A suite of original dance compositions

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A SUITE OF ORIGINAL DANCE COMPOSITIONS

by

Thelma Dodson

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Arts, in the Department of Physical Education, in the Graduate College of the State University of Iowa

June, 1939
ACKNOWLEDGMENTS

I wish to express my deep appreciation for the helpful guidance which Miss Janet Cumming has given me in arranging and presenting this study.

I also wish to thank those students who so willingly gave of their time and energy as members of my dance group, and who made the presentation of this thesis possible.

Acknowledgment of thanks is also made to Mrs. Vera Marsan for giving so much of her time in accompanying the dances and, when necessary, arranging and composing music for them.
INTRODUCTION

This thesis grew out of a personal love for dancing and the desire to create dance compositions which would not only give pleasure and enjoyment to those taking part in them, but which would also attempt to bring an audience into a better understanding and closer contact with the dance as a contemporary art form.

The problem of "understanding dance" has developed between the dancer and the audience since the beginning of the so-called modern dance movement. The viewpoint that has been taken by many in the audience has been that the movements have held no meaning for them, that it was too abstract, and that it was ugly. This criticism has come, for the most part, from people who have had little experience in meaningful dance movement or who know little about dance as an art form. The problem, however, continues to exist.

The solution of the problem will eventually have to come about through the cooperative efforts of both dancer and audience. For the dancer this means a better knowledge and understanding of good movement and the principles of form which governs its use. For those who make up the dance audience it means a greater appreciation and understanding of dance as an art form, first, through
actual dance participation; second, viewing the dancing of others with an open mind; third, studying the principles underlying all art forms, and fourth, experiencing more dance vicariously. As Dr. Edwin D. Starbuck has said, "the appreciation of any art is an elaborate process of 'inner mimicry' of the action and reaction suggested by the work of art." (22 - p. 3)"

The dance in education is concerning itself with the problems of both the dancer and the audience. The purpose in teaching rhythmic and movement fundamentals and dance composition is, on the one hand, to give experience in rhythmic movement so that the individual can develop, from the audience standpoint, a feeling for satisfying and meaningful movement. On the other hand, its purpose is to enable the individual to use movement as a means of communication and expression if he or she so desires.

The dance in education seeks to give the individual a new awareness of the body as an instrument for expression, and to give dance experiences which are both physically satisfying and emotionally sound. In so doing, this phase of the dance in education is establishing a foundation upon which dance of the future must be

Refer to bibliography, page 31.
based. At the same time it is building a critical and sympathetic audience of tomorrow that will be able to enjoy dance movement of others because of personal knowledge and experience in dance.

In working out, with the group, the compositions used in this thesis, I have tried to progress from both of the above angles, first of all, to give satisfying movement experiences to the members of the group, and second, to present a program before the audience that would be understood, enjoyed and thought worthwhile.
CHAPTER I
STATEMENT OF PROBLEM

The problem selected was to compose and present a suite of original dance compositions with some provision for recording them.

METHOD OF PROCEDURE

Subject material for dance composition can be drawn from the whole range of human experience. It may be some basic concept or truth, some problem, tragedy or triumph of the age, or some psychological topic with motifs inherent in the social and economic pattern of our time. Each contains limitless possibilities.

The subject matter for this study had to be selected with several very definite things in mind; first, it had to be meaningful to me and worth saying; second, it needed to be within the range of experience of the students in the dance group and within their movement range; third, it had to be interesting to the group as well as to me; and fourth, it needed to be interesting and meaningful to the audience.

The theme "Midwestern Suite" was finally decided upon because it held that which was familiar and pertinent to the group, to the audience and to myself.
The problem of selecting more specific subject matter based around this theme became a matter of reading, observation and noting down experiences. In order to get general background material, atmosphere and characteristics of the people, history, novels and articles written by authors familiar with this section of the land were read.

