

1954

## The Contribution of Folk Dancing Experiences to the Growth and Development of Junior High School Youth

Raymond William Hall  
*Central Washington University*

Follow this and additional works at: [https://digitalcommons.cwu.edu/thesis\\_projects](https://digitalcommons.cwu.edu/thesis_projects)



Part of the [Curriculum and Instruction Commons](#), and the [Junior High, Intermediate, Middle School Education and Teaching Commons](#)

---

### Recommended Citation

Hall, Raymond William, "The Contribution of Folk Dancing Experiences to the Growth and Development of Junior High School Youth" (1954). *Graduate Student Projects*. 8.  
[https://digitalcommons.cwu.edu/thesis\\_projects/8](https://digitalcommons.cwu.edu/thesis_projects/8)

This Graduate Project is brought to you for free and open access by the Archival Content at ScholarWorks@CWU. It has been accepted for inclusion in Graduate Student Projects by an authorized administrator of ScholarWorks@CWU. For more information, please contact [scholarworks@cwu.edu](mailto:scholarworks@cwu.edu).

24

THE CONTRIBUTION OF FOLK DANCING EXPERIENCES  
TO THE GROWTH AND DEVELOPMENT  
OF JUNIOR HIGH SCHOOL YOUTH

A Research Paper  
Presented to  
the Faculty of  
Central Washington College of Education

In Partial Fulfillment  
of the Requirements for the Degree  
Master of Education

by  
Raymond William Hall

June, 1954

## TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION . . . . .	1
The problem . . . . .	1
Statement of the problem . . . . .	1
Limitation of the problem . . . . .	2
The purpose . . . . .	2
Definition of terms used . . . . .	2
Core curriculum . . . . .	2
Folk dancing . . . . .	3
Junior high school . . . . .	3
Unified studies . . . . .	3
II. THE ROLE OF THE FOLK DANCE IN THE JUNIOR HIGH SCHOOL .	4
Development of folk dancing . . . . .	4
Potentialities of the folk dance in education . . .	5
Contribution of the folk dance to growth and	
development . . . . .	8
Physical contribution . . . . .	8
Social contribution . . . . .	9
Creative contribution . . . . .	10
Cultural contribution . . . . .	10
Recreational contribution . . . . .	10
Correlation of folk dancing with academic subjects.	12
Music . . . . .	12

Social studies . . . . .	13
Art . . . . .	14
Home Economics . . . . .	14
An experiment in correlation . . . . .	15
Developing interest in folk dancing . . . . .	16
The students . . . . .	16
The male physical education teacher . . . . .	17
III. A SUGGESTED GROUP OF BEGINNING FOLK DANCES	
FOR THE JUNIOR HIGH SCHOOL . . . . .	20
Introduction . . . . .	20
Square dance fundamentals . . . . .	20
Circle dance fundamentals . . . . .	23
Couple dance fundamentals . . . . .	24
Dances . . . . .	25
Square dances . . . . .	25
Circle dances . . . . .	38
Couple dances . . . . .	49
IV. RESOURCE MATERIALS . . . . .	57
Square dance records . . . . .	57
Audio-Visual materials . . . . .	61
Couple dance records . . . . .	62
Folk dance periodicals . . . . .	66
V. SUMMARY . . . . .	67
Restatement of the problem . . . . .	67
Conclusions . . . . .	68
BIBLIOGRAPHY . . . . .	70

## CHAPTER I

### INTRODUCTION

Research on folk dancing experiences for junior high school youth has tended to emphasize its contribution to girls' physical education. This characteristic is projected into the literature of the field resulting in a dearth of instructional materials that apply to the general objectives of the coeducational public school. One of the recent trends is to broaden the scope to contribute to junior high school aims as specified for boys. This paper emphasizes folk dancing experiences that will promote the social, physical, and cultural growth and development of young adolescent boys.

#### I. THE PROBLEM

Statement of the problem. The scope of the problem is described in the following four questions:

1. Can folk dancing be correlated with boys' physical education and with other subjects of a more academic character?
2. Can boys be motivated to an active participation in folk dancing?
3. Can instructors of boys' physical education be induced to incorporate folk dancing into the curriculum?

4. What are the contributions of folk dancing to the growth and development of adolescents?

Limitation of the problem. The included material does not propose to describe a complete program of folk dancing. It limits itself to a selected group of pilot experiences and suggestions, each of which might serve to motivate a thorough development of the activity by teachers who are interested in curriculum improvement. It is not intended to attempt the solution of the many class imponderables that develop in day-to-day teaching situations. The material set forth can be interpolated according to the need and inspiration of the teacher.

The purpose. The purpose is to explain the values to be derived from an inclusion of folk dancing in the junior high school curriculum. A further purpose is to emphasize the need for folk dancing in the growth and development of young adolescent boys.

## II. DEFINITION OF TERMS

Core curriculum. This term designates those learning experiences that are fundamental for all learners because they derive from our common, individual drives or needs and our civic and social needs as participating members of a democratic society.<sup>1</sup>

---

<sup>1</sup> Roland C. Faunce and Nelson L. Bossing, Developing the Core Curriculum (New York: Prentice-Hall, Inc., 1951), p. 4.

Folk dancing. Within the field of folk dancing, this paper limits itself to circle, couple, and square dances. An acceptable definition is as follows:

Traditional dances of a given country which have evolved naturally and spontaneously in conjunction with the every day activities and experiences of the people who developed them.<sup>2</sup>

Junior high school. The plan of organization described as the six-three-three plan places the experiences of the pupils in the following sequence: a six-year elementary school, a three-year secondary school, and a three-year advanced secondary school. The material contained herein is intended for the transitional secondary school. Normally, this is considered the seventh, eighth, and ninth grades.

Unified studies. This refers to the unification of certain subject areas into one course, using a block of time usually the equivalent of two regular traditional periods.<sup>3</sup>

---

<sup>2</sup> Anne Duggan, Jeanette Schlottmann, and Abbie Rutledge, The Teaching of Folk Dance (New York: A. S. Barnes Company, 1948), p. 17.

<sup>3</sup> Harold Alberty, Reorganizing the High School Curriculum (New York: The Macmillan Company, 1949), p. 156.

## CHAPTER II

### THE ROLE OF THE FOLK DANCE IN THE JUNIOR HIGH SCHOOL

#### I. DEVELOPMENT OF FOLK DANCING

Folk dancing emanated from the social dance of peoples of all lands. It described their joys, sorrows, achievements, and disappointments in a graceful rhythmic manner. Even the most primitive man resorted to physical means of self-expression that frequently manifested itself through folk dancing.<sup>1</sup>

It has been said that of all art forms the dance is the most important, because its instrument of expression, the human body, is always available. As a result, the dance, or a vulgarization of it, is omnipresent in human society.<sup>2</sup>

In many ancient civilizations, dance was part of the culture of the country. Dances in Egypt were used in religious worship. Each dance had its own meaning; it might have been a prayer for rain, thanksgiving to the sun god, or perhaps an offering to the fertility gods. The ancient Greeks incorporated dance into their religious ceremonies. Their love of art also led them to accept

---

<sup>1</sup> Elizabeth L. Sehon and others, Physical Education Methods for Elementary Schools (Philadelphia and London: W. B. Saunders Co., 1948), p. 350.

<sup>2</sup> Emil Rath, The Folk Dance in Education (Minneapolis: Burgess Publishing Co., 1941), p. 5.



dance as an aesthetic expression. A unique use of the dance in Greece was as a technique for training soldiers in the arts of war. Strong men were taught speed and agility of bodily movement by use of dance.<sup>3</sup>

## II. POTENTIALITIES OF THE FOLK DANCE IN EDUCATION

Through the ages, dance has been used as a major educational experience and emotional outlet. In pre-Christian times, dance was a means of continuing the tradition and loyalties of cultural groups. Only the scholars could write, and the required materials were rare. Much that would otherwise have been preserved by writing was preserved in dance form.<sup>4</sup>

In America, dancing was frowned on by the stern Puritan Fathers as frivolous and immoral. Dance was accorded no role in education in the United States until the end of the eighteenth century. Then it was found only in seminaries for young women, a perfect accompaniment for skill in needlepoint and embroidery. Even at the end of the nineteenth century, the only forms of dance in education were musical gymnastics and ballet exercises.<sup>5</sup>

---

<sup>3</sup> Richard Kraus, "Dance in Education: New Horizons," Teachers College Record, 54:94, May, 1952.

<sup>4</sup> Kraus, loc. cit.

<sup>5</sup> Kraus, loc. cit.

Developments through the years have increased the importance of dance in the school curricula. As a broadened concept of the function of education became accepted, curriculum revision reflected the school's enlarged responsibilities by including many activities of a physical, rhythmic, and aesthetic nature. Religious groups, realizing the importance of folk dancing in the growth and development of young adolescents, have aided the program by including the folk dance in their educational and recreational programs.<sup>6</sup>

With the growth in importance of the physical education programs in public schools, the need developed for forms of physical education activities which had an artistic, cultural, recreational, and creative value as well as a physical value. This need was fulfilled in the use of the folk dance. In 1904, Dr. Luther Gulick, a pioneer in this field, wrote:

There is slowly but surely coming into our schools a recognition of dancing as a bodily discipline. I refer not to society dances, but to the old folk dancing, much of which involves bodily movements. This is excellent, and will enrich the physical training program, making it increasingly effective and at the same time increasingly interesting.<sup>7</sup>

According to Richard Kraus in his article entitled, "The Dance in Education: New Horizons," dance has become recognized as a valued

---

<sup>6</sup> Kraus, op. cit., p. 95.

<sup>7</sup> Kraus, loc. cit.

educational experience in American schools and colleges.<sup>8</sup>

In 1951, schools in all forty-eight states had some form of dance activity and instruction available to boys and girls. Most of these were sponsored by the physical education departments. The Director of Education in Illinois in 1952 stated, "We are strongly emphasizing dance as a part of our physical education program." The Director of Education in Florida stated, "Rhythm activities are becoming increasingly important."<sup>9</sup>

Emil Rath, in his book, The Folk Dance in Education, stated:

The folk dance is such a rich source of educational material, a center from which so many values radiate, that its place in the educational program may be easily justified on that basis alone.<sup>10</sup>

To the folk dance instructor, the statement made by Miss Mary Shambaugh in her book, Folk Festivals, is illustrative of the riches to be found within the field. She said:

To some, the study of folk dancing is only the silhouette, only a study of movement. To others, the study of folk dancing is a vivid picture of natural life with a colorful, fanciful background of folk custom, costume, art, music, and legend.<sup>11</sup>

---

<sup>8</sup> Kraus, op. cit., p. 93.

<sup>9</sup> Kraus, loc. cit.

<sup>10</sup> Rath, loc. cit.

<sup>11</sup> Mary E. Shambaugh, Folk Festivals (New York: A. S. Barnes Co., Inc., 1936), p. vii.

