experience, the prismatic approach to dance has as its central core and guiding tenet, the unique individual: the complex and integrated dancer whose creative artistic processes stir a constant change in an ephemeral art form. The first dimension concerns the artistic processes of the choreographer and the performer; the second concerns the qualitative features of the dance work and the genre with which it is associated; and the third concerns changes that occur in these aspects over time. The interaction of these three will produce, at any time, a dance event that is
unique (Gibbons, 1992, p. 13). It is this integration of all of these elements in which glimpses of the rainbow itself, with all the wavelengths of light evident, that form the core of the formation of the Department of Dance at The Ohio State University. This study will utilize the prismatic approach to investigate the development of the Department of Dance at The Ohio State University.

Artistic Creation

Artistic creation is more than a matter of the artist carefully manipulating the medium. The process of creation in art is a conversation or encounter between the artist and the medium, a discovery-oriented activity in which the artist seeks solutions within the medium. "Gradually the work 'tells' the artist what is needed.... The process itself yields ideas that were not a part of the initiating conception" (Eisner, 1982, p. 51). So, too, this study has been open to continual modification and reorganization throughout the course of its development in order to provide a more thorough examination of the elements which were significant to its development.

Interviews

Interviews with the former Chairpersons of Dance, Helen Alkire and Vickie Blaine will be included in this examination, as will an interview with new Chair of the
Department of Dance and former Associate Dean of the College of the Arts Karen A. Bell, and an inquiry into their intuitions as to the elements of growth for the Department will be added to this study just as through experimentation, investigation and discovery, the artist learns about the work being created.

The creative transactions that help to shape the idea are the result of the interactions among the medium, the dancer and the choreographer. It is this process of creative transaction that is interpretation.

Faculty Members

In addition to her own commitment to individuality in the dance, Alkire selected those faculty members who would also interpret the dance in their own unique ways and nurture the dance through respect for one another’s approaches to the dance, even though they were different than one’s own approach. The intent was to learn from another’s approach.

Interviews with other dance faculty members, Odette Blum, Lucy Venable and Rosalind Pierson will be referenced in this study as well. An interview with Senta Driver, a former student from the 1960s will be included to add insight to the structure of the area of the study of dance. Each of these dancers explains, in her own words, the development of the Department of Dance. Although the words are different, the ideas are the same.
In the arts, from an original vague idea, the artist must create the concrete statement of an issue. The issue is discovered from within the situation itself. Central to this process is the concept of thinking in movement. The act of dancing is an information gathering event for the dancer.

**Intelligence in Dance**

Intelligence in dance includes kinesthetic and spatial intelligence, an awareness of abstract relations of space and time, concrete awareness of the movement phrases and body shapes in one part of the dance connecting with those in another part, the ability to discover new relationships between movements in various parts of the body while performing and a sense of style to harmonize rhythmic spatial qualities of movement with expressive qualities and abstract ideas to create a sense of unity and order in a given performance (Gibbons, 1992, p. 15).

Training and temperament are interactive in dance. This communication enables each dancer to develop a unique movement style. For the dancer, the link between self and style is individual temperament. Rehearsals represent a series of successive transformations during which the dancer transforms the subject matter, which may arrive as a movement vocabulary or steps, into the very substance of art (Gibbons, 1992, p. 16).
Recognizing the artistic process and performance as heuristic processes is essential for understanding the dance. In order for educators and students to make a cohesive whole from what are seen as many disparate parts, a cohesive, wholistic framework is needed to provide a way of approaching the study of dance.

The prismatic approach, which has artistic process as its core and includes various elements that are significant to the artistic process, illuminating glimpses of the rainbow as a whole, can illustrate the vital roles that dancers, performers and reconstructors play in creating dance, enable analysis of each part in relation to the whole and create a sense of wholeness in the production of this phenomenon. Such an approach also provides a framework for historians and educators for the study of the various aspects of the discipline of dance (Gibbons, 1992, p. 17).

QUALITATIVE THINKING

Whereas typically the academic system recognizes discursive thought as significant, qualitative thinking as a form of knowledge in dance must also be acknowledged, cultivated and explored in all parts of dance education. Recognition of the multiplicity of schemata for dance may enable less competition between dance styles and more acceptance for a variety of approaches. Each style offers an individual world
view of dance, of the interaction of the roles of the performer and the choreographer and their relationships to dance as a whole entity (Gibbons, 1992, p. 17). With the focus of the study being the dancer as a unique individual with specific ideas to express in movement, this study will take Helen Alkire’s vision as the dance at the central core of a university education and examine how her vision manifested itself throughout the development of the area of Dance, then the Division of Dance and, finally, to the Department of Dance, achieving number one status in the country by Spring of 1965 and retaining that status through December, 1995.

Multiple, Interacting Forces

Referring to the concept of complex reality as a web of multiple, interacting forces, dance can be a means by which the individual moves in a variety of directions simultaneously: forward to the future, backward to synthesize and seek to understand former experiences, forward into a deeper understanding of the past; outward to connect and reconnect bonds between the self and others, inward to weave new internal connections among the selves of the self; upward to discover new depths of spirituality and intellectually, downward to elevate the knowledge of the body. Learning can occur at any time. Life is a fundamental heuristic process. Dance can be a way of accessing the interactive spiral of experiencing, learning from and teaching the world (Gibbons, 1992, p.
THE PRISMATIC PARADIGM

The concept of dance as a prismatic paradigm is further illustrated by Helen Alkire's insistence on attending The Ohio State University where a diversity of students could be found. Her brother, Edward, told Helen that The Ohio State University was a "University of the move," open to new ideas and could provide the kind of open environment in which Helen believed she could test her ideas and skills (H.P. Alkire Conversation, 1996, April 18).

Constructivism

For those who see reality as a construction in the minds of individuals, it is doubtful if, in fact, there is a reality: if there is, we can never know it. Furthermore, no amount of inquiry can produce convergence on it (Lincoln & Guba, 1985, p. 83).

There can be any number of representations of reality, though none of them can claim to be definitive. Alkire constructed her own vision and researchers also construct representations, which are attempts to make sense of the world. Alkire not only accepted her own vision as valid but learned from her faculty members who each had his own version of Helen's vision for the Department of Dance.

From the perspective of the arts, in general, and
the dance, in particular, this assertion is the most plausible. The art world is based on creative individuality, affirming that each person’s view of reality is valid for dealing with the world. Helen Alkire had constructed her own reality with dance as the prism and performance in the art form of dance as the central core.

Constructivists concur with the ideological position that inquiry cannot be value free. Many constructions are possible. Helen Alkire was cognizant of various viewpoints which surrounded the dance and her philosophy was to learn from each one.

Constructivism (previously called Naturalistic inquiry) can best be summarized: 1) ontology: relativist. Realities exist in the form of multiple mental constructions; 2) epistemology: subjectivist. The researcher and the researched are fused into a single (monistic) entity. Findings are literally the creation of the process of interaction between the two. Individual constructions are elicited, refined and compared and contrasted dialectically with the aim of generating one or several constructions on which there is substantial consensus (Guba, 1990, p. 27).

A constructed prismatic sphere -- refracting lights of various wavelengths, illustrated in various colors, through many angles and in infinite directions -- examined through the lens of qualitative research, is an
appropriate theoretical paradigm to study the
development of the Department of Dance at The Ohio State
University.
CHAPTER 3

THE ORIGINS OF AMERICAN HIGHER EDUCATION

The Beginnings

In order to place the development of the Department of Dance into historical context, it is helpful to understand the beginnings of higher education in North America. This chapter addresses that history.

Harvard

The first recorded appeal for a college on the North American continent, that of John Eliot, dates from 1633. As early as 1636, when a small community on the edge of a vast wilderness numbered merely 10,000, Harvard was legally established by an act of the General Court. Instruction began in 1638 and bodies of laws governing the conduct of the student body survive from the 1640s. In 1650 the General Court devised for the college the charter under which it is governed today (Hofstadter & Smith, 1961, p. 1).

It is still commonly believed that Harvard and other early colleges were established as theological
seminaries, with the sole object of educating a ministry. Although there is little doubt that the maintenance of the Puritan tradition of a learned ministry was an important object, they did not distinguish sharply between secular and theological learning. They believed that the collegiate education should be the same for an educated layman as for a minister. They expected that the early colleges would produce not only ministers but Christian gentlemen who would be civic leaders (Hofstadter & Smith, 1961, pp. 1-2).

William and Mary

William and Mary, which was the second college to be called into being by its charter of 1693 was, in fact, the third to offer collegiate instruction. Yale had been graduating classes for some time before the Virginia college finally installed the faculty provided for in its charter to teach at this level. William and Mary's charter expresses the hope that it will educate ministers, but also that it will raise the youth "in good Letters and Manners" and propagate Christianity among "Western Indians." The destruction of many of its records by fire has affected much of its early history but its statues survive from 1727 (Hofstadter & Smith, 1961, p. 2).
In almost every area the first American colleges attempted to duplicate the conditions of the colleges of the ancient universities of England with which their founders were familiar. They were residential colleges in the English fashion; they used the classical curriculum; their bodies of rules were patterned, almost verbatim in the early days, from the customs of Cambridge or Oxford. They focused at the formation of Christian character as well as on the advancement of learning (Hofstadter & Smith, 1961, p. 2).

American Graduates

Colonial American graduates were not only from Oxford and Cambridge. The University of Leiden, where some of the Puritan forefathers studied, was an important place for learning as was the University of Paris where some Americans studied medicine. In the 1760s, what is now termed the University of Pennsylvania introduced medical instruction into higher education, Columbia a year or two later, then Harvard and other institutions (Brickman, 1985, pp. 318-319).

Colonial Arts

Like the English, the Americans of the Colonial period had no conscious policy with reference to the arts. Puritanism was strong in New England, Calvinism in New Amsterdam and Quakerism in Philadelphia. Common to all these traditions was a disdain of artistic
embellishment in places of worship. For the most part, American art students throughout the eighteenth century went to Europe for their professional training, and some such as Benjamin West, remained there because the patronage prospects were brighter (Efland, 1990, p. 44).

Theatre

Theatre began to create some interest in the northern colonies after 1750. In the south, its influence was seen at an earlier date when William Livingston erected the first playhouse in Williamsburg in 1716. In 1735, Hob in the Well, with the Dance of the two Pierrots, was presented in Charleston and by 1737 a theatre had been erected in Queenstreet (Marks, 1957, p. 31).

The Introduction of Dance

Although throughout the eighteenth century ministers decried dance, books were written to tell of its evils, and some wrote and spoke of its uselessness and waste of time and money, and although laws were passed against it, people still danced, and those who did not know how to dance wanted to learn. They danced folk or national dances, which were taught by people who had recently come from the various countries of Europe and which were handed down from generation to generation. They danced the fashionable dances which were being taught and
danced in the schools and at the great balls of England and France (Marks, 1957, p. 37).

Dancing Schools

As the demand grew, dancing schools were established where dance was taught and private schools included dancing in their programs. Students at private secondary schools were free to select the courses they wanted and the successful schoolmaster offered a variety of subjects. Many schools, therefore, stated in their advertisements that, if required, masters of music and dance would be provided. While some of the private schools for boys offered dance to their students, it was more commonly found among subjects offered in private schools for girls (Marks, 1957, p. 37).

Dancing masters

Dancing masters, like preachers, doctors, lawyers, peddlers and many other trades and professions during the eighteenth and early nineteenth centuries, traveled from town to town, often advertising ahead that they planned to open a dancing school if there was enough interest. During this time, many of the dancing masters were slaves or servants and either taught the children of their owners or the owners hired the servants out to teach for them. It was not always necessary for the dancing master to advertise. At times, the towns themselves would advertise that a dancing master would
meet with encouragement (Marks, 1957, pp. 40-41).

During the last quarter of the eighteenth century, an even greater number of dancing masters came to the large cities. Many of them followed closely on the heels of the frontiersmen as they moved westward. A large number of these dance teachers were of the French nobility, who after the French Revolution, sought refuge in America where their accomplishments would help them earn a living. The dancing masters not only taught the minuet, cotillion, rigadoon, country dances, reels and jigs, they also taught the manners and graces of head and hand and contributed more to the education of young people than just a knowledge of fashionable dances of the day (Marks, 1957, p. 43).

Dancing in the Military

While dancing was, for the most part, found more frequently in programs for girls and women than for male students, one of the first recorded examples of dance as part of the required program for men was in the military academy at West Point. It was included in the course of instruction which was submitted to then President Washington in 1783. Its rationale was that each officer needed to be able to conduct himself as a gentleman, and that instruction in dancing would help him do this and would provide poise and social competence. However, it was not taught until 1817 when Pierre Thomas, the
Academy's first fencing master, was permitted to organize a voluntary dancing class for cadets who requested it. In 1823, dancing was made a required subject in the summer encampment, with daily lessons for the third and fourth class which were taught by Papanti, a well-known Boston dancing master of the period (Kraus & Chapman, 1981, p. 112).

In 1793, a leading pioneer in the development of German education, Johann Guts Muths, published the text, Gymnastics For Youth, in which he advocated dancing as a means of physical exercise, by writing, "Dancing is an exercise strongly deserving recommendation, as it tends to unite gracefulness and regularity of motion with strength and agility." He promoted dancing vigorously in his gymnasium at Schnopfenthal, and was probably the first author to use the term "gymnastic dance":

A good gymnastic dance for the open air... is an extremely desirable object...."
(Muths in Staley & Lowery, 1920, p. 6).

In terms of American higher education, in one important way it differed dramatically from its European counterparts. The academic institutions in America ceased almost from the beginning to be a body of self-governing scholars and fell under control of non-resident laymen. The European universites had been founded by groups of mature scholars. The American colleges were founded by their communities. Since
American institutions did not quickly develop the mature scholars possessed from the beginning by their European predecessors but were staffed instead mainly by young and transient tutors for generations, community leaders were reluctant to let go of their control (Hofstadter & Smith, 1961, p. 3).

**THE AMERICAN REVOLUTION**

The American Revolution transformed thinking on education, as on many other matters. The legal independence of the states, followed by the creation of the new federal government, raised new questions about what the institutional setting of American higher education should be. No one doubted the importance of education to the new society emerging in America and nationalists agreed with the framers of the first charter for a state university, that of Georgia, that to send American youth overseas for their education would be a "humiliating acknowledgment" of "ignorance or inferiority." In the South and Southwest, liberal educational theorists, influenced by the Enlightenment, hoped to rescue the collegiate system from sectarianism. Taking advantage of the fact that a system of private sectarian colleges had not yet been established, they founded state institutions (Hofstadter & Smith, 1961, pp. 147-148).
The University of Georgia was chartered in 1785. It was followed by the University of North Carolina in 1789, the University of Tennessee in 1794 and the South Carolina College (later the University of South Carolina) in 1801. Later, Thomas Jefferson, disappointed at the development of his own alma mater, William and Mary, planned what was expected to be the most ambitious of the state institutions, the University of Virginia. The state university idea spread rapidly westward.

Innovative Thinking in Education

The period from the end of the Revolution through the first two decades of the nineteenth century was one of searching and reconsideration in educational theory. Older private schools like Columbia (formerly King's) and Yale yielded to greater state interference without actually becoming state institutions. George Washington more than once proposed a national university to Congress as an aid to national unity, using the grounds that "the more homogeneous our citizens can be made, the greater will be our prospect of permanent union". But the national university never came to be and Thomas Jefferson was probably closer to the American preference for decentralization when he suggested the states be the sponsors of higher education (Hofstadter & Smith, 1961, p. 148).
At the beginning of the nineteenth century, the majority of the people still lived close to the Atlantic coast. The census of 1800 gave the population at 5,308,483 with the center of population 18 miles west of Baltimore. The Mississippi River marked the western boundary at the beginning of the century, but Thomas Jefferson doubled the land area when he signed the Louisiana Purchase Treaty in 1803, buying the Louisiana Territory from France. In the same year he had given instructions to Meriwether Lewis and William Clark to form an exploring expedition to investigate the resources of the Territory. In 1805 the Lewis and Clark expedition went beyond the Louisiana Territory, into the Oregon Country and finally to the Pacific. Throughout the century more land was acquired (Marks, 1957, p. 67).

America in 1800 was an agricultural nation with few large cities. Due to the many inventions and discoveries, America was slowly becoming an industrial nation. As America began to produce its own writers, artists and musicians, it began to sever its cultural dependence on Europe. The arts began to show a distinctive form of expression that spoke both for and about America. The growing interest in music and the theatre was seen as the larger cities began to for their own symphony orchestras and theatres (Marks, 1957,
During the first years of the century, an increasing number of state colleges or church-supported colleges were founded, as well as the first women's colleges, which were originally founded as seminaries at Mount Holyoke and elsewhere in New England. In all of these institutions, dance was taught. Some women educators, including Emma Willard and Mary Lyon, tried to provide some form of physical education for their students. Emma Willard taught during the winter of 1807-1808 at Middlebury College in Vermont. It was an extremely bitter and snowy winter when she wrote:

> When it was so cold that we could live no longer, I called all my girls on the floor, and arranged them two and two in a long row for a country dance; and while those who could sing would strike up some stirring tune, I with one of the girls for a partner would lead down the dance, and soon have them all in rapid motion. After which we went to our school exercises again (Lutz & Willard, 1929, p. 37).

The Sciences in Higher Education

In the sciences, there was a proliferation of American students in Germany in the nineteenth century. From 1820 to 1920, it has been estimated that a maximum of 10,000 and a minimum of 9,000 American students studied in Germany. Many Americans came back from German universities and established Anglo-Saxon and Semitic studies and physics. At the University of Giessen, many
Americans learned agricultural and practical chemistry. The Faculty of Philosophy at Columbia is modeled after the Ecole de Sciences Politiques in Paris. The Swiss-born Louis Agassiz of Harvard, educated in Germany, introduced all kinds of reforms in the teaching of botany and biology and established summer schools where biologists could work independently on research projects. In addition, many students from Europe, Japan and other developing countries came to study at American colleges (Brickman, 1985, pp. 322-323).

Collegiate Textbooks

American collegiate textbooks during the nineteenth century were often translations or adaptations of French works in mathematics and chemistry and German books in other subjects, including theology.

The United States Bureau of Education, with its system of collecting and disseminating information not only about domestic education, but also about education all over the world, began operation. European governments were impressed by the publications and, accordingly, modeled their servies on those of the U.S. Bureau of Education (Brickman, 1985, pp. 323-324).

Thomas Jefferson's Curriculum

By 1824, Thomas Jefferson, then rector of the University of Virginia, proposed a curriculum that
included 1) ancient languages, 2) modern languages, 3) mathematics, 4) natural philosophy, 5) natural history, 6) anatomy and medicine, 7) moral philosophy, 8) law (Lipscomb & Bergh, 1903, pp. 433-436, 438). Jefferson suggested that dance be included in the curriculum because it was one of the arts that "embellished life" (Marks, 1957, p. 94).

**Americans and Higher Education**

Throughout the nineteenth century, because Oxford and Cambridge Universities were closed to anyone did not sign the 39 Articles of the Church of England, Americans would not study there. Americans went to Scotland and to the Continent, but not to England. Higher education in the United States during the middle years of the nineteenth century was comprised of elements from various countries. The first Ph.D. in the United States of America was granted in 1861 by Yale University (Brickman, 1985, pp. 322-324).

As the young country was beginning to be torn apart by Civil War, a significant law was to be enacted that would change forever the face of higher education in the United States of America. It was the Morrill Act.
CHAPTER 4

THE ARTS IN AMERICAN HIGHER EDUCATION

The Arts

Until the late nineteenth century, the arts were not considered to be a part of the curriculum in higher education. However, Thomas Jefferson had suggested that dance be included because it was one of the art that "embellished life" (Marks, 1957, p. 94).

Philadelphia

In 1794 an academy of art was formed in Philadelphia by a group of artists and patrons. Its one successful venture appears to have been the arrangement of the first showing by American artists, an event that took place in Independence Hall in 1795 and was intended to be an annual event. In addition, it organized studio classes that met to draw from casts and from the model and formulated plans for an art school. Internal dissension, however, brought the academy to an end. In 1807, the first successful American academy, known as the Pennsylvania Academy of Fine Arts, was formed. A
building was erected and by 1811 annual exhibits were being held. The academy became the site of the first national society of artists (Efland, 1990, p. 62).

The Inclusion of Dance

The development of dance in education during the nineteenth century in the United States was closely associated with the expansion of elementary and secondary programs, and to the establishment of private academies and colleges for women. Treatises on education by European authorities became increasingly available in the United States. In particular, the works of Froebel, the German founder of kindergarten and champion of education for girls and women, began to affect educational philosophy. Increasingly, there developed the conviction that schools were responsible for physical as well as mental growth of students, and that activities other than the purely academic should be included in the curriculum (Kraus & Chapman, 1981, p. 111).

Some colleges saw no harm in dance and permitted students to attend dancing schools if the college did not provide such a course. Harvard had licensed a dancing school by 1815 (Marks, 1957, p. 94).

Art Education

Nineteenth-century professional art education differed from the eighteenth-century version in the realization
that an academy education in the fine arts could not provide designers for industry, in spite of the fact that they were in many cases founded for this purpose. The education of the artisan designer was recognized as a separate concern requiring its own type of educational institution. The nations of Europe each experimented with various systems to provide for industry. As the nineteenth century opened, academies of art still maintained the traditions of teaching devised when aristocratic and court patronage were their basic reasons for existence (Efland, 1990, p. 52).

The French Revolution

After the French Revolution, court patronage had virtually disappeared and the academy was in trouble with the rising demand for artistic freedom that came along with Romanticism. With art and beauty identified with the self-activity of artists rather than with a process guided by rules, it was inevitable that the ancient traditions of the academy would be challenged. In Germany, where the academy tradition was not as old, writers began to complain as early as 1819 that the existing academies did not allow beginning artists to "trust the spirit of their own activity." (Efland, 1990, pp. 52-53).

Dance and Its Advocates

Despite the many attacks on dance, it was not
without its champions. Newspapers and magazines published pictures and descriptions of the latest evening wear for the ballroom. Many reported on the fashionable dances of Paris, London, New York, Philadelphia, the presidential balls and the cadet dances at West Point. Books describing how to do the latest dances in the most acceptable manner were published as quickly as anti-dance books. They also gave the proper manner of conducting a ball. Dance helped to refine manners and often was used as an entrance into fashionable society (Marks, 1957, pp. 72-73).

In 1830, The Young Lady's Book was printed and copied after the English publication of the same same. It had a chapter on dancing, telling its history and giving written and graphic description of exercises that would improve those who are deficient (Marks, 1957, p. 75).

The Visual Arts

With reference to the arts, from the beginnings of universities in Western Civilization in the Middle Ages, the visual arts had never been included in courses of study. Not until the latter third of the nineteenth century did this change. In 1868, three chairs were established by the will of Felix Slade for professorships in the fine arts at Oxford, Cambridge and London universities. This was the first
attempt to introduce the study of fine arts into the university setting in the English-speaking universities. The history of art had become an established area of study in German universities in the late eighteenth and early nineteenth centuries, a discipline that grew out of antiquarian and archeological studies; but German universities did not include the teaching and the practice of art (Efland, 1990, p. 63).

John Ruskin

The first occupant of the Oxford chair was John Ruskin, who lectured on the fine arts and also established a drawing matership for an institution known as the Ruskin Drawing School. In spite of Ruskin’s efforts, however, the study of the fine arts never became well established in British universities. However, Ruskin’s efforts proved to be more productive in terms of American universities (Efland, 1990, p. 63).

The Visual Arts and the Civil War

The idea that study in the visual arts could be included as an integral part of the liberal arts began to be established in the United States following the Civil War. The beginnings of art instruction in American universities began at Harvard, Yale and Princeton. Each approached art in a different way, providing models for other institutions to copy (Efland, 1990, pp. 63-64).
In 1874 art education began at Harvard began with the appointment of Charles Eliot Norton. Illness had forced Norton to abandon his journalistic career for a long period of convalescence in Europe where he came into contact with John Ruskin. He returned to Boston in 1873 and later that year received an invitation from his cousin Charles William Eliot, the president of Harvard, to join the university’s faculty (Efland, 1990, p. 64).

Ruskin had written to Norton about his plans for instruction at Oxford and Norton’s response to Ruskin praised his scheme for making art and integral part of the curriculum. Norton described his own purpose in this letter to Ruskin:

My plan is to give my class at first a brief sketch of the place of the arts in the history of culture, of their early developments, and then to take them to the Acropolis in Athens, and make them study it in detail, till they have some notion, however faint, of its unique glories, and shall illustrate their Aeschylus and their Demosthenes and all their Greek books with some images of the abodes and figures of the gods and men by whom the Acropolis was inhabited. I have it much at heart to make them understand that the same principles underlie all the forms of human expression, --and that there cannot be good poetry, or good paintings or sculpture, or architecture, unless men have something to express which is the result of long training of soul and sense in the ways of high living and true thought (Norton, 1913, pp. 34-35).

Norton centered his teaching upon the golden ages of
the history of art — classical Athens, the Italian Gothic style of Venetian architecture and the Florence of the early Renaissance. Norton’s course was very popular, with many undergraduates electing it, but it was Norton’s intent that the study of the history of art should be balanced with instruction in the practice of art as well. However, most students did not take work in the studio. Charles H. Moore taught the courses in the studio and in 1895, when Harvard acquired the Fogg Museum, Moore became its first director. (Efland, 1990, p. 65).