Out of this reading various concepts about the people and the land were established. First, there was the feeling of space and of people accustomed to seeing and using lots of space - space open for free, independent thought and movement. Along with this concept came a new awareness of a people who have as their heritage a love of land and its products, and a love of that which they can call their own - their home, their children, and their land. Six days of the week they knew hard work and on the seventh day they sought rest and worship. They were a socially-minded people with a zest for living. Their life and their social activities were simple but whole-heartedly participated in by everyone, whether a community show, a cornhusking festival or a county fair. Ruth Suckow summed them up well when she said that they were "a sincere, unpretentious and essentially ample people giving a saving rudeness, vigor and individuality to a land seeking sophistication." (24 - p. 45)
All of this material was not danceable. Much of it had to be left to the mind or to the printed page. Feelings and emotions, however, and characteristics of the people and their activities gave ample material for subject matter if the essence was something that could adequately be transmitted through movement. Elizabeth Selden states that the only thing in art both capable and worthy of being transmitted beyond the immediate future is always an abstraction from the enduring traits of a people.

These concepts about the people formed the basis for a suite of nine dances namely: "Cornhusker's Dance;" Dances for Sunday - "Age", "Youth" and "Hymn"; and five dances around a County Fair theme - "Advance Publicity", "Men's Dance", "Women's Dance", "Side Show", and "Merry-Go-Round". They were then composed and taught to a voluntary group of students which met twice a week. The entire suite was presented before an audience on the evening of May first in the Women's Gymnasium.

Costumes were designed from the standpoint of function and dance content.

As a means of accurately recording the dances, motion pictures were taken of the entire suite after the performance. The film is filed in the University Library.
CHAPTER II
DISCUSSION OF DANCE COMPOSITION

Dance as an art form must contain certain component parts which form the basis of all art, regardless of medium. The items, as listed by Bock, are "subject, technique, atmosphere, spirit, emotion, and compositional form." (5 - p. 5) After the idea for the composition has been conceived and decided upon, the next and most important step is analyzation and projection. This problem, if solved successfully, requires a knowledge of movement, good technique, and adherence to the basic art principles which govern all art forms.

The first concern in dance composition is that of movement, since that is the medium of expression. Just as the artist must know his medium of color or line, and be familiar in handling it, so the dancer must be familiar with movement and have acquired some technique in handling his instrument of expression, the human body.

"Movement is the primary stuff of which dance is made. It becomes artistically potent and significant only where it supports and confirms the inspired message gathered from an informed outlook." (21 - p. 42) This is the same movement of everyday life but cultivated for
its own sake and purposes to give it artistic validity and aesthetic significance. The line which separates ordinary movement from dance movement is very thin, and the "claim to artistic validity can only be saved by a rather rigid aesthetic selection and organization."
(21 - p. 52)

The movement and technique of expression change with each dance. Instead of commanding a vocabulary of "steps" which might supply material for endless rearrangement, as was true of the old ballet, the creative dancer must create her movement and technique afresh with every dance, according to the idea she wishes to express. The dancer strives constantly to bring her technique up to the new levels which her inspiration reaches, and she grows as her inner horizon widens. She trains her body, not in a number of fixed steps, but in "action-modes" as Selden calls them, that is, "ways of moving", (21 - p. 42) and conceives of these as limitless possibilities to be explored.

The second element which must be considered is subject matter. "Subject matter is the foundation stone for all art forms. It is the reason for doing - the idea behind its existence." (5 - p. 5) As it was stated in the introduction, subject matter can be drawn from the entire range of human experience. It has no plot, neither
does it try to tell a story. The essence of the thing created is to be felt, not read. Selection of subject depends upon the age of the group, their experiences, and their interests.

Another factor in composition is that of technique, meaning the way and the skill with which the artist uses her tool. For the dancer this is the human body. It isn't until the artist has had proper body training and discipline that she is able to portray correctly that which is felt within with ease and competency.

Atmosphere, the fourth factor, is based on the subject matter and its expression. "It is the mood with which an artist surrounds her work, the tonal quality with which it is imbued and the feeling the spectator derives upon viewing it." (5 - p. 6) Just as a piece of music or a painting is enhanced through the creation of atmosphere so also is the dance.