Further evidence indicating that folk dancing is a valuable addition to the school curriculum is found in this quotation from Emil Rath:

The folk dance fits admirably into the curriculum of the public schools. It serves mental, social, aesthetic, cultural, biological, and health ends of education.<sup>12</sup>

He gave four reasons for this statement: (1) It is related to so many other subjects with which the child is concerned in school; (2) It is a natural technique, well within the child's ability; (3) Interpretation of the meaning of the dance is within the comprehension of the children and within their emotional experience; and (4) It is a significant socializing force.<sup>13</sup>

### III. CONTRIBUTION OF THE FOLK DANCE TO GROWTH AND DEVELOPMENT

Physical contribution. Folk dancing is relaxing, and serves as a means of releasing excess energy, offering also opportunity for the expression of joy and pleasure. It has beneficial effects on neuromuscular development, learning of motor skills, growth of endurance, strength, agility, elasticity, coordination, poise, and control of the whole body. It has a favorable effect on the processes of circulation, respiration, digestion, and elimination.

---

<sup>12</sup> Rath, loc. cit.

<sup>13</sup> Loc. cit.

Finally, folk dancing brings about increased alertness in the body, producing a feeling of physical well-being.<sup>14</sup>

Social contribution. The social aspects of dance can hardly be overemphasized. This is inherent in the nature of folk dancing, for it is almost always performed by a group, or at least as a couple dance within a group. It is evident that there must be social contact. The joyful mood which folk dancing develops in those participating brings about a feeling of tolerance, respect, friendliness, and cooperation. These facts are readily evident when one observes a group of students engaged in this activity.<sup>15</sup>

Students learn to participate in group decisions. Each student contributes to the general welfare, and in return receives benefits from the others. Confidence and poise is gained as a consequence of the resultant social acceptance.<sup>16</sup>

It develops in the student the ability to criticize constructively and objectively both himself and the group, and enables the student to accept personal criticism. Thus it can foster a feeling of security when the student feels that he "belongs" and is accepted by the group.<sup>17</sup>

---

<sup>14</sup> Ruth W. Jones and Margaret DeHaan, Modern Dance in Education, (New York: Bureau of Publications, Teachers College, Columbia University, 1947), p. 3.

<sup>15</sup> Jones and DeHaan, loc. cit.

<sup>16</sup> Loc. cit.

<sup>17</sup> Ibid., p. 4.

Creative contribution. As an art form, folk dance offers opportunity for students to engage in a creative experience. Students gain stimulating contact with the arts, develop critical standards of appraisal, and learn new means of communication. It gives an outlet for the emotionally disturbed student, and offers a means of diagnosing and treating emotional disturbances.<sup>18</sup>

Cultural contribution. Through dance, films on dance, picture exhibitions and pieces of sculpture based on dance themes, students gain appreciation of our culture. Respect for and understanding of children of different nationalities, races, and religious backgrounds are developed in the performance of their folk dances. Many schools have instituted the annual Folk Festival as a method of emphasizing cultural aspects of folk dances.<sup>19</sup>

Recreational contribution. Many educators realize the school's responsibility in meeting the recreational needs of students. Some cities utilize their schools as recreational centers, keeping them open afternoons and evenings for that purpose. Folk dancing has much to contribute to this extra-class program. It gives experience in democratic living by providing the student with opportunities to

---

<sup>18</sup> Kraus, op. cit., p. 98.

<sup>19</sup> Kraus, op. cit., p. 95.

take part in the relationships of both leader and follower.<sup>20</sup>

Folk dancing has the further advantage of providing recreation beyond school years into later life. It is a mixed group activity in which the young and old, the expert and the novice, can participate with equal enjoyment. Several decades ago, folk dancing was regarded as an activity for middle-aged or elderly people exclusively. However, Ed Durlacher, square dance caller of New York City, reported that in summer dances held in New York City parks in recent years, approximately sixty-five per cent of the dancers were in their teens, or had just passed the age of twenty.<sup>21</sup> The Chicago Park District found that in the early stages of its dance program, most of the dancers were middle-aged, but the trend is toward more participation by younger people.<sup>22</sup>

---

<sup>20</sup> Jones and DeHaan, op. cit., p. 4.

<sup>21</sup> Ed Durlacher, "Today in Square Dancing," American Association of Health, Physical Education, and Recreation Journal, 21:12, December, 1950.

<sup>22</sup> Lawrence Bol, The Square Dance (Chicago: Best Advertising Service and Ford Brothers, 1950), p. 9.

#### IV. CORRELATION OF FOLK DANCING WITH ACADEMIC SUBJECTS

In recent years, an increasing number of "core curriculum" and "unified studies" programs have been introduced into the public schools.<sup>23</sup> The valuable education experiences to be derived from correlating folk dancing with the academic subjects included in these programs should not be overlooked, "...because it is related to so many subjects with which the child is concerned in school. In fact, it may form the core for diversified correlation."<sup>24</sup>

Music. To be properly appreciated and enjoyed, folk dancing should always be accompanied by music.<sup>25</sup> Emil Rath said:

Public school music gives the children much information which may be applied to folk dancing and to dance steps. Music is to the folk dance what it is to the song. Without it there could be no song; without it there can be no folk dance.<sup>26</sup>

Correlation with music should make the folk dance more enjoyable. It should, according to Rath, "...reveal to the participant the close relationship of the steps to the music and of the various parts of the dance to the parts of the music."<sup>27</sup>

---

<sup>23</sup> Harold Spears, The Emerging High School Curriculum (New York: American Book Company, 1940), p. 53.

<sup>24</sup> Rath, op. cit., p. 5.

<sup>25</sup> Ibid., p. 7.

<sup>26</sup> Ibid., p. 8.

<sup>27</sup> Ibid., p. 7.



A study of folk music can promote an appreciation of many great musical masterpieces. The waltzes of Strauss, and the minuets of Mozart and Beethoven, are, after all, rhythmic patterns of the dance. "Outstanding composers have not thought it beneath them to create music for dances," commented Emil Rath.<sup>28</sup>

Social Studies. Since folk dancing grew out of the manners, customs, traditions, and occupations of a community as it was evolving as an entity, it is not difficult to point out the intimate relationship between the dances of other nations and the character of the people. The fiery flamenco of Spain is associated with the character of her people, just as one associates the courtly and graceful country dances of England with the stolid race, steeped in tradition. The guild dances of Germany, each different in costume and pattern, originated in ancient occupations of that country.<sup>29</sup>

As various countries are discussed in the classroom, folk dances can be used effectively to demonstrate certain phases of the life of the people. Children tend to learn more readily when they are interested. Through their participation in the folk dances of other nations as they are studied, interest can be aroused and the

---

<sup>28</sup> Rath, op. cit., p. 5.

<sup>29</sup> Jones and DeHaan, loc. cit.

desire for knowledge enhanced. A study of localities in which the dances originated, folk legends which inspired them, and of the influences that created and shaped them will serve to increase the pupils' knowledge.<sup>30</sup>

Art. Emil Rath, in discussing correlation of folk dancing with art, stated:

If illustrations of the costumes worn by dancers are available, drawing them may be made a part of the art period, particularly if the social studies, too, are concerned with the same nation at that time. In junior high school children may design costumes for certain national dances. In addition to this, children may be encouraged to make figure sketches of themselves in action or express in lines their experience in performing a certain step or some floor pattern.<sup>31</sup>

Home Economics. As a part of the home economics program, folk dancing encourages the students to plan and design their own costumes. The thrill of actually using the costume they have made in an authentic folk dance will probably add variety to a sewing class. Other valuable experiences in home economics, such as estimating amounts and costs of materials, purchasing materials, and cutting and finishing costumes, may be stimulated by correlation with folk dancing.<sup>32</sup>

---

<sup>30</sup> Rath, op. cit., p. 10.

<sup>31</sup> Loc. cit.

<sup>32</sup> Jones and DeHaan, op. cit., p. 5.

For students in food preparation courses, a study of the foods of foreign countries whose dances they have learned may be of special interest. Collections of these recipes could be sold as a money-making project.

#### V. AN EXPERIMENT IN CORRELATION

Miss Frances D. Kiely developed a program of folk dancing in her small village school in Fairlee, Vermont. Because of the student interest which the program created, folk dancing was correlated with academic subjects in the curriculum.

In English class, record analyses and comment cards were prepared on the three types of records which were used in folk dancing—music and calls, music only, and instrumental only. These comments were forwarded to a record firm, and a letter-writing project was brought about through correspondence between this firm and Miss Kiely's English class.

Miss Kiely told of social values in the program:

As the children evaluated their own accomplishments, they became aware of new needs, and new phases of pride were evidenced. A boy slow to be accepted into school society was accepted; a self-conscious girl demonstrated more general confidence.<sup>33</sup>

The interest in folk dancing invaded classes other than the one in English, according to Ed Durlacher, in his evaluation of the

---

<sup>33</sup> Frances D. Kiely, "Square Dancing in the Village School," Recreation, 43:549, February, 1950.

program in Fairlee, Vermont. History classes studied the foreign countries from which these dances emanated, and their customs were discussed in geography class. The social studies class learned how to serve their community through the medium of the folk dance.<sup>34</sup>

In summarizing the correlation possibilities of folk dancing, Miss Shambaugh commented:

Correlation possibilities of folk dancing include literature, history, geography, music, and art. Through the interweaving of a knowledge of the significance of traditional dances, legends, songs and festivals, and the more prosaic facts of text books, an intellectual curiosity is aroused.<sup>35</sup>

## VI. DEVELOPING INTEREST IN FOLK DANCING

The students. A program of mixed folk dancing will, in all probability, be readily accepted by the girls. They are normally more mature than boys of equal age, and more desirous of the social contacts to be gained from such a program. In addition, the girls may be expected to have some familiarity with dancing, because of their natural interest, and the stress placed on music and dancing in their education.

The problem, then, will be one of creating male interest. This means that the male physical education teacher will assume an important role in instituting this program, since he is probably the greatest single factor in influencing the boys.

---

<sup>34</sup> Durlacher, op. cit., p. 12.

<sup>35</sup> Shambaugh, op. cit., p. 3.

One method of interesting the boys as a whole is to begin with the athletic teams. Once the football and basketball teams are participating, the program will increase rapidly, perhaps even necessitating an extra-class program. With proper guidance, exhibition and competitive clubs may be organized which will be of benefit to the teachers and to the school.

The male physical education teacher. Before he can institute a program, the physical education teacher or coach must himself become interested, and recognize the advantages folk dancing offers his physical education program.

Due to limited finances in most schools, the athletic coach will probably also teach physical education. But his primary interest will be in the major sports; his job often depends on producing winning teams. If this is true, then the coach must be shown how a folk dance program will aid him in producing winning teams, before he is willing to give it his time and support.

An important part of the coach's job in producing athletes is the development of confidence and the elimination of self-consciousness. The dance program can be of invaluable aid to the coach in this respect. Through the association with a mixed group, mistakes made and corrected, the rapport established between boys and girls, the security of being accepted by a group, and the satisfaction of skills mastered or improved, the school dance program can

instill confidence and lessen self-consciousness.