Yale

Interest in the visual arts at Yale began as early as 1831 when it acquired a collection of paintings on historical subjects by the American artist Jonathan Trumbull. Though drawing was taught at Yale’s Sheffield Scientific School as a technical subject, the active pursuit of the fine arts began in 1863 when Yale received a gift of $200,000 from an alumnus, Augustus Russell Street, for the purpose of erecting a school of fine arts. The gift was predicated on the notion that the study of the fine arts fell within the province of the university, an idea that was generally accepted in either European institutions or in America at that time. The school’s first director was John Ferguson Weir who stressed the practical aspect of art instruction, including the education of practical artists.
Princeton

Though formal art instruction at Yale and Harvard predated Princeton's entrance into the arts, a course in Roman antiquities had been offered there as early as 1831 and archeology had been taught as a supplement to courses in classics from 1843 to 1868. Art education at Princeton had developed under the supervision of other departments. The creation of a department of fine arts did not occur until 1882, when the trustees of the university adopted suggestions made by William C. Prime for the founding of a department of art history. In the same year, the president of the university invited Allan Marquand to share with Prime the lectures of the department and to give a course on the philosophy of art. Marquand had taught at Yale and his father had played a leading role in the founding of the Metropolitan Museum of Art in New York. Under Marquand's leadership the fine arts developed as part of the humanities (Efland, 1990, p. 67).

In 1887 Dr. William G. Anderson, Director of the Brooklyn Normal School of Gymnastics, began to use dance as a part of his program. Dr. Anderson became a champion of gymnastics at a young age while he was attending school in Boston under the direction of Robert J. Roberts at the Boston Youn Men's Christian Association.
In 1885 he decided to make physical education his life work and accepted an appointment at Adelphi Academy as director of the gymnasium. It was here that he organized the Brooklyn Normal School of Physical Education. In 1892 he moved to New Haven to become associate director of the Yale University gymnasium. In writing about the first year at the Brooklyn Normal School of Gymnastics, Anderson wrote:

I felt that dancing could be used to arouse greater interest in gymnastics. I also felt that the right kind of dancing would develop the heart, as well as add to the grace of my students (Staley & Lowery, 1930, p. 14).

Also in 1887 Dr. Dudley A. Sargent started the Harvard Summer School of Physical Training. In 1875 Dr. Sargent had secured a job as instructor of gymnastics at Yale and at the same time entered the Medical School. In 1879, he was appointed by Harvard University as assistant professor of physical training and director of Hemenway Gymnasium. In 1881, he organized the Sanatory Gymnasium in Boston which later became the Sargent School of Physical Education (Malone, 1935, pp. 355-356).

In 1894, Dr. Sargent introduced a new type of calisthenics, called "Aesthetic Calisthenics" at both the Harvard Summer School and the Sargent School. This new system had been developed by Melvin Ballou Gilbert, a Portland dance teacher, who had his own gymnasium for
women. The system he devised goes by various names — Gilbert, Aesthetic and Classic.

One of the main reasons that Dr. Sargent introduced dancing into the gymnasium program was that through the use of rhythmic exercise it gave a "means of attaining grace, suppleness and easy carriage" that was not found in the gymnastic exercises as they were practiced (Sargent, 1909, p. 220).

As originally designed, the course in "dancing calisthenics" was for both men and women, but as Dr. Sargent wrote later, the exercises became so aesthetic that the boys would not take the classes and then "it became necessary to modify the dancing so as to give more opportunity for a heavier kind of work.

Dr. Sargent's introduction of dancing calisthenics into the school program was an innovation. It was the first time that a definite system of dance was taught in the schools and it was also a break from the social and folk forms that had previously preceded it. It was at this point that dance became an integral part of physical education and, thus, a part of the college program (Marks, 1957, p. 102).

Vassar

The prospectus and first catalogue of Vassar College stated that physical education would form a part of the courses of the school and that the Dio
Lewis system of light gymnastics would be used (Ballintine, 1915, p. 6). When opposition was expressed, the trustees and officers of the college supported it strongly. Matthew Vassar, the founder of the college, said to the trustees in 1869:

"Years ago I made up my judgment on these great questions in the religious point of view, and came to the decision favorable to amusements. I have never practiced public dancing in my life, and yet in view of its being a healthful and graceful exercise, I heartily approve of it, and now recommend it being taught in the college to all pupils whose parents or guardians recommend it" (Marks, 1957, p. 97).

Similarly, years later, the president of Harvard University, Charles W. Eliot, wrote in a letter to Charles Francis Adams,

"I have often said that if I were compelled to have one required subject in Harvard College, I would make it dancing if I could. West Point has been very wise in this respect...." (James, 1930, p. 163).

The Delsartian system

A major influence in helping to bring dance as art into colleges was the work of the French dramatic teacher, Francois Delsarte. His American followers developed a Delsartian system of exercise which attempted to relate outer movements to inner states of feeling. This method, widely used in the
1890s, was introduced at Chautauqua, an adult education camp in upstate New York, which began a nationwide movement during the later years of the nineteenth century and the early years of the twentieth century. The Delsartian system stressed freedom and harmony of movement and had a rationale about making the body "a temple for the indwelling soul. Often it accompanied singing or the recitation of poems. In addition, it included many dance movements.

Delsarte's Law of Trinity states that everything in the universe, tangible or intangible, exists in groups of interrelated threes, each unit of which can be further divided into its own triune aspects -- and so on to infinity. Everything in the universe is viewed as either suspended (centered) or in motion. While Delsarean literature illustrates this 'law' with charts of body parts or the whole body in static positions and each position is attributed with certain fixed meanings, the focus in the conception is on what the movement or position is doing rather than on how it looks (Ruyter, 1996, Summer, p. 63).

Delsarte's Law of Correspondence concerns the relationship between tangible and intangible, outer and inner, movement and meaning. This law states that to each spiritual function responds a function of the body. To each grand function of the body, corresponds a
spiritual act. Thus, any thought, intention, character trait, emotion or 'spiritual function' will have a bodily manifestation. Conversely, gesture, facial expression, voice, carriage, physical mannerism, bodily rhythm, breathing or any 'function of the body' cannot help but express some kind of meaning (Ruyter, 1996, Summer, pp. 63-64).

On the basis of his two primary 'laws', Delsarte developed a complex set of corollary principles that included attention to movement as an integral element in human expression. Of the three agents of expression that he designated as primary -- voice, gesture and speech -- he considered gesture to be the direct expression of the heart...the manifestation of feeling (Ruyter, 1996, Summer, p. 64).

This kind of theorizing about movement was new and provocative and could stimulate a way of thinking about physical expression that was new in the United States in the Delsarte era (Ruyter, 1996, Summer, p. 64).

Such innovative thinking was to be one of the hallmarks of education in dance. The execution of Delsarte's theories would become a significant factor in education in dance.
Page(s) missing in number only; text follows.
Filmed as received.

72

UMI
CHAPTER 5

THE OHIO STATE UNIVERSITY: THE EARLY YEARS

The Morrill Act

The first Morrill Act, setting aside land revenues for the support of state colleges teaching "such branches of learning as are related to agriculture and the mechanic arts" marked a great step forward in federal educational policy. It not only created land-grant colleges, but gave a powerful impulse to the movement for state universities. It was approved July 2, 1862 (Hofstadter & Smith, 1961, p. 568).

One day in 1867 Ralph Waldo Emerson wrote into his journal an observation that anticipated how thoroughly higher education in the years following the Civil War would differ from the era prior to it:

The treaties that are written on University reform may be acute or not but their chief value to the observer is the showing that a cleavage is occurring in the hitherto granite of the past and a new era is nearly arrived (Rudolph, 1962, p. 241).
American Higher Education

The opportunities for redefinition that lay before American higher education in the years after the Civil War were large. Not only did the long record of frustrated reform continue to make its challenge, but new institutions and new approaches now seemed to announce that the time had come to meet the needs of an expanding industrial nation.

Technological and Scientific Education

The movement for technological and scientific education, which had been underway before the war, spawned new and more popular colleges and institutes. Between 1861 and 1865 Matthew Vassar and John Howard Raymond created at Poughkeepsie not the first college for women nor the first college that women might attend, but the first college to make the world notice the neglect which had long characterized the higher education of women. Vassar College established the collegiate rights of American women, at the time the largest and most underprivileged of American minority groups.

New Institutions

The Morrill Act of 1862 helped to develop a whole new network of institutions with a popular and practical orientation (Rudolph, 1962, p. 244). As early as 1848 Morrill had suggested that American colleges might "lop
off a portion of the studies established centuries ago as the mark of European scholarship and replace the vacancy—if it is a vacancy—by those of a less antique and more practical value." (Rudolph, 1962, p. 249).

By 1857, the year that Morrill first introduced his bill, it had become apparent to him that the old foundations were not likely to change in any significant way. He incorporated in his bill the leading reform notions on a technical education, stating explicitly that its purpose was "to promote the liberal and practical education of the industrial classes in the several pursuits and professions of life." (Rudolph, 1962, p. 249).

Land-grant colleges

The bill did not become law until Morrill resubmitted it in 1862, suggesting that the land-grant colleges would serve to "induce the farmer’s sons and daughters to settle and cluster around the old homesteads." It would give them the opportunity to achieve a truly respected occupation in farming. The act itself provided for the support in every state of at least one college "where the leading object shall be, without excluding other scientific or classical studies, to teach such branches of learning as are related to agriculture and the mechanic arts." (Rudolph, 1962, pp. 251-252).
Public Higher Education

Each state was given public lands or land script equal to 30,000 acres for each senator and representative under the apportionment of 1860. The consequence of this particular provision was to turn the proceeds of the sale of 17,430,000 acres of public lands over to the new colleges. The average return per acre was $1.65. Although ten percent of the fund to be set up by the sale of land could be used for the purchase of a college site or of experimental farm land, all the rest of the fund had to be maintained as a perpetual endowment, invested at a return of five percent (Rudolph, 1962, p. 252).

State Universities

Four states—Ohio, California, Arkansas and West Virginia—founded new state universities and added A & M components. In time, every state would have its land-grant foundation and seventeen of them would have two. When a second Morrill Act was passed in 1890 providing for regular annual appropriations for the land-grant colleges, the act stipulated that no appropriation would go to states that denied admission to the colleges on the basis of race unless they also set up separate but equal facilities. Almost everywhere the scrambling of the old-time colleges for federal monies was an indication of economic instability and of an ideological willingness to accept federal support (Rudolph, 1962,
The search for a rationale for the land-grant colleges led to a controversy between the classicists, who would find room for the new subjects, and the "popularists" who would provide only practical technical education. In 1870 Rutherford B. Hayes, then governor of Ohio, saw the proposed A & M college in Ohio as a venture in equipping the industrial classes with technical competence. Four years later, however, the first president of The Ohio State University, Edward Orton, pledged in his inaugural address that the university would adhere to "the education of a man as man, rather than that which equips him for a particular post of duty." (Pollard, 1952, pp. 16-35).

The Cannon Act

Although the Morrill Land Grant College Act was signed into law by President Lincoln in 1862 and provided a fiscal base for founding state schools, it was not until 1870 that the Cannon Act was passed: the act which chartered what was to become The Ohio State University. Even then the institution's educational philosophy had not been determined.

Governor Rutherford B. Hayes composed the required nineteen members of the board (one from each Congressional district in Ohio) of trustees carefully, however, with some men of a strongly liberal and
progressive philosophy among whom were Ralph Leete and Joseph Sullivant. Fewer than half of the men had attended college. Many of them were self-made and, as a group, they considered themselves members of the industrial class helping to create the industrial society (Norris, 1978, p. 26).

The board of trustees had been so composed by Governor Hayes that its educational philosophy would be neither too utilitarian nor too traditional. On the one hand were the narrow constructionists: those who wanted an institution of practical importance to the farmers and industrialists of the state. On the other hand were the broad constructionists: those who favored a rather more general and classical institution. The result was one modeled on Cornell University in New York.

The Curriculum

The curriculum was to express both broad and narrow concerns. It was to be an educational experience that was industrial in its preparation of students for vocations appropriate to an industrial society. It would be practical in that instructional methods would allow students to see for themselves in laboratories the results of experiments they would conduct rather than merely reading about them or seeing demonstrations. It would be liberal in its inclusion of all branches of knowledge. Science and literature bother would have places for students to experience them directly rather
than indirectly. The plan was to establish the basis for a great and a new kind of state university (Norris, 1978, p. 27).

The Joseph Sullivant Plan

Joseph Sullivant of Franklin County authored the second plan. This one the Board adopted. The college was to have ten departments: agriculture; mechanical arts; mathematics and physics; chemistry, geology, mining and metallurgy; zoology and veterinary science; botany, horticulture and vegetable physiology; English language and literature; modern and ancient languages; political economy and civil polity. The Board agreed to all these, although the department of ancient languages was contested and passed with only a one-vote majority. The introduction of the latter subject was critical to a conception of the University as more than a narrowly-focused institution. Foreign language was justified on the grounds not only that it provided mental discipline but also that it would "open to our students the rich stores of agricultural and scientific knowledge to be found therein." (Sullivant, 1873, p. 5).

The Ohio State University Seal

The seal of the college was created by Sullivant which expressed the institution's conceptual framework: at the apex was "letters" below which was "science" followed by "art", all founded on "agriculture."
term "art" was used in the broadest sense to include both mechanical and polite arts (Norris, 1978, p. 27).

First Day of School

The Ohio Agricultural & Mechanical College began operations on September 17, 1873. In the early part of 1874 the department of Freehand & Mechanical Drawing was created, with Thomas Mathew as the instructor. Since the Board never recorded in its minutes the authorization of such a department as Drawing nor the appointment of Mathew as Instructor, the history of his entrance to the university is a matter of conjecture. Also in 1874 the nineteen member board of trustees was reduced to 5 by a legislative act (Norris, 1978, p. 28).

Photography at OSU

The College Catalogue of 1875 named mechanical and freehand drawing as a department, indicating that in it were also taught "practical lithography and photography...all the necessary apparatus being placed at the student's disposal." Thomas Mathew also first taught photography in 1875. By 1876, 71 of the student body of 120 were enrolled in photography classes, making OSU one of the earliest universities to teach photography (Norris, 1978, pp. 41-42).
Lithography

Also in the 1870s the medium of lithography was used to make pictures. A lithograph of the O.A. & M. College by Ms. Fanny McFarland demonstrates that college’s educational philosophy that would serve not only men but also women as well. The picture was drawn on a stone of about five by six inches and a print was given by McFarland to the wife of Walter Angus Dun, a member of Ohio State’s first graduating class, 1878 (Norris, 1978, p. 43).

Physical Education for women

During the Spring of 1885, the first organized physical education class for women took place under the leadership of Professor Albert Tuttle (Pollard, 1959, p. 31). Physical education played a prominent role in the development of a curriculum for women.

Drawing

The year, 1890, must be recorded as one of significance for art at Ohio State. Drawing was finally recognized as a separate department in which two kinds of drawing were carried on by two instructors who were compatible co-workers. Each was interested and skilled in a specific area. The year, 1890, was also significant for three suggestions made by an art instructor, Joseph
Bradford, in a report to the Board of Trustees, including the establishment of a short course in drawing leading to a certificate, the need for extending the scope of the department to go along with the museum of art and provision to give instruction in photography to students of science and engineering. A course in photography was offered in 1891 (Norris, 1978, pp. 89-90).

In July of 1891, by action of the Board of Trustees in November of 1891, plans for what was to be called Hayes Hall were approved. In 1892, a large number of OSU drawing tables, thirty chairs and photo equipment were allocated for the Drawing Department's use in Hayes. By March of 1893 students had moved from University Hall to the newly erected Hayes Hall (Norris, 1978, p. 95). The move to Hayes in 1893 saw an expansion in course number to eleven and an increase of instructors by two.

The Land Grant of 1862 and Its Requirements

The need for a gymnasium at The Ohio State University had been a debated subject for several years when, in 1892, help came from an unexpected source. The Ohio General Assembly passed an act requiring:

provision to be made at all educational institutions, supported in whole or
in part by money received from the state, for teaching physical culture and calisthenics. The Land Grant of 1862, which was the original act on which this University was founded, stipulated a requirement for instruction in military tactics; consequently these two laws provided the impetus for the eventual construction of a combination armory and gymnasium (Sabock, 1969, p. 11).

The gymnasium opened in January, 1898, with each male and female student serving two years of satisfactory cadet service as a condition for graduation unless excused because of physical limitations.

The Department of Physical Education

This was the beginning of the Department of Physical Education at The Ohio State University. The faculty consisted of two people: Dr. Christopher P. Linhart, who had been employed earlier as Director of the Gymnasium and instructor in Hygiene and Physical Training and Ms. Stella Elliott, Associate Director of the Gymnasium.

Although OSU President Canfield had recommended that a maximum salary of $180 per month be paid to the Director, Dr. Linhart received $160 per month while Ms. Elliott earned $60. For the remainder of the school year, record show that there were 375 students registered in physical training, 275 men and 100 women (Sabock, 1969, pp. 11-13).
The Drawing Department

Also by 1898 the Drawing Department showed increasing success. Freehand Drawing and other art related courses were being offered regularly and attended by many on either a required or elective basis. Photography, mechanical drawing and architecture were all successful. The cultural climate was a positive one because Mrs. Canfield, wife of the University president, was strongly pro-art. The Sketch Club was firmly in place and functioning (Norris, 1978, p. 102).

In 1900 request for enlargement of Hayes Hall third floor to accommodate both photography and a color studio, each of which needed different lighting conditions, was made by one of the instructors. The need for space was critical. Rooms owned by Engineering and Industrial Arts were being used. In 1902 Bradford’s request for additional space was approved with his space allocations being enlarged to include room 24, the large room which had been listed originally as the "museum" and room 23 which was a smaller one adjacent to it.

Drawing occupied all the third floor of Hayes and now about two-fifths of the second floor. The department also expanded its course offerings to include one entitled Art and two entitled Art, Water & Oil Painting, plus a couple additions in
Technical Drawing. In the 1902-03 academic year, for the first time drawing and painting courses were offered under specific medium and subject matter. The increase in the number of courses also warranted an increase in the faculty to teach them (Norris, 1978, p. 114).

The Status Of Physical Education

The status of physical education at Ohio State in 1902 is summarized in the President's annual report by Dr. Linhart:

"
Experience demonstrates that the body, as well as the mind, is susceptible of right and wrong development. Every part of the body can be strengthened and increased and the relation of one part to another can also be changed so as to correct imperfections.

It is the aim of the department to secure health, vigor and such harmonious development of the body as will fit it to resist disease and prepare it for efficient service, both now and later in life (Annual Report of the Board, 1902, p. 54.)
"

By the beginning of the twentieth century, the studio arts were well established in the university system, whereas dance was firmly founded in physical education with its focus being the development of the body in relation to the improvement of the person's life.
CHAPTER 6

THE BEGINNINGS OF DANCE IN AMERICAN HIGHER EDUCATION

The Modern American Woman

Physical culture and art became fashionable in the 1890s when women in the U.S.A. had more time, more money and more space to be individuals than in any other country at that time. The "physical" and the "artistic" realms were the two areas in which the American woman’s new capacities for self-expression were exercised. Dancing was a synthesis of these two areas. The birth of the modern American woman gave rise to the first generation of American solo dancers, who became prime symbols of a new phenomenon, maintains American social historian and dance critic, Elizabeth Kendall. Kendall notes that the new woman appeared as America emerged in world politics. Social reformers and feminists had been trying for decades to free women’s bodies and minds through spiritual and physical activities such as aesthetic exercise and artistic pursuits (Copeland

Dance in colleges

By the beginning years of the twentieth century, dance had become widely adopted in colleges throughout the United States. With the exception of a few women’s colleges where it might be taught essentially as a social grace, dance was viewed primarily as a form of physical education. Physical educators developed an extensive list of its benefits. Dr. Luther Halsey Gulick, an early physical educator who, like many of his colleges, had been initially a medical doctor, wrote about the background of dances:

The movements of...dances...are...an epitome of many of the neuro-muscular coordinations which have been necessary to...life. They have grown up very slowly through centuries until they have come to fit and express the very soul of the people, embodying its memories, expressing its psycho-physical traits and aspirations. Upon the basic neuro-muscular coordinations have been embroidered, for aesthetic purposes, certain finer movements. The movements themselves...follow long-inherited tendencies toward neuro-muscular coordinations which arose under the selective influence of survival (Kraus and Chapman, 1981, p. 116).

During the early years of the 1900s, folk dance had gained interest and one of the people most responsible
for its growth in the educational sphere was Elizabeth Burchenal. She was born in Richmond, Indiana, and graduated from Earlham College and the Sargent School of Physical Education. She attended Gilbert's Normal School of Dancing where she became committed to the importance of dance in a physical education curriculum. She taught at Columbia University from 1902 through 1905 and during 1905 she organized and became Executive Director of the Girls' Branch of the Public School Athletic League of New York City. Burchenal became widely known in Europe and the United States. She was primarily responsible for the expansive development of folk dance (Chapman, 1974, p. 30).

Dance as main subject of conference

The year, 1905, was significant for dance education. It was the first year that dance was the main subject of discussion at the conference of the American Physical Education Association. It was also the year when seven articles about dance appeared in the physical education literature. Henry Taylor, in his article, "The Dancing Foot," wrote:

...the new dancing must be hygienic; it must be gymnastic; it must be recreative; it must be expressive and it must illustrate the highest standards of beauty (O'Brien, 1966, p. 218).
Three educators were significantly responsible for the inclusion of dance in American colleges. They were Gertrude Colby, Bird Larson and Margaret H'Doubler. In 1913, Colby joined the staff of the Speyer School, the demonstration school of Teachers College, Columbia University, in New York City. A graduate of the Sargent School of Gymnastics, Colby was asked to develop a physical education program that would permit self-expression.

Gertrude Colby

Gradually, she began to experiment with creative dance based on natural movement. Her approach used music as an emotional stimulus. It was not based on any carefully designed system of movement, but it had great appeal, compared to the limited gymnastic dance that was popular at the time. Colby later joined the staff of Teachers College, where she taught a number of students who became leading American dance educators, including Martha Hill, Mary O'Donnell, Martha Deane and Ruth Murray.

Bird Larson

Another person who studied with Colby and who, in turn, became a leading figure in the growth of dance in education was Bird Larson. Larson initiated the first dance program to be offered at
Barnard College and the curriculum was patterned after the one Colby had used (Chapman, 1974, p. 33).

From 1914 through 1917 Larson began to develop dance instructional technique based on the sciences of anatomy, kinesiology and physics. These relatively scientific techniques were incorporated into natural dance to encourage students to develop themselves through dance (Efland, 1978, p. 168).

Larson experimented with a system of movement which would have its origin in the torso of the body, and which would, in effect, represent not a preconceived system of technique and dance patterns but a science of movement (Spiesman, 1960, pp. 25-27).

Margaret H’Doubler

In 1916, Margaret H’Doubler, who had taught physical education at the University of Wisconsin, came to Teachers College to study for her Master’s degree. As a part-time teacher at Columbia University between 1916 and 1918, H’Doubler carefully observed the experimental work of Colby and Larson. When she returned to the University of Wisconsin in 1918, she developed a dance program which was based on a scientific understanding of the nature of physical movement as well as a sound philosophy of creative expression (Kraus and
Margaret H'Doubler stressed that unformed movements and mere self-expression in movement did not constitute the art of dance. Dance was "nature given and man-molded" (Lippencott, 1960, p. 53). Though she stressed the biological basis of dance, the major focus of her work was toward the expressive aspect.

The Physical Education Curriculum

The decades preceding 1920 had brought many changes in the physical education curriculum in higher education. During the time that physical education gained more recognition; there were two distinct philosophies extended about the core curriculum to be promoted. Some strongly felt that gymnastics should be the core of a program, while others tried to break with this concept and expand the educational objectives. They wanted to redirect the program toward a less formal method of teaching, although they did not try to eliminate gymnastics completely. The approach to dance fostered by Colby and Larson received a lot of attention because of its less formal structure (Chapman, 1974, pp. 37-38).

During the years 1918 through 1932, dance expanded significantly through physical education.
which valued what was natural, expressive and educational. The center of activity was Teachers College, Columbia University, where Gertrude Colby created and taught natural dance.

Margaret H'Doubler, who had come to New York from Wisconsin to find some form of dance to take the place of the more formal types that were being taught, came into contact with Colby and Larson. Although their work did not satisfy H'Doubler, it did allow her to gain insight about the possibilities of the dance. H'Doubler continued her research and in 1917 returned to Wisconsin to teach an educational dance form. She was more interested in what dance could do for the student personally than dance from a theatrical point of view (Marks, 1957, p. 103).

First major in dance

In 1926, H'Doubler succeeded in establishing a major in dance at the University of Wisconsin, thereby achieving formal recognition for the dance in university education and bringing into existence a major center in the Midwest for the creation of a large dance audience. In addition, many teachers were brought into meaningful contact with dance education. H'Doubler wrote extensively and her texts became influential in the professional preparation of dance educators and physical
educators. She also founded Orchesis, the University of Wisconsin dance club which served as a model for many college and university performing groups.

At the beginning of the 1930s, much of the creative dance which was taught in the universities stemmed from the natural dance which had been taught by Colby. It tended to emphasize free and unstructured movement, self-discovery and spontaneous response to music.

Even for students on the college level, many teachers at the beginning of the 1930s encouraged an extremely free approach, based on Colby's natural dance theories. Betty Lynd Thompson wrote of this dance:

This form is taught in more large colleges and universities and in many high schools. It is developed along the lines of education and aims at developing personalities rather than dancers....All of the movements are based on natural movements of the body, movements which we normally can do, but which are studied and practiced until they can be done with ease, perfect balance and coordination ...(Thompson, 1933, p. xviii).

Modern Dance

The heart of the excitement was the emergence of modern or creative dance in physical education
(Chapman, 1974, p. 69). This uniquely American dance form was to have a profound effect on dance education. At the beginning of the development of modern dance, many viewed it as form of rebellion against formalism, decadence, stereotyped choreography and productions of classical ballet. They welcomed a form of dance which responded to modern concerns and was an American, rather than an imported, art form.

Of modern dance, Margaret H’Doubler wrote:

If we are to understand contemporary dance better, we must keep an outline of pioneer conditions in mind. We must have also an understanding of the social, economic, scientific and ideological conditions out of which dance is developing. A living art must be aware of the problems of its own age and discover answers in terms of that age. It cannot express feelings and ideals that have vanished and adopt techniques and aims without consideration of their pertinence. We must bear in mind that new problems confront us which demand solution (H’Doubler, 1957, p. 29).