In direct relation to atmosphere is spirit. Bock defines it as "the actual vitality felt and expressed by the whole structure; it is the rhythm, movement and life quality which pervades the composition." (5 - p. 6)

Emotion is that element which covers the whole thing with a glow. It is the expression of the feeling the artist has toward his subject, the way he wishes the
world to see it. "It is temperament, fire, power and purely a personal quality." (5 - p. 6) Elizabeth Selden speaks of emotion as the "inner necessity." "Movement is beautiful," she says, "only as the embodiment of a certain content of thought, mood or motivation . . . . The dance is based more fully than any other art on human material, the body and soul. Unless it embraces the emotional rhythm in its formula it will fail to stir the foremost sources of interest . . . . The dance as an art of human elements cannot dispense with the realm of mind and emotional expression." (21 - p. 57)

There is danger, however, in too much show of emotion. When it reaches the point where it is blurring the outline of what is to be said, or the artist is merely giving vent to the emotion itself, then it ceases to be art composition.

The last point of discussion is that of compositional form. By form is meant the taking of the material or the idea which is still a shapeless mass, and arranging it with a feeling for balance, rhythm and harmonious proportions which are the general characteristics of artistic technique, and using them together in the best possible way to achieve what the artist is trying to do. The compositional form is the "whole framework upon which any work of art is constructed. It is
the most technical and mechanical part of a work of art. For an artist to express himself fully and to the best advantage, he must achieve a harmonious whole."

(5 - p. 6) This is accomplished by several different means - the use of space (mass and line in space), unity and balance, dynamics and form in time.

"Dance uses space as a material capable of being recreated continuously and progressively."

(21 - p. 39) In relation to space the body is conceived of as a full form in the round, destined like sculpture to be viewed from all sides or three dimensions (height, breadth, depth). Unlike the ballet which was a flat two dimensional pattern the modern dance makes great use of the third dimension or depth, so that movements "roll" around the body instead of producing a flat silhouette.

The space conscious dancer can reproduce or create in space the atmosphere for her work. She can move in it authoritatively or she can let it overpower her.

The use of mass in space produces strength and force, fortifying as it were the movement itself. Mass can be either a single unit (group of individuals doing the same thing in unison), or it can be a composite made up of numerous elements which diverge and then draw together again. The placing of these masses
or units can add emphasis or detract according to where they are in relation to each other and to the audience. Some unit might have more power of attraction when placed by itself, and a unit in the background may carry more emphasis than a similar one placed in the foreground. Mass can also give a sculptured grace and architectural magnitude by means of floor pattern and movement in space.

Line is usually thought of in connection with mass. "By line is meant the figure carved in space. It may be a continuous and unbroken line, or it may be broken. In unbroken line there is a feeling of completeness and satisfaction. In broken line with abrupt changes in direction there is much attractive power. Unbroken line is liable to become monotonous, but in broken line there is always a feeling of something happening - of dynamism.

"The use of vertical line gives a feeling of dignity, solemnity and quiet. A series of horizontal lines will also have the same effect only in a lesser degree. A feeling of movement is the idea that is presented when the slanting line is used or the curved line."

(5 - p. 6)

"Balance is equality of opposing or contrasting elements. Balance is one kind of aesthetic unity, for despite the opposition of the elements in balance,
each needs the other and together they create a whole. Opposition or contrast is never absent from balance, for even in symmetry, where the balancing are alike, the direction of these elements are opposed, right and left." (19 - p. 38) Modern dance generally makes use of asymmetrical rather than symmetrical lines because the latter often becomes dull and monotonous.

"Unity is the principle of individuation in art. It is that which holds a work of art together as a separate creation and gives it a measurable extension in time, space and mind." (21 - p. 148) De Witt Parker calls it the master principle of aesthetic form. In explanation he says that "each element in a work of art is necessary to its value, that it contains no elements that are not thus necessary, and that all that are needful are there." (19 - p. 34) In dance this means that all irrelevant movements and material be cast aside which do not directly add to the meaning or to its projection.