In all sports, development of body control is essential. Such skills as running on the balls of the feet, changing direction, pivoting, and reversing direction are as essential in dance as they are in sports. In the spring issue, 1954, of The Washington Coach, Mrs. Alyce Cheska stated:

The baseball player and the modern dancer use the same timing, coordination and footwork. A truly coordinated athlete looks smooth because his muscles work so well together; they do what he wants them to. And that's where dance comes in. Training in dance techniques helps a person obtain better muscle control.

The rhythm, grace, foot work and coordination learned in the steps of the folk dance will be of great value on the basketball court or in the boxing ring.<sup>36</sup>

Just as the athlete's effectiveness is decreased if he smokes or drinks, so his effectiveness is decreased, admittedly to a lesser degree, if he is maladjusted or unaccepted socially. Even in junior high school, the athlete is a very important, popular figure. He has a standing to maintain. Folk dance groups can help to provide him with the social graces and ease of manner he needs to meet his social obligations. The physical education teacher, then, is doing an injustice to the boys in his classes and on his athletic teams by failing to give them every opportunity to acquire the skills necessary for social acceptance.

---

<sup>36</sup> Mrs. Alyce Cheska, "How's Your Timing?" The Washington Coach, Spring Issue, 1954, p. 18.

Physical education teachers and coaches throughout the country are becoming aware of the interrelation of dance and athletics. According to Mrs. Cheska, the University of Oklahoma football and basketball coaches require their teams to learn dance techniques, as does the University of Idaho's basketball coach.<sup>37</sup> These coaches realize that a good dance program equals a good athletic program.

---

<sup>37</sup> Cheska, loc. cit.

## CHAPTER III

### A SUGGESTED GROUP OF BEGINNING FOLK DANCES FOR THE JUNIOR HIGH SCHOOL

#### I. INTRODUCTION

The dances presented in this chapter are designed as a basic tool for the beginning instructor. As the teacher gains experience and familiarity with folk dancing, he should endeavor to obtain additional information from available bibliographical materials.

The square, circle, and couple dances discussed are arranged by degree of difficulty rather than alphabetically, and are intended for a beginning experience level group. The dances have been described in a simple, understandable manner to facilitate learning by both teacher and pupil.


Only the fundamentals necessary to perform the dances described in this chapter are discussed herein.

#### II. SQUARE DANCE FUNDAMENTALS

##### 1. Symbols used.

- - Girl
- - Boy
- - Location vacated by girl
- - Location vacated by boy



 - Couple joins inside hands

 - Direction of movement

2. Numbering of squares. Always number counter-clockwise.
3. Head couple. No. 1 couple (couple closest to music).
4. Head couples. No. 1 and 3 couples.
5. Side couples. No. 2 and 4 couples.
6. Foot couple. No. 3 couple.



2 □

2 ○

○ ←

□ ←



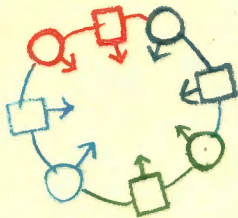
7. Partner. The boy's partner is always the girl to his right.  
The girl's partner is the boy to her left.
8. Corner. The girl to the boy's left is his corner.  
The boy to the girl's right is her corner.
9. Opposite. The person directly across the square.
10. Honor your partner or corner. Boy bows, girl curtsies.
11. Balance. Boy takes girl's left hand in his right, steps away, and leans backward, pointing with his right toe.  
Girl's movement is the same.
12. Swing your partner, corner, or opposite. Couple places right feet side by side -- to the outside; then using feet, push as if on a scooter. This is sometimes called the "buzz step."
13. Allemande left. Boy takes corner girl's left hand in his left hand, walks completely around her and back to partner.

14. Grand right and left. Usually follows an allemande left.  
After swinging corner girl with left hand, boy goes back to partner with right hand and walks forward passing right shoulders. Each boy takes next girl's left hand in his before dropping partner's right hand and proceeds past that girl's left shoulder. The third girl is passed by the right shoulder with the right hands joined. The fourth girl is passed by the left shoulder with the left hands joined. He meets his partner with his right hand.
15. Promenade - over the shoulder. The boy takes girl's left hand in his left across the front of his body, about waist high. They then join right hands above and a little behind the girl's right shoulder. They then promenade as caller directs.
16. Circle left or circle right. Join hands and circle left or right.
17. Next couple. This is always the couple to the right of the couple that has just finished the figure.
18. Do-Si-Do. Boy joins left hands with partner, walks completely around her, joins right hands with corner, walks completely around her, joins left hands with partner and turns her in place.
19. Sashay or Do-Sa-Do. Two persons walk toward each other and pass right shoulder to right shoulder. After passing each other one step, each person stops and slides a step to his right, the two passing each other back to back. Then walk backward to their original positions.
20. Home position. Original starting position of each couple.
21. Elbow swing. Two persons walk toward each other, join right or left elbows and swing.
22. Lead. Boy takes girl's left hand in his right hand and guides her to designated position.
23. Visiting couple. The couple or couples progressing around the square.
24. Right and left through. Couples advance and pass right shoulders with their opposites, then turn and face the direction from which they came. Boys keep partners on their right.

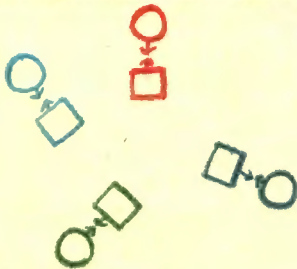
25. Right and left back. Couples do a right and left through back to original position.
26. Forward and back. Couples advance, bow to each other, and return to original positions.
27. Ladies chain. Opposite girls advance, join right hands, and pass right shoulder to right shoulder. They now take their opposite boy's left hand with their left hand while boy places his right hand in the small of the girl's back, and turns her around to face back in the direction from which she came. Girl is to the right of her new partner.

### III. CIRCLE DANCE FUNDAMENTALS

1. Single circle facing toward center.



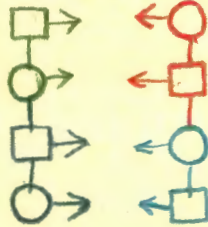
2. Double circle, partners facing.



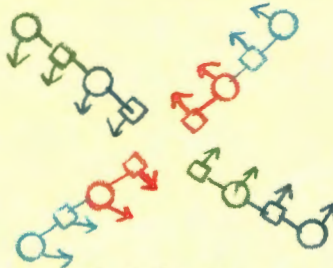
3. Double circle, facing counter-clockwise.



4. Circle of sets of four facing opposing sets of four.



5. Circle of sets of four facing counter-clockwise.



6. Right hand lady. Girl in the couple to the right of any designated couple.

#### IV. COUPLE DANCE FUNDAMENTALS

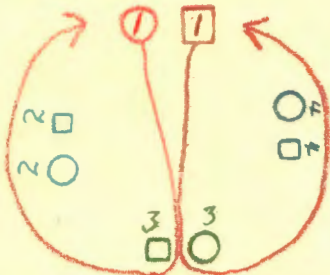
1. Open Dance position. Partners side by side in promenade position or holding inside hands.
2. Social dance position. Partners face each other. Boy takes girl's right hand in his left hand, and places his right hand on her left scapula (shoulder blade). Girl's left hand is placed on boy's right shoulder.
3. Line of dance. This is the direction in which the dancers move around the room, usually counter-clockwise.

## V. DANCES

## SQUARE DANCES

NUMBER 1: Cut Away Six  
 REFERENCE: McNair, Square Dance, p. 38.  
 FORMATION: Square  
 TYPE: Split the Ring  
 MUSIC: Folkcraft Record F-1026B

1. FIRST COUPLE BALANCE, FIRST COUPLE SWING.
2. DOWN THE CENTER AND SPLIT THE RING, GIRL GO RIGHT AND BOY GO LEFT.

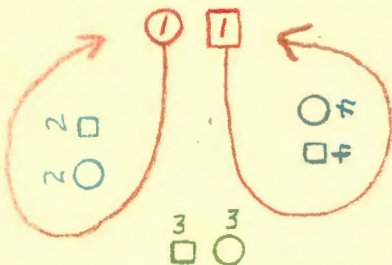


Couple No. 1 leads down the center, going between No. 3 girl and boy. No. 1 girl goes right, boy No. 1 goes left.

3. WHEN YOU GET HOME EVERYBODY SWING.

No. 1 couple returns to home position around outside of square.

4. DOWN THE CENTER AS YOU DID BEFORE, DOWN THE CENTER AND CUT AWAY FOUR.

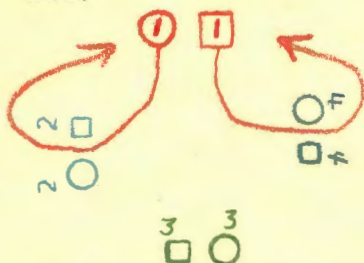


No. 1 girl goes to right between No. 2 boy and No. 3 girl; No. 1 boy goes to left between No. 3 boy and No. 4 girl, both return home.

5. WHEN YOU GET HOME EVERYBODY SWING.

All eight swing.

6. DOWN THE CENTER AS YOU USED TO DO, DOWN THE CENTER AND CUT AWAY TWO.



No. 1 girl goes to right between No. 2 boy and No. 2 girl; No. 1 boy goes to left between No. 4 boy and No. 4 girl; both return home.

7. When YOU GET HOME EVERYBODY SWING.

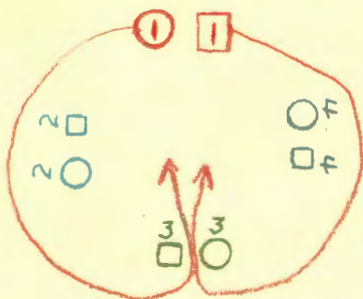
All eight swing.

8. ALLEMANDE LEFT WITH YOUR LEFT HAND, RIGHT TO YOUR PARTNER AND A RIGHT AND LEFT GRAND.

(Couples 2, 3, and 4 repeat lines 1-7, called the figure, in turn. As each couple completes figure, entire square dances line 8, called the break, before next couple begins the figures.)

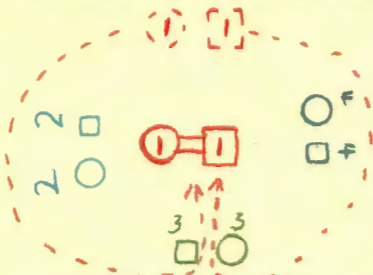
NUMBER 2: Bell Bottom Trousers  
 REFERENCE: Durlacher, Honor Your Partner, p. 272.  
 FORMATION: Square  
 TYPE: Singing call  
 MUSIC: Sheet Music, Durlacher, Honor Your Partner, p. 272.

1. FIRST COUPLE SEPARATE, AROUND THE OUTSIDE GO.



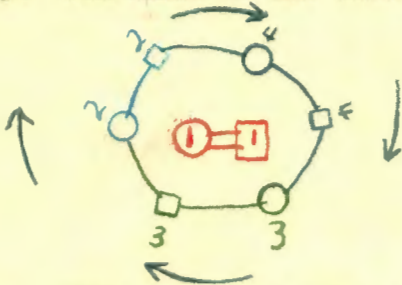
No. 1 girl goes to right around outside of circle; No. 1 boy goes to left. They meet behind Couple No. 3, join left hands, pass between Couple No. 3 into center of circle.