Modern dance was to have a significant impact on the arts and on higher education as well, as the next chapter will demonstrate. Margaret H’Doubler was also to be a leader in the history of dance.
CHAPTER 7

MODERN DANCE

Spirituality

The art of dance can hold, in itself, the essence of a spiritual existence. Indeed, from the beginning of time, dance was an important part of religious ceremony. Dance could uplift, generate religious frenzy and heighten the spiritual mysteries of the unexplainable.

The Catholic Church and the Puritans

During the Middle Ages in the Western world, a great change took place. Dance became associated with sins of the flesh and was frowned upon by the Catholic Church. Later, the Puritans also considered dancing sinful.

In our age of growing skepticism about traditional religion, the professional dance artist turns to his art to stimulate spiritual meditation. Inner peace can be found in this art, which requires harmony of mind and body (M.H. Nadel,
Modern Pioneers

Modern dance is only a label under which we can include almost all of the American concert dance of the twentieth century. It is a uniquely American dance form that appeared in this country at the beginning of the twentieth century. The modern pioneers had something to say about man and about the complex twentieth century society. Modern dance became an expressive art with its own stylization and symbolic gesture. The new dance rejects dance movement stemming from a motivational vocabulary. It has been stripped of all extraneous elements and is left with pure movement (Nadel & Nadel, 1970, p. 115).

The twentieth century and the body

The twentieth century has rediscovered the body. Not since ancient Greece has it been so acknowledged and honored. After being dormant for almost two thousand five hundred years the expressive dance is awakening (Sachs, 1937, p. 447).

Although the first modern dancers did not intend to shock their audiences, they had to be extreme to make their point:

They simply had to discard all the
trappings of the familiar traditions to make their audience see with fresh eyes. By eliminating the decorative, the superficial, the glib polish, they aimed to dig down to the essence of significant movement; movement that had long been disguised by distortion and ornament; movement that -- when laid bare -- would be recognized as the symbol of long-hidden realities (Cohen, 1965, p. 7).

Since there was no universally accepted system of movement, each of the leading choreographers of this early period sought to explore and develop his own vocabulary of dance. Beginning with Isadora Duncan, who broke away from the classical ballet and urged a new use of dance as a powerful medium of personal expression, the foundation was laid. Ruth St. Denis and Ted Shawn followed by providing a generation of Americans with their first awareness of dance as an exciting theatre art.

**Martha Graham**

Martha Graham based her fundamental idea of contraction and release of energy on the basic breathing rhythm of the body, and the effect of inhaling and exhaling breath. Doris Humphrey saw all human movement as existing in a transitional state between equilibrium and disequalibrium, calling the process "fall and recovery." In each case, a language of dance was developed to suit individual creative needs.
Movement and modern dance

The specific skills of ballet, as well as the emphasis on performing extremely difficult feats with an air of perfect aplomb and gracious ease, were rejected. Instead, the movement of modern dance tended to reveal the dancer, rather than to mask him. A wide variety of nondiscursive gestures was developed; movement that was harsh, forceful, percussive -- often primitive in quality -- was developed.

Instead of involving highly controlled leaps, turns and other springing movements in the air, the body and limbs became flexible. They were held in any pose, torn, or twisted to suit the purposes of the dance.

Although there were leading dancers, in modern dance's egalitarian structure, it was common practice to treat each of the members of a particular company as being equal and liable to be given individual variations to dance in the course of a piece. The company was considered an ensemble basically, in contrast to the traditional ballet company, which was as hierarchically arranged as an army or a king's court (McDonagh, 1977, p. 18).

Creativity

The fundamental ingredient in dance is the
impulse to create. The urge to sense, discover and relate tends to culminate in the creative act. The dancer, during the process of creating, needs to explore his sensory world, his cognitive world, and his affective world. From this searching encounter emerges a unique expression in the form of a dance. This act of creating a unified art object gives the creator a new sense of integration and wholeness (Hawkins, 1964, p. 7).

Since modern dance is eclectic, it is difficult to define it completely. However, another key element to it is freedom. Its main focus is placed on permitting the individual choreographer to develop and express his own art, without regard to pre-existing forms and traditions. This does not suggest that modern dance has no discipline.

Technique

Technique is the disciplining of one’s energies through physical action in order to free that energy at any desired instant in its highest possible physical and spiritual form. For the disciplined energy of a dancer is the life-energy magnified and focused for whatever brief fraction of time it lasts... (Cunningham, 1951, pp. 250-251).
Although at the beginning modern dance might have been confused with the natural dance or "interpretive dance" that flourished in the 1920s, it soon became a disciplined and demanding dance form. Isadora Duncan is usually referred to as the liberating spirit who gave expression to modern dance. However, there were a number of precursors to her who helped to shape the form of dance that was to emerge. Among these were Francois Delsarte, Emile Jaques-Dalcroze and Loie Fuller.

Delsarte

Francois Delsarte, a French teacher of acting and music, who lived from 1811 to 1871 had a significant influence not only on the actors of his time whom he taught, but also on Ruth St. Denis, Ted Shawn and a generation of twentieth century German and Central European dancers.

Delsarte tried to develop a logical system of expressive movement and gesture and in so doing, he spent his life observing people in a variety of circumstances. He studied people under stress, children at play and analyzed the differences in movement behavior between the attendants who loved children and those who did not (Lloyd, 1949, p. 29).

He developed a complex system of gesture, based
on three zones of the body and of human expression. These were: mental or intellectual (head and neck); emotional and spiritual (torso and arms); and physical (lower trunk and legs). Each of these zones had three subdivisions which were further divided in terms of function. The Delsartian method had nine fundamental laws of gesture on which exercises to develop freedom were based. These laws also served as a discipline for learning gesture and pantomime.

Later, Rudolf von Laban studied with a pupil of Delsarte and Ruth St. Denis and Ted Shawn used the Delsarte system by having one of his students in their school.

Jacques-Dalcroze

Emile Jaques-Dalcroze, a Swiss music teacher and composer who was born in 1865 and continued to have a major influence on the teaching of music and dance from the late nineteenth century well into the twentieth, was a professor of harmony at Geneva. Concerned with the lack of expressiveness by many music students, he decided to use physical movements to accentuate rhythmic awareness and musical creativity. He created a system of bodily exercises and approaches to the teaching of music and movement which influenced many dancers and choreographers.
In 1910, a college for instruction in the Dalcroze method was built in Hellerau, Germany. Hanya Holm, Ruth St. Denis and Mary Wigman were among of the dancers who learned this technique through his personal teaching or through his students and writings. Many of the 3,000 pupils he graduated scattered throughout the world and taught the Dalcroze method in America. Simply stated, his technique provided a basis for strengthening the dancer’s sense of rhythmic and harmonic structure through a progressive system of "music visualization" and other exercises.

Loie Fuller

Of the many other dancers who performed in the years preceding Isadora Duncan who were not in the mainstream of the ballet idiom, one of the most unusual was an American, Loie Fuller, who lived from 1862 to 1928. She was another American innovator who found European surrounding more congenial than the American stage and earned acclaim for the quantities of materials she manipulated in her dances and for her elaborate lighting effects (Terry, 1956, p. 42).

"Skirt Dancers"

There were a number of popular dancers known as "skirt dancers" who performed in American and
British music halls. Skirt dancing consisted of graceful steps without dancing on pointe or executing lifts. The performers rustled extremely full skirts. Loie Fuller’s contribution was to swathe herself in yards of veils. Gradually she unveiled these yards of veils through a manipulation of sticks under the play of colored lights. By the time she was well into her career, electric lights had been invented and she experimented widely with moving lanterns of colored glass.

Isadora Duncan met Fuller in Berlin and was impressed with Fuller’s dancing under colored lights:

Before our very eyes she turned to many colored, shining orchids, to a wavering, flowing sea flower, and at length to a spiral-like lily, all magic of Merlin, the sorcery of light, color, flowing form. What an extraordinary genius!

(Kirstein, 1935, p.268).

Loie Fuller demonstrated that a single person dancing on stage could create an image capable of gripping and moving a huge audience without relying on traditional dance technique.

Isadora Duncan

Isadora Duncan, born in 1878, had studied ballet as a child but broke away from the dance
form and years later wrote:

The whole tendency of this training seems to be to separate the gymnastic movements of the body completely from the mind. The mind, on the contrary, can only suffer in aloofness from this rigorous muscular discipline. This is just the opposite from all the theories on which I founded my school, by which the body becomes transparent and is a medium for the mind and spirit. (Kirstein, 1935, p. 271).

There was nothing theatrical about her performance in the sense of telling a story or exhibiting a brilliant dance technique. Instead, it was an art of personal expression in which Duncan discarded conventional corsets and danced barefooted in a filmy, short Greek tunic. She performed moderate lifts and leaps, ran and skipped. Her arms were often extended in an upsoaring gesture, never in a fixed or formalized way. Her neck and face were mobile and expressive.

She danced to the accompaniment of great musical works of her time and of earlier periods -- including many selections which had never been considered works that were suitable for dance. For more than 25 years she danced to music by Chopin -- Mazurkas, Preludes and Nocturnes, Ballades and Valses. She danced to three movements of Beethoven’s Seventh Symphony and later to works by Rachmaninoff, Berlioz and Schubert.
Duncan continued to dance throughout North and South America and throughout Europe for the first three decades of the twentieth century until she was killed in a tragic automobile accident in Nice in 1927.

Duncan was significant to the history of modern dance in that she freed dance from the rigid technique and stereotyped performance found in traditional ballet. While she had no direct successors, she set the stage for the next great dancers: Ruth St. Denis and Ted Shawn (Kraus & Chapman, 1981, p. 128).

Ruth St. Denis

Born in New Jersey in 1877, Ruth St. Denis had little early dance training. She was very interested in the theatre and, after touring as an actress, skirt dancer and toe dancer, began in 1904 to become interested in Egyptian dance. She created what was first an Egyptian, and then a Hindu dance production -- the ballet Radhad -- in 1906.

Ted Shawn

She was heavily influenced by the great spiritual quality and emotional force of Isadora Duncan whom she had seen in London in 1900. In 1914, St. Denis married Ted Shawn who became her partner and thus, Denishawn was founded. Shawn had
been born in Kansas City in 1891. He had had
diphtheria and was slightly paralyzed. He studied
dance as remedial exercise.

Denishawn

These two individuals remained together as a
team until 1932. In that time, they organized 13
major tours of the country and helped to bring
recognition to the American dance as an independent
art form. They created a new audience for dance
among the middle class who had previously only been
able to see ballet as a dance form. In addition to
their tours, St. Denis and Shawn founded schools,
first in Los Angeles and then in New York.

After they separated, Shawn formed a men’s
group which toured the United States in the mid-
to late 1930s. In addition, he founded and was
director of the Jacob’s Pillow School of Dance in
Lee, Massachusetts.

Ruth St. Denis, who had by this time become
known as the First Lady of American dance,
continued to run Denishawn House in New York. Her
dance was filled with theatrical appeal. She
utilized color, lighting, scenery and exotic
costumes. She was interested in spiritual themes.
Her technique tended to be a matter of manipulation
of scarves and draperies in decorative costumes,
all very pictorial. She was able to improvise at will and developed a choreographic technique of "music visualization" under which each dancer followed a specific instrument in an orchestral score — as Dalcroze had done (Kraus & Chapman, 1981, p. 130).

Creativity

Although all people have some capacity for creativity, the degree and quality of achievement may not be the same for everyone. The final creative act will be influenced by internal and external factors, such as personality characteristics and individual experience. Research in the field of creativity suggests that highly creative people possess certain common personality characteristics. These can be identified as the capacity to be puzzled, openness to new experiences, aesthetic sensitivity, cognitive flexibility, high-level creative energy and imagination. It may be the amount and quality of creative output is influenced by the degree to which one has these characteristics (Hawkins, 1964, p. 13).

In contrast to Ruth St. Denis, Ted Shawn, was more analytical and less mystic. He focused on the need to develop male dancers and on dance as an art form for men. He began the practice of
commissioning music for his original dances. Composers Charles Wakefield Cadman, Deems Taylor and Vaughan Williams were among the contemporary musicians with whom he worked. In addition, Shawn was the first to use music by such composers as Debussy, Scriabin and Satie.

**Americana Themes**

Shawn made widespread use of themes related to Americana -- the early pioneers, the Afro American, the Spanish Conquistador. He was a crusader for dance. He wrote a number of widely read books, including Fundamentals of a Dance Education and Dance We Must and taught at a number of colleges, including Springfield College and Peabody -- helping to gain recognition for creative dance as an educative medium. (Kraus & Chapman, 1981, pp. 130-131).

Before Denishawn America had been largely a wilderness of dance art and appreciation. The only seriously regarded dance was European and the greatest American dancers, like Isadora Duncan, had spent the major part of their careers in Europe. Denishawn influenced the youth of America: it provided training ground for the great modern dancers who were to follow. Martha Graham, Doris Humphrey and Charles Weidman were all leading
Denishawn dancers and were deeply influenced by the raining and theatrical experience they received in the company.

Martha Graham

Generally accepted as the greatest single figure in American modern dance, Martha Graham was described by the choreographer Agnes de Mille, as probably the greatest American choreographer and an international cultural influence in fields extending beyond her own:

Her invention is prodigious. Like Picasso's, her art has changed deeply in style and technique many times during her career. For every new work, there was not only a new design in steps, but a new concept in technique and dynamics, a restudying of the basis of movement...(de Mille, 1963, p. 157).

Martha Graham was born in 1898 and saw Ruth St. Denis as a teenager. She entered the Denishawn School as a student and studied with Shawn. Three years later, she joined the company. For several years she performed with Denishawn, both in the United States and abroad. Then, in 1923, she separated from their company, dancing in the Greenwich Village Follies and then teaching dance at the Eastman School of Music in Rochester (Kraus & Chapman, 1981, p. 133).

In 1926 she offered her first dance concert in
New York City. During the period between 1926 and 1949, she composed more than 100 dances, many of them theatrical pieces. She explored an extensive range of themes and frequently became preoccupied with one concept until she exhausted its creative potential.

Graham always avoided having one vocabulary or system of dance movement. She had certain movement principles and sequential techniques for the development of the body to the full range of its potential. She stressed continuous unfolding movement from a central core but added spasm and resistance and made the floor a part of gesture. (de Mille, 1963, pp. 157-158).

Contemporary Composers Commissioned

She commissioned many of the leading composers of her time, including many pieces by Louis Horst, Lehman Engel and in a somewhat later period, Samuel Barber, Norman Dello Joio and William Schuman. She also danced to classical works by Cesar Franc, Mendelssohn, Debussy and Handel among many others. In addition to using orchestral music, she has danced to just the spoken word. Many of the musical compositions composed for Graham’s dances have been recognized as outstanding compositions in their own right such as Copland’s Appalachian
Spring.

Similarly, she set a whole range of new design with respect to stage design. A number of her staging techniques are now widely used: mobile scenery, sculpturally designed props as a fully integrated part of the movement design of the dance.

The Graham Company

Many of the leading modern dancers of the 1930s and 1940s were members of the Graham company — Merce Cunningham, Sophie Maslow, and Dorothy Bird.

Doris Humphrey

During the 1930s and 1940s, the other American modern dancer whose work was regarded as comparable to that of Martha Graham was Doris Humphrey. Born about 1895, Humphrey went to Los Angeles in 1917 to study with Ruth St. Denis and Denishawn. Shortly after, she joined the Denishawn company and danced in many of its leading roles in tours throughout the United States and abroad. In 1928, she and Charles Weidman left Denishawn and founded a school and small performing company in New York.

From that time until she retired as a dancer in 1945 because of arthritis of the hip, Humphrey was active as a dancer, choreographer and teacher who was influential in the development of dance in
education in the United States. Commenting that her
dance style was based on the "pseudo-Greek"
approach of Denishawn, using light, fleet foot
movements and accompanied by a wide variety of
music and expressive sounds, de Mille described her
impact as being more from composition and teaching
than from technical development (de Mille, 1963, p.
162).

While Humphrey’s work was often highly moving,
she tended to be less concerned with dramatic
representation than with an abstract evocation of
mood. She studied movement intensely for years and
developed a personal theory of dance movement as
representing an arc between the pull of gravity and
equilibrium -- between fall and recovery.

Charles Weidman

Closely affiliated with Doris Humphrey during
much of her career was Charles Weidman. Born in
1901, he joined the Denishawn company in 1920.
Doris Humphrey was his first teacher and soon they
became co-performers. He was adept at pantomime and
he became recognized as the leading male dance
comic and satirist of his time. Weidman’s most
famous works were: The Happy Hypocrite, Candide,
Flickers and And Daddy Was A Fireman.

Weidman staged the dances for a number of major
Broadway musical shows, as well as separate dance
revues. He taught at Bennington and a number of other colleges, was influential in training many dance educators, and numbered among his pupils Sybil Shearer, Jack Cole, Peter Hamilton and Helen Alkire. Inventive, Weidman created movement that was fragmentary and comic—making use of abrupt changes of tempo, rhythm and dynamics.

Of dance, Charles Weidman has written:

> The artist must not run away from himself, from his 'center of being.' He is the bearer of a message, and it is his responsibility to tell it -- in whatever medium it may be -- intelligibly, forcefully and with his utmost artistic ability. He may sometimes fail in the delivery of his message, but he must not fail in his purpose (Weidman in Ellfeldt, 1976, p. 207).

**Rudolf von Laban**

Another major influence on the developing modern dance came through the work of two Europeans, Rudolf von Laban and Mary Wigman. Laban was a scholar whose major contribution was as a theoretician of dance and human movement. His most notable work was not in choreography but in terms of his analysis of the physical laws governing dance movement, and the approach to dance training that he developed with his pupil and collaborator, Kurt Jooss (Kraus & Chapman, 1981, pp. 138-139).
According to Laban's theory, all movement may be divided into two major categories: "outgoing" and "incoming." Laban developed a number of theories relating to centrifugal movement and peripheral movement. He analyzed movement as to intensity, speed and direction, making use of the object known as the icosahedron, the twenty-faced geometrical form which is a midpoint between a cube and a sphere.

The Icosahedron

The essential concept of the icosahedron, a twenty-faced geometrical form which is a midpoint between a cube and a sphere, is that man's movements are both spherical and related to the three dimensions of space which are represented by the cube. Thus, movement takes place in three dimensions, and also on diagonals and inclines, limited only by the anatomical possibilities of the body. Laban used the imaginary points in space dictated by the icosahedron to develop a complicated movement scale that provided a systemic basis for dance training.

Labanotation

Laban's major contribution to dance performance was his system of dance notation, called originally kinetographie, and now known as Labanotation. Of
the many types of notation that have been proposed, his is the best known and most widely used (Kraus & Chapman, 1981, p. 139).

Mary Wigman

The most influential of Laban’s students and co-workers was the German dancer, choreographer and teacher, Mary Wigman. She is widely regarded as having been one of the great forces behind the development of modern dance in the 1920s. Although her teaching was done in Europe, she exerted tremendous influence through her three tours of the United States.

On the philosophy of modern dance, Wigman has written:

The dance is a form of expression given to man just as speech, philosophy, painting or music. Like music, the dance is a language which all human beings understand without the use of speech (Wigman in Copeland & Cohen, 1983, p. 305).

She was concerned with symbolic themes, treated in a mystical way and is said to have had a preoccupation with death and to had used it as a symbol in her dances. Her general approach was not to deal with individual problems but to focus on universal elements of life. She tended to kneel, crouch, crawl and creep. Her head was often
downcast. In general, the visual effect of Wigman's dance was stark, harsh and gloomy. Critics referred to her costuming as distressing, but original and certainly successful in conveying the mood she sought. Her sense of space was crucial to her as a vital element in staging. Space was almost as tangible as water through which a dancer must move. In a sense, it represented the universe in which the dancer struggled.

Many critics and audiences did not widely accept Wigman's viewpoint. Although her influence on dancers was powerful, she had little to offer those who were primarily interested in theatrical dancing or who wanted to express dramatic ideas.

However, Wigman's impact was a major one. She broadened the scope of dance concern and represented a major influence on beginning modern dancers in America who were operating in an educational and intellectual climate which did stress a growing concern with self-expression and a psychologically-oriented creativity.

Hanya Holm

Through her major disciple, Hanya Holm, Wigman exercised a strong effect on the American dance scene. Holm came to the United States in 1931 to open a branch of the Wigman school. Originally she
had studied at the Dalcroze Institute and had been a leading dancer with Wigman’s original dance company during the 1920s. Later she headed the faculty of the Wigman School in Dresden and acted as assistant director and a leading dancer in Wigman’s major work, Totenmal.

Holm remained in the United States, utilizing Wigman’s original theories with her own creativity to develop a new dance that was uniquely American. Her major contributions included Trend, Dance Sonata, Tragic Exodus and The Golden Fleece.

She stressed the centrality of the body that makes possible unified and integrated movement. She taught at Bennington, Juilliard and at her own school in New York City. (The original name of Wigman School was changed in 1936 to the Hanya Holm School of Dance.) She had a strong influence on American dance educators.

Merce Cunningham

Another dancer-choreographer whose career bridged the past quarter-century is Merce Cunningham. During the years from 1940 to 1945, he was a soloist with the Martha Graham Company, creating such roles as the Acrobat in Every Soul Is A Circus and The Revivalist in Appalachian Spring. Since the 1940s, Cunningham has been successful as a choreographer with his own company.
Over time, many leading choreographers have utilized "chance" approaches. In some of Cunningham's dances, the idea of improvisation, based on certain stimuli being chosen at random, results in what might be described as "found" movement. As Cunningham himself states of dance:

The fortunate thing in dancing is that space and time cannot be disconnected, and everyone can see and understand that. A body still is taking up just as much space and time as a body moving. The result is that neither the one nor the other -- moving or being still -- is more or less important, except it's nice to see a dancer moving. But the moving becomes more clear if the space and time around the moving are one of its opposites -- stillness (Cunningham in Hall & Ulanov, 1967, p. 402).
CHAPTER 8

OSU DANCE: 1900-1930

Subjective Experience and Overt Movement

When Isadora Duncan discovered the principle of the dance to be the translation of subjective experience into overt movement, she made available perhaps the most potent of educational media. Although she argued its merits, it was not immediately accepted by educators who would question the dance for any significant contribution to the serious business of developing the mind (Martin, 1939, p. 288).

Duncan was not advocating anything that had not been anticipated by progressive thinkers in education for many years. Rousseau, who had been so convinced of the unity of the nature of the human being, had long ago argued that the body could not be left out of education. Froebel had carried the theory further by his insistence that education could not be brought about through superimposed routines but only through activity prompted by
inner impulsion. What Duncan contributed was a medium by which the way was opened to these ends. The year was 1904 when Isadora and her sister, Elizabeth, opened their first school in Berlin, and the police interfered because the children wore only brief tunics in a demonstration of their work. Of the general reaction to their progressive experiment, Elizabeth wrote:

"The great majority anchored in the standard conceptions of that time, could not follow but remained looking on nervously or sneered. The small minority, mostly artists who saw in Isadora's idea the dawn of a new human freedom, cheered her as she turned her hopes to the child to be the bearer of her message." (Martin, 1939, pp. 288-289).

Dance and Education

The dance as a basic educator, along the lines of a theory that treats the individual as an integer, is unique. No other activity calls into play the three departments of the personality with such equality of emphasis and especially such unity of impulse. This latter consideration is what is most commonly neglected.

The individual is trained to exercise his reasoning powers in one department, his muscles in another and his capacity for feeling not at all. It remains for the individual, drilled in sections, to reassemble what should never have been separated, to achieve
in spite of his education a unity of being that has been so seriously disturbed. By no other means than dance is it possible to work in terms of the essential stuff of experience, with all its elements balanced in an approximation of the balances of life itself (Martin, 1939, pp. 290-291).

Dance and the Intellect

If the intellect appears to be understressed in dance, that may be because habitual standards have demanded such an overemphasis on it. In dance the intellect is by no means inactive, but assumes much the same relations to other elements that it assumes in life. It functions, in other words, in terms not of pure intellect but of applied intellect -- as a link between feeling and action (Martin, 1939, p. 291).

Dance and Gymnastics

Some types of dance are easy to reconcile with conventional gymnasium practice: tap or folk or even rhythmic dance, i.e., the performance of simple preordained movements such as skipping, bending, swinging, to the beat of the music. These provide healthy exercise and produce certain skills, disciplines and a sense of teamwork in the same way that games do, omitting only the element
of competition. But what of modern dance? Is it exercise or art? What is it doing in an educational arena? If it is art, what is it doing in a gymnasium?

Dance and Art

Dance is both these things and, at the same time, neither of them. Its primary concern is exercise, but just as definitely not what is meant by physical exercise. Because it is exercise of a sort, however, it is not art, for its purpose is neither the production of an artifact nor training directed ultimately to this end. Nevertheless, it deals with the same relationships within the human being with which art deals (Martin, 1939, p. 292).

The Production of Experience

Dance is exercise in the acquisition of no single skill but in the production of experience as a whole entity in itself. Its aim is to broaden and deepen the individual’s capacity for experience in fully rounded dimensions so that he may learn to live life to the fullest extent of his being --not defensively but creatively -- intensifying his response to the universe but maintaining such a balance of his own forces that instead of being used up by this intensification, he is able to translate it automatically into appropriate action.
By means of it, he finds himself as a feeling and acting person, using and coordinating all his faculties and equipment, giving out what he conceives within himself instead of continually taking in what someone else puts upon him (Martin, 1939, pp. 292-293).

**Education in Dance**

The process by which this is achieved — education — is threefold: the individual must be directed to discover the resources within himself, second, he must turn toward the use of these resources that have value in his environment and third, he must increase his capacity for expressing these resources (Martin, 1939, p. 293).

The dance in art and the dance in education are by no means separate things. They are essentially one. At the core of both of them is the activity of expressing subjective experience in ordered movement, dance (Martin, 1939, pp. 303-304).

