

Allen Thank you, Miss Dunkel. By the way, Mrs. Bauman, will you be helping with this program, also?

Bauman Yes, I have been rehearsing a group on a dance problem concerned with American themes, and that group will appear on the modern part of Tau Sigma's recital. I am working out the dance composition and Professor Cunkle, of the School of Fine Arts, is composing the special music to accompany the dance. And I believe that we will have something of real worth. If interest, cooperation and effort mean anything, we should achieve something our college girls can be proud of.

Allen Oh, yes, by the way - I see there is a lot of teamwork between the School of Fine Arts and the Department of Physical Education. I had the pleasure of hearing Professor Cunkle at the organ during Professor Wiley's very excellent University Band Concert last Monday night, and I am certain that with the combined talents of the leaders in these two departments you will produce something very much worth while. I wish to commend the idea of collaboration with other departments. The process of selecting the best should produce a very rich and interesting recital which all lovers of the dance would enjoy to the fullest. We do not have time here to go into a discussion of detailed comparisons concerning the dance forms of which you speak. So I, for one, and any listeners whose curiosity may be aroused, will have to wait for the Tau Sigma program. One question does occur to me which I believe you will have time to answer, Miss Dunkel. I was wondering which of these forms you teach in the University dance classes. I notice in our class schedule the dance class is listed as interpretive. Is it your belief that this is the best form for education?

Dunkel Not particularly. If I had my way our classes would be called just dancing, for I do not believe in limiting oneself to only one form. My philosophy has always been an eclectic one, and I believe what is taught must be adapted to the group being taught and to the purpose of one's teaching. I do not feel that the same aims necessarily exist for the dance in education that obtain for the dance in the professional world. In my college dance classes I keep in mind four definite aims. First is the physical effect on the body. That means I must consider the age and development of the girls in my classes. I must think of all round development for symmetry and fundamental controls, and always I strive for the ideal of extended, buoyant posture and movement. Second are the emotional concomitants of the dance. Movement is so closely hooked up with emotional and mental responses that they become important corollaries. I emphasize movement that will call forth expansive, freeing emotions, and try to avoid dance themes that involve experiences and emotional reactions unwholesome for a growing girl. Third are the educational possibilities in the dance. I feel the dance class is an admirable place to teach knowledges of correlated fields, like music, design, dramatics, and so forth. All these auxiliary knowledges increase the appeal and richness of dance possibilities, and no teacher should lose sight of them. Fourth and last of my aims is to keep in mind that I am developing a group of dance lovers rather than a group of skilled artists. It is in our college classes that appreciations are learned which will provide the audiences of tomorrow, and to open a vista for one more