2. SWING HER IN THE MIDDLE, SWING HER TO AND FRO.



No. 1 couple swing with couple swing in middle of square.

3. SIX HANDS UP AND CIRCLE, CIRCLE ON AND ON.



Couples 2, 3, and 4 join hands forming a circle around couple No. 1 while they swing in center.

4. THEN YOU BREAK THAT CIRCLE AND SWING THAT GIRL BACK HOME.



Couples 2, 3, and 4 drop hands and return to home positions while No. 1 couple swings back to home position.

5. SASHAY ROUND YOUR CORNER, CORNER SASHAY ROUND.

Each boy sashay round corner girl and back to home position.

6. SASHAY ROUND YOUR PARTNER, PARTNER SASHAY ROUND.

Each boy sashay round partner and back to home position.

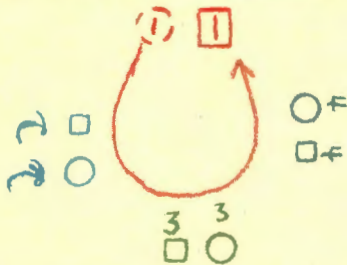
7. ALLEMANDE LEFT YOUR CORNER, RIGHT HAND TO YOUR OWN.

8. A GRAND RIGHT AND LEFT, ALL THE WAY BACK HOME.

(Square sings chorus to "Bell Bottom Trousers" as they promenade. Couples 2, 3, and 4 repeat figure in turn. As each couple completes figure, entire square dances the break, lines 7 and 8, before next couple begins the figure.)

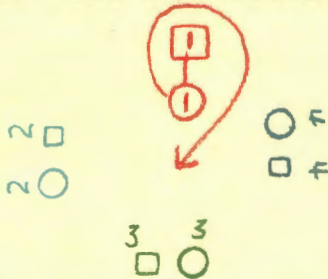
NUMBER 3: Four Little Ladies  
 REFERENCE: Paul Silvernell, Stuttgart, Germany  
 FORMATION: Square  
 TYPE: Single lead  
 MUSIC: Folkraft Record F-1026A

1. FIRST LITTLE LADY PROMENADE THE RING.



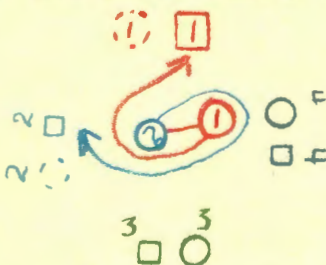
No. 1 girl promenades counter-clockwise inside the ring.

2. MEET YOUR PARTNER WITH AN ELBOW SWING.



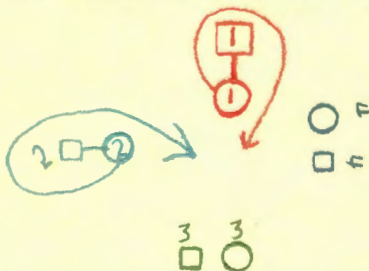
No. 1 girl swings partner once around with elbow swing, then goes back to center of square.

3. TWO LITTLE LADIES FORM A RING.



No. 1 and 2 girls meet in center and swing once around with a two-hand swing.

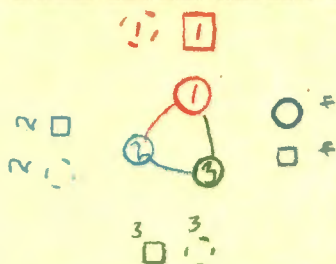
4. BACK TO YOUR OWN WITH AN ELBOW SWING.



No. 1 and 2 girls go to partners with a right elbow swing once around; then go back to center.

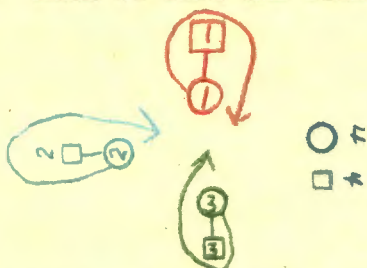


## 5. THREE LITTLE LADIES FORM A RING.



No. 3 girl moves to center to meet No. 1 and 2 girls; join hands and circle left once around.

## 6. BACK TO YOUR OWN WITH AN ELBOW SWING.



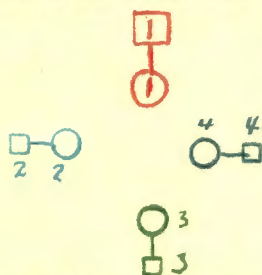
No. 1, 2, and 3 girls return to partners with a right elbow swing once around then go back to center.

## 7. FOUR LITTLE LADIES FORM A RING.



No. 4 girl meets No. 1, 2, and 3 girls in center; all join hands and circle left once around.

## 8. BACK TO YOUR OWN WITH AN ELBOW SWING.



All 4 girls go to partners and swing once around with an elbow swing.

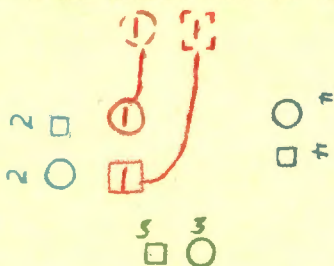
## 9. ALLEMANDE LEFT WITH YOUR LEFT HAND, A RIGHT TO YOUR PARTNER AND A RIGHT AND LEFT GRAND.

## 10. MEET YOUR PARTNER AND PROMENADE HOME.

(No. 2, 3, and 4 girls lead out in turn and perform lines 1-8. As each couple completes figure, entire square dances the break, lines 9-10, before next girl leads out.)

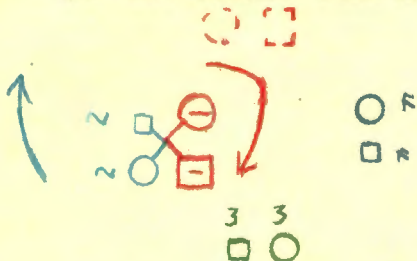
NUMBER 4: Right Hand Star  
 REFERENCE: McNair, Square Dance, p. 59  
 FORMATION: Square  
 TYPE: Visiting Couple  
 MUSIC: Imperial Records, Album 3

1. FIRST COUPLE BALANCE, FIRST COUPLE SWING.
2. LEAD RIGHT OUT TO THE RIGHT OF THE RING.



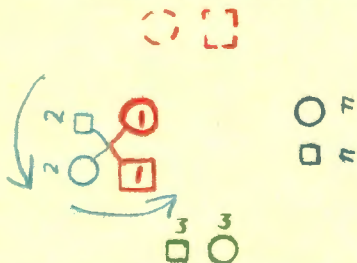
No. 1 couple leads to No. 2 couple.

3. TWO COUPLES FORM A RIGHT HAND STAR.



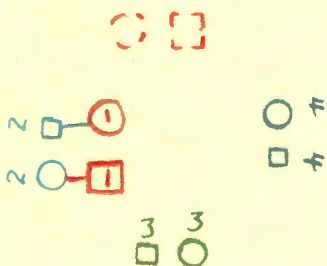
No. 1 and 2 couples form a right hand star and circle clockwise.

4. BACK WITH THE LEFT BUT NOT TOO FAR.



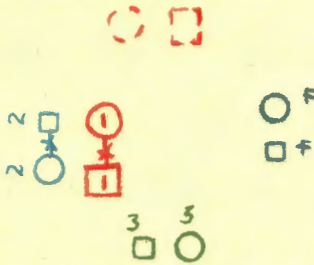
No. 1 and 2 couples reverse the star, star with left hands and circle counter-clockwise.

5. SWING YOUR OPPOSITE.



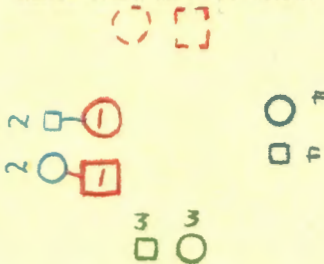
No. 1 boy swings No. 2 girl;  
 No. 2 boy swings No. 1 girl.

## 6. THEN YOUR OWN.



No. 1 boy swings No. 1 girl;  
No. 2 boy swings No. 2 girl.

## 7. ONCE AGAIN AND THEN YOU'RE GONE.



No. 1 boy again swings No. 2  
girl; No. 2 boy swings No. 1 girl.

## 8. ON TO THE NEXT FOR A RIGHT HAND STAR.

No. 1 couple leads to No. 3  
couple for a right hand star

(No. 1 couple performs lines 1-7 with couples 3 and 4. The "break" call follows this.)

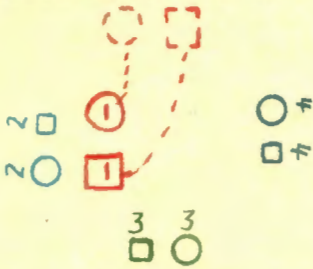
## 9. ALLEMANDE LEFT AND RIGHT AND LEFT GRAND.

(Then No. 2, 3, and 4 couples in turn perform figure all the way around the square. After each couple completes the entire dance, all couples do line 9.)

NUMBER 5: Take a Little Peek  
REFERENCE: Kirkell and Schaffnit, Partners All, Places All, p. 38  
FORMATION: Square  
TYPE: Visiting Couple  
MUSIC: Columbia Record 36021

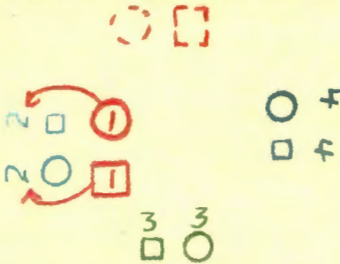
## 1. FIRST COUPLE BALANCE, FIRST COUPLE SWING.

2. LEAD RIGHT OUT TO THE RIGHT OF THE RING.



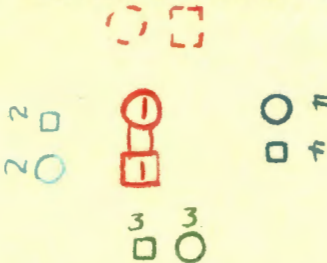
No. 1 couple leads to No. 2 couple.

3. AROUND THAT COUPLE AND TAKE A LITTLE PEEK.



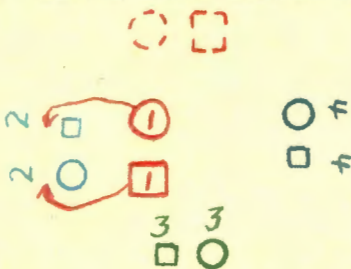
No. 1 girl peeks at No. 1 boy behind No. 2 boy; No. 1 boy peeks at partner behind No. 2 girl.

4. BACK TO THE CENTER AND SWING YOUR SWEET.



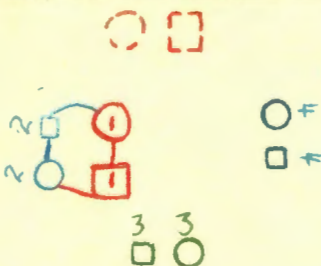
No. 1 couple do couple swing in the center of square.