With the progressive forces in education who sought a medium that would eradicate the ancient dualism of mind and body and make possible the education of the individual as one complete entity, dance was becoming a popular course within the Department of Physical Education during the second and third decades of the twentieth century at The Ohio
State University.

Dance at The Ohio State University

The catalog of 1910-1911 for course offerings at The Ohio State University (pp. 332-33) lists:

Physical education—women, one credit hour, four hours per week during the first year. (a) Lectures on hygiene and purpose of different kinds of physical exercise, four hours a week, first two weeks of first semester, first week of second semester. (b) Practical work in gymnasium as follows:
(1) correctives; exercise for correction of faulty position of different parts of the body; for development of chest. (2) Educatve work; exercise to develop coordination of groups of muscles, accuracy of movement, and to impart grace and beauty and a ready expression of thought in physical motions.
(3) Recreative: classic dancing and rhythmic movements, gymnastic games and relaxing exercise
(4) athletics (elective) carefully supervised basketball, running, swimming for those who desire it.
A physical examination is made by the director of every woman entering this course before she can begin the gym work, and, if necessary, special work will be prescribed to meet her physical needs.(OSU Catalog, 1911, pp. 332-333).

In a letter from Alice Littlejohn, Chair of the Women's Division of Physical Education to then OSU President Thompson, she stated that the number of students increased so rapidly in the last few years, [1912] that the number of young women students per class now range from 90 to 130 a number "too large to teach at one time and give any personal attention to."
Two Women Teachers

There were only two full time women teachers then (Sabock, 1969, p. 37). A short time later, a committee from the alumnae and women's council appeared before the Board of Trustees and requested authority to start a movement to secure a woman's building on the University campus. On motion, the University architect was directed to prepare preliminary sketches and estimate the cost of the proposed woman's building; the same to be presented to the President and Board of Trustees for approval. Nine more years would pass before the woman's building became a reality (Sabock, 1969, pp. 40-41).

The annual report of the physical education department points out that during the 1912-1913 academic year there were 816 women enrolled for the first semester and 819 for the second semester (OSU Annual Report, 1914, p. 66).

Dance in the Teens

During the summer of 1913, credit was given for the following physical training for (women) teachers. The hours of credit to be given were determined by the College of Education but included "Esthetic Dancing" (20 minutes--2 times a week) and "Folk Dancing" (20 minutes--2 times a week) (OSU Catalog 1912-1913, p. 264).
Concurrently, the need for reforming university control was addressed by J. McKeen Cattell who, after having served a year at Johns Hopkins as a fellow, taught at the University of Pennsylvania and Bryn Mawr and then returned to Columbia as a professor of psychology. Problems of academic government interested Cattell. In 1913 he wrote:

"The best reward for scholarly work is adequate recognition of the work as preparation for a career in life. At Columbia University a man takes his doctor's degree at the average age of 27 years. He is fortunate if he receives immediately an instructorship at $1,000.... In a commercial community the imagination is not stirred by such figures.... Professors and scholars are not sufficiently free or sufficiently well paid, so there is a lack of men who deserve to be highly rewarded, and we are in danger of sliding down the lines of a vicious spiral, until we reach the stage where the professor and his scholarship are not respected because they are not respectable. I should myself prefer to see the salaries...of others cut down rather than to have the salaries of professors greatly increased. When a criminal lawyer...receives a single fee of $800,000 our civilization is obviously complicated." (Hofstadter & Smith, Vol. II, 1961, pp. 795-796).

Another scholar, a professor of law and later President of Harvard University, who was also concerned about university control, wrote in 1920:

The governing boards of universities having, then, the ultimate legal control in their hands, and yet not
being in the position of industrial employers, it is pertinent to inquire what their relation to the professors should be. If we bear in mind the conception of a society of scholars, that relation usually becomes in practice clear. The scholars, both individually and gathered into faculties, are to provide the expert knowledge; the governing board the financial management, the general coordination, the arbitral determinations.... Their business is to "serve tables." The relation is not one of employer and employed, of superior and inferior but one of mutual cooperation for the promotion of the scholars' work. (A.L. Lowell in Hofstadter & Smith, Vol. II, 1961, p. 839).

Meanwhile, on the campus of The Ohio State University, a suggestion was made to separate the Department of Physical Education into two separate departments: one for men and one for women. In 1922 this suggestion was approved by the Board of Trustees wherein Professor L.W. St. John resigned. At this point, however, the President of the University asked the Board to reconsider and when the next vote was taken, the Board reversed itself and St. John's resignation was ignored (Sabock, 1969, p. 119).

Women and Physical Education regulations

In spite of the controversy surrounding the physical education department in the year 1922, the work of the department continued. The women's
division had printed a four-page pamphlet entitled, "Regulations of the Department of Physical Education" and issued this to the women when they registered for physical education. A "minor" in physical education was now available and the faculty of the department began working toward having a major program accepted by the University faculty. Additional coursework was available to women, including 464: Elementary Interpretative Dance and 466: Advanced Interpretative Dance (Sabock, 1969, p. 121).

The Women's Building

In 1925, Pomerene Hall, the women's building, was finally completed when the natatorium was added. The Physical Education Club of the Ohio State University was also organized and opened to all women who majored or minored in physical education (OSU Annual Report, 1925, pp. 14-23).

By the summer of 1928, courses in folk dancing and interpretive dancing were offered by the women's division (Sabock, 1969, p. 156).

Innovations in the Arts

During the 1920s in the arts, three developments in arts education occurred which made significant impact on education, suggesting new directions in purposes. French painting, which had
started a revolution in the visual arts early in the Century, began to have a popular appeal; developments in education by John Dewey demonstrated the need for a redefinition of the purposes and methods of education and Franz Cizek's emphasis on creative activity with reference to work with children through the arts became known (Barkan, 1955, p. 47).

Dance and Art

According to Margaret H'Doubler, who had successfully begun to offer the first major in dance at the University of Wisconsin in 1926 art could be defined:

in its result as the adequate translation of emotional experience into some external form. It is the expression of the feeling within by means of line, or color, or sound or movement so that others may share the feeling. (H'Doubler in Ellfeldt, 1976, p. 149).

Helen Alkire's Formative Years

Ten years before dance became a major in its own right at the University of Wisconsin, Helen P. Alkire was born in Pickaway County, due South of The Ohio State University. From the time she was three years old, Alkire knew she was a dancer. She never thought of doing anything else with her life. She attended Vaudvillites with her father throughout
her childhood.

The Vaudvillities that they attended should not be confused with the contemporary Vaudvillities. In the 1920s and 1930s, the Palace, Broadway and State Theatres were the cultural life in Columbus. Silent movies and vaudeville acts were scheduled into these theatres, including such artists as Charlie Chaplin and tap dancers and magicians. Plays, operettas and dance artists such as Ted Shawn, St. Denis and the Wigman dancers were scheduled into the old Hartman Theatre and Veterans Memorial. Helen’s parents made certain they attended various events in all the venues (H.P. Alkire, 1996, April 18, Conversation).

Helen planned to major in dance at The Ohio State University when she enrolled as a freshman in 1934. She never dreamed that there was not yet a Department of Dance at The Ohio State University.
CHAPTER 9

OSU DANCE: 1930s & 1940s

The Great Depression

The optimism of the 1920s faded with the stock market crash of 1929 and the deepening economic crisis that followed. As depression spread, the dream that poverty had vanished from American life disappeared (Efland, 1990, p. 187).

The cataclysmic events of the Great Depression and World War II had considerable impact both on public perception of the arts and on the self-perception of artists. Influential books by John Dewey, Leon Winslow, Harold Rugg and Ann Schumaker forced a reappraisal of the arts not only in society but also in education, while revolutionary trends in artistic expression found validation in public concern for social reform. During this period, Helen Alkire’s approach to dance education at The Ohio State University crystallized.

In the decade between 1933 and 1943, the Works Progress Administration (WPA) of the New Deal began
to take an interest in the artist. Expressionism pervaded all the arts at the time, as seen in the dance of Isadora Duncan and Martha Graham, the painting of John Marin and the photography of Alfred Steiglitz—artists who expressed deeply felt truths about the world in new visual forms (Efland, 1990, pp. 188-192).

Creative Self-Expression

Harold Rugg and Ann Schumaker's book, *The Child-Centered School* (1928) is probably the most widely quoted reference on creative self-expression as a school reform credo. The authors based their book on the program and philosophy of the Lincoln School at Teachers College, Columbia University, although the book surveyed progressive teaching practices in a variety of schools. Rugg and Schumaker claimed Dewey's turn-of-the-century efforts to be the antecedents of the child-centered school. There is a fundamental difference between these authors' version of child-centered schooling and the schools described in *Schools of Tomorrow* (Dewey & Dewey, 1915).

The Deweys saw the school as a learning community that stressed both individual growth and cooperative community living through group activities. They called for a school close to the life around it, one that prepared students to
understand society and to live intelligently within it. In comparison, the child-centered school was more intent upon releasing the child from social and psychological forces believed to constrain personal growth (Efland, 1990, p. 193).

**Art As Experience**

John Dewey in his *Art As Experience* from 1934 describes experience as the result, the sign and the reward of the interaction of the human being with his environment which, when it is carried to the limit, is a transformation of interaction into participation and communication (Dewey, 1934, p. 22).

According to Dewey, space becomes something more than a void in which to walk. It is a comprehensive and enclosed scene within which are ordered the multiplicity of doings and underdoings in which man engages. Time ceases to be either the endless and uniform flow or the succession of instantaneous points which some philosophers have asserted it to be. It, too, is the organized and organizing medium of the rhythmic ebb and flow of expectant impulse, forward and retracted movement, resistance and suspense, with fulfillment and consummation. It is an ordering of growth and maturations -- as William James said, we learn to skate in summer after having begun in
winter. Time as organization in change is growth, and growth signifies that a varied series of changes enters upon intervals of pause and rest, of completions that become the initial points of new processes of development (Dewey, 1934, p. 23).

Rugg and the artist as the ideal

Rugg and Schumaker posited the artist as the model for the reform of education. They declared the artist in everyman’s child is being discovered and that the restraint is being lifted from the child in order that he may come to his own best self-fulfillment.

In a U.S. Office of Education survey conducted in 1933, 700 cities were included to report on the effects of the Depression on music, art, physical education and industrial arts. Thirty-five cities reported having eliminated art programs, while 67 had reduced art instruction. Of this number, it is not known how many of the schools in the 700 cities had previously taught art on a regular basis. A parallel survey conducted by the Music Educators National Conference in 1934 produced similar results, i.e., that most school districts did not eliminate their music and art programs, although some were curtailed. Together these reports show that the Depression did not bring about drastic elimination of art or music programs.
If liberation from puritanical repression was the concern of the 1920s, the reform of society preoccupied the 1930s. Art as a means of solving everyday problems of living replaced the pursuit of beauty for its own sake (Efland, 1990, p. 205).

Communication Changes

During the 1930s, the photograph and film, too, changed the nature of cultural communication in America. Unlike the printed word in newspapers and books, the photograph affected even those who could not or would not read. The thirties brought home the impact of the image created by the photograph in a more universal way. Life magazine, founded in 1936, can be credited with the invention of the "picture essay" (Susman, 1973, p. 159).

Modern dance as communication

In every way, modern dance was an expression of the contemporary scene, through its stark and simple costumes, its simple and sculptural decor, its music composed by leading contemporary composers in most cases. Typically, during one period in the 1930s, the titles of works performed on the modern dance stage included: Strike, Heretic, Traditions, Stock Exchange, Lynch Town and Work & Play.
Themes in Modern Dance

But, like modern art, such preoccupations were cyclic. At other times and in the hands of other choreographers, the themes of modern dance works might encompass Greek mythology, ancient or modern poetry or other literary works, American folklore or simply abstract works that had no theme or story line (Kraus & Chapman, 1981, p. 123).

Workshops for Dance Teachers

Workshops to help teachers of dance were taught throughout the country during this decade. One of the most successful was offered by Stevens Point State Teachers College in Wisconsin. The purpose of the first workshop in 1936 was to discover a creative approach to teaching rhythm. This workshop was repeated again in 1938 and the approach was to build a rhythmic vocabulary, including locomotor movement patterns, movement qualities, movement speed and movement direction (Chapman, 1974, p. 70). The use of simple movement patterns usually analyzed and taught from a highly scientific base typified the dance education of the twenties and thirties (Nadel & Nadel, 1970, p. 331).

The National Section on Dance

The National Section on Dance was established
in 1932, as a part of the American Physical Education Association and signaled an effort by dance educators to determine what dance in education should be. The purpose of the Dance Section was to promote constructive development of all types of dance in education and to provide leadership essential to its success. The thirties brought about a period of consolidation and strengthening of the ties between professional artists and dance educators. Modern dance was seen as a vehicle for the physical, mental, emotional and social development of the student (Oliver, 1992, p. 2).

Hanya Holm and Mary Wigman

When Hanya Holm entered the dance scene in the United States in 1931, it was in a formative stage. There was a restlessness, a reappraisal of old values and a searching for new form and content. As Mary Wigman’s assistant in Germany, she came to the United States to direct a Mary Wigman School in New York. The German School, or Mary Wigman School, attracted many teachers to its summer programs, including teachers from private studios as well as accomplished dancers such as Stella Becker with whom Helen Alkire had studied as a child and throughout high school. Becker introduced Helen to Wigmnan’s technique and compositional approach. Alkire did not have the
ideal body to become a ballet dancer and she became intrigued with Wigman's approach. It offered a unique kind of freedom of movement, not without discipline. It had a kind of strength that spurred Helen's imagination into a completely new concept of time and space. Alkire believes that it was because of this early experience that she was selected to become a member of Hanya Holm's group at Bennington when she choreographed her work, Trend (H.P. Alkire, 1996, April 18, Conversation).

In 1937 Hanya Holm presented her first work of major significance, Trend, at the Summer School of the Dance at Bennington College. Trend was a large group composition and Hanya Holm was one of its few soloists (Sorell, 1967, p. 187).

OSU's Graduate Program in Physical Education

Meanwhile, the academic year 1931-32 was the beginning of the graduate program for a Master's degree in physical education at The Ohio State University. The first quarter of the graduate program in health and physical education included 91 students, 51 of which were candidates for the Master of Arts degree in Physical Education. In addition, the emphasis in the women's division had changed from that of team games to one of "activity of an individual character with the attendant carry-over value for later life." (Annual Report of
the Board, 1932, p. 178). Dance was a thesis option in the graduate program. At the end of the school year, Gladys Palmer became head of the women’s division and served in this capacity for the next 20 years (Sabock, 1969, p. 181).

In November, 1932, the Graduate Committee, which had been formed earlier, decided that at least two graduate assistantships be established in order to satisfactorily carry out the graduate program. It was proposed that one should be a man and the other a woman—each assistantship would pay $500 (Sabock, 1969, p. 181.

Alkire’s Years As A Student

As an undergraduate majoring in Physical Education at The Ohio State University from 1933 until 1938 when she graduated with a Bachelor of Science degree in Education, Helen Alkire took all the dance courses that were offered. She attended the summer workshop for teachers at the University of Wisconsin in 1938 and studied with Margaret D’Houbler and Berta Ochsner (H.P.Alkire, 1996, April 18, Conversation).

Alkire in Trend

Also during the summer before her senior year, 1937, Alkire performed on a Bennington College production with Hanya Holm of Trend, her first production in the United States. Bennington had been the pioneering university for summer school of
the dance, offering its first program with Martha Graham and Hanya Holm in 1934 (H.P. Alkire, 1996, April 18, Conversation).

Holm’s Writing on Dance

The experiences that influenced Alkire were gaining national recognition. Hanya Holm, who had been a student of Mary Wigman, had written an article about her teacher that appeared in the November, 1935, edition of Dance Observer magazine in which she discussed Wigman’s education in dance. Wigman had studied with Rudolf von Laban. In 1913, she joined Laban at Ascona, where he and a group of "revolutionary experimentalists were...discarding all conventional forms and trappings in their workshop productions. Laban gave a series of school demonstrations in Munich and included in these programs Mary Wigman’s first presentation of solo dances without music" (Holm, 1935, p. 1).

Growth in the O.S.U. Women’s Division

By the end of the 1936-37 school year at OSU, records show that the women’s division had grown in enrollment from 256 women in 1902 to 5,291 in 1937 and the program, from 2 courses in 1902 to 28 in 1937 (Annual Report of the Board, 1937, p. 83).

The professional enrollment in the women’s division for this same year was 110 (Annual Report
of the Board, 1937, p. 84). In addition to student teaching experience, which included the teaching of dance, physical education majors also served two quarters at one of the area community centers. This program was begun by Katherine Hersey Oberteuffer because she felt that direct laboratory experiences for prospective teachers were very important and that this experience should come very early in their professional preparation (Sabock, 1969, pp. 194-195). Also in the women's division, under the direction of Geneva Watson, Hermine Southoff taught dance to students (H.P. Alkire, 1996, April 18, Conversation).

Geneva Watson

At the beginning of Autumn Quarter, 1937, Geneva Watson offered Helen Alkire a position as graduate assistant in dance for the salary of $50 per month. Geneva Watson was Alkire's mentor in dance at OSU. Watson herself had been educated at the University of Chicago for her undergraduate degree and at the University of Wisconsin for her graduate degree. She was the head dance teacher at Ohio State (H.P. Alkire, 1996, April 18, Conversation).

Alkire as Graduate Assistant in Dance

Although Alkire was only a senior at the time
that Watson offered her the position of graduate assistant in dance, Alkire said that she was overwhelmed with the offer and gladly accepted it. She was responsible for teaching dance, which was then required of all physical education majors. The majors resented having to take dance because they did not understand the motive for a movement without a racquet or ball in their hands. Alkire recognized the problem and explained to the athletes that movement was in and of itself the objective in dance. The motivation was what the dance was to express (H.P. Alkire, 1996, April 18, Conversation).

Experimental Dance Group

Alkire founded and directed the Experimental Dance Group, a title which she used specifically to describe what the small group of dancers did. The "experiment" was working with choral music. The group eventually evolved into the Choral Dance Theatre.

University of Wisconsin's summer school

During the summer of 1938 Alkire attended a summer school in dance at the University of Wisconsin where she studied with Berta Ochsner and performed in her commissioned work, Immediate Comment. Ochsner invited her to go to New York. Alkire declined because she wanted to finish her degree. She wanted to be a dancer and choreographer in a university setting, not
starve in New York, as so many dancers were doing.

Alkire’s view of Dance as Central Area of Study

Alkire believed that the intellectual challenge would not be great enough if she were to focus solely on being a dancer. She was convinced that dance should exist as a central area of study in the university, to be fueled by intellectual challenges provided by the diversified arena of academia. That would not have satisfied her mind. There was not enough to be intellectually challenging. She believed dance should be the center of a university program (H.P. Alkire, 1996, April 18, Conversation).

Alkire’s Master of Science degree

In 1939, Alkire earned her Master of Science in Education degree at Ohio State. Also during the academic year, 1939-40, she served as dance instructor at a women’s college in Virginia. Alkire was not impressed with the environment at that private school and concluded that elitism had little to do with the arts. It was too confining.

She believed that a well-rounded education could be acquired at a land-grant university where people from around the world attended. In such an environment, diverse viewpoints and perspectives not only would be acceptable but also could serve to challenge one’s previously held beliefs, in order to spur innovations in
various fields.

Helen Alkire As Instructor in Dance

In 1940, Helen Alkire became an instructor in dance at OSU. At the same time, a national committee was formed to report on the "contribution of College Physical Education to National Preparedness" with Dr. Oberteuffer of Ohio State as chairman. A number of recommendations were made concerning the national organization, but the recommendations directly relating to programs of physical education illustrate the direction physical education would follow during the war years. These were to serve as guidelines for colleges and universities. Among them was the recommendation that physical education continue to serve every man and woman in college either for military service or for life in a democracy which extends active instructional, recreational and competitive opportunities chosen appropriately...with individual needs, to everyone (Report of the Committee, 1940, pp. 1-2).

Women's Division and Innovative Beliefs

From the very beginning of physical education in colleges, competition for women had been a point of controversy and the general attitude toward it had been negative. In spite of these attitudes that
had carried over to the beginning of World War II in 1941, the women’s division, under the direction of Gladys Palmer, believed that competition for women could provide some educational opportunities (Sabock, 1969, pp. 201-202).

Although this was an unpopular belief, it was not the first time the faculty of the women’s division at The Ohio State University would maintain a position not aligned with popular opinion, indicating a course other than the one everyone else was following.

Influence of Modern Dance

The influence of modern dance on dance in education increased during the years between 1940 and 1950. The life and educational climate in the United States during this time was changing. As Margaret H’Doubler wrote:

The basic purpose of physical education should be to give a motor experience that will contribute to a well-rounded education of the whole self through avenues of motor activity. A kind of educational experience that will help to foster and keep alive the creative energy — the kind of energy which animates and releases those human qualities upon which the very progress and advancement of the social order depends (H’Doubler, 1946, p. 1).

Physical Education during World War II

The activities of the Physical Education
Department at Ohio State during the war were many and varied. Many of these were services to a civilian and military student body, while others were in the nature of consultive work to the many kinds of programs of physical education developed during the war years. The enrollment in the women's division was fairly consistent throughout the war years (Sabock, 1969, pp. 216-217).

Hoyt Sherman

From 1940-1945 Helen Alkire was an instructor in the Department of Physical Education. During those years, she took an experimental course by Hoyt Sherman of the Art Department entitled Drawing by Seeing, in which students were presented with instant images through flash techniques and were to reconstruct the entire image. The key to the problem's practical solution was a device which Sherman happened upon during a visit to a psychology laboratory. It was a tachistoscope, a device capable of projecting an image on a screen for a measured fraction of a second. The "flash lab" was used by students from various fields of study, including dentistry. The objective was to help students work in three dimensions (Norris, 1978, pp. 327-328).

According to Sherman, the best drawing was a kinesthetic expression of the whole body. The
fingers, hands and arms alone do not do all the work. The feet, the legs, the muscles of the abdomen all participate (Sherman, 1947, p. 12).

Reacting to the whole flash image, the student also handles the parts of the flashed image. The relation is not logical but organic. The whole means the functional inclusion of the parts and the student senses that in order to report the experience of the whole, the parts in relation to each other need to be included. According to Sherman, the principles applicable to handling the whole allow for handling of the parts (Sherman, 1947, p.32).

Sherman believed the concept of perceptual unity and the teaching method which it leads had implications and applications in many directions beyond the teaching of beginning drawing. (Sherman, 1947, p. 58). Helen Alkire, from the Department of Physical Education, was one who was able to recognize the concept and apply it to the study of dance.

Visibility of Dance Through Tours

During this decade, the place of dance in higher education gained a firmer stronghold. In the years immediately following the war, there was a tremendous influx of students on campuses
throughout the country (Sabock, 1969, p. 229).

Dance at OSU became visible with Alkire’s Experimental Dance Group and her annual tours each spring with Louis Diercks, director of the Symphonic Choir that accompanied the dancers. The name of the group was changed to the Choral Dance Theater and the group continued to perform throughout the 1940s, into the next decade until 1955 when they went to Europe. They played such varied sites as high schools throughout the state of Ohio to colleges in Pennsylvania to Town Hall in New York and Lisner Auditorium in Washington, D.C. (H.P. Alkire, 1996, April 18, Conversation).

Alkire’s Doctoral Year in New York

In 1946, following an academic year of doctoral work at Columbia University, teaching at Lincoln High School and extensive work with Martha Graham in her downtown studio, Alkire returned to OSU to accept a position of assistant professor. She had been told by Martha Graham that she had "exciting movement" and was asked if she would like to teach at the High School for Performing Arts. She declined. She had stayed a year and two summers in New York, including VJ Day in 1945, and was eager to create a dance major at The Ohio State University.
Alkire believed she could function better in an academic setting, fostered by the related arts and sciences. She maintained dance was a creative process and needed a stimulating intellectual environment, such as a university setting for dancers to be able to create significant works of art (H.P. Alkire, 1996, April 18, conversation).

Alkire Proposes Dance Major

During her first year as assistant professor in Physical Education, Alkire proposed a dance major and included requirements for dance courses, some of which she had to combine to stay within the credit limits. Staying within the requirements of the Physical Education degree, she deleted the course work that she believed was not necessary. Among the requirements were: aesthetics in dance, anthropology, kineosology, music appreciation, anatomy, art appreciation and the electives were to be from within the arts area. Participation in Orchesis, which later became the University Dance Group, was a requirement as was rhythmic analysis. Alkire also began to refer to dance as an "area" within the Department of Physical Education (H.P. Alkire, 1996, April 18, conversation).

Twelve years had passed from the time that Helen P. Alkire had entered The Ohio State University as a Freshman, expecting to MAJOR in the Department of Dance,
to the time she herself introduced the concept of a major in dance within the specific AREA, of Dance, in the Department of Physical Education at O.S.U. Alkire's vision of dance as the central core of a university setting at a land-grant university, where diverse interests were widely acceptable, was beginning to come into focus.

New activities were being introduced into the women's division of Physical Education; courses were being added and deleted and, in general, the department began to grow in many directions. Individual staff members continued to participate in campus and community activities. These included the normal service on college and University committees, state, regional and national offices in professional contributions to the literature in the field (Sabock, 1969, pp. 229-230). In 1947, the women's division offered its first professional dance education major curriculum designed for teachers of dance (Centennial History, 1970).

Alkire Becomes Graduate Faculty Member

In 1948, Helen Alkire was recommended for approval in the teaching of 600 and 700 level courses and to serve on examining committees for Master's candidates (OSU Archives, acc. 52/82).
And, in 1948, Laban published *Modern Educational Dance*. In this book he outlined sixteen basic movement themes, the elements of free dance technique, which provided a framework for the movement being used by women physical education teachers (Chapman, 1974, p. 96). The framework which Laban established in *Modern Educational Dance* clearly defined the movement components of time, space and force. Through careful explanation of these movement properties, Laban made it possible to analyze movement with regard to its expressive and functional implications.