Dynamism is the weight of the movement. Strong motion gives significance and directness to the meaning wherever weak movement becomes ineffectual, unconvincing and non-projective. The new dance technique makes much use of this quality. It does not seek to conceal the effort that produces the movement or what happens to it. The strength and directness of the movement is one of the reasons why men are attracted to it.
Form in time refers to the rhythmic pattern of the dance. This rhythmic pattern does not need to have music as music with it, but rather it uses music as an "accompanying medium in sound which reinforces the rhythm of the dance..." (4 - p. 485) Sound is valuable to the dancer partly because of the fact that movement generates within himself more than movement alone can release, and sound provides an additional and necessary channel of discharge. It also intensifies movement and thereby increases the emotional depth of the dancer's experience.

Not only is sound important for the dancer but almost more so for the person watching the dance. "It not only communicates what has already been suggested in the dancer's experience, but it compensates for the inadequacies of vision as a bearer of motor meanings." (4 - p. 22)

This general discussion of dance composition has revealed the elements which are the basis of the art dance. If stated more specifically they furnish a means of evaluating dance composition. The following outline of questions might be used for this evaluation.

I Subject matter

A. Is the choice of subject legitimate dance material?
B. Does the subject matter contain sufficient richness and content?
C. Is the meaning clear?
D. Is there interesting thematic development?
E. Is there an overabundance of material?
F. Is the subject matter within the range of meaning of the dancers?

II Objective elements

A. Movement
   1. Is the movement direct, convincing, forceful, interesting, and agreeable?
   2. Is the movement "new"?
   3. Is the movement theme clearly stated?
   4. Does one movement follow another in a logical way?
   5. Is the movement within the control of the dancer?
   6. Is there any irrelevant movement?

B. Technique
   1. Is the movement well executed?
   2. Does the technique show adequate preparation?

C. Form
   1. Form in space
a. Is the formal design rational and clear, a "harmonious whole"?
b. Are the patterns, carved in space by the use of line and mass, interesting through contrast and variation?

2. Form in time
   a. Is the rhythmic structure distinct and effective?
   b. Is the accompaniment suited to the composition?

III Subjective Elements

A. Spirit
   Is the feeling tone, produced by the tempo and intensity of the movement, in keeping with the subject and its treatment?

B. Emotion
   Is there an emotional quality evident in the dance? Does the dance stimulate an emotional response in the observer?

C. Atmosphere
   Is the mood of the dancer in respect to her subject matter projected beyond the dancer into the environment through her dancing?
CHAPTER III
EXPLANATION OF DANCES - A SUPPLEMENT TO
THE MOVING PICTURES

The "Cornhuskers' Dance," as a vigorous group dance built on folk dance style, took its origin from the ancient custom of celebrating the harvest season with merry making, contests, and dance.

"But no red ears or girls to be kissed before a merry circle of huskers."

(28 - p. 57)

The three dances of Sunday developed out of the contrast between the religious background and nature of the people in past generations as compared to the attitude of youth today. Religion to the past generations has been a shelter, a place for repose and withdrawal from the routine of life, if only for a brief amount of time. A certain strength, through complete faith, came to them during their time of worship, along with a peacefulness of spirit which is not to be found among present day youth.

Youth, however, for all of its seeming waywardness and lack of respect for many of the ideas of age is fundamentally sound. They are only trying to find a way out of their uncertainty. To them, outward
forms of religion and conventional religious activities are unsatisfactory. Until they do find some solution to their problem restlessness is bound to result.

In the dances "Age" and "Youth" these differences in religious feeling and expression are shown. In "Hymn" an answer to the problem is suggested. If age is to remain compatible with youth it must give up some of its feeling of complete withdrawal of the individual, put new life into its religion and show youth that its religious is practical and workable. Youth, on the other hand, by accepting the best that age offers and has known, and being allowed to express its feelings in its own tempo and language, will perhaps find the answer to its needs. Both meet on a common ground of understanding and move forward together.