5. AROUND THAT COUPLE AND PEEK ONCE MORE.



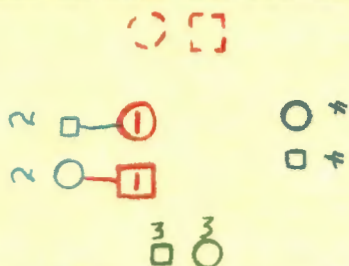
No. 1 boy and girl again peek behind couple No. 2.

6. BACK TO THE CENTER AND CIRCLE FOUR.



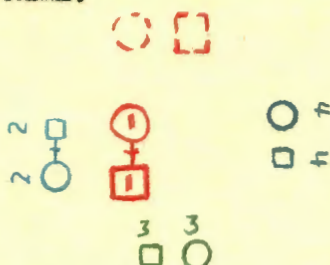
No. 1 and 2 couples circle left one full turn, with No. 2 boy to the left of No. 1 girl.

## 7. NOW WE SWAP AND NOW WE TRADE, YOUR PRETTY GIRL FOR MY OLD MAID.



No. 1 boy swings No. 2 girl;  
No. 2 boy swings No. 1 girl.

## 8. YOURS IS PRETTY BUT SO IS MINE, YOU SWING YOURS AND I'LL SWING MINE.



No. 1 boy now swings No. 1 girl;  
No. 2 boy swings No. 2 girl.

## 9. ON TO THE NEXT.

No. 1 couple goes to No. 3 couple.

(No. 1 couple performs lines 1-8 with couples 3 and 4.)

(The "break" call follows this.)

## 10. ALLEMANDE LEFT WITH YOUR LEFT HAND, RIGHT TO YOUR PARTNER AND A RIGHT AND LEFT GRAND.

(Then No. 2, 3, and 4 couples in turn perform figure all the way around the square. After each couple completes the entire dance, all couples do line 10.)

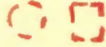
NUMBER 6: Birdie in the Cage  
 REFERENCE: Kirkell and Shaffnit, Partners All, Places All, p. 76.  
 FORMATION: Square  
 TYPE: Do-Si-Do  
 MUSIC: Decca Record 3734A

## 1. FIRST COUPLE BALANCE, FIRST COUPLE SWING.

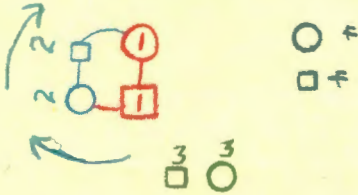
2. LEAD RIGHT OUT TO THE RIGHT OF THE RING.

No. 1 couple leads out to  
No. 2 couple.

3. ALL JOIN HANDS AND CIRCLE LEFT.



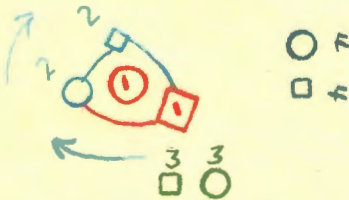
Couples 1 and 2 form a circle.



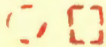
4. CAGE THE BIRD AND THREE HANDS ROUND.



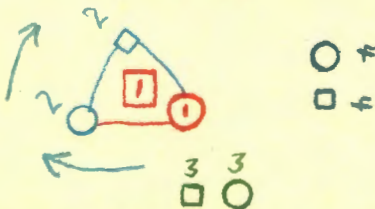
No. 1 girl is placed in circle;  
other three form a circle around  
her.



5. BIRDIE HOP OUT, CROW HOP IN; RING UP THREE AND YOU'RE GONE AGAIN.



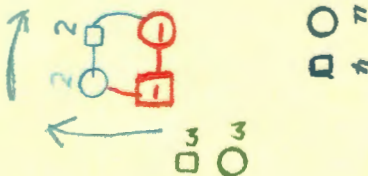
No. 1 girl comes out of circle and  
No. 1 boy goes in circle. Other  
3 circle left.



6. CROW HOP OUT AND AROUND YOU GO.



No. 1 boy comes out of circle  
making sure his partner is on his  
right, and all 4 circle left.



## 7. BREAK THAT RING WITH A DO-SI-DO AND ON TO THE NEXT.

Following the DO-SI-DO, couple No. 1 repeats lines 1-7 with couples 3 and 4 in turn.

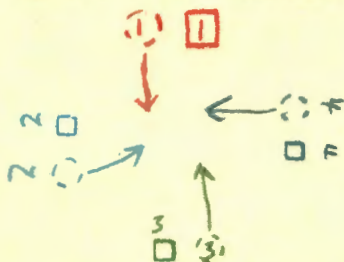
## 8. ALLEMANDE LEFT WITH YOUR LEFT HAND, RIGHT TO YOUR PARTNER AND RIGHT AND LEFT GRAND.

## 9. MEET YOUR PARTNER AND PROMENADE HOME.

(Couples 2, 3, and 4 repeat lines 1-7 in turn. As each couple completes figure, entire square dances lines 8-9 before next couple begins.)

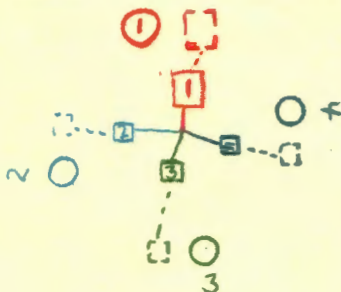
NUMBER 7: Texas Star  
 REFERENCE: Shaw, Cowboy Dances, p. 310  
 FORMATION: Square  
 TYPE: Do-Si-Do  
 MUSIC: Folkraft Record 1032A

## 1. LADIES TO THE CENTER AND BACK TO THE BAR.



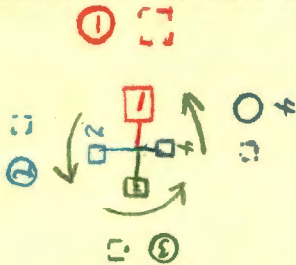
Girls come to center and then return to home position.

## 2. GENTS TO THE CENTER FOR A RIGHT HAND STAR.



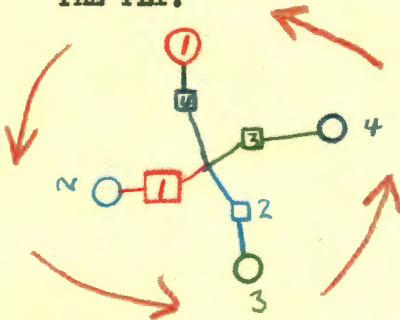
All boys join right hands in center and circle clockwise.

3. BACK WITH THE LEFT BUT NOT TOO FAR.



Boys drop right hands, turn, join left hands for a left hand star, and circle counter-clockwise.

4. THERE'S YOUR HONEY PASS HER BY, AND PICK UP THE NEXT GIRL ON THE FLY.



Keeping in the left hand star, each boy passes his partner and picks up his original right-hand girl by putting his right hand around her waist. No. 1 boy picks up No. 2 girl; No. 2 boy the No. 3 girl; No. 3 boy the No. 4 girl, No. 4 boy the No. 1 girl.

5. GENTS SWING OUT AND LADIES SWING IN.  
FORM THAT STAR AND YOU'RE GONE AGAIN.

Boys turn  $1\frac{1}{2}$  times, with arm still around girls' waists. This places girl on the inside in a right hand star.

6. HEEL AND TOE AND A HEEL AND TOE, BREAK THAT STAR WITH A DO-SI-DO,  
AND PROMENADE HOME.

Partners do-si-do, and promenade home.

7. ALLEMANDE LEFT WITH YOUR LEFT HAND, RIGHT TO YOUR PARTNER AND  
A RIGHT AND LEFT GRAND.

(Lines 1-7 are repeated until each boy has his original partner.)

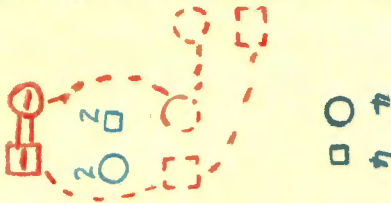


NUMBER 8: Swing at the Wall  
 REFERENCE: Paul Silvernell, Stuttgart, Germany  
 FORMATION: Square  
 TYPE: Do-Si-Do or Visiting Couple  
 MUSIC: Columbia Record 36021

1. FIRST COUPLE BALANCE, FIRST COUPLE SWING.
2. LEAD RIGHT OUT TO THE RIGHT OF THE RING.

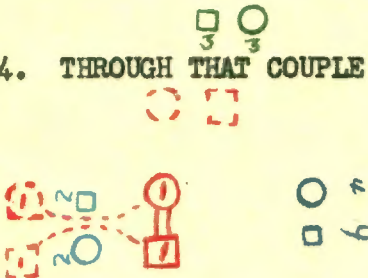
No. 1 couple leads to couple No. 2

3. AROUND THAT COUPLE AND SWING AT THE WALL.



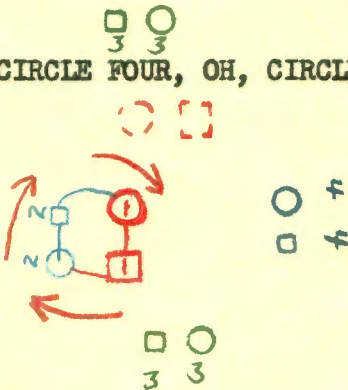
No. 1 girl and No. 1 boy go around No. 2 couple and swing behind them.

4. THROUGH THAT COUPLE AND SWING IN THE HALL.



No. 1 girl and No. 1 boy go between No. 2 girl and No. 2 boy and swing in front of them.

5. CIRCLE FOUR, OH, CIRCLE FOUR.



No. 1 and 2 couples circle left.

## 6. BREAK IT UP WITH A DO-SI-DO, AND ON TO THE NEXT.

After all do-si-do, No. 1 couple leads to No. 3 couple.

(Couple No. 1 repeats lines 1-6 with couples 3 and 4 in turn.)

## 7. ALLEMANDE LEFT WITH YOUR LEFT HAND, RIGHT TO YOUR PARTNER AND RIGHT AND LEFT GRAND.

## 8. MEET YOUR PARTNER AND PROMENADE HOME.

(Couples 2, 3, and 4 repeat lines 1-6 in turn. As each couple completes figure, entire square dances lines 7-8 before next couple begins.)

## CIRCLE DANCES

NUMBER 1: Grand Circle

REFERENCE: English Folk Dance and Song Society

FORMATION: Single circle, girl to the right of her partner.

All facing in toward center of circle, holding hands.

MUSIC: Decca record 2099

## 1. ALL TO THE CENTER AND BOW.

All dancers take four steps to center of circle. Boy starts on left foot, girl on right.

## 2. NOW BACK.

All dancers take four steps back to original position.

## 3. ALL TO THE CENTER AGAIN.

All dancers take four steps to center of circle again.

## 4. NOW BACK.

Take four steps back to position again.