Dance in Physical Education

The Annual Report of the Women’s Division for the Department of Physical Education at The Ohio State University for the academic year, 1949-50, lists the total number of women who received instruction in all the classes the Women’s Division offered, including Modern Dance, Social Dance and Folk Dance was 6,631 as compared with a total number of students at 5,163 in 1948-49 (OSU Archives, The School of Health, Physical Education and Recreation, 52/82, n.p.). Such an increase in enrollment, of almost 1,500 students in only one academic year, illustrates the rapidly expanding number of people entering higher education following World
War II.

Alkire’s Dance Curriculum

The Dance Curriculum which Helen Alkire had introduced during the academic year of 1946-47, moved forward in its development. Alkire maintained that Dance served as the central core for a university education in which intellectual stimulation was to be gleaned from a variety of areas. She urged her students to take advantage of the diverse arenas of opportunity available to them at this land-grant institution, The Ohio State University. According to a report in the University Archives, there were many job opportunities for students completing this curriculum and the number of students who were attracted to it was steadily increasing (OSU Archives, The School of Health, Physical Education and Recreation, 52/82, p. 4).

Fundamental Changes

The period of the 1930s and 1940s was one of fundamental changes in the relationship of the arts to broader social concerns. As the crises of economic depression and global war developed and experimentation in a wide range of fields evolved, innovative approaches to the arts in education were embraced as a means of bettering the human condition. It was in this milieu
that Helen Alkire’s vision and focus began to influence dance education at The Ohio State University.
CHAPTER 10

OSU DANCE IN THE 1950s

American Standard of Living

The decade of the 1950s opened with continuing interest in providing educational opportunities. One impact on life in the 1950s was the great cultural explosion which had begun following the Second World War and which increased in the next decade. There was a greater amount of leisure time, the American standard of living was raised due to a higher average income and the United States became a consumer society. Urban life received more emphasis and the arts were fostered in growing cities.

The 1950s produced a variety of influences that gave dance education at The Ohio State University greater focus. The works of Manual Barkan in the Department of Art Education and Morris Weitz in the Department of Philosophy gave more legitimacy to the place of the arts in higher education. A period of domestic tranquility
allowed art educators to develop programs carefully, without an overriding demand for experimentation.

The 1950s also witnessed the growing respect for women's participation in athletics and for the special role of dance education. At The Ohio State University, Helen Alkire continued to build a fundamentally sound program.

Needs of the Individual

The consideration of the needs of the individual, which had developed greater support among physical educators during the decade, also permeated the field of dance. Dance as a medium for education, with an emphasis on education through dance, was an emerging philosophy as the 1950s began. The improvisation and spontaneity of the teacher's approach was adapted to each teaching situation and was intended to encourage teachers to plan dance with a focus on individual achievement (Chapman, 1974, p. 106).

Margaret H'Doubler continued to exert efforts toward the continued definition, understanding and status of dance in education. Throughout her years of involvement, she carried one objective: "the discovery of a method for teaching dance in which the student is not called upon to copy mechanically a model..." (Hussey, 1954, p. 44).
Methodology in Dance

The concern for appropriate methodology caused a separation between some professional dancers and dance educators. Teaching methods in professional dance tended toward authoritarian styles and specified goals. The relationship between dance in education and professional dance continued to affect dance educators. Martha Myers, of Smith College, wrote in 1954 that professional modern dance was too highly specialized for the general educational environment (Chapman, 1974, p. 109).

OSU Athletic Major Reanalyzed

In 1952 the Athletic Major in Physical Education was reanalyzed. Changes were made with the argument that since 1880, when the OSU catalog listed courses which stressed lecture and recitation, the breadth of educational offerings had widened. Since several institutions grant credit for participation in University plays, radio programs and various musical organizations, including dance band, it becomes apparent that the training of competent individuals in many fields requires courses in basic skills, laboratory work and other experiences outside those found in the traditional classroom. The report, prepared by R.C. Larkins, Delbert Oberteuffer and Bruce L. Bennett ends with a suggestion in that those who major in physical
education should be given encouragement. They do not need to suffer the indignity of being told that some of their professional work is academically disreputable (OSU Archives, acc. 108/86, pp. 1-8).

Vickie Blaine enters O.S.U.

Also in 1952, Vickie Blaine, successor to Helen Alkire as Chairperson of the Department of Dance in 1983, began her education at The Ohio State University. She entered as an undergraduate and also earned her Master’s degree from O.S.U. Blaine described the dance as being in demand when she entered O.S.U. as an undergraduate. She didn’t realize there was a dance program. At that time, dance had its own notation system, a production area and various forms and styles. Blaine said that Helen had introduced her to a "whole new world" (V. Blaine, 1995, May 10, Interview).

Gladys Palmer Resigns

In 1953, Gladys Palmer, who was a strong proponent of the Dance program, resigned as chairman of the women’s division under unpleasant circumstances. Hurt feelings had developed over the years within the women’s division and became critical over the reassignment of some personnel in the organization of the golf tournament which the women had fought so hard to establish in 1941 (Sabock, 1969, p. 238).
Palmer did not have the backing of the director in this matter, so she resigned. Margaret Mordy was then named chairman of the women's division by the Board of Trustees (Sabock, 1969, p. 238).

**Margaret Mordy named Chair**

Mordy said that she had two primary goals when she became chairman. The first was to "heal the breach" within the women's division and the second was to get the women active in national organizations again through committee work and through elected offices. After several years, both of these goals were accomplished as the breach within the women's division was healed and their presence in professional organizations was felt as members of the women's division were elected to various professional offices (Sabock, 1969, p. 239).

**Dance Officially Becomes An Instructional Area**

In 1954, Dance officially became an instructional area within the Department of Physical Education. In the next year, during the summer of 1955, the University Dance Group and the Symphonic Choir and conducted a concert tour to Europe, including such countries as England, Wales, France,
Germany and Belgium. By presenting an international concert tour, the Dance Group continued to enhance its reputation by making itself visible to the arts leaders of the world.

**Contemporary Dance offered in 1955**

In the academic year, 1955-1956, Physical Education 631, The Teaching of Contemporary Dance was offered along with 632: Dance Composition and 633: Dance Production (OSU Archives, acc. 52/82, p. 3). In the spring of 1956, a production of *Music, Mime and Dance* was presented. In only nine years as a faculty member at The Ohio State University, Helen P. Alkire had succeeded in offering the most innovative dance courses available anywhere in the country. With Alkire's experience not only at the University of Wisconsin and as a member of Hanya Holm's *Trend*, not to overlook her year of doctoral study at Columbia University in New York, along with her participation in Martha Graham's Company, she was able to bring the most innovative and challenging courses to her students at Ohio State.

In 1957, following 23 years of service, Dr. Oberteuffer resigned as chairman. He remained on staff until 1966 when he retired. He continued to serve as chairman of graduate studies until 1965—a post he had held since graduate work was established in Physical Education in 1932 (Sabock,
In October of 1957, a letter was sent to OSU President Fawcett by Larkins, Hess and Mordy, requesting that the men and women's divisions of physical education be placed under the Vice President for Instruction and Research. Prior to 1955, they had been in the President's Division, but in 1955, Physical Education was put into the Special Services area without any consultation and the feeling was that there should be a direct administrative connection with a more academic oriented area of the University structure (Sabock, 1969, pp. 242-243).

Dance Programs outside O.S.U.

During the fifties and early sixties, a major focus was the location of dance programs within the university setting. Many programs initially considered becoming departments on their own, later deciding that such action would be impractical (Oliver, 1992, p. 2).

Alkire's Paper on Dance in Physical Education

Helen Alkire wrote a paper in which she discussed the position of dance relative to its inclusion in the field of physical education. In 1957, she included a demonstration of specifically what she meant by dance's position relative to
physical education.

She set forth a few of the basic factors which connect dance to the parent family of games and sports. In revealing these connections, she established a common foundation for dance, games and sports (H.P. Alkire, 1957, p. 2).

A game and a dance are alike in that the framework for each is determined by rules or specific limitations. In order to play a game or perform a dance, the participants must agree to accept or follow the stated rules or limitations set down by each (H.P. Alkire, 1957, p. 3).

The Concept

The concept continues in that games, sports and dance are connected. Each uses the human body as an instrument for playing and dancing. When a body is referred to as an instrument, it can be compared to the piano. The piano produces sounds and these sounds act as the raw material out of which music is made. The body, on the other hand, produces movement and movements acts as the raw material out of which games and dances are made (H.P. Alkire, 1957, p. 4).

The body acts as a vehicle for producing movement. The human body, like the piano, is recognized as an instrument. It serves the player
and the dancer through movement, and both games and
dance function through movement (H.P. Alkire, 1957,
pp. 5-6).

Common Roots

Alkire continues that the relationship between
the DANCE MAJOR and physical education major is
established in those common roots. For individual
curricula, the dance major requires some
supplementary information which as courses in music
history and appreciation, courses in theatre
history and stage craft and courses which emphasize
aesthetics where the focus is on the activity of
the artist and the analysis of works of art (H.P.
Alkire, 1957, pp. 11-12).

The Preparation of Teachers

The conclusion of the lecture demonstration was
a discussion of interdepartmental courses which
are included in the dance major including rhythmic
form and analysis, movement analysis, movement
techniques, composition, dance production, the
presentation of performances and the methods and
materials for teaching. The dance major curriculum,
like the physical education curriculum, is designed
for the preparation of teachers. Although the curriculum
was job oriented in the teaching field, it was different
from programs in other universities in that the OSU
program placed a strong emphasis on dance as performance, always stressing professional standards. In that respect, the study is the same (H.P. Alkire, 1957, p. 12).

Alkire’s Philosophy of Learning Through Doing

In addition to experiencing pleasure through doing things, Alkire also stressed that a most effective way of learning was through doing the activity. This concept was critical to learning dance. One learned dance by doing dance. This was the significance of experience in dance.

Morris Weitz

Also teaching at The Ohio State University in the mid 1950s was Morris Weitz. His text, Problems in Aesthetics, was published in 1959.

In the text, Problems in Aesthetics: An Introductory Book of Readings, Weitz describes in the preface the intent of the book. It is that beginning students in aesthetics should have available to them, in the same book, some of the significant analyses by philosophers and other written before the twentieth century as well as those who are contemporary (Weitz, 1959, v).

Weitz on Dance

Weitz also includes a section on dance under the category, the Arts. In that section, he
includes an article on dance by John Martin, the
dance critic for the New York Times, in which
Martin explains the view that dance is basically an
art of space, time and dynamics, worked out through
organized bodily movements with their own
implications of mood, purpose, function and emotion
(Weitz, 1959, p. 514). This was the same critic that
Helen Alkire respected for his philosophy toward dance.

**Resources for the Dance Area**

In the area of dance in the Department of
Physical Education, Helen Alkire was acquiring
sources of information for her students from books,
such as Staging the Dance and Labanotations to
films, such as "The Very Eye of Night" for showing
to the dance majors. Alkire was attempting to build a
Dance library. The area of dance also held
displays of dance literature which was required
reading in the various courses of the dance major
curriculum. One of the texts used was *What to
Listen for in Music* by Aaron Copland (H.P. Alkire
Archive, 1959).

In addition, the text, *Theory and Practice of
Teaching Recreational Dance*, was required for major
students in their student teaching experiences in
the Columbus Public Schools (H.P. Alkire Archive,
1960).
The Guidebook in Dance Education

The Guidebook in Dance Education, Department of Physical Education, 1959-1960, describes the dance opportunities offered by the Department of Physical Education, Women's Division. The booklet includes a descriptive outline of the dance courses open to students who must fulfill the six quarter university requirement in physical education, and gives suggestions for planning a sequence of dance courses as partial fulfillment of the physical education requirement. In addition, the booklet describes the nature and scope of the extra curricular program in dance, as well as offering suggestions to those who have special interest in dance (H.P. Alkire Archive, Dance Major Information Guides, 1958-1963).

In the section on "Suggestions for Planning a Program in Dance", the text describes dance with reference to the arts and to recreational activity as well. It states, "The practical study of dance as an art form or as a recreational activity is one which deals primarily with the acquisition of movement skills" (H.P. Alkire Archive, Dance Major Information Guides, 1958-1963, Guidebook in Dance Education, p. 3).
In this practical booklet, Alkire described various reasons for the significance of dance. The acquisition of movement skills serves as a practical resource, not only for the interpretation of artistic ideas but also, perhaps, more practically for many people, for improvement in all recreational activities.

American musicals

Throughout the late 1950s, popular American musicals were choreographed and performed, netting the Area of Dance surplus funds which Alkire used to begin scholarships for dancers. Some of the musicals included Oklahoma!, West Side Story, South Pacific and Show Boat.

Lecture/Demonstrations

On Nov. 7, 1960, Helen Alkire and members of the Modern Dance Forms Class of the Department of Physical Education presented a lecture/demonstration for the Columbus Women's Physical Education Association in the Dance Studio at Pomerene Hall. The topic was "Way Out" in Modern Dance - A Pattern of Communication. In Part I, contrasting elements of modern dance were discussed and demonstrated, including "strange" or unusual space designs, dissonance, uneven rhythm and planal organization.

In Part II, the background sources of modern dance were described and demonstrated. Earth Primitive was presented by Sandy Carroll with music
by Bartok. Air Primitive was demonstrated by Charlotte Honda with music by Mompou. Archaic was performed by Charlotte Honda with music by Satie. Introspective was demonstrated by Sandy Carroll, Charlotte Honda and Doris Blohm with music by Satie.

An art exhibition was organized by Theodora Kissell. Those artists were selected as examples that emphasize one of more of the elements in modern art (H.P. Alkire Archive, A Lecture/Demonstration presented for the Columbus Women's Physical Education Association, Nov. 7, 1960).

Dance and the Related Arts

On Nov. 10, 1961, a demonstration program - Dance and the Related Arts - was presented to the Ohio College Association - Women's Physical Education Section at Bowling Green State University. This is just one example of the many times the Dance Area presented the dance to audiences who were not familiar with it. This communication through doing the dance was a significant factor in Alkire's vision as dance at the central core in a university education.

In the presentation, Studies showing the elements of dance in modern style were demonstrated, such as Strange Space (melody or line) with music by Windsperger, Dissonance
(harmony or texture) with music by Windsperger, Woman Driver (uneven rhythm), choreographed by Sharon Kinney with music by Klein, Horrors (uneven rhythm), choreographed and danced by Janet Wynn with music by Jahn and Planal Design (emphasis on physical awareness and measurement of space, choreographed by Lyn Rawlins with music by Taffs.

The program also included Studies showing the Influences of the Background Sources in Modern Art with Earth Wonder (primitive - emphasis on the earth), choreographed and danced by Mary Sue Garliner with music by Bartok, Bird Spell (primitive - emphasis on the air), choreographed and dance by Sharon Kinney with music by Mompou, Archaic Design (archaic aesthetics or the primitive breaking through the ritual), choreographed and danced by Donna Bradshaw with music by Satie.

The program concluded with Studies showing the Influences of Present Modern Life, including Obsession (introspective), choreographed and danced by Janet Wynn with Nancy Wones and music by Scriabin, Time Machine (cerebral), choreographed and dance by Mary Sue Garlinger and Janet Wynn with music by Schoenberg, East Side Nocturne (jazz - blues quality), choreographed and danced by Lynn Rawlins with Larry Richardson and music by Fairchild, Baby Doll Vamp (jazz - "hot" quality),
choreographed and danced by Janet Wynn with music
by Taffs (H.P. Alkire Archive, Demonstration
Program – Dance and the Related Arts, The Ohio
College Association - Women’s Physical Education
Section, Bowling Green State University, Nov. 10,
1961).

**Communication about Dance**

By providing such lecture/demonstrations on Modern
Dance, Alkire was communicating to the audience, not
only in verbal terms, but also by physically showing
them the terms she and her faculty were describing. This
focus on education through communication was a vital
component in the development of the Department of Dance.

**Alkire Describes Improvisation**

Alkire wrote a description of improvisation
which she entitled *Some Thoughts on Action at the
Moment - The Uses of Improvisation*. In this brief
paper, she describes the importance of
improvisation to dance. When the moment of action
is related to dance, there are many variables that
must be included at the same time, including a time
when the urgency of the immediate truth is
important and the why of its importance...a time
when the target or concept must be brought into
focus...a time when one’s imagination and creative
resources must be found and triggered into
action... a time to transcend pedestrian boundaries and a time to find the freedom out of which freshness and spontaneity flow. It is the moment of deep awareness and pin-pointed concentration. Perhaps it is this moment of action that could be considered to be the crux of the creative act of dance.

Alkire continued in the paper on improvisation and dance, assuming that these things are true, the next question is "What does the now of dance demand of the dancer and how can improvisation operate to fulfill these demands? The first demand to be made of the dancer is a deep awareness and concern for his art, accompanied by a willingness to receive and the gift of generosity. Among other things demanded of the dancer is a substantial reserve of experience with the confidence of knowing that he can and must replenish his reserve day by day, and develop the skill to use his reserve freely, rather than to protect it. To use other words, the dancer must develop the skill to dig deeper in order to come out with more than yesterday's action.

Improvisation Guided by Demands of Dance

With reference to improvisation, Alkire argues, the most important point to remember is that its uses must be guided by the demands of dance. This
means that decisions must be made as to the important concepts of dance and knowing why they are important, and then proceeding to develop a plan by which these concepts can operate and be met. It is not a matter of developing a system, but rather a way of working that attempts to get the creative act, of triggering the imagination toward a target, wherein the dancer gains better control and command of his resources.

As a footnote to this brief description of Improvisation and Dance, Alkire admonishes the dancer that there is no guarantee that improvisation will produce good results. Better results might be achieved using other tools or methods. The conclusion is left to the dancer (H.P. Alkire Archive, Some Thoughts on Action at the Moment - The Uses of Improvisation, n.d.).

Alkire Teaches Creativity

This is the process of creation that Helen Alkire not only talked about, but also demonstrated and taught. Her conception of dance was an art of movement. Her goal was to help others to express their ideas in movement and to help those who saw such performances to understand their significance.

As the critic, Roger Fry said,

In art there is...a quality which
...becomes suffused with
an emotional tone....It may be that art
really calls up, as it were, the residual traces left on the spirit by the different emotions of life, without however, recalling the actual experiences, so that we get an echo of the emotion without the limitation and particular direction which it had in experience. (Ellfeldt, 1976, pp. 149-150).

In her lecture-demonstrations, Helen Alkire was explaining and showing creativity in the dance. She did not talk down to her audience. She believed its members to be intelligent and capable of creative activity themselves. She left enough room in interpretation for each individual to arrive at his or her own creative conclusion, based on the artistic movement in dance that was presented. This freedom in interpretation is one of the significant elements in the development of the Department of Dance. Alkire not only entertained a diversity of interpretation, she encouraged and nurtured it throughout her teaching career in dance.
CHAPTER 11

OSU DANCE IN THE 1960s

Dance Becomes Recognized Academically

During the decade of the 1960s, many publications on modern and recreational dance appeared, including Alma Hawkins' *Creating Through Dance* (1964). However, older texts continued to be popular. According to a survey by Fannie Melcer (1970), three of the most used dance texts at that time were Curt Sach's *World History of the Dance* (1937), Margaret H'Doubler's *Dance: A Creative Art Experience* (1940) and Doris Humphrey's *The Art of Making Dances* (1959). The academic aspect of dance began to be recognized when philosopher Suzanne Langer wrote about dance as an art form in the decade (Oliver, 1992, p. 2).

O.S.U.'s Reorganization

By 1960, The Ohio State University was undergoing a general reorganization throughout its whole structure. The Council on Instruction began to question all requirements on campus at that
time. The requirement in physical education at the
time was one year for men and two years for women,
with the dance area as one possible option for
fulfilling the requirement.

Dr. Oberteuffer suggested that the physical
education requirement would be settled by a number
of influential people on campus, not by a faculty
vote. He suggested that a concerted effort be made
by staff members to visit some of these key people
to try to determine the climate of thinking with
reference to the future image of OSU and the place
of physical education within it (Sabock, 1969, p.
252).

Through various meetings and conferences with
individuals on campus, it became evident that most
people felt physical education was important but
they seriously questioned the fact that it offered
University credit. One of the concerns too, was the
problem of attempting to justify a two-year
requirement for women, while only a one-year
requirement for men was necessary (Sabock, 1969, p.
253).

In November, 1960, a 14-page document was
completed by the Department and distributed.
Entitled "The Contributions of Health Education and
Physical Education to the General Education of
Students at The Ohio State University," it was an
effort to show the place of physical education in a university setting and some justifications for its existence. That same month, the Department organized a steering committee to answer questions of the Council of Instruction (Sabock, 1969, p. 254).

Equality in Physical Education for Men and Women

The Council on Instruction came to the conclusion that the duration of the requirement for basic Physical Education should be the same for women as for men and that Physical Education seek a collegiate home (Sabock, 1969, pp. 259-260).

Diversification in Women’s Division

The women’s division had, as a reaction to the total plan, an expression of disappointment. They believed that the plan was neither bold or new but was an anthology of organizational patterns selected from sister institutions. The women’s division suggested that modifications be included such as that physical education and athletics continue to be allied. They found no logic in the suggestion that Physical Education be assigned to a present or proposed college, believing their work to be so diversified that they needed association with a great variety of allied fields, not all of these would ever be found in any one college. For
example, Dance would be most closely identified with art, music and speech (Sabock, 1969, pp. 261-262).

Labanotation Used in 1960 at O.S.U.

During 1960, the University Dance Company, under the direction of Helen Alkire, performed the Brandenburg Concerto #4, as choreographed by Doris Humphrey and Ruth Currier. It was one of the first University dance productions to use a labanotated script (OSU Chronology, The Arts on campus, n.p.).

This early usage of Labanotation for scheduled performances is an example of the innovations Alkire explored, examined and utilized when she became convinced that they were significant to the performance of dance. By having her dancers learn Labanotation and become adept at it, she demonstrated her pioneering spirit in Modern Dance. The usage of this new language for the permanence of dance in written form was a significant contribution not only to the development of the Department of Dance at The Ohio State University but also to the history of Modern Dance itself.

Requirement for Women Changed

In January of 1963, the Committee on Reorganization submitted three plans of possible organization for physical education, to be critically reviewed by members of the Department.
The physical education requirement for women was officially changed to one year on January 14, 1964 (Sabock, 1969, pp. 270-273).

**Symposium on Dance**

By 1964, the place of dance in the university was being questioned, not only by dancers but also by physical educators. A symposium, with selected physical educators, including Charles A. Bucher, Eleanor Metheny, Kenneth D. Miller, Delbert Oberteuffer, Margaret Powell, Joan S. Tillotson, Celeste Ulerich and Ruth Wilson, was held in which Dance as an Art Form in Physical Education became the title of the article which appeared in the January, 1964, issue of the *Journal of Health, Physical Education, Recreation*.

In that article, Eleanor Metheny, Professor at the University of Southern California, states that the aspiring choreographer or dancer needs a diversity of experiences with all of the theatrical arts that cannot be provided in the context of physical education. She continued that, theoretically, these experiences may best be provided within a division devoted to the performing arts (Dance As An Art Form, 1964, January, p. 19).

Kenneth D. Miller, Professor at Florida State
University, notes in that same article, that because dance is both an activity and an educational experience, its program is typically administered as an interrelated phase of the overall physical education program. He notes that there are practical considerations as well, including the educational system in the United States which is committed to required physical education and to the provision of the necessary floor space, dressing rooms and other equipment. Dance requires the same facilities and any separation of this area from a broader unit is not conceivable at this time (Dance As An Art Form, 1964, January, p. 19).

**Delbert Oberteuffer on Dance**

Also in that article, Delbert Oberteuffer, Professor at The Ohio State University, suggests that if dance teachers are getting fed up with the confusion and stupidity involved in fitness programs, football or marching, one couldn’t blame them a bit for raising the question and perhaps seeking a more refined place in the university. Surely to pitch dance on the level with sweat, muscle and dynamometers is hard to take. Perhaps a move of dance over to the allied arts is in order. Personally, however, Oberteuffer believes that dance, under favorable circumstances and taught as an educational experience involving growth, makes a
full contribution to the physical education curriculum (Dance As An Art Form, 1964, January, p. 20).

First Artist-In-Residence for Dance: 1964

On Tuesday, January 21 and Wednesday, January 22, 1964, An Evening of Dance with Jack Moore, the first Artist-In-Residence, was presented at the Dance Studio Theatre in Pomerene Hall with Vickie Blaine, Margaret Ellis, Janet Wynn and Lucy McIver of the Dance Faculty in the Dance Area of the Department of Physical Education.

The program included To Set Astir, with music by Norman Della Joio, choreographed by Vickie Blaine and danced by Vickie Blaine, Mary Sue Garlinger, Larry Richardson, Fred Strickler and Janet Wynn. Spectator by Osaki was choreographed by Janet Wynn and danced by Vickie Blaine, Margaret Ellis, Mary Sue Garliner and Janet Wynn. Preparation for a Journey by Alan Hovahness, was choreographed by Vickie Blaine and danced by Margaret Ellis, Larry Richardson and Janet Wynn. Solo from "Assays" by Evelyn Lohoefer, a work commissioned by Bennington College in 1963, was choreographed and dance by Jack Moore. Moore, the artist-in-residence at that time, also choreographed Excerpts from Opticon by Jean Middleton (a vaudeville of the mind), a work commissioned by the
Julliard School of Music in 1962. This was danced by members of the Dance Faculty and the University Dance Group. Helen P. Alkire was the director and Ann Lilly, assistant to Helen Alkire, was the Stage Manager. Following the performance, audience members were invited to meet the artist-in-residence, Jack Moore in the Grand Lounge of Pomerene Hall (H.P. Alkire Archive, An Evening of Dance with Jack Moore, 1964).