The dances of County Fair attempt to recreate in a both humorous and serious way the picture that might be given to someone who likes to observe human nature and happened to look in on the fair grounds. Here a cross section of the people can be seen in all the varying stages of mood and emotion, action and rest, yet underneath remaining fundamentally the same with common purposes and ideals. The most humorous side is projected in "Advance Publicity" and "Side Show".
The more serious side is presented in "Men's Dance" and "Women's Dance." "Merry-Go-Round" ties all the various County Fair themes together.

"Cornhuskers' Dance"

The cornhusking season in the middlewest often terminates in a cornhusking contest. At that time men vie with each other to see who can husk the most corn in a given length of time. It is an event of great festivity and attracts large crowds of people. Originally it was a community social gathering which brought people from far and wide for a day of dancing, singing, and merrymaking.

In composing the "Cornhuskers' Dance" I tried to catch the hearty spirit of good-fellowship which the occasion produces among the people. The movement needed to be vigorous, using much space and much group activity. Simple folk dance patterns were used in composing the dance because it was essentially a folk dance, an expression of the people. The movements of the husker as he moved in an imaginary fashion between the rows of corn were based on the actual movement pattern. These movements were stylized and repeated continuously by the men between periods of general group dancing.

The music for the dance was an arrangement of the well known tune, "The Arkansas Traveler" by David
Guion. (4)* Because of its brisk quality and rapidly moving tempo it did a great deal in reinforcing the rhythm of the dance.

Both piano and violin accompaniment were used.

Dances of Sunday

"Age"

Movements for "Age" were based on those qualities of obeisance, humility, strength and joy which age has found in the surrender to the religious ideal. It is a solo dance because I felt that religion has always been a personal and individual matter with age, and that one person could best create that feeling in movement.

The dance is in a three part (ABA) form. The movement of the first part (A) is of a slow and religious nature. Space is meant to be felt as a force moving inward and enclosing the individual as she worships, shutting out all realities. The second part (B) is a stronger and more joyful manifestation of worship followed by a return to the first theme (A) in the third part.

Music for the first and third parts of the

*Refers to Music Bibliography, page 32.
dance is the much loved hymn "Ein Feste Burg" (A Mighty Fortress is Our God) by Martin Luther. The first time it is played in its entirety, and for the third part, only the first half is used.

"Adeste Fideles" (O Come, All Ye Faithful - Anon) is used for the second part of the dance and is played once.

"Youth"

In "Youth" the general movement pattern was considered first and then the specific movements worked out. The form of the dance, in four parts (ABAC), starts (A) with the suggestion of the set religious pattern youth is expected to follow. This is followed by (B) the gradual breaking away from the set form as dissatisfaction mounts, then (A) the return to the first pattern to try it again, followed by (C) the final breaking away.

Movements for the first part took on the "characteristics without the meaning" of a mass group of people worshiping according to form, restricted in thought and in movement. (In contrast with the one figure in "Age" it seemed that a group was more typical for Youth, the individual thinking and feeling as the group thinks and feels.) The first element of discontent is advanced by one person in a jazz movement as other members of the group begin to syncopate the chant of the
musical pattern they have been following. Gradually the others find expression in the same type of movement until it finally becomes a full group movement. Breaking suddenly as the music begins the religious chant, they return to the original theme pattern and again try to find in it the solution to their problem, but without avail. Once more they move into the jazz theme, finding there an outlet for their inner emotion.

"Hymn"

This movement sequence follows "Youth" without a pause. As previously discussed, it merely suggests an answer to the problem of youth.

The dance takes the form of a movement conversation between youth and age. It ends in a final group movement in which parts of themes from the dances of "Age" and "Youth" are danced in a new rhythm and with a new feeling.