## 5. LADIES TO THE CENTER AND CLAP YOUR HANDS.

All drop hands and girls do a two-step to the center with four two-steps and clap hands 3 times. Then return to position with four two-steps.

## 6. GENTS TO THE CENTER AND CLAP YOUR HANDS.

Boys take four two-steps to the center and clap hands three times, then return to position with four two-steps.

## 7. SWING THAT CORNER LADY.

As boys return from center they two-step to their left hand girl and swing her once around with a couple swing.

## 8. NOW PROMENADE.

Boy places corner girl on right and promenades counter-clockwise around circle with eight two-steps.

(Repeat lines 1-8 until partners are together once again.)

NUMBER 2: Brown-Eyed Mary  
 REFERENCE: Extension Service, College of Agriculture, U. of Illinois  
 FORMATION: Single circle, partners facing center of circle.  
 MUSIC: Brown-Eyed Mary

## 1. IF BY CHANCE WE SHOULD MEET OUT ON THE LONESOME PRAIRIE.

Partners march around circle counter-clockwise.

## 2. IN MY ARMS WOULD I EMBRACE MY DARLING BROWN-EYED MARY.

Girls turn and face partners.

## 3. TURN YOUR PARTNER HALF-WAY AROUND.

Partners join right hands and turn to the left half-way around.

## 4. TURN THE OPPOSITE LADY.

Boy turns his corner girl all the way around with his left hand. He should now be facing counter-clockwise again.

## 5. TURN YOUR PARTNER ALL THE WAY AROUND.

Boy goes back to original partner, takes her right hand in his right hand and circles all the way around.

## 6. PROMENADE THE RIGHT HAND LADY.

Boy moves up to his right hand girl, places her on his right and promenades. The right hand girl is now his partner.

(Repeat complete dance until original partners are together again.)

NUMBER 3: Skip To My Lou  
 REFERENCE: Extension Service, College of Agriculture,  
 University of Illinois  
 FORMATION: Single circle, girls to right of partners all facing  
 the center of the circle.  
 MUSIC: Skip To My Lou

## 1. BOYS TO THE CENTER, SKIP TO MY LOU, BOYS TO THE CENTER, SKIP TO MY LOU, BOYS TO THE CENTER, SKIP TO MY LOU, SKIP TO MY LOU, MY DARLING.

Boys take eight steps to the center and then eight steps back to position.

2. GIRLS TO THE CENTER, SKIP TO MY LOU, GIRLS TO THE CENTER, SKIP TO MY LOU, GIRLS TO THE CENTER, SKIP TO MY LOU, SKIP TO MY LOU, MY DARLING.

Girls take eight steps to the center and then eight steps back to position.

3. BOW TO YOUR PARTNER, SKIP TO MY LOU.

Partners turn and bow to each other.

4. NOW TO YOUR CORNER, SKIP TO MY LOU.

Corners bow to each other.

5. AGAIN TO YOUR PARTNER, SKIP TO MY LOU.

Partners again bow to each other.

6. SKIP TO MY LOU, MY DARLING.

Corners again bow to each other.

7. SWING YOUR PARTNER, SKIP TO MY LOU, SWING YOUR PARTNER, SKIP TO MY LOU, SWING YOUR PARTNER, SKIP TO MY LOU, SKIP TO MY LOU, MY DARLING.

Partners swing twice around.

8. SWING YOUR CORNER, SKIP TO MY LOU, SWING YOUR CORNER, SKIP TO MY LOU, SWING YOUR CORNER, SKIP TO MY LOU, SKIP TO MY LOU, MY DARLING.

Corners swing twice around.

9. PROMENADE ALL AND SKIP TO MY LOU, PROMENADE ALL AND SKIP TO MY LOU, PROMENADE ALL AND SKIP TO MY LOU, SKIP TO MY LOU, MY DARLING.

Partners promenade counter-clockwise around circle.

10. LOST MY TRUE LOVE, WHAT'LL I DO, LOST MY TRUE LOVE, WHAT'LL I DO, LOST MY TRUE LOVE, WHAT'LL I DO, SKIP TO MY LOU, MY DARLING.

Girls continue to march counter-clockwise while boys do an about-face and march back clockwise.

11. I FOUND ANOTHER ONE AS GOOD AS YOU, I FOUND ANOTHER ONE AS GOOD AS YOU, I FOUND ANOTHER ONE AS GOOD AS YOU, SKIP TO MY LOU, MY DARLING.

Boys do an about-face again and face back counter-clockwise, grab the nearest girl and promenade counter-clockwise around circle.

(Repeat lines 1-11 as long as desired.)

NUMBER 4: Oh, Johnnie  
 REFERENCE: Lawrence Bol, The Square Dance, p. 212.  
 FORMATION: Single circle, girls to right of partners.  
 All facing the center of the circle.  
 MUSIC: Oh, Johnnie

1. NOW YOU ALL JOIN HANDS AND CIRCLE THE RING.

All dancers in the circle join hands and circle counter-clockwise.

2. STOP WHERE YOU ARE AND YOUR PARTNER YOU'LL SWING.

The dancers stop and partners swing twice around.

3. NOW SWING THAT GIRL BEHIND YOU.

Boy swings corner girl twice around.

4. NOW YOUR OWN, YOUR VERY, VERY OWN.

Boys go back and swing their partners.

## 5. ALLEMANDE LEFT WITH THAT SWEET CORNER GIRL.

Corners do a regular allemande left.

## 6. AND DO-SA-DO YOUR OWN.

Partners do a regular sashay or do-sa-do back to back.

## 7. THEN YOU ALL PROMENADE WITH THAT SWEET CORNER MAID.

Boys go back to their corner girls, put her on the right side and promenade around the ring.

## 8. SINGING, OH JOHNNIE, OH JOHNNIE OH.

Promenade around the circle singing the chorus to Oh Johnnie.

(Repeat entire dance, lines 1-8 until partners are back together again or until music stops.)

NUMBER 5: Patty Cake Polka  
 REFERENCE: Methodist Publishing House, Nashville, Tennessee  
 FORMATION: Double circle, girls to outside of circle.  
 Partners facing each other, holding hands.  
 MUSIC: Bluebird Record 7994

## 1. HEEL AND TOE, HEEL AND TOE.

Boy does a heel and toe twice with left foot.  
 Girl's movement is opposite the boy's movement (she starts with right foot.)

## 2. SLIDE, SLIDE, SLIDE, SLIDE.

On this call boy steps left with left foot and brings his right foot over to his left foot. He does this four times.  
 Girl movement is opposite the boy's movement.

## 3. HEEL AND TOE, HEEL AND TOE.

Boy does heel and toe twice, this time with right foot. Girl's movement is opposite that of the boy.

## 4. SLIDE, SLIDE, SLIDE, SLIDE.

This time boy steps right with his right foot and brings his left foot over to his right. He repeats this movement four times. Girl's movement is opposite that of the boy.

## 5. CLAP, CLAP, CLAP.

Boy and girl clap each other's right hands three times.

## 6. CLAP, CLAP, CLAP.

Boy and girl clap each other's left hands three times.

## 7. CLAP, CLAP, CLAP.

Boy claps both his hands against the girl's hands.

## 8. CLAP, CLAP, CLAP

Boy claps both of his thighs with his hands simultaneously. Girl claps both her thighs with her hands simultaneously.

## 9. TWO-STEP, TWO-STEP, TWO-STEP, TWO-STEP.

Boy and girl lock right arms, and they do three two-steps in a clockwise direction. After completing three two-steps the boy takes another two-step moving to the next girl counter clockwise ahead of him. Girl two-steps in place.



(Repeat entire dance until original partners are together again or as long as desired.)

NUMBER 6: Oxford Minuet  
 REFERENCE: Extension Service, College of Agriculture,  
 University of Illinois.  
 FORMATION: Double circle of partners, both facing counter-  
 clockwise, holding inside hands (girl's left in  
 boy's right)  
 MUSIC: Tea For Two -- Windsor Records 7606B

1. ONE, TWO, THREE, TURN AND POINT.

Partners holding inside hands. Boy starts with left foot, girl with right foot. For the boy the step would be: left, right, left. On the third step boy pivots on left foot to face partner and points with toe of right foot. Girl's step would be: right, left, right. On the third step girl pivots on right foot to face partner and points with toe of left foot.

2. ONE, TWO, THREE, TURN AND POINT.

Partners now go clockwise. Boy holds girl's right hand in his left hand. Boy starts with right foot this time. His steps would be: right, left, right. On the third step boy pivots on right foot to face partner and points with toe of left foot. Girl's step would be: left, right, left. On the third step, girl pivots on left foot to face partner and points with toe of right foot.

3. STEP, SWEEP: STEP, SWEEP: STEP, SWEEP: STEP, SWEEP.

Partners now face each other, holding hands. Boy steps on left foot In Place and swings right foot across

instep of left foot. He then brings right foot back and steps on right foot In Place and swings left foot across instep of right foot. Each of the above movements is done twice. Girl's movement is opposite that of the boy.

4. (Repeat lines 1-3)

5. TWO-STEP.

Boy two-steps to meet girl ahead (counter clockwise) of him. She now becomes his partner. Girl two-steps clockwise to meet new partner.

(Repeat entire dance until partners are together again)

NUMBER 7: Circassian Circle  
 REFERENCE: Kennedy, Everybody Swing, p. 15  
 FORMATION: Circle of sets of 4, facing opposing sets of 4  
 MUSIC: Victor record 20639

1. FORWARD AND BACK.

Couples take four steps forward and bow to each other and then return to original position.

2. RIGHT AND LEFT THROUGH.

Couples advance and pass right shoulders with their opposites, then turn and face the direction from which they came. Boys keep partners on their right.

3. RIGHT AND LEFT BACK.

Couples do a right and left through back to original position.

## 4. LADIES CHAIN.

Opposite girls advance and clasp right hands, then pass right shoulder to right shoulder. They now take their opposite boy's left hand in their left hand while boy places his right hand in the small of the girl's back and turns her around to face back in the direction from which she came. Girl is to the right of her new partner.

## 5. CHAIN RIGHT BACK.

Girls advance again and clasp right hands, then pass right shoulder to right shoulder. They now take their partners left hand with their left hand. Boy places his right hand in the small of the girl's back and turns her to face the direction from which she came.

## 6. SWING YOUR OPPOSITE.

Opposites advance and swing each other with a regular couple swing.

## 7. BALANCE YOUR OWN.

Partners balance.

## 8. FORWARD AND PASS THROUGH

Couples facing clockwise advance and pass through arch made by opposite couples. Couples facing counter-clockwise, join inside hands (girl's left in his right) and raise arms forming an arch. They then move forward while the opposite couple passes under the arch. This results in new groups of opposing couples.

(Repeat lines 1-8 as long as desired or until original opposing couples meet again.)

NUMBER 8: Green Sleeves  
 REFERENCE: Extension Service, College of Agriculture,  
 University of Illinois  
 FORMATION: Circle of sets of four facing counter-clockwise  
 around the circle.  
 MUSIC: World of Fun Album M106

1. EVERYBODY SKIP.

All sets of four skip around the circle counter-clockwise. (16 counts.)