The Significance of the Artist-In-Residence Program

The concept of the artist-in-residence was one that was nurtured by Helen Alkire. She believed that in order for dancers to become adept at their profession, it was vital that they be introduced to as many distinguished professionals in the field as time would permit during their studies at O.S.U. The artist-in-residence program offered a variety of accomplished dancers to work with students on an immediate basis and provided students with opportunities to learn directly from successful professionals in the field.

Vickie Blaine Joins Faculty

Vickie Blaine, who had entered OSU as a Freshman, majoring in dance in 1952, had received her B.S. and M.A. from OSU and had studied with Martha Graham, Jose Limon, Nina Fonaroff and Louis Horst, joined the dance faculty in 1962. Her works had been performed on several of the Young Choreographers concerts,
sponsored by Contemporary Dance Productions, Inc. of New York City (1961, 1963). At the 1963 season of Connecticut College, her studies were performed on "Dance Advance". She danced in Doris Humphrey's "Passacaglia", directed by Jose Limon. She joined the dance faculty, after several years of teaching at Hunter College High School in New York City.

Janet Wynn, B.A., OSU, 1963 Phi Beta Kappa, a graduate assistant, had studied Labanotation and choreographed dances which were performed by the University Dance Group. She had also studied with Jose Limon, Martha Graham and Louis Horst.

Margaret Ellis, who earned her B.S. from the University of Illinois in 1962, was a member of the William Hug Dance Co. and a former faculty member of the Dance Division of the Interlochen Music Camp. She had studied with Merce Cunningham, Kathryn Litz, Alwin Nikolais, Jose Limon, Martha Graham and Louis Horst. She joined the dance faculty in 1962.

Lucy McIver earned her B.A. at the University of Kansas in 1961 and was a student of Jose Limon and Ruth Currier. She danced as an understudy in the Limon Co. during 1962-63. She danced in Limon's Chaconne, presented on the 1962 American Dance Festival at Connecticut College. She joined the
dance faculty in 1963.

Dance Area Celebrates Its Tenth Year

By January of 1964, the Dance Area of the Department of Physical Education was in its tenth year, with an enrollment of 50 students in the dance major program, 7 students in graduate study and 500 students who elected to study dance in partial fulfillment of the required program of physical education. The area was coordinated by Helen P. Alkire under the chairmanship of Dr. Margaret A. Mordy.

Visiting Faculty

In addition to its permanent members, the dance faculty included Shirley Wimmer, visiting lecturer in dance history and Jack Moore, artist-in-residence for the 1964 Winter Quarter. Such residences provided the educational opportunities for students to gain professional work experience from accomplished dancers in the field.

Dance Major Curriculum

When dance was organized as an area of formal study, its aim was to establish a curriculum in which talent could develop and interests would broaden within the intellectual, social and cultural atmosphere that distinguishes a university. At the same time, it was intended to provide the opportunities essential
to the full education of the person.

The dance major curriculum was designed to prepare talented students for careers in dance within a liberal academic course of study. Along with the technical study of dance, the curriculum provided for a broad knowledge of the arts, including its philosophy and history. The total process of preparation was intended to develop the inner resources of the individual and to provide the skills and knowledge necessary to meet the changing demands of the art.

Students and Faculty Work As Community

In addition to the formal courses, the students and faculty worked as a community of dancers, reconstructing and performing the Laban-scored repertory works of recognized artist-dancers, as well as choreographic works of their own making. There and other works are performed in workshops and concerts, and in collaboration with theatre of the Speech Department and the School of Music.

The appointment of an artist-in-residence on the Dance Area faculty served as a spearhead in creating a new dimension in the dance education program at The Ohio State University. By working directly with the artist, both students and faculty members alike experience dance as an art with increased intensity, heightened awareness and a
sense of reality and purpose (H.P. Alkire Archive, An Evening of Dance with Jack Moore, 1964, Jan. 21 & 22, n.p.).

The Place of Dance

By 1964 the place of dance was in question in everyone's minds. The question most people were asking by that point is should dance be in the arts? (H.P. Alkire, 1996, April 25, Conversation).

Ruby Anniversary Conference of College Women

At the Ruby Anniversary Conference of The National Association for Physical Education of College Women, held at the National Music Camp at Interlochen, Michigan from June 14 - 20, 1964, Helen Alkire served on a panel during the general session which focused on Creating the Art Object. Among others on that panel were G. Alden Smith, Department of Art, Wayne State University and Walter Aschaffenburg, Conservatory of Music, Oberlin College (H.P. Alkire Archive, Aesthetics and Human Movement, 1964, n.p.).

Alkire Discusses the Creative Process

Alkire's attempt to clarify the creative process included the comment that anyone who has tried to verbalize what he thinks has gone into making a dance realizes only too quickly that a
verbal explanation is inadequate. One may offer a
description of the elements that have been included
in making the dance, analyzing the structure or
non-structure, comment on style, form or
formlessness and content but this is done only
AFTER the dance is made and provides nothing more
than an external view after the fact of dancing. It
does not account for the making or the significance
of the dance itself. When we look at dancing, the
whole thing APPEARS to be quite a simple act -
merely propelling the body in rhythmic motion
through space while making gestures that
communicate some kind of meaning.

Concept of Dance

This concept might serve well in relating to
some forms and styles of dance, but there would be
difficulty if it were to be used with reference to
understanding contemporary dance that has been
practiced for the past few years, such as Merce
Cunningham’s Suite By Chance. In this work, we
would find no obvious rhythmic pulse or metric beat
in the dancer’s movements - merely a span of time -
a sensing of longer or shorter - faster or slower.
We would find no fixed points of spatial orientaion
but merely ogling -or going continually from
where they are - creating the effect of limitless
space. We would hear no "music", just strange
noises and sounds. This work will leave many of us in a state of complete confusion while we fight with our own concepts of dance.

If, on the other hand, we were to examine our fundamental concept of dance in relation to some of the more familiar concert works, we would not be troubled with inconsistencies. It is our concept of dance that is being challenged (H.P. Alkire Archive, 1964, Making a Dance).

Dance As An Art Form

By Alkire's inclusion on the panel addressing the creation of an art object, the arts educators were, in fact, accepting dance as an art form. With Alkire's discussion of the creative act with reference to dance, she was describing what occurs in one of the movement art forms. Alkire always believed dance was a creative art form. Now she was able to address its significance in relation to other art forms.

Dance Area Receives National Recognition in 1965

By Spring of 1965, in a report to the Executive Committee of the College of Education by Lewis A. Hess, Chairman of the Men's Division and Margaret A. Mordy, Chairman of the Women's Division, it was noted that the dance area has been developing rapidly and was now nationally recognized as
perhaps the top dance major in the country. In only
twenty nine years since she had entered The Ohio State
University, expecting to major to dance, Helen P. Alkire
had already achieved national recognition for a dance
major that had planned, as college freshman, to
participate in its development, not dreaming at that
time, that she would need to develop the department
through her own experience, education, goals and vision.
It was only nineteen years after she had accepted a
faculty position of Assistant Professor in the
Department of Physical Education at The Ohio State
University, having left New York behind, that Alkire’s
Area was already recognized as the top dance program in
the country.

Expansion of Course Offerings

Plans to expand the course offerings with a
commensurate increase in staff should be realized by
another year. A proposal for a new degree (Bachelor of
Dance, Bachelor of Fine Arts in Dance) was readied
for review by appropriate curriculum bodies. Budget
approval for a visiting artist in dance for the
Winter Quarter, 1966, has been received. This year
it was necessary to extend the annual concert to
two nights to accommodate both an increase in the
number of choreographers and in the audience (The
Ohio State University Archives, The School of
Labanotation

The 1960s saw a rise in the dissemination of the teaching of Von Laban which brought about a concentration on the elements of dance in experimentation and an analysis on how each body part can possibly move, the efforts it can move with, the space shaped when the body moves and the relation between dancers and objects in space. The lessons in this approach are centered in sixteen themes which include the elements of space, time, effort and flow in various combinations and isolations. Experimentation and asking the proper question at the proper time helps in the perception of various elements of dance. Improvisations must be clarified so that the child can clearly show in his body an awareness of its shape, its flow (easy or resistive), its pathway (twisted or straight), etc. Laban’s theories have had a profound influence on dance education (Efland, 1978, p. 172).

National Trend Toward Autonomy

In 1965, the National Section on Dance became the Dance Division, Mirroring the trend toward autonomy in higher education. Dance programs continued to migrate out of physical education areas and departments so that
by 1973 only fifty percent of all dance programs in higher education remained in physical education departments (Oliver, 1992, p. 2)

Committee Runs the Department

Also during the decade, the Department of Physical Education was being run by committee with the adage, "We must assume that freedom exists— that each of us is responsible for keeping it alive." From the Group 7 meeting of April 8, 1966 in the Women's Division came the consensus that there was a need for review of the division structure in order to improve the present and future functions (H.P. Alkire Archive, Group Meeting 4/8/66).

By 1967 the dance area had grown to such an extent, under the leadership of Helen Alkire, that it had become an important part of the women's division. The trend in dance had been toward that of a performing art (Sabock, 1969, p. 309).

The College of the Arts

In 1967, the dance area moved out of Physical Education and joined the newly formed College of the Arts. The College was not budgeted into existence until 1968 (H.P. Alkire, 1996, April 25 Conversation).

Prior to 1967, the dance major was a program
planned for students with special interests and capabilities in dance, and was administered by the Women’s Division of Physical Education. The course of study was complemented by an academic program diverse in content and intellectual in stimulation. Twenty seven hours, 12 of which were beyond the required number for graduation, were included for further study in one or more of the related arts, language or science. The dance curriculum qualified students to teach in high school, colleges and universities. Students who completed this program were eligible for the Ohio 4-year provisional high school teaching certificate.

The content courses in the major area included 5 quarter hours in the introduction anatomy, 3 in introduction to art, 3 hours in school health survey, 3 in aesthetics, 6 in physical education activities, 4 in dance notation, 5 in principles of physical education, 3 in dance composition, 5 in dance production, 5 in kinesiology, 6 in minor problems in dance education, 5 hours in introductory physiology, 3 in acting and 9 in the history of the theatre (Sabock, 1969, p. 310).

Of the required professional courses, 3 hours were in introductory study of education, 5 were theory and practice in secondary education, 9 hours were student teaching, 3 were philosophy of
education, 4 were history of Western education, 4 were teaching of health, 4 were theory and practice of dance education, 3 were theory and practice of modern dance, 3 were in physical education for secondary school students 5 hours were in educational psychology (Sabock, 1969, p. 311).

University Dance Group

In addition, the University Dance Group was a performing concert group open to men and women students. It acted as a course, provided academic credit for those who enrolled in it. Concerts, workshops and lecture demonstrations were presented annually and national concert tours were arranged every two to three years. Qualification for membership included a high degree of skill in modern and ballet techniques and experience in production and composition.

The Preparatory Dance Group was a wing of the University Dance Group at this time, open to students through auditions. Through regular technique sessions and composition study, the group gained knowledge of dance as an art form and sought to acquire the skill requisite to membership in the University Dance Group (Sabock, 1969, p. 311).

The New College

On January 1, 1968, the College of the Arts
came into existence. For the first time on The Ohio State University campus, instruction in art, dance, music and theatre was organized within the same administrative unit. This organization brought new focus upon the arts as an important part of life.

Dr. Lee Rigsby, former Director of the OSU School of Music was appointed Dean. The College was composed of the divisions of art, art education, dance, design, the history of art, theatre and the School of Music. The University Dance Company, University Theatre productions, seventeen performing groups of the School of Music, in addition to numerous student and faculty recitals and art exhibitions, brought an estimated 500,000 people to the University each year (OSU Centennial History, College of the Arts, n.d.)

Master of Arts in Dance

In 1968 a Master of Arts program in dance was established. During that same year, the Dance Notation Bureau Extension Center for Education and Research was established. It was the first such bureau to be established at any university and was an extension of the New York Dance Notation Bureau of which Lucy Venable was president. Lucy Venable joined the faculty in 1968 to direct the activities of the bureau on campus.
Dance Notation Bureau Extension at O.S.U.
The purpose of the original New York Bureau, begun in 1940, was to develop an international notation system for scoring dance movement. The New York Bureau's extensive dance notation library was given to OSU. Dance notation became an integral part of students' work, enabling them to record compositions and to perform the compositions of others without having to view them first for themselves, to learn extensively about the dance on an individual basis, not having to be constricted by performance schedules.

Ruth Currier and A.D.I.R.
Also in 1968, internationally known performer and choreographer, Ruth Currier, joined the faculty as the first full time artist-in-residence (OSU Centennial History, College of the Arts, n.d. p. 2). She directed the American Dance in Repertory Company (ADIR) which was a performing group, intended to serve as a program for skilled graduate students who wanted to become professional dancers. The company lasted for more than four years and graduated several men and women who became professionals. The company was dissolved because of high budget costs.

"Helen's Place"
In 1969, the division moved into remodeled teaching facilities on Milikin Road, nicknamed
Helen's place. Alkire had managed to acquire some much-needed space for her dancers by "going downtown"... to ask the President of the Board of Trustees after consultation with her supervisors who had said they could not help her. She thought the phrase "going downtown" referred to going to the office of the President of the Board of Trustees which was located in downtown Columbus. When she presented her request, along with numerous photographs and newspaper clippings of the dancers to then member of the Board of Trustees, Senator John W. Bricker, he was stunned with the accomplishments that the dancers had achieved such national recognition with such a lack of space in which to work that he urged Helen to accept a whole new BUILDING for her dancers. Alkire maintained that they didn't NEED a whole building, just some additional space, so Senator Bricker settled for giving the dancers the teaching facilities on Milikin Road, which became known as "Helen's place". Alkire said she always had wanted to thank Senator Bricker for his support. She also said that she was later told that "going downtown" meant renting some space in downtown Columbus (H.P. Alkire, 1996, April 25, Conversation).

The division had grown to 11 regular faculty members. They taught, in addition to instructing the service courses, 80 undergraduate and 13 graduate majors in dance.
In addition to the extensive notation library holdings, the division owned a slide collection of over 1,000 items as well as film reproductions of graphic works and original literary documents in dance history. Faculty, repertory and artist-in-residence works were presented regularly in formal concert and on tour (OSU Centennial History, College of the Arts, n.d., pp. 2-3).

By October, 1968, The Faculty Council and the Council of Academic Affairs had approved three degrees offered by the division of Dance: the Bachelor of Fine Arts with an emphasis in performance, the Bachelor of Science in Education with certification to teach dance on the secondary level and the Master of Arts degree (H.P. Alkire Archive, 1971, n.p.).

The University Dance Company

By 1970, the University Dance Company, the major performing group of the Division of Dance, had made guest appearances in the Midwest and East and annually presented a series of concerts at Mershon Auditorium, the largest house on the OSU campus.

Under the direction of Vickie Blaine since 1968, its enthusiastic acceptance is attested by the fact that the initial program was a single performance before an audience of approximately 1,700 people in 1969. The
Company played to capacity houses for three successive evenings.

The growth and development of the University Dance Company reflects and parallels the development of dance as a major unit of study at The Ohio State University. An increasing number of dances is being added to the Company’s repertory through the work of the Dance Notation Bureau Extension Center for Education and Research under the direction of Lucy Venable.

The Company is a group of twenty three dancers composed of major students and performing faculty. The Company’s repertory includes dances mounted through the use of Labanotation scores and commissioned works by visiting and resident choreographers.

Mershon Auditorium Concert Series

The 1970 production marks the tenth Annual Concert Series in Mershon Auditorium. Among former Company members who have appeared in one or more of these concerts and distinguished themselves as performers or choreographers are James and Susannah Payton, who directed their own dance Company at the State University of New York at Brockport, and Senta Driver, former dancer with the Paul Taylor Company and former director of her own company.
In 1971 the University Dance Company performed Paul Taylor's *Post Meridian* which was mounted by Senta Driver who was a dancer with the Paul Taylor Company at the time. Under the guidance of Lucy Venable, Jo-Ann Bruggeman mounted from film and Labanotation score, *Women’s Song*, in partial fulfillment of the degree Master of Arts (H.P. Alkire Archive, 1971, n.p.).

**Nonliteral dance**

By the early 1970s, nonliteral dance was becoming accepted. The premise that art may exist for its own sake was the foundation for movement and motion to be explored in the art form. A vital human experience is the dance which is both formed and performed: to be experienced both by the dancer and by the audience in its immediacy. Through the lived experience the "structure" will become apparent. In this approach, the analysis of dance structure, temporality and spaciality are included in the study (Efland, 1978, p. 172).

**The Department of Dance**

In 1973, the Division of Dance became the Department of Dance and announced this change in the Student Dance Concert performance on Wednesday and Thursday, Nov. 28 & 29. The program
included You Wear Your Shirt, I'll Wear Mine, choreographed by Anna Leo and Collectivism in the Modern Age, choreographed by Linda Yoder (H.P. Alkire Archive, 1973, n.p.). By changing into a department, the Area of Dance had achieved equal status to other departments within the university structure, such as Chemistry or Physics. Now the Department of Dance had its own autonomy, including its own budget, curriculum and reputation.

Symposium on the Art in Higher Education

A symposium on the Visual and Performing Arts in Higher Education, sponsored by the Division of Art and the Departments of Dance and Theatre, featured contemporary artists and art critics in a week of events (OSU Chronology, The Arts on Campus, n.p.). By including the performing arts in this symposium, dance was de facto an art.

A Forerunner

By 1973, the year the Division of Dance became a Department, the discipline had become one of the forerunners in the area of higher education and one of the leaders in the arts in the United States. This had been an expectation of Helen Alkire when she entered The Ohio State University as a Freshman, thirty nine years before this time. She never dreamed that she would need to create her expectation out of a few courses that existed in the 1930s in the Department of
Physical Education, several summer courses at other universities and a year of doctoral work at Columbia University, along with extensive experience with accomplished professional dancers in the field. From expectation to reality: The Department of Dance at The Ohio State University fulfills a dream in a former freshman's mind.
CHAPTER 12

CONCLUSION

The History of the Arts

The great masterpieces of art, theatre, dance and music represent the highest reaches of imagination and creativity, and in that sense a kind of ideal. In the history of the arts, one enters into the personality of great artists as thinkers and creators. To do this is a commitment. What counts is a deep understanding that is reached through a study of the history of the arts (Roskill, 1976, p. 182).

THE RESEARCH QUESTIONS

How does a dance department rise to become the best? What significant factors are involved? What conditions existed at the beginning of its development that were contributors to its excellence? Who were the significant people? How was Helen Alkire's vision instrumental in the Department's growth? What qualities did faculty members exhibit that nurtured and encouraged this growth?
Significant Factors

The Chairs of the Department of Dance at The Ohio State University, Helen P. Alkire and Vickie Blaine, always put The Ohio State University first, not seeking their own spotlights as professional dancers. Neither one was afraid of change; both encouraged it.

The lines of communication were always open: from the beginning when Helen P. Alkire began to refer to the Dance "area" in the Department of Physical Education in the 1940s through the time the title of "area" became an official one in the next decade, becoming a Division within the College of the Arts until it was reclassified as a Department in 1973.

Resources for students were always sought, including Labanotation and computer enhancement for movement studies, along with the Dance Notation Bureau extension. It was important that the lines of communication were open especially to non-arts audiences, in order to avail themselves of the opportunities to communicate their new ideas with people who were interested to learn.

Such visibility, from around the Oval to across the world, was another hallmark in the development of the Department of Dance. The tours and participation of the Department's faculty, students and staff served to bring
the innovative work of the Department to worldwide venues.

Conditions

As at other universities, the Department of Dance at The Ohio State University developed within the context of the Physical Education Department in the early twentieth century. There were divisions for both women’s and men’s physical education, and dance was included in the options for requirements in the women’s division. Physical Education was a requirement at the Ohio State University because it was a land-grant institution of higher education and such a requirement was a part of the conditions of the land-grant institutional status. Alkire had been told by her brother, Edward, that this University, where innovation was encouraged, would be receptive to new ideas.

By mid-century, when Vickie Blaine, successor to Helen Alkire as Chair of the Department of Dance, entered OSU, first as a student and then later as a faculty member in the Department, dance was in demand. Other instructors were hired in the dance area. The field opened. A new discipline, with its own literature, notation system, production area, forms and styles developed.

Alkire monitored curriculum development, encouraging innovative techniques, texts to be utilized. In addition, she hired those faculty members who shared
her vision of Dance as the Central Core in a university education which would be intellectually stimulating for dancers, including Shirley Wimmer, Shirley Wynn, Lucy Venable and Odette Blum. The university setting is an enriching environment for the creation and performance of various works. That stands in marked contrast to the conservatory, with its rigid apprentice approach.

**Politically adept environment**

This growth was nurtured in a politically aware and adept environment. The lines of communication were always open. The Chairs always had an open-door policy. Not only was Alkire adament about communicating her ideas about the dance to people who had little knowledge of it, she was also as open to her own incoming freshmen, as a dance graduate, Holly Longfellow attests. During her Freshmen year, Longfellow, who is currently administrative assistant to the Chair of the Department of Art Education at O.S.U., recalls hearing then-Chair Helen Alkire had an open door policy only to find -- to her surprise -- she did! Holly talks fondly of her hour discussion, along with classmate Catherine Turocy, with Helen when they were only first-quarter freshmen (H.Longfellow, 1996, July 16, Conversation).

**Educational Environment**

An educational environment where faculty
continue to take classes and to learn from students, outside guest artists and other faculty, perhaps from other institutions, was also a significant contributing factor.

Ancient Conception of Learning by Doing

Plato's expressions for the care of the soul, techne tou biou, the craft of life, requires skill, attention and art. To live with a high degree of artfulness means to attend to the small things that keep the soul engaged in whatever we are doing. From some grand overview of life, it may seem that only the big events are ultimately important. But to the soul, the most minute details and the most ordinary activities, carried out with mindfulness and art, have an effect far beyond their apparent insignificance (Moore, 1992, p. 285).

THE ARTS

Art is found not only in the halls of a museum, but in places such as the store, factory and home. When art is reserved as the province of professional artists, a gulf develops between the fine arts and the everyday arts. The fine arts are elevated and set apart from life, becoming too precious and therefore, irrelevant. Having banished art to the museum, we fail to give it a place in ordinary life. One of the most effective forms of repression is to give a thing excessive honor (Moore,
The arts are important for everyone, whether we practice a particular discipline. Art, broadly speaking, is that which invites us into contemplation—a rare commodity in modern life. In that moment of contemplation, art intensifies the presence of the world. We see it more vividly and more deeply. The emptiness that many people complain dominates their lives comes in part from a failure to let the world in, to perceive it and engage it fully. Art ARRESTS attention (Moore, 1992, 286-287).

The Imagination

Certain things stimulate the imagination and when the imagination is allowed to move to deep places, the sacred is revealed. The more different kinds of thoughts we experience around a dance and the deeper our reflections go as we are arrested by its artfulness, the more fully its sacredness can emerge. It follows, then, that living artfully can be a tonic for the secularization of life that characterizes this time (Moore, 1992, 289).

Guidance of Helen P. Alkire

To a large extent, through the guidance of Helen P. Alkire, the Department of Dance at The Ohio State University utilized three characteristics that give it the stature it has today. These are: a commitment to
creative experimentation, both within the artistic process and in the organization of the Department itself; a diversified, wholistic approach to dance education through performance that breaks barriers between scholarship and performance, unites them in a spirit of kinesthetic expression in an atmosphere of open communication in which the teacher and the student interact for benefit of the dance.

Experimentation

The willingness to experiment has part of its basis in the evolution of the Department from its beginning as an Area in the Department of Physical Education to national recognition for itself as an entity in itself. From the outset, the Department of Dance has needed to find its own identity, allowing key faculty members to define goals and establish structures without reference to pre-existing academic norms.

The spirit of creative experimentation has extended to the environment of the student. The principles expressed by Margaret H'Doubler relative to new educational approaches in dance have been given practical application in the work of Alkire and Blaine, particularly in the encouragement of improvisation, non-literal dance and the augmenting of the Department's curriculum with non-traditional aids, such as computer graphics.

The consistent focus of the dance major curriculum
has been on the broadest possible educational base for the dancer within the larger context of the humanities. Even when under the auspices of Physical Education, the courses established by Alkire acquainted the dancer with related art forms, such as music and theater. As the Department of Dance developed, the major came to embrace a wide range of subjects, including aesthetics and kinesiology.

"Knowing by Doing" Philosophy

Largely due to the influence of Alkire, there has been an equal and complementary influence on performance. Alkire had mandated that majors participate in Orchesis, the forerunner of the University Dance Company, and the exhaustive work of Blaine brought the company national recognition. On every level, Alkire emphasized a "knowing by doing" approach to the dance.

Lessons

One of the simplest lessons to be learned from the growth of the Department of Dance is the efficacy of direct communication within a sometimes pedantic university environment. Alkire’s extraordinary communication skills enabled her to obtain the full support of four successive deans in the College of the Arts. Needs within the emerging department were explained in detail and results were prompt.
Commitment to Communication

More important for the purposes of the Department was the commitment to open dialogue with the dance students. The cooperation of some faculty and advanced students in performance is only the most visible aspect of this line of communication. An equally-important precedent set by Alkire is an open-door policy, in which the views of dancers, from first-quarter freshmen to graduate students, are given attention and respect.

Creativity

This is the unique educational environment where faculty continue to take classes with their students, where outside guest artists have residencies with regularity and where creativity is constantly stressed that has enabled the Department of Dance at The Ohio State University to become the best department of dance in higher education in the mid 1960s and to retain that reputation today.
APPENDIX A

Notes on the 1930s by Helen P. Alkire

March 28, 1996

The following dialogue is from Helen P. Alkire's notes for an interview with me at her office at Sullivant Hall.

H.P.: The impact of Progressive Education on the development of dance in colleges and schools during the 1930s: 1) helped with creative concepts, 2) emphasized individual expression and 3) at the conferences of Progressive Education in America in 1935, panels and general forums and demonstrations by John Martin, Martha Graham and Hanya Holm, among other leaders in the field of dance.