Music for the first movement pattern in "Youth" was the "Chant of the Bells" by David Dushkin (4) played as written, twice through each time the theme is repeated in the dance. The jazz theme is an unrecorded arrangement of the same piece of music in a syncopated rhythm. Transitions between the A, B and C parts are accomplished through the use of chords (the predominant chord in "Chant of the Bells" repeated singly several times).
"Chanson" by Mihalovid, Opus 32 (7), was used for "Hymn".

County Fair

The dances based around the County Fair theme reproduce or recreate the County Fair scene with its shifting groups of people, its "tenor-voiced barkers" and general confusion and activity. Along with this more humorous side of the picture is to be found the more serious feeling and underlying reasons that have brought many of the people to the fair. The total picture is not complete without seeing the two sides.

The movements for "Advance Publicity" and "Side Show" are in stylized pantomime. This is not pure dance movement, in that it points out the particular and specific and concerns itself more with detail - the thing which I wanted to show. In working with this kind of movement care must be taken that it does not fall into the pure dramatic and result in acting rather than dancing. To keep from doing this, much use was made of distortion, exaggeration and repetition.

The movements for "Men's Dance" and "Women's Dance" revert back to the more pure dance movement, and in "Merry-Go-Round" there is a synthesis of all types of movements used in the "County Fair" theme.
"Advance Publicity"

A sign "Opens Today" is the gateway to the fair. The people enter through its portals and are immediately besieged by various barkers proclaiming their wares. Unable to stay long at any one stand, lest they miss something going on at the next, they move from stand to stand, believing what each barker has to say, whether it takes its movement from that of the South Sea Islands, or from the "Believe It or Not Show."

The plan of the movement sequence of each barker is similar in nature and also follows the same music pattern. The music used for the entrance of the people was an arrangement of the first part of a theme by Max Butting (2). The music used by the barkers was a tune reproduced by the pianist. The two part (AB) form was played seven times.

"Men's Dance"

"Men's Dance" is danced by three men to the Tansman "Mazurka," number three (11). The dance presents, along with "Women's Dance" the other side of the County Fair scene. It attempts to give a picture of the men who are used to living in the open and working in abundant space - men who live and move vigorously and freely - men who are of the earth, earthy, giving of their best to the land which supports them.
Large, strong movement both locomotor and axial help to create this feeling of unlimited space and closeness to the earth. Each man moves independently in his own right, yet maintains a harmonious relationship with the others.

"Women's Dance"

"Women's Dance" is similar to "Men's Dance" in being an expression of woman's love of the land, its spaciousness and its strength. There is pride and courage in their movement, based on a strength of character which keeps them always moving forward. They are women who have known hard work - yet always manage to keep their courage to the front.

The dance is built on a theme and variation plan in which one individual states the main theme or the characteristic movement expression of the group. Since women differ, however, in their method of saying what they feel, even though they are saying fundamentally the same thing, each of the other four women in the group varies the feeling of the movement theme and the rhythm. Two vary it in a march tempo, keeping their movements clean, strong and precise; another varies it more hesitantly in the waltz rhythm; while the fourth moves in her characteristic way. The end of the dance is a group expression in which the main theme is restated.
Music for the theme was "Pastorale," a composition by Mihalovici (7). The waltz and march variations were taken from this piece, arranged by the pianist. The third variation was a part of the original composition.

"Side Show"

The movements of "Side Show," like "Advance Publicity," are in stylized pantomime.

The stage for "Side Show" is set with one box in the center. The left and right side and the "upstage" section make up the imaginary side shows. After the people meet and greet each other, they move from one show to the other. The various shows which attract their attention are the shooting gallery, the fattest lady in the world, the target throw and various rides. Other main events are the stunt airplanes, the horse races, introduced by the parade, and the trapeze show.