2. OVER AND UNDER.

Odd numbered sets of four (1, 3, 5, etc.) join hands, form an arch, and move forward while even numbered sets of four bow from the waist and back under the arch. The even numbered sets then join hands, move forward and the above movement is repeated. This movement is repeated twice with all couples returning to their original positions.

3. RIGHT HAND STAR.

Each set of four joins hands to form a right hand star and circle clockwise.  
 (Even numbered sets form a star while odd numbered do the same.)

4. NOW A LEFT HAND STAR.

Each star reverses direction and sets form a left hand star and circle counter-clockwise.

(Repeat lines 1-4 as long as desired.)

## COUPLE DANCES

NUMBER 1: Two-Step  
 REFERENCE: Silvester, Old Time Dancing, p. 47.  
 FORMATION: Social dance position  
 MUSIC: Decca record 2097

## 1. STEP, SLIDE, STEP.

Boy steps forward on left foot, slides right toe to left heel, then steps forward on left foot again, placing weight on left foot.

Girl steps back on right foot, brings left heel to right toe, then steps back on right foot again, placing weight on right foot.

## 2. STEP, SLIDE, STEP.

Boy steps forward on right foot, slides left toe to right heel, then steps forward on right foot again, placing weight on right foot.

Girl steps back on left foot, brings right heel to left toe, then steps back on left foot again, placing weight on left foot.

(Repeat lines 1 and 2 in time to music.)

NUMBER 2: Schottische  
 REFERENCE: Silvester, Old Time Dancing, p. 85.  
 FORMATION: Open dance position with girl on boy's right  
 MUSIC: Ford record 103

## 1. STEP, STEP, STEP, HOP.

Boy steps forward with a left, right, left, changing weight each time. Then he hops on left foot, without changing weight.

Girl steps forward with a right, left, right, changing weight each time. Then she hops on right foot without changing weight.

2. STEP, STEP, STEP, HOP.

Boy steps forward with a right, left, right, changing weight each time. Then he hops on right foot without changing weight.

Girl steps forward with a left, right, left, changing weight each time. Then she hops on right foot without changing weight.

3. STEP HOP, STEP HOP, STEP HOP, STEP HOP.

Boy steps forward on left foot, hops on left foot without change of weight, steps forward on right foot, hops on right foot without change of weight, then repeats both movements.

Girl steps forward on right foot, hops on right foot without change of weight, steps forward on left foot, hops on left foot without change of weight, then repeats both movements.

(Repeat lines 1-3 in time to music.)

NUMBER 3: Waltz  
 REFERENCE: Silvester, Old Time Dancing, p. 31.  
 FORMATION: Social dance position  
 MUSIC: Decca record 2563

1. STEP, STEP, SLIDE.

Boy steps forward on left foot, brings right foot up and out to right, placing weight on right foot, then slides left foot over to right foot, changing weight to left foot.

Girl's movement, starting back with right foot, is the reverse of the boy's.

## 2. STEP, STEP, SLIDE.

Boy steps forward on right foot, brings left foot up and out to left, placing weight on left foot, then slides right foot over to left foot, changing weight to right foot. Girl's movement, starting back with left foot, is the reverse of the boy's.

(Repeat lines 1-3 in time to music.)

NUMBER 4: Polka  
 REFERENCE: Silvester, Old Time Dancing, p. 66.  
 FORMATION: Social dance position  
 MUSIC: Columbia record 36145

## 1. HOP STEP, SLIDE, STEP.

Boy hops on right foot, then steps forward on left foot placing weight on left foot, brings right toe to left heel, placing weight on right toe, then steps forward on left foot placing weight on left. Girl's movement starting with a hop on the left and a backward step on the right is the reverse of the boy's.

## 2. HOP STEP, SLIDE, STEP.

Boy hops on left foot, then steps forward on right foot placing weight on right, brings left toe to right heel placing weight on left toe, then steps forward on right foot placing weight on the right. Girl's movement starting with a hop on the right and a backward step on the left is the reverse of the boy's.

(Repeat lines 1 and 2 in time to the music.)

NUMBER 5: Rye Waltz  
 REFERENCE: Bol, The Square Dance, p. 242.  
 FORMATION: Partners face each other in social dance position  
 MUSIC: Special arrangement of Rye Waltz, Decca Record 2090

1. HEEL AND TOE AND HEEL AND TOE.

Boy begins with left foot. On the call, he lifts left foot, extends foot until heel touches floor, then back till toe touches floor, and again touches heel and then toe to floor. (Girl's movement is on opposite foot.)

2. SLIDE AND SLIDE AND SLIDE.

Boy takes 3 slides to his left, and points right foot to his right. Weight is on left foot.

3. HEEL AND TOE AND HEEL AND TOE.

Repeat line 1 to right.

4. SLIDE AND SLIDE AND SLIDE.

Repeat line 2 to right.

5. WALTZ.

Waltz in social dance position in time to music.

NUMBER 6: Gay Gordons  
 REFERENCE: Bol, The Square Dance, p. 256.  
 FORMATION: Open dance position, girl on boy's right, holding left hands and with right hands shoulder high.  
 MUSIC: Beltona record BL-2455-A

1. WALK, TWO, THREE, FOUR.

Starting with left foot boy walks forward with a left, right, left, right, pivoting clockwise on right foot on 4th step. Girl's movement is the same as the boy's.



## 2. BACK, TWO, THREE, FOUR.

Boy walks backward four steps starting with left foot, with a left, right, left, right. On the 4th step, pause and prepare to repeat lines one and two. Girl's movement is same as boy's.

## 3. WALK, TWO, THREE, FOUR.

Repeat line one.

## 4. BACK, TWO, THREE, FOUR.

Repeat line two.

## 5. NOW TWIRL YOUR LADY.

Partners drop left hands and boy twirls girl clockwise four times as he takes eight steps forward.

## 6. NOW TWO STEP.

Partners face each other and do four two-steps. Boy starts two-step on his left foot, girl on right foot.

(Repeat entire dance, lines 1-6, until music is completed.)

NUMBER 7: Tantoli  
 REFERENCE: LaSalle, Rhythm and Dance for Elementary Schools, p. 114  
 FORMATION: Open dance position, girl on boy's right. Boy's right arm is around girl's waist; her left hand is on boy's left shoulder. Disengaged hand of each is on hip.  
 MUSIC: Sheet music, "Tantoli," LaSalle, Rhythm and Dance for Elementary Schools, p. 115.

## 1. HEEL AND TOE.

Boy touches left toe to floor bending backward at same time. He then touches left toe to floor behind him, bending body forward. Girl begins with right toe; her movements are the reverse of the boy's.

## 2. STEP, SLIDE, STEP.

Boy begins on left foot and girl on right. They take one two-step forward.

## 3. HEEL AND TOE.

Repeat line 1, with the boy beginning with right foot and girl with left foot.

## 4. STEP, SLIDE, STEP.

Repeat line 1, with the boy beginning with right foot and girl with left foot.

## 5. HEEL AND TOE.

Repeat line 1.

## 6. STEP, SLIDE, STEP.

Repeat line 2.

## 7. HEEL AND TOE.

Repeat line 3.

## 8. STEP, SLIDE, STEP.

Repeat line 4.

## 9. NOW JIG.

Partners face each other. Boy places both hands on girl's waist. Girl places both hands on man's shoulders. In this position they dance in a clockwise circle with 4 Jig steps: Boy steps on left foot, then hops on left foot; then he steps on right foot and hops on right foot. Girl does this, starting with right foot.

## 10. AND UP.

Boy lifts girl in air; she assists by jumping.

(Repeat lines 1-10 until music is completed.)

NUMBER 8: Lili Marlene  
 REFERENCE: Lawrence Bol, The Square Dance, p. 267.  
 FORMATION: Open Dance Position  
 MUSIC: World of Fun Record M-113

## 1. WALK, TWO, THREE, FOUR.

Both start on outside feet and walk forward four steps.

## 2. SLIDE, SLIDE, SLIDE, SLIDE.

Partners face, join both hands and slide to the boy's left, girl's right, four slide steps.

## 3. WALK, TWO, THREE, FOUR.

Repeat line one in opposite direction.

## 4. SLIDE, SLIDE, SLIDE, SLIDE.

Repeat line two in opposite direction.

## 5. STEP SWEEP, STEP SWEEP, STEP SWEEP, STEP SWEEP.

Partners face, join both hands and do four step swings. Boy steps left, swings right foot across. He then steps right and swings left foot across. He repeats each of these movements twice. Girl's movement is opposite that of the boy.

## 6. WALK, TWO, THREE, KICK.

Take starting position, start on outside foot. Walk three steps forward and swing free foot forward.

## 7. BACK, TWO, THREE, KICK.

Repeat line six in the opposite direction.

## 8. TWO STEP.

Partners face back in counter-clockwise direction in open dance position and take eight two steps.

(Repeat lines 1-8 as long as desired.)

## CHAPTER IV

### RESOURCE MATERIALS

In the past, many folk dance teachers have had difficulty in obtaining resource materials, especially in the small schools.

This chapter does not attempt to locate all resource materials, but it does list some excellent folk dance sources available to teachers of folk dancing.

#### I. SQUARE DANCE RECORDS<sup>1</sup>

##### SQUARE DANCE ALBUMS WITH CALLS

###### BANDWAGON.

(Write to Harold Goodfellow, 205-25 114th Road,  
St. Albans, New York)

Square Dances. Calls by Harold Goodfellow.

Music by The Pore Old Tired Texans. (3-10" records.)

Hopkins Turn . . . . .	9001 A
Loch Lomond . . . . .	B
Deep in the Heart of Texas . . . . .	9002 A
Forward Up Six and Back . . . . .	B
Jolly Irishman . . . . .	9003 A
Hot Time in the Old Town Tonight . . . . .	B

###### BLACK AND WHITE.

Square Dances. Calls by Jonesy. Music by Cactus Andy  
and Texas Dandies. (3-10" records.)

Cactus Twister

Oh, Susanna

Cage the Bird

Texas Star

Tennessee Wagoner

Smash the Window

---

<sup>1</sup> Ed Durlacher, Honor Your Partner (New York: The Devin-Adair Co., 1949), pp. 275-279.

## COLUMBIA RECORDS, INC.

Square Dances. Calls by Lawrence Loy. Music by Carson Robison and his Old Timers. Album No. C-47 (4-10" records.)

The First Two Ladies Cross Over. . . . .	36018
Darling Nellie Grey	
Oh, Susannah . . . . .	36019
Buffalo Boy, Go Round the Outside	
Diave for the Oyster, Part I . . . . .	36020
Part II	
Little Brown Jug (without calls) . . . . .	36021
Possum in the 'Simmon Tree (without calls). .	