The influence of Margaret H'Doubler 1) established a dance major at the University of Wisconsin in 1926. This was the first dance major established in an American university. 2) her philosophy of dance as a major art form was very strong in its educational implications and served as a model for many colleges and universities throughout the United States 3) The basic curriculum was concerned with rhythmic and movement analysis, improvisation, philosophy and history of dance.
dance. In addition, she established Orchesis, a student group organized for the purpose of making and performing student dances. Orchesis, as a performing group, was duplicated by H'Doubler's students who developed dance programs throughout academia.

My experience with H'Doubler was as a student in the summer of 1938. My studies began with a 7:30 a.m. class in the philosophy of dance -- a very early hour to probe deep, philosophical questions after four-hour rehearsals often ending at midnight. Many of the discussions were given over to the purpose and function of art with particular attention to the fascists and communists who were propagandizing their political ideas through art forms. H'Doubler's rhythmic analysis class was one of responding to rhythmic phrases heard on a drum and transcribed immediately in long and short dashes with white chalk on the studio floor -- or spending a half hour after class debating some rhythmic issue such as whether or not the Polka began on an upbeat or downbeat.

At the same time, I was fortunate enough to become a member of Berta Ochsner's dance ensemble. Berta had been appointed as the summer artist-in-residence and commissioned to choreograph a work for a selected group of students. She made a work named Immediate Comment, which was based on the coming war (World War II) and Hitler's Germany. It was a strong, dramatic theatre
piece in which we danced and sang abstract lyrics such as "A peace, a war, a peace, a war...Where’s that little peace I’ve been looking for so long? A so long peace, a son long war, etc. The work was accompanied by original music, composed by David Campbell and an original scaffolding stage set on which several of us were elevated in various hanging positions. It was far ahead of its time.

It was a wonderful experience, challenging. I had a small solo part which made the experience even more rewarding. She invited me to go to New York with her and perform in the work which was being supported by the WPA but I had just completed my Bachelor of Science in Education degree and had accepted a Teaching Assistantship at OSU to do my grad work.

Berta’s work and H’Doubler’s teaching had a great effect on me and spurred me on to thinking I, too, could develop a program in dance at OSU and it could have a professional company and be educationally sound and secure academic recognition in a great university.

I should also say about H’Doubler that we were required to write many papers in her philosophy of dance course, such as "Dance As A Science", "Dance As An Art Form", "Dance As Propaganda" and "Dance As Education".

The establishment of the Bennington School of Dance about 1934: The school, a summer program of Bennington College, was the dream of several leading innovators in
the dance world. The purpose was to establish the "first center of dance in America." The school was staffed by outstanding artist-teachers, including Martha Graham, Doris Humphrey, Charles Weidman and Hanya Holm. Musician/Composer Louis Horst and John Martin, teacher of dance history and dance criticism. Such an artist faculty insured the intent to provide diversified styles of modern dance with contrasting approaches to technique and composition. In addition, the school offered a concert series which utilized the artists as performers and choreographers. The concert series became the highlight of the summer school.

In the summer of 1937, I was a student at Bennington and a member of the Hanya Holm Company. The Company consisted of her regular Company members plus several students who were in residence. She presented a work called Trend which was her first major presentation in the United States. Hanya had been a student at Mary Wigman's School in Germany. It was six weeks of very intensive work beginning at 8 a.m. with technique classes and rhythm and drum classes by Franziska Boas. The afternoon was spent learning the technical material and the evening was spent rehearsing the work as it evolved. The technique was quite different from any of my previous training. It had no resemblance to ballet. The movement material had a mechanical feel to it. Lots of tension and very severe lines in appearance were its
characteristics. We spend hours learning to count rhythm phrases in the music. We also spent hours running from the stage into the auditorium area and back onto the stage. We would run at least 10 minutes at a time with Hanya's conductor's stick ready to smack our feet if they were not placed correctly on the floor.

This was my first professional experience -- my first test of the kind of discipline that was needed to become a dancer. There were no excuses for anything. You did it or that was it. I did it and I loved it in spite of the heavy discipline and sore muscles.

When we performed the work at the end of the summer in the old Bennington Armory, the house was ablaze with applause. The house stood for at least 5 minutes while the dancers stood on stage for 3 curtain calls. This was a time to remember forever. The electricity between the dancers and the audience was like nothing I had ever experienced.

When the summer was over, Hanya invited me to come to New York and work with her in the Company. I was terribly flattered but I was still an undergraduate and it was important to me to finish college -- And, as I talked with the dancers as to how they survived financially, and at a later date visited them in their gloomy apartments, I decided it was a pretty grim existence. Surely you could continue to dance, make dances and become a performer of your own works and
still not starve in New York.

I believed that you could create this experience in a university, become a teacher, choreographer, performer and dignify the art form, and the art in an academic setting with unlimited resources and knowledge to enrich your art.

I left Bennington knowing I would return and having had a phenomenal experience from which I would draw again and again into the future.

When I returned to OSU in the autumn of 1937, Geneva Watson, the dance instructor, offered me a Graduate Assistantship at $50.00 per month. I was overwhelmed and, of course, accepted it. I taught modern dance technique classes as well as tap dancing to the general education students and physical education majors.

In addition, I directed Junior Orchesis which was a preparatory group to Senior Orchesis. Sometimes I taught as many as four classes a day. However, it didn’t trouble me as I seemed to have had unlimited energy and was able to handle the teaching as well as my academic work, and my work Senior Orchesis which included choreography for myself and others.

I was very influenced by Hanya’s philosophy and teaching materials when I first began to teach techniqu and composition. At that time (1937), interpretive dance
was still in practice. Hanya's approach was not devoid of emotional motivation or audience response but took on a cerebral quality in that it was very structured in its form. Her concepts were very spatially oriented, abstract in design and very unlike the styles of Doris, Martha or Charles. Some of my teaching material, early on, was borrowed from Hanya, particularly the spatial elements of movement, but much of it I created or adapted to the degree that it fit the bodies of my students.

All OSU students were required to take two years of physical education and many students elected to take dance since it was the least of horrors of a gym class. I had the students who were, for the most part, not interested, felt awkward and giggled a lot. It was my job to turn them around in attitude and make the experience enjoyable. Sometimes I accomplished that goal.
APPENDIX B

TRANSCRIBED ORAL INTERVIEWS

The following interviews are arranged in chronological order (with the exception of the unrecorded interview with Helen P. Alkire) because the first interviews contributed to the author's knowledge base and made successive interviews more meaningful. Each person had been given the following questions one week prior to the interview: 1. What were the significant events in the formation of the Department? 2. What were the significant conditions at the University and in the world that contributed to this growth? 3. Why did the Department develop as strongly as it did? 4. Who were the key actors?

May 10, 1995

Interview with Vickie Blaine, Chairperson of the Department of Dance.

ALKIRE: Vickie Blaine, Chairperson of the Department of Dance at OSU, has graciously consented to answer a few questions for me about the Department; what, she thinks, the significant events were in the formation of it.
BLAINE: The significant events in the formation of the Department: First, I'd like to backtrack a little in that Dance, at many universities, was developed within the context of the Physical Education Department and there was dancing going on here in the 1930s when Helen was a student and in the 1920s and at the turn of the century, dance was a part of the activities in which women were expected to participate and, in this institution, there was the Department of Physical Education and Dance was a part of the offerings. I'm not sure when that was established. That's in the archives somewhere.

Helen had a teacher here, Geneva Watson. She was primarily involved with folk dancing. However, I do believe she also taught what was the beginning of contemporary dance which was called different names, such as interpretive dance. It was creative work. Geneva was Helen's teacher. Helen studied dance as a child. The teacher she had was Stella Baker who had a school of dance. She was exposed to various backgrounds and teachers. She took advantage of the study of dance in various areas.

She got her undergraduate degree and took advantage of summer programs. She developed the dance courses within Women's Physical Education. She developed two kinds of courses: 1. an elective, and 2. required—because at that time, Physical Education was a
requirement for every student. She developed courses for the general university student and coursework for physical education majors. Eventually, she became the Coordinator of Dance within the Physical Education Department. I don’t know the exact years.

ALKIRE: I know when Helen entered college because it was the same year my mother entered college, 1934.

BLAINE: I think I entered in ’52. I didn’t realize there was a dance program. I had switched my major several times and then started taking dance classes. Dance was in demand then. It had its own notation system, production area and different forms and styles. Helen introduced me to a whole world. She was always encouraging us to gain experience elsewhere.

I remember the offerings in the 50s. There were three teachers: Helen, Shirley Wimmer and Shirley Winn, Baroque. All of them had knowledge in contemporary dance. Helen was the key player. She was in charge. She was monitoring curriculum development. She hired people with dancing credentials.

ALKIRE: Do you know the characteristics Helen looked for in her teachers? Diversity?

BLAINE: I knew she looked for dedication. Also she looked for people who shared her vision. From the very beginning, that was very clear. It zeroed in on creativity. Previously, this had only been developed in a conservatory. When you study with one person,
however, you learn only that one person’s approach. The university had an enriching, academic environment. Helen herself was very interested in defining what is this knowledge-base in dance? What do you need to know? She was very interested in the creative process. She hired people who shared that vision. She really understood the importance of focusing to know what you want and the strategies that are important.

Our primary experience was in modern dance. She was interested in dedication and commitment. Teaching dance involves an incredible number of studio hours. It’s a collaborative art form so she had to have collaborators. She had people who shared her vision and had expertise. ALKIRE: She mentioned tours to Europe in the 50s. BLAINE: Yes. I think that was part of her vision—about the importance of performance. In order to know anything about the art, you have to experience the art, through doing it, through performing it.

She established relationships with people who went on tour. The tours became redefined. They would go on tours together. That was part of her vision. She made sure that she put in proposals within physical education. She knew the value of preparation. She brought well known people, such as Jack Moore. She knew the value of preparing people for working with practicing artists.

In terms of sophisticated events, I think one was
the fact that Helen grew up her, knew the territory. She developed coursework for the majors in physical education. She hired excellent faculty. Many people felt that the university is not the place to develop choreographers. Helen believed this could be done at a land-grant university.

That takes us to the next question which was what were the significant conditions that contributed to the development of the Department. For one thing, the conditions were...it was my perception that there was support for Dance within Physical Education. There were people in Athletics who were supportive of Dance. I think that's because Helen had developed a supportive network. There was support. They were interested in the Dance Area.

Then I graduated and went away. There was professional touring going on. In the 1960s, my former husband had gotten a job at the University. I contacted either Helen or Margaret to see if there was an opening. I applied and came on board...probably in a temporary position. This was the early 60s.

The next significant hiring was Lucy Venable. Her role was significant. Helen always believed in accessing literature, to have literature available, she was building a dance literature. There was a whole field of Labanotation that was developing. It allowed dancers to read and then students in the field to be able to
perform these masterworks. This is part of educating young dancers. This gives them experience to perform in a piece of choreography that was developed by a noted choreographer.

Lucy Venable was a dancer with Jose Limon and had danced for 15 or 20 years and was also a notator. She came from the Dance Notation Bureau. I don't know the details, but Helen approached her and eventually offered her a job and she became a member of the faculty in 64 or 65.

ALKIRE: Is this before you knew anything about the College?
BLAINE: Yes. All this is before and I'm trying to think who else was here before the whole restructuring. It was Lucy and I and Shirley Winn might have been here, who was developing the dance history area. We knew that dancers needed a comprehensive education.

I was developing the composition area and the performance area. Helen had asked me to assist in the development of the performing ensemble group. Jim Payton and I developed it. She kind of started that back when she was a young faculty member here, back through all that Choral Dance touring.

ALKIRE: Is that when the company changed its name and became the University Dance Company?
BLAINE: That was later. During the 60s, it was really an exciting period. The Dance Area was ready to build. It
was gaining visibility. There was a critical mass of faculty. Lucy was doing notation. All of those things contributed to making a pretty substantial area.

It's hard to do performance work without a production person. You need to have somebody. We eventually hired a production person. In 1968, the whole University was restructured. The College of the Arts. Before that we were in Physical Education. Music was in Education.

ALKIRE: Art Education was in Education.
BLAINE: And Theatre, I don't know where theatre was. Anyway, the College of the Arts was formed in 1968. We were invited to become a part of that College. Not all dance areas throughout the country chose this route. We were so committed to the philosophy.

It was 1968 when Odette started. We met the criteria to become a department. It's advantageous to be a department. The College of the Arts was formed and we talked about changing the name to the University Dance Company. We thought we could get more visibility. Students could think of themselves as becoming members of an ensemble, a group of people who worked together a lot. In 1968 the Department was formed and Helen was named Chairperson until 1983 when I came on board.

We had been supported in Physical Education and when the College was formed, the very fact that we were ASKED to become a part of the College as a Department
meant that we had been supported in our own department. We were very lucky. I’ve heard chairs talk about not support the Dance Department. We had an expanding student body. The graduate program, the MFA in 84, Anglika Gerbes and I. Support of the Administrative structure. My own experience is my supportive deans & acting deans — Brokema, Arnold and Harris. Brokema was Dean. Rigsby was the first Dean. We were well supported. 

ALKIRE: So that would be a big, contributing factor? 
BLAINE: Yes, and we had good students. That helps. We were serious and we became models for the students. I think one of the reasons the Department developed as strongly as it did is that we had stable and consistent leadership. Those of us who participated in that vision, shared that vision. I think that’s why the Department developed as strongly as it did.

ALKIRE: Did the vision become more clarified? 
BLAINE: I think it was pretty focused from the beginning. We started to see all of the possibilities of it. It flowered, extensions of it. Performance was the central core of the curriculum. It’s not cheap. Studios cost a lot of money. Lighting equipment. Pay royalties. We also know that although performance is the central core, there is a strong belief in a central dance education. You couldn’t just develop dancers in a vacuum. They had to be developed in an intellectual climate: history, traditions and culture of dance.

223
Really develop your coursework.

ALKIRE: Was there any of this when the Dance Area started?

BLAINE: No.

ALKIRE: This was not done at any university?

BLAINE: Yes, it was. The national context, large land-grant universities, no. Helen's vision was pretty unique. At Illinois, Margaret Erlayer's was unique with performance as the central core.

Our program was more comprehensive and how do you teach about it? You communicate and how well. We were talking about performance being all around it. How do you learn more? What are the theories? We didn't just accept the person's ideas. There was a lot of inquiry.

Other than that, Wisconsin was the first dance major in the country. This was education base. The same year we were established, UCLA under Alma Hawkins and their program was more diverse -- dance therapy. We had a one-track, a performance track, that was being nourished. Our model is special and I believe in it.

ALKIRE: I understand.

BLAINE: It's a model that constantly re-evaluates itself. So, hopefully,

ALKIRE: and then corrects?

BLAINE: Yes, Corrects. You make change. We were never afraid to make changes. Helen set the stage, the core values. I was a student of hers. She was my mentor. One
of the reasons it developed as strongly as it did is that we were supported and we were willing to explain ourselves over and over.

ALKIRE: Was this communication nurtured as well?

BLAINE: I think we were all outgoing. Alumni were becoming successful. Our alums would stay in touch. A foundation was laid.

ALKIRE: Did they continue to feed you new students?

BLAINE: Absolutely. Stabile leadership allows one to develop.

ALKIRE: Is there anything else?

BLAINE: Key players were Helen

ALKIRE: You

BLAINE: Lucy Venable and strong faculty. Odette in the 70s. In the 50s and 60s, there was always an interesting assortment of teaching personnel. Like Shirley Wimmer who developed an interesting program at Ohio University. She went down and started to develop a foundation program.

Shirley Wynn was a key player. She developed exquisite performing groups that did Baroque, historical dance.

Like Bennington College, at women's colleges, Dance is promoted. In large state universities, it's not as easy to build a base. Despite all the ups and downs of a land-grant research institution, it's flourished. My area of composition just fit right into the vision with performance being the central core of the program. The
importance of the creative process work within a contemporary art form.

ALKIRE: Did you teach that?

BLAINE: Yes.

ALKIRE: How challenging

BLAINE: I continue to teach it and it's evolved.

ALKIRE: I know in the visual arts, it's rewarding, but sometimes we get caught up in old gobilty gook.

BLAINE: There's a whole higher education curriculum which I didn't address.

ALKIRE: I'll come back.

May 27, 1995

An interview with Odette Blum, Instructor in the Department of Dance was held.

ALKIRE: What were the significant events in the formation of the Department of Dance in your opinion?

BLUM: That I can't really address because I wasn't here. The Department was formed in 1968 and I came two years later.

ALKIRE: Vickie had told me that. Shall we go one to the second question? What were the significant conditions in the University and in the world that contributed to the growth of the Department?

BLUM: Again, I don't know too much but I think Dance being part of the Physical Education Department played a role and the University was ready to accept the idea
that the arts should be under an umbrella of the College of the Arts. Again, I don’t know what brought all that about. I don’t know who the people were in the University who were supportive of that.

ALKIRE: Why did the Department develop as strongly as it did?

BLUM: I think the crux of it is that Helen had a very clear vision of the Department in a sense, experiential, not just performance on stage, but actual DOING should be the central mode of learning and that all the other areas: history, notation, composition, production, were all equally important in supporting each other.

I guess she hired people who had that approach to Dance. She thought they would be supportive of her goal.

ALKIRE: Was this wholistic approach a new concept?

BLUM: No. It’s unique. This Department is still unique in that. Most departments center on certain things like composition or performance. Other departments focus on performance. This is truly unique in the sense that everything is important. There are areas that contribute to the education of the intelligent dancer, not because good technique and little of history and little about notation and teaching, although that’s the way many dancers earn their livings.

We believe they need basic education in all of these areas; then they can go off and do whatever they
want. They have a thorough foundation in all of these areas.

ALKIRE: So there was no other university that was doing this?

BLUM: Not this. To this day. You might ask Vickie. I know there's no other university in which notation plays such an integral part of the program. Everything is important in that each of the courses, and staff history, these things are passed down and they EXPERIENCE these things. They get experience in repertory and notation. There's another thing: Helen felt strongly about the need for dancers to learn something about their past but actually LEARN the dances from the past. This was an alien idea to modern dance. Dance is always about creating something of your own ideas and in your own way. Part of repertory was always that they learn an existing work and perform it.

ALKIRE: That was required for the BFA?

BLUM: Well, when I came, actually that was it. Choreography, technique, of course, production and notation. Teaching was not a requirement at the time. It is now. Just because we know all our students are going to end up teaching and they've got to know methods of teaching. But, I'm not sure, I can't remember, if it was a requirement then. So that was in place when I came. There was the University Dance Company. Helen had started that in the 40s. It was called something else
then. If you’re going to be in dance, in whatever area, you have to have experienced it.

ALKIRE: So everyone in the Department had to have experienced dance?

BLUM: Yes. I know when I was in the repertory dance in the early 70s, it was performed with the Company. We don’t do that any more. Sometimes it just costs too much money, so we do it in house but they still have the performance and it’s still produced.

ALKIRE: So that they can more clearly understand?

BLUM: The dance heritage at least from one choreographer. And that is not even done in a lot of dance classes but it’s not integrated. They might have someone come in and direct a work for their company but they don’t expect to have it on a regular basis.

ALKIRE: And this has always been?

BLUM: Yes, this has always existed. Even when I came, notation was a part of the junior year. But even then repertory was an important part of the second and third year. They have to know something of their heritage and to have experienced it.

ALKIRE: And they have to learn it by DOING it?

BLUM: By doing it — by doing a performance of it. There are 2 kinds of repertory: existing, a work that’s already been done, and then a work that’s creative. So that they get different kinds of experiences.

ALKIRE: A friend I’ve been working with said, "I’d say
'quickly', if modern dance started in the 20s."
BLUM: Helen started teaching it in the 40s. She started in 1940 or 41. So, until 1968, that's quite a while.
What else did we contribute? The graduate program had a strong notation area. Helen felt strongly that the Dance Notation Bureau extension would be a very valuable resource for research which it turned out to be. No only that, but at the time the Dance Notation Bureau was in bad shape. Everyone thought it was going to go under.
ALKIRE: OOH
BLUM: Everyone thought that would be the end of it once the library was scorched. I don't know how she did it, she must have moved heaven and earth but Helen got the library here. We have all the originals of everything that was notated up to 1968. Then a copy was made. She felt that if you wanted a graduate program in dance, you had to have the materials.
Since then, we've enlarged it. She realized that this would be a wonderful asset for the University. Having a clear vision, she was able to take advantage of things that came along.
ALKIRE: Would you say that the scores in the library we have are the most significant WRITTEN documentation for creative performance?
BLUM: These are the works that are going to remain. We just get the copies. We don't get the originals. We can use them for education research so we have an enormous
amount of written resources.

ALKIRE: Is there anything else that I should have asked you that I didn’t?

BLUM: When Lucy got the Labanalysis research workshops, they also had Dance Notation workshops. Where the tools could be used practically. Faculty would take the classes.

ALKIRE: These workshops were very common?

BLUM: For everyone. People were interested in dance notation. They were held every 2 years. Now there are workshops of all kinds. We had people from outside, so we were looking at what’s going on in themes, writing notation. Faculty would always be involved in this. In many department, faculties are off in their own corners.

ALKIRE: So this is a faculty collaborative?

BLUM: It’s not that we collaborate. Some people choreograph. It’s just a feeling that everyone is working together. This is also rather unusual. We respect each other. We work very closely. Everyone knows what the common goal is.

Helen said it was critical that she have a Department with all areas of equal importance.

ALKIRE: Do faculty members take courses with students?

BLUM: Yes.

ALKIRE: That IS unusual.

BLUM: There is no hierarchy.

ALKIRE: Would you say it’s more democratic?
BLUM: Yes, absolutely. No one feels that teachers are up here and students are down here. Each one is at a level of development. Of course, there were five courses then. Faculty would talk about what they were doing in their classes. Now, we’ve come up with faculty forums so that each person can discuss issues. We thought that was a way of dealing with it.

ALKIRE: Helen was insistent that I let you all know what the questions were in advance.

BLUM: I think that’s helpful—with my declining memory!

ALKIRE: I know about that. I’ve been calling Joe by some other name for over a year now.

BLUM: I don’t think it has anything to do with age. It’s trying to do too much.

The deans were very supportive. Brokema was especially. I don’t know how much Vickie had to do with it. I don’t know what her role was.

ALKIRE: Vickie mentioned Helen’s vision.

BLUM: I think Vickie ENJOYS the administrative work.

Helen did it. Helen didn’t get too much pleasure out of it. Vickie enjoys it.

ALKIRE: Helen did it because it had to be done. Vickie enjoys it. Helen says she never took "no" for an answer. I’ve adopted that now. Helen said you can do pretty much with your body what you want until you’re 40, then, if you rest, you’ll rust. I agree with that. I’ve been working hard at it recently.
BLUM: The older you are, the longer it takes to get back into shape.
ALKIRE: Thank you, Odette.
BLUM: Helen was good about choosing faculty BEFORE that became an "in" thing. She chose the people she wanted.
ALKIRE: Helen said it didn't become a Department until 1970?
BLUM: It was still a division when I came.
ALKIRE: Was it? There I go back to the archives.
BLUM: It was soon after 1972 -- it's still called a Division. Maybe it was when we moved to this building in 1975.

We tried to get at style with all the tools that were available. Then we came out with another workshop.
ALKIRE: They all focused on style?
BLUM: How you could use tools to get at style. There just wasn't the research in dance. This is just beginning in dance.
ALKIRE: That void was recognized here also?
BLUM: Yes. Methodology was important, too. Dance has its own language but people have a hard time with that and notation. The older generation is slow to accept it. With notation, if you don't know how it works, it's something they have no control over. The younger generation has a little idea of how it works. It's not knowing. I think, that's it. In dance, people blame the SCORE, not the choreographer.
ALKIRE: How strange...

BLUM: In theatre, you don’t blame the playwright.
ALKIRE: It’s not the playwright’s fault.
BLUM: It’s the choreographer’s fault, not the score.
ALKIRE: Any closing thoughts? I’d like to thank you.
(Tape stopped.)

July 13, 1995

An interview with Lucy Venable, Professor of Dance.
ALKIRE: It’s Thursday, July 13, 1995, and I’m asking Lucy Venable the same questions that I asked Odette and that I’ll ask Karen & Rosalind.

Lucy, what were the significant events in the formation of the Department?
VENABLE: I guess the fact that it was formed at the same time the College of the Arts was formed. The climate must have been right for the University. I was not here at that time. All I knew was that the College of the Arts was being formed. It was first a division and then later became a department. It was quite small in the beginning. I gather from what I learned a little bit later and I still don’t know any details, that there were some hard feelings in Physical Education, but I don’t know what that was. I think the fact that there was a very supportive dean, Lee Rigsby, probably helped and also Helen’s bringing in the Notation Bureau and the library. I can’t remember the man’s name. Helen would know. Probably a significant event from my point of view

234
was bringing in the Notation Bureau. From the very beginning and the fact that Helen seemed to know what she wanted to do with it. She also brought the Dance Notation Library until 1968, sort of as a protection for the Library but also it was a help for the Department, saying that they had that. I don’t know whether that was Helen’s idea or it was suggested by some of the other people. The idea was to make the Dance Notation Bureau extension a program within the Department rather than a separate entity so that it wouldn’t be cut off when there were budget cuts.

ALKIRE: So you didn’t have to worry about being cut off?
VENABLE: It seemed like a good idea but I don’t know where it came from. Also there was a call from one faculty member. She felt that the extension should get up to three. But there wasn’t the budget to do that. The fact that the Notation faculty had other preferences was important, too.

ALKIRE: What were the significant conditions at the University and in the world that contributed to this growth?
VENABLE: I don’t know that I can really answer that because I don’t know what the conditions were at the University. I don’t really know why the College was formed. It was a reorganization coming out of the 50s. I know that.

There was more support for arts and more corporate
support, more natural support. Companies were having to be incorporated and have boards of directors. It was the 60s. About 1970, the University closed. Unheard of.