The main theme of music used throughout the dance was "Galgenhumor" by Gyorgy Kosa. Arrangements by the pianist for other attractions were: airplane movement, "Aeroplane" by Mary Mosher (8); band parade, "Stars and Stripes Forever" (10); horse races, "Overture to William Tell" by Rossini (9); and the acrobatic performance, "The Man on the Flying Trapeze" (Anon).
"Merry-Go-Round"

"Merry-Go-Round" uses the themes of the various County Fair dances and joins them in a general group pattern. It begins with a movement from the "Men's Dance" danced by one man and one woman. This is followed by the woman's theme and the entrance and exit of the rest of the people from the show grounds, leaving the barker on his stand.

Tansman's "Mazurka," Number 9 (11) was used for the music accompaniment.
"Midwestern Suite" was the outcome of a problem in dance composition and dance production. The dances were composed and taught to a group of undergraduate students who voluntarily gave of their time and energy to make the presentation possible. The dances were presented before an audience May 1, 1939, and moving pictures were taken afterward as a final record of the production.

CONTRIBUTIONS

The contributions of this study lie in the depiction of emotions and ideas which are universal to mankind, shown through subject matter which is typical of this region; in expressing the earthy joy of living to be found in a social folk expression like the Cornhuskers' Dance; in suggesting the ever present reverence toward the spiritual and the conflict that is to be found between youth and age; the psychological effect of a strong leader on a group; and in making meaningful to both audience and dance group those emotions and actions which are within their experience.

It has also contributed something to the danc-
ers if they experienced a feeling of satisfaction and pleasure in participating in the dance group, and to the audience if they got nothing more than temporary enjoyment in watching it.

LIMITATIONS OF THE STUDY

Midwestern Suite did not attempt to cover all the emotions, characteristics or activities of the people in the middlewest. It merely selected a few common experiences and enlarged upon them.

As a dance production it did not try to reach professional standards. The students who made up the dance group were, for the most part, inexperienced, and the amount of available time in which to work with them was limited. As a result, the technique and dances were often imperfectly executed.

In order to make the procedure more educationally sound, it would have been better if more time could have been allowed for working out and trying ideas and suggestions from the group.

SUGGESTIONS FOR FUTURE STUDY

The possibilities for dances based around the Midwestern theme are as innumerable as life situations. The whole range of human experience can be used and as to what could be said in dance depends upon the individual dancer, her interests and her way of looking at life around her.


MUSIC BIBLIOGRAPHY


PROGRAM
OF
DANCE

Presented by
Department of Physical Education
University of Iowa

Monday
May 1, 1939
8 P.M.
PARTITA
Overture
Allemande
Aria
Sarabande
Gigue

MIDWESTERN SUITE
Cornhuskers Dance
Dances of Sunday
Age
Youth
Hymn
County Fair
Advance Publicity
Men's Dance
Women's Dance
Side Show
Merry Go Round

The production of Midwestern Suite is a thesis problem by Thelma Dodson, who has composed and directed the dances.

Dancers
Mildred Anderson
Lucellen Bowles
Beth Browning
Jane Cotton
Thelma Dodson
Carol Dunger
Henderson Forsythe
Annabelle Hinkle
Virginia Knott
Neva Littlejohn
Leonard Marshall
Josephine McCarthy
Fern Newcomer
Jetaline Preminger
Wilbert L. Pronovost
Miriam Raphael
Paul Robinson
Frances Rogers
Bessie Jean Rowe
Margaret Schmithals
Don Streeter
Katherine Troester
Beulah Wolfe

Choreography and Direction
Partita
Midwestern Suite

Music Arrangements for County Fair and Accompaniment
Violin

Mildred Anderson
Lucellen Bowles
Beth Browning
Jane Cotton
Thelma Dodson
Carol Dunger
Henderson Forsythe
Annabelle Hinkle
Virginia Knott
Neva Littlejohn
Leonard Marshall
Josephine McCarthy
Fern Newcomer
Jetaline Preminger
Wilbert L. Pronovost
Miriam Raphael
Paul Robinson
Frances Rogers
Bessie Jean Rowe
Margaret Schmithals
Don Streeter
Katherine Troester
Beulah Wolfe