ALKIRE: I remember that. It was my second quarter here.

VENABLE: Was it 1970?

ALKIRE: Yes, that's correct. Spring Quarter.

VENABLE: That's all I know about that.

ALKIRE: Why did the Department develop as strongly as it did?

VENABLE: I don't know totally but I think we've been very lucky getting faculty who've been interested in teaching and performance professionally. Those who were still interested in performing moved on, didn't stay here. Many faculty, until recently, seemed to have moved on. The faculty were hired for their abilities in the subject matter they taught, not for how they ranked academically because most of them didn't come from academia and there was not that much to draw from at that time. Now there would be more. They were hired as teachers, not performing artists or to run their own companies, except one did start out with ADIR, the repertory company, which was an original idea, to have our own company, but that didn't seem to work out.

ALKIRE: Do you know why?

VENABLE: I'm not really sure. I think one problem was that they couldn't get external funding, say from the Arts Council who felt that since you're a part of the
University, the University should be funding you. I’m not totally sure because I didn’t apply for funds. That was one of the things I heard. Another thing was Ruth Currier, who came in with the company, was not happy in an academic situation and, at that time, we didn’t have a large facility. The students were complaining that ADIR was given studio time at their expense. There were complaints from different directions. Ruth was invited to become a director of another company, so she left to do that.

ALKIRE: Who were the key actors? Or anything else I should have asked that I didn’t.

VENABLE: I think another reason the Department developed as strongly as it did was that it gradually worked itself into a Department by committee. A good number of the faculty were former students of Helen’s. Some of us had come in from outside academia and didn’t know how anything worked so I think she protected us quite a bit from the beginning. We didn’t take part in the operations which faculty do today. She had to herd us in to report everyday so that we didn’t get too involved in outside activities. That was traditional for a while. I think it’s only recently that people have realized they can stay home for a day and do some of their research and work and that’s OK, for the older ones of us.

ALKIRE: You’re the first faculty member to tell me that
--the importance of the Department being run by committee.

VENABLE: We suffered from many meetings but I think it's one of the assets even though we complain a lot.

Another thing that may have contributed to it is that neither of our chairs has tried to become national figures in their own rights. OSU has always come first. They've participated nationally. They did not seem to seek recognition by taking on outside things, to the detriment of the work here. I sometimes see other chairs doing things and I wonder what's going on at home. I felt that they really paid a lot of attention to what was going on in the Department and the University. Both have been very vocal and have participated in the operations of the University when they were called on to participate and, as a result, have gotten recognized.

Another thing is dancers are used to being underpaid--and to working with less equipment than other professionals, so that less time is spent complaining about salaries and promotions. They're just happy to have a steady job.

The Department is supportive of the faculty and students. We were not being supportive of students who were a bit overweight but we got rid of that idea. That's been very helpful.

ALKIRE: Supportive of the students who were overweight?
VENABLE: Well, there are specifics to that. Weight isn't
the whole thing about dancing and I think that's showing up in companies. People with different body structures are now acceptable and at different ages because there are companies now with elderly people in them.

ALKIRE: And this was always accepted and encouraged here?

VENABLE: Well, no. I think we went through the period of first saying we should be helping people about watching weight seriously. We had a weight watchers and a group of students to talk to each other. I think it turned out that some of those who were a little bit overweight have actually gone on to do something in dance, not perform with the New York City Ballet, where you have to be totally skinny, but I think we began to recognize the policy that we were putting too much emphasis on the weight business. We could TALK then about maybe losing weight but NOT making it "if you don't lose weight, out you go" sort of thing. I think that relaxed things.

I thought it was Helen's idea that the Department was based on learning dance by dancing, so that we were trying to have you understand dance history by doing it. Angelika had a dance history, Renaissance dance class. Rather than being theoretical, she was putting it into practice.

ALKIRE: Finally, who were the key actors?

VENABLE: Everybody. Actually, Helen was. She had the vision for the Department which was terribly important.
vision for the Department which was terribly important. I'm sorry she took herself out of teaching but I guess she felt she couldn't do both. I've never experienced her as a teacher, only an administrator.

She was a good advocate within a predominantly male University. She could talk for us which was important. She was very supportive of the faculty and wanted to have them develop. I think the fact that she had the help of Ann Lilly was important, though Ann never tried to take a major role. It was because of her that the housekeeping and finances were as good as they were. Her student advising and her knowledge of Classical matters was important. She was quiet. She was an administrative assistant.

ALKIRE: She was in charge of administrative obligations the Department had?
VENABLE: she didn't even type, I don't think. I don't know quite what she'll think when she hears this. Helen also had a secretary.

Ann had worked for the Department in Physical Education as a stage manager for production. She taught swimming, the synchronized swimming. They sponsored productions. Then she got involved in our productions and did that for the first few years of the Department until there was just too much other stuff and she dropped out and someone else stepped in. She'd been friends with Helen for years and then became her
assistant. I think she took care of the financial stuff.
ALKIRE: Helen wants me to talk to Ann also.
VENABLE: Ann will have a lot of nitty gritty things and her advising experience. She went over to the College where Karen Bell is now. She stayed there until Dean Brokema quit. She left the University and is working for H. & R. Block.
ALKIRE: Is there anyone else?
VENABLE: We then go down the line: Vickie, of course, who was here from year one or before. I guess she’d been a student here. She’s always been a strong teacher. She’d worked with all the new choreographers, tried new productions. She was always experimenting with new ideas. She seemed to have no desire to go off and go on to anywhere else. She was perfectly happy to work here. She then became Chair. She learned how to do it. She had her own things to promote. She’s recruited more men and more minorities.

The Notation Bureau extension. I guess I was interested in exploring movement for itself. Fundamental classes for Freshmen. Alexander & that. After I’d taken a year off to study that, Helen said, do you want to teach that? I said I don’t know if I’m ready.

Louise Guthman, background in early modern dance, was a link between past and present. Worked in dance education, also an assistant to the Editor of Dance Observer magazine. She brought a rich background. She
redesigned the theatre because she knew all that. That added a good, strong area.

Rosalind Pierson came in as both a modern dance and ballet person. She was going to teach ballet to modern dancers. She knew what they were dealing with and wasn’t frustrated by not being able to make professional ballet dancers out of them. She had a broad background at Bennington and the YMHA in New York. She performed with Charles Weidman. She also danced with the Garden State Ballet, the New Jersey ballet company. After Vickie, she took over the University Dance Company and she works with the gifted and talented high school students from across Ohio.

These people have been here quite a while.

Angelika Gerbes has been a good, solid, history person. She’s content to let history remain in the background. For many years, she single-handedly had that area. Sheila Marion brings some history. Vera Maletic brings some history. Karen Woods. So she doesn’t have to teach everything in history. She had a performing group. It gave the Department visibility in those areas. Angelika -- I don’t think has her height. The fact she’s been here has been very helpful.

Vera Maletic is coming into her own only now.

ALKIRE: Why do you say that?
VENABLE: She’s finding ways and she’s been given a bit of help with graduate students. I think that’s how she
works best—teaming up with someone else—batting ideas back and forth. Vera comes with a broad background in Yugoslavia via teaching in England and coming to this country. She brought her doctorate with this other aspect of Labanotation—effort and space concerns which she can teach. She also knows notation. She added to the history a course, 2 in effort and 2 in space harmony. She has another one about working in scores, how you can use scores. I think it was meant to be here so that she can bring all of her ideas together. She’s also taught a video course. She’s not very good at the technical aspects. She’s having a busy time now. She pushes you to dig further. She is nationally known for her work in Labanotation.

Everyone has contributed. These are the major ones who have contributed.

ALKIRE: Is there anything I should have asked that I didn’t ask?

VENABLE: I don’t know quite what you’re after.

ALKIRE: The beginnings of the Department. How it formed. Why it formed. What were the significant years. I think you’ve addressed these issues.

VENABLE: You’ll have to make it fit with all of us because each one of us sees it from a different point of view.

ALKIRE It’s interesting to get so many different...(END OF TAPE).
Interview with Karen A. Bell, Acting Chair of the Department of Dance on Monday, Aug. 7.

ALKIRE: Karen has agreed to talk with me about the development of the Department of Dance. What were the significant events, in your opinion, in the development of the Department of Dance?

BELL: That's one of the hard questions for me to answer because of the fact that I wasn't here. My guess is we're talking about the 60s when Helen was head of the Department and the late 60s. I have to assume that there was intense interest here at Ohio State and Helen was enough of a leader for Dance being a viable curriculum. I suspect that Helen really had to make a case, and this was happening around the country, and dance educators were really making a case for dance to be thought of more than merely entertainment, to be a viable course of curriculum.

[Telephone rings. Karen answers it. The tape is stopped.]

ALKIRE: You were saying...

BELL: Helen was just a great spokesperson for dance; for dance as an art form and for dance as a major course of study and that it is legitimate. Also, Helen was part of a national group of really great thinkers and artists themselves who were brainstorming together in those early years and figuring out strategies to legitimize
d ance.

ALKIRE: What were the significant events in the University and in the world? You kind of touched on that.

BELL: You know, it's interesting that we had talked about that from a student's point of view. Although I wasn't a student here, I was a student in the late 60s and early 70s.

It seems to me there was a lot, besides social and political upheaval and people questioning everything, I think that there was also a personal kind of questioning and Modern Dance is an expression and a tool for communicating different social and political, probably primarily for more personal expressions. Those were the time for this. Even though these were disturbing times for those people who were administrators in programs, that atmosphere probably, in some way, made it ripe for a dance program to be valued as something more serious.

ALKIRE: Giving it focus?

BELL: I think the world, from a student's point of view, and politics and social values and introspection, my guess is that when you're in it...

ALKIRE: No one else has said anything like that.

BELL: You're just thinking about the present -- that dance should be valued. The world was ripe for this radical, Modern Dance stuff.

[Laughter from both.]
ALKIRE: Who were the key actors?

BELL: That I only know from heresay, not being here at all until 1980. Helen was it. I suspect that she had support from her dean. I guess she started in Physical Education. They must have really valued what she did and given her support to move on but, I'm only surmising that, I have no idea, and I also suspect that she had support around the national arena. She was a founding member of ACDFA.

ALKIRE: Yes, and I don't know what they are.

BELL: She was a founding member of the Council of Dance Administrators and I think that by getting together in the 60s and really brainstorming about how dance fits in the university and then later, in the early 70s, she was a founding member of the American College Dance Festival.

Dancers came from around the country to show their work and to take classes with really great artists -- to share, to do a lot of sharing, and to bring back good ideas.

ALKIRE: And, what is the philosophy or focus of the Department?

BELL: I think the difference between the programs that I've been affiliated with and the programs that I know about is the emphasis here on learning about dance from a variety of -- all of those -- mostly through doing. The history, especially early one, there was the Baroque
dance ensemble. The students were doing -- to me that's what dancers did best -- to learn through practice, not just marking it, but really DANCING it. I think that Helen, and then Vickie after her, were very respectful of each other and extremely respectful of the art form.

ALKIRE: Is there anything else that you think is significant that I haven't asked you?

BELL: The building of a faculty respectful; we all have different points of view, a variety of points of view. There's respect and dedication to the art form. In my position as Associate Dean [of the College of the Arts], I get to see how other departments work. I've always loved the respect that everybody shows.

ALKIRE: I'd like to thank you very much.

BELL: You bet!

Aug. 18, 1995

ALKIRE: This is an interview with Rosalind Pierson at the Wexner Center for the Arts. It's Friday, August 18 and I'm going to ask her questions about the development of the Department of Dance. We're ready to go now that this machine is recording.

PIERSON: Is it going?

ALKIRE: Yes, finally. What were the significant events in the development of the Department of Dance in your opinion?

PIERSON: Well, I think I came here in 1975 and I think the Department was established on a firm basis then with
a strong point of view. It was Helen’s point of view. It was very carefully planned from years before, when it was in Physical Education. I think Helen was very devoted to dance as an art form and had a viewpoint that it really didn’t belong in Physical Education. She carefully cultivated the curriculum that she felt was good on its own. And, when the chance came to become a part of the College of the Arts, that was a significant chance to do what she felt needed to be done to make a viable program in Dance.

When I came, my perception was that the Department’s strength lay in a kind of central focus which was, I think, in performance, i.e., that performance was the core that needed to be centered and out of which everything fed out from that notion. She was very interested in notation, both as a learning tool and as an important aspect of keeping dance alive. She was a real pioneer in bringing that into the program on a real viable level. That’s why she brought in Lucy and Odette.

Also, she brought in a professional company, which eventually didn’t turn out to work OK. I really don’t know the history of that. I did know Ruth Currier because I danced with her and I knew she’d come here but she had left by the time I was on the scene. I think that all the coursework at the time I came supported the notion of performance and I think the University Dance
Company was a strong thrust. I think it has, I want to say, almost GELLED as a separate entity over the last 20 years.

It’s very interesting to me to see how the quality of the entering student has come up in the last 20 years. If we were to look at kids 20 years ago and compare them with now, we’d see a huge difference. I think that has to do with two things: Yes, people are much more careful and picky because it costs more to be educated so they choose better paths. They do their homework more. And I also think, and I don’t know why, the training is better. They come with a better background. I’m not sure that’s because we’re attracting students who really want to dance or whether out there, in the hinterlands, something isn’t seeping through because of the media or a sensibility in responsible training. I don’t know what it is.

Up until about 10 years ago, the undergraduate program was much stronger than the graduate program.

ALKIRE: OHHH!!

PIERSON: I think it had had more attention and had sat on a solid base for a really long time. I think everybody shifted their focus a little bit. The B.F.A. pointed the direction. It’s time! Our grad students are much better now than they used to be. MUCH!!

ALKIRE: What were the significant conditions at the University and in the world that contributed to this
growth and helped to foster it?

PIERSON: I think in the 70s and partly in the 80s, there was a lot of money. The NEA was throwing it around like, if you had a little dance company, you could get funding. I think that encouraged a lot of people to enter the field and, there was a lot of opportunities.

The climate had changed now. I worry. Nobody has any place to go now. I worry about sending these kids to New York when they graduate. I wonder if there’s going to be a backlash -- if we’re not going to be able to support the talent. I certainly think dancers are more diverse than they used to be. They’re trained to first think practically and find something else to fall back on. That, of course, I think, is the strength of this program. Its comprehensiveness gives them a lot of avenues. I think really a responsible foundation could go a lot of different ways.

ALKIRE: Were there any significant conditions in the world, other than the NEA having a lot of money?

PIERSON: All of the touring companies built up a lot of interest. Television put it in front of people, not always tastefully, but it’s there. In this Department, we get very commercially trained kids. Kids are doing their homework.

ALKIRE: Why, do you think, did the Department develop as strongly as it did?

PIERSON: I think it had to do with 2 terribly strong
leaders. I feel that Helen built this terrific structure and, let me focus in on it. Vickie, on the other hand, focused outward. She made everyone aware of it. She didn’t do much to change it. I feel we’re not as focused as we used to be, but then neither is the world. Everything is pretty fragmented right now. Maybe we’re just following the natural order of things.

I’d be very interested to know if you interviewed everybody, I have a hunch you’d have a different idea about how strong this Department is. ALKIRE: You’re telling me the same ideas. You’re using different materials and building the same structure, is what I’m getting.

Who were the key actors? or players or whatever word you’d like to use....
PIERSON: Helen, certainly and then Vickie was already here and Ann Lilly. Had there not been an Ann Lilly, there would never have been the organization. She was the solid person behind the scenes. She liked people, knew how to handle them. She was the heart of the Department in a kind of interesting way. Although Helen is certainly a people person. Ann always found a way to make things work. She viewed herself as a buffer. ALKIRE: I’ve gotten that from a couple of people. That and the focus was not on individuals but on OSU. PIERSON: Vickie likes to wheel and deal. ALKIRE: Yes. That’s wonderful!
PIERSON: The Department was already solidly built.
ALKIRE: Is there anything else?
PIERSON: About 10 years ago, the Legislature got wind of the fact the Pennsylvania was doing a neat program in the arts. I'm not sure that that's what spurred them to give money. They made money available from social programs to gifted and talented high school students in a number of areas. What you did was send a proposal in.

The first year we did the Summer Program, the head of it was from Theatre and he had done gifted and talented institutes with the Governor's Program in Pennsylvania. He hadn't administered it but had been an active participant in it. We got together, Dance, Theatre, Music and Visual Art. Everybody experimented with the other art forms, although each had a specific major.

ALKIRE: And when did this program originate?
PIERSON: Here in '85. At that point, it was called the Governor's Institute. Oddly enough, when this governor went it, even though it's still state money, he didn't want the name on it so it became the OSU Summer Institute for the Arts.
ALKIRE: So it's still ongoing?
PIERSON: Every January I think they're going to find that $25,000 they've been overlooking, but they haven't yet.
ALKIRE: It's the Summer Institute for the Gifted and
Talented?
PIERSON: Initially, the Legislature gave $25,000 and OSU gave $25,000 and it was a residence program. Of course, OSU pulled out its money, as I understand it, in one of the ways they trimmed the budget. So, it was open to anyone in the state.
ALKIRE: So they're no longer put up here? The...
PIERSON: Some of the parents are pretty ingenious. I think the program is free except for the $25 fee they charge to register.
ALKIRE: How many people?
PIERSON: About 4 or 5 years ago, I added Creative Writing, even though it’s not in the College of the Arts, it’s an art and something really important had been missing. I think that’s been a fabulous addition. Mostly, it dealt with poetry because they don’t have to write much at all in two weeks but I’m really impressed with the kids I’m getting.
ALKIRE: When does this take place? In the summer?
PIERSON: Usually right in the middle of it. The last two weeks of the first term, July 10-21. One year it was three weeks and that’s when it really gets you.
ALKIRE: Why?
PIERSON: The kids get ready to collaborate. We do something new every year.
ALKIRE: Where is this held?
PIERSON: Last year it was in Sullivant. Art was
sometimes in Hopkins and sometimes in Hayes. We taught
improvisation in music, too. We try to do something
they've never done.
ALKIRE: What do they think of that...improvisation?
PIERSON: This year, they were fabulous. They were our
best kids. They compose. One used they used electronic
music. They did half their work in clay in art and half
in painting. For the first time, I finally got a high
school teacher on the staff. Often we'll have staff take
the course for credit.
ALKIRE: Why doesn't this program get more publicity?
PIERSON: It's publicized through the Board of Education.
ALKIRE: The Ohio Board of Education?
PIERSON: My theory is that it goes to the gifted and
talented counselors and they don't know who the gifted
and talented are their areas. We have our own lists,
like the OAAE lists.
ALKIRE: I would ask what happens to people like my one
little friend who are learning to turn off so
they...don't even know anything about dance. Are there
other questions I should have asked you?
PIERSON: UDC is a pretty solid statement of what this
Department is capable of producing artistically. When I
took it over in 1983, Vickie became the Chair.
ALKIRE: You became Director of it?
PIERSON: Yes. My aim was to get a strong repertory from
the past in there as well as current people, not just
make it a faculty venue for choreography. Not that it has been, but that's been somewhat difficult because it's made a lot of people pretty unhappy. Faculty. Sometimes it's not great work. Paul Taylor was one who didn't trust notation but we had to bring someone in to teach it to him. He didn't trust it. It's odd to me. I wonder if he has any idea what's on paper. I wouldn't either if I couldn't see what was on that page.

ALKIRE: Does he know how to read it?

PIERSON: I don't think so.

Odette had gotten funding from the Ohio Programs for the Humanities.

ALKIRE: Patricia Trumps was Director of the Ohio Program for the Humanities, I think, before she came to Wexner.

PIERSON: I think that's where the money came from. You might double check that. We've done three masterworks since I've been director. Last year we did A Day on Earth because it was the Humphrey Centennial and I thought we ought to do a Humphrey piece. We took Invention to Edinburgh last year.

The University gave us enough money to go to the Edinburgh French Festival. We performed in Edinburgh for two weeks, maybe it was three. I think it was three. That was a terrific affair. Then we performed in New York in '92. I should give you a copy of that review. I've been away for a year now. I may have to wait for Stacy to get back to find it for me.
ALKIRE: Is there anything else?
PIERSON: I think it's significant that we're acknowledging the fact that we have to get into technology. I hope it doesn't get out of hand. I hope we don't lose the dance. Several of us are interested in video now. I think the Laban Writer is a huge contribution to the field. The kids USE it. That promotes their computer literacy, too.
ALKIRE: Rosalind, I'd like to thank you very much.
[Tape stops.]

April 4, 1996
Interview with Senta Driver, a former student.

ALKIRE: What do you consider to be the significant events in the Department of Dance in the 1960s?
DRIVER: The period in which I was in very close contact or was present, began in 1962 and finished in 1967. In the late 60s when some important things were happening, I was hearing that then second hand, but I wasn't here. What I became aware of immediately when I met the students and when I met Helen was that this was a department with a professional orientation, that was looking toward the artist in the field, not just as its goal but for its understanding of what dance was. Dance was in the hands of and was created by artists. This was not what the view was in other college dance departments. I did some historical research on Helen as a students when I was here. She had been under
considerable negative pressure from other university dance departments, that this was an inappropriate focus. I don't know what other focus there would be than the one that the artist made, all kinds of artists in all kinds of ways. I remember realizing that she had been under fire. It was, of course, the only kind of attitude that professionally-oriented dancers would take seriously. When educational dance did not have that link, it was not pretty.

I don't know if it was during that period that the flow of professional guest artists or the mounting of works by them and the notation, the reading of the score, I don't know if it came in then or had come in earlier, but that was certainly one of the great hallmarks that they were bringing in very high caliber artists and mounting works by professionals. In essence, to bring the library to the students so that people could try their hands at major works.

Helen had done a big reorientation of the entire department in 1957. She had begun to teach herself notation so that she could bring professional caliber work to the students. The fact that pieces were available made a very big difference in the mix of what the students tried to do, of what we tried to make ourselves. It was education in the light of the library which was a well understood concept everywhere else in the intellectual community but was not thought of that
way. Other dance departments seemed to think that the only valid works were the works that students made. Even faculty were considered exploited. With the advent of guest artist, Judith Dunn came.

ALKIRE: She came as a visiting artist?

DRIVER: Yes and because of Helen’s flexibility, not you have to do a piece; we need a piece. It was come and do what you do. She might have made something but I don’t think so. I remember seeing Judith do a performance of her own solo work which is what she primarily did. She came and Helen was advised by members of the dance community, "Don’t bring Judith Dunn. It will be a terrible mistake."

ALKIRE: Why?

DRIVER: I think they felt that avant garde artists would upset everything and nothing would ever be the same. I think Helen thought that was a very good thing....Why should you ever be the same?

[Tape stops.]

Alkire, H.P. (1945). Notes on dancing for the service courses, Notes on Orchesis recitals in Alkire, H.P., *Archive of the Chairperson Emerita, Department of Dance, The Ohio State University.*


Alkire, H.P. (1959). Some thoughts pertaining to "Questions which might be raised regarding the requirement in physical education" in Alkire, H.P., *Archive of the Chairperson Emerita, The Department of Dance, The Ohio State University.*


Alkire, H.P. (1992, May 21, July 7). *Conversations with the Chairperson Emerita, Department of Dance, The Ohio State University.*

Alkire, H.P. (1994, Nov. 9, 12). *Conversations with the Chairperson Emerita, Department of Dance, The Ohio State University.*


Balcolm, L. (1944, November). Book review of Modern dance for the youth of America by


Bell, K.A. (1995, Aug. 7). Conversation with the Associate Dean of the College of the Arts and Acting Chair, Department of Dance, The Ohio State University, with accompanying audio documentation.


Blum, O. (1995, May 27). *Conversation with the Professor of Dance at The Ohio State University* with accompanying audio documentation.


Bruce, V. (1965). *Dance and dance drama in*


The Department of Physical Education, The Ohio State University. Report to the Executive Committee of the College of Education. (1965, Spring). L.A. Hess, Chair of the Men's Division and M.A. Mordy, Chair of the Women's Division.


Efland, A.D. (1995, April 19). Conversation with the Professor of Art Education at The Ohio State University.


Harris, D. (1995, Fall). ...In the Arts: Is Art Essential? The Ohio State University College of the Arts. Arts Advocate.


Hayward, P. (Ed.) (1990). Culture, technology &
creativity. London: John Libbey & Co. Ltd.


Hutchinson, A. (1954). Labanotation. New York:
Theatre Arts Books.


272


and manuscript repositories in the United States. (2nd ed.). Phoenix: Oryx Press.


The Ohio State University. First Annual Report of the Board of Trustees. (1872).

The Ohio State University. Second Annual Report of the Board of Trustees. (1873, March 1). Report of the Secretary, Joseph Sullivant.

The Ohio State University. Annual Report of the Board of Trustees. 1914. Columbus: The Ohio State University.

The Ohio State University. Annual Report of the Board of Trustees. 1925. Columbus: The Ohio State University.

The Ohio State University. Annual Report of the Board of Trustees. 1937. Columbus: The Ohio State University.

The Ohio State University Archives. Division of Physical Education. (RG 16/N-1), Box 1, Women’s Curriculum, 98/86.

The Ohio State University Archives. School of Health, Physical Education and Recreation. (RG 16/N-1), Box 1, The Athletic Major, Accession 108/86; Box 2, Annual Reports, and Education: Service Activities, Accession 52/82; Box 5, Graduate Faculty: Minutes: Recreation: 1941-1953, Accession 52/82.

The Ohio State University Catalog. 1910-1911.
(1911). Columbus: The Ohio State University.

The Ohio State University Catalog. 1912-1913. (1913). Columbus: The Ohio State University.

The Ohio State University Chronology: The Arts on Campus. n.d. Columbus: The Ohio State University.


Pollard, J.E. (1952). The history of The Ohio State University: The story of its first seventy five years 1873-1948. Columbus: The Ohio State University.

275


278


Venable, L. (1995, July 13). *Conversation with the Professor of Dance at The Ohio State University,* with accompanying audio recording.