## DECCA RECORDS CO.

Square Dances. Calls by Ed Durlacher. Music by Al MacLeod's Country Dance Band. Album No. 474 (Old No. 229) (3-12" records)

She'll Be Comin' Round the Mountain. . . . .	29210	A
Billy Boy . . . . .		B
The Grapevine Twist . . . . .	29211	A
Dip and Dive. . . . .		B
Mademoiselle from Armentieres . . . . .	29212	A
Cowboy's Dream (Waltz Quadrille) . . . . .		B

Cowboy Dances. Calls by Lloyd Shaw. Music by Duel in the Sun Square Dance Orchestra. Album A-524 (4-12" records)

Star by the Right . . . . .	75000	A
Split Ring Hash . . . . .		B
Docey Doe Hoedown . . . . .	75001	A
Practice Side No. 1 (without calls) . . . . .		B
Practice Side No. 2 (without calls) . . . . .	75002	A
Practice Side No. 3 (without calls) . . . . .		B
Practice Side No. 4 (without calls) . . . . .	75003	A
Practice Side No. 5 (without calls) . . . . .		B

Running Set Square Dances. Calls by Manny. Music by American Square Dance Orchestra. Album No. 274 (3-10" records)

Hog-Eyed Sally, Sally Gooden . . . . .	18213	A
Turkey Buzzard, Sugar in the Gourd . . . . .		B
Old Granny Hare, Old Joe Clark . . . . .	18214	A
Soldiers Joy, Sugar in my Coffee . . . . .		B
Sourwood Mountain . . . . .	18215	A
Bigtown Fling . . . . .		B

Cowboy Square Dances. Calls by Roy Rogers. Music by Cooley's Buckle Busters. Album No. 226 (3-10" records)

Round that Couple and Swing When You Meet . . .	3733	A
Chase that Rabbit, Chase that Squirrel . . .		B
Bird in the Cage and Three Rail Pen . . . . .	3734	A
Round That Couple, Go Through and Swing. . .		B
Lady Around the Lady and the Gent Solo . . . .	3735	A
Boy Around a Boy and Girl Around a Girl . .		B

FOLKRAFT RECORDS, INC. (Write to Al Brundage, Danbury, Conn.)

County Fair Square Dances. Calls by Al Brundage. Music by Folkraft County Dance Orchestra. Album F-1 (3-10" records)

Indian File . . . . .	1001	A
Two Head Ladies Cross Over . . . . .		B
Keep a Steppin' . . . . .	1002	A
Little Log Cabin in the Lane . . . . .		B
Forward Six and Back . . . . .	1003	A
Danbury Fair Quadrille . . . . .		B

#### SQUARE DANCE ALBUMS

##### WITHOUT CALLS

FOLKRAFT RECORDS, INC. (7 Oliver St., Newark, N. J.)

County Fair Square Dances. Music by Folkraft Country Dance Orchestra, Pete Seeger, Leader. (4-10" records)

Ten Little Indians . . . . .	F-1004	A
Life on the Ocean Wave . . . . .		B
White Cockade and Village Hornpipe. . . . .	F-1005	A
Little Old Log Cabin in the Lane . . . . .		B
Angleworm Wiggle. . . . .	F-1006	A
Wabash Cannonball . . . . .		B
My Darling Nellie Grey . . . . .	F-1007	A
Pop Goes the Weasel . . . . .		B

Southern Mountain Series (4-10" records)

Marching Through Georgia . . . . .	F-1015	A
Devil's Dream . . . . .		B
Honolulu Baby . . . . .	F-1016	A
Git Along Cindy . . . . .		B
Oh, Susannah . . . . .	F-1017	A
Flop Ear Mule . . . . .		B
Buffalo Gal . . . . .	F-1018	A
Old Joe Clark . . . . .		B

Homesteaders Series. Music by Foster's Fiddlers.  
(4-10" records)

Down in the Tall Grass . . . . .	F-1026	A
Mississippi Sawyer . . . . .		B
Lost Indian . . . . .	F-1027	A
Billy in the Lowlands . . . . .		B
Steamboat Bill . . . . .	F-1028	A
Chicken Reel . . . . .		B
Barn Dance . . . . .	F-1029	A
Speed the Plow . . . . .		B

IMPERIAL RECORDS. (Write to Jimmy Clossin, 2930 Van Buren,  
El Paso, Texas.)

Texas Records. Played by Jimmy Clossin and The Blubonnet  
Playboys. (2-12" records)

Album 1

The Girl I Left Behind Me . . . . .	1A
Oxford Minuet . . . . .	B
Eighth of January . . . . .	2A
Little Brown Jug . . . . .	B

Album 2

- Buffalo Gal
- Varsouvienne
- Ragtime Annie
- Tucker's Waltz

Album 4

- Leather Breeches
- Virginia Reel
- Golden Slippers
- Waltz Quadrille

Album 3

- Arkansas Traveler
- Texas Cowboy Schottische
- Soldier's Joy
- Home Sweet Home

Album 5

- Waggoner
- Cotton-Eyed Joe
- Chicken Reel
- Over the Waves



II. AUDIO-VISUAL MATERIALS<sup>2</sup>

## FILMS

1. **AMERICAN SQUARE DANCE**  
Ten minute sound film in black and white. Can be obtained from Coronet Films, Coronet Bldg., Chicago 1, Illinois.
2. **COWBOY SQUARES AND AMERICAN INDIANS**  
Thirty minute silent film in black and white. Comes in two reels of fifteen minutes each. The film rents for five dollars a reel or both reels for eight dollars. Can be obtained from Perry-Mansfield School of the Theater and Dance. 135 Corona Ave., Pelham 65, New York.
3. **NATIONAL FOLK FESTIVAL**  
Thirty minute sound film in black and white. Comes in three reels of ten minutes each. For information write Government Films Department, United World Films Inc., 7366 Melrose Avenue, Hollywood, California.
4. **PEOPLE DANCE**  
Ten minute sound film in black and white. Rents for one dollar and fifty cents. For information write National Film Board of Canada, 1270 Avenue of the Americas, New York, 20, New York.
5. **PROMENADE ALL**  
Eleven minute sound film in black and white or color. Rents for five dollars fifty cents. Can be obtained from Gateway Productions Inc., 1859 Powell Street, San Francisco, California.
6. **SQUARE DANCING**  
Fifteen minute sound film in color. Rents for five dollars. For information write Bob Osgood, 462 North Robertson Blvd., Los Angeles 48, California.
7. **SQUARE DANCE MEDLEY**  
Ten minute sound film in black and white. Sale price is twenty-five dollars. Can be obtained from Official Films Inc., Grand and Linden Avenues, Ridgefield, New Jersey.

---

<sup>2</sup> Frederic A. Krahn, editor, Educational Film Guide (New York: H. W. Wilson Company, 1953), pp. 816-818.

## 8. SQUARE DANCE REUNION

Ten minute sound film in color. Sale price is ninety dollars. For information write George Halligan, 7934 Santa Monica Blvd., Hollywood 46, California.

FILM STRIPS<sup>3</sup>

## 1. FUNDAMENTALS OF SQUARE DANCING

Twenty-five slides in black and white or color. Sale price is three dollars fifty cents for black and white and five dollars for color. Can be obtained from Science Slides Company, 22 Oak Drive, New Hyde Park, New York.

III. COUPLE-DANCE RECORDS<sup>4</sup>

## BLUEBIRD.

Polkas

Little Brown Jug . . . . . 7294  
Crazy

Schottisches

Schottische Skip . . . . . 7721

Special Dances

Ten Pretty Girls . . . . . 10028

Varsouviannas

Varsouvianna . . . . . 10579  
Put Your Little Foot

---

<sup>3</sup> Frederic A. Krahn, editor, Filmstrip Guide (New York: H. W. Wilson Company, 1954), p. 342.

<sup>4</sup> Lloyd Shaw, Cowboy Dances (Caldwell, Idaho: The Caxton Printers, Ltd., 1945), pp. 396-408.

## COLUMBIA.

Polkas

Little Brown Jug . . . . .	36021
Clarinet Polka . . . . .	36142
The Bartered Bride Polka	
Bell Polka . . . . .	36143
Laugh Polka	
Helena Polka . . . . .	36144
Goodby Gob	
Beer Barrel Polka . . . . .	36145
Gypsy Polka	

Schottisches

Balen I Karlstad . . . . .	22104
----------------------------	-------

Waltzes (Fast)

Strauss Waltzes . . . . .	Album C-13
Waltz Time in Vienna . . . . .	Album C-17

Waltzes (Slow)

Popular American Waltzes . . . . .	Album C-26
------------------------------------	------------

## DECCA

Polkas

Tinker Polka . . . . .	2095
Our Katy . . . . .	2097
Album of Polkas . . . . .	Album 213
Musizky Polka. . . . .	Album 19

Schottisches

Oh, Susanna . . . . .	3727
Hozauction	
Lena Schottische . . . . .	3728
Le Secret	
Mountain Belle . . . . .	3729
Auf Wiedersehen	
Edna . . . . .	3730
Little Girl Primp Up	

Special Dances

Rye Waltz . . . . .	2090
Duchess	
Oxford Minuet . . . . .	2091
Tuxedo	
Veleta Waltz . . . . .	2092
Varsouvianna	
Spanish Waltz . . . . .	2093
Moon Winks	
Military Schottische . . . . .	2094
Trilby	
Virginia Reel . . . . .	2564
Princess Glide	
Badger Gavotte . . . . .	2565
Montana Dance	
Herr Schmidt . . . . .	2098
Celito Lindo . . . . .	1258

Two-Steps

Old Memories . . . . .	2097
They're Off . . . . .	2099

Varsouviannas

Varsouvianna . . . . .	2092
Put Your Little Foot . . . . .	3131

Waltzes (Fast)

Cuckoo Waltz . . . . .	2096
Tales from the Vienna Wood . . . . .	1774
Favorite Waltzes in Viennese Waltztime . . . . .	.Album 554
Waltzes by Waldteufel. . . . .	.Album 13

Waltzes (Slow)

Rye Waltz . . . . .	2090
Veleta Waltz . . . . .	2092
Spanish Waltz . . . . .	2093
Isabella . . . . .	2095
Old Time Waltz Medley . . . . .	2563
Victor Herbert Waltzes . . . . .	.Album 82

## FORD.

Polkas

Heel and Toe Polka . . . . . 107

Schottisches

The Old Southern Schottische . . . . . 103

Varsouviannas

Hungarian Varsouvianna . . . . . 103B

## VICTOR.

Polkas

Seaside Polka. . . . . 19909

Heel and Toe Polka. . . . . :

Beer Barrel Polka . . . . . 710

Schottisches

Balen I Karlstad . . . . . 20075

Special Dances

Skaters Waltz. . . . . 35798

Bolero

## VOCALION.

Schottisches

Rustic Schottische . . . . . 04204

Hailten Jolkeen . . . . . 4169

Varsouviannas

Put Your Little Foot . . . . . 05425

IV. FOLK DANCE PERIODICALS<sup>5</sup>American Squares

Charley Thomas  
121 Delaware Street  
Woodbury, New Jersey

Rosin the Bow

Rod La Farge  
115 Cliff Street  
Haledon, New Jersey

The Folk Dancer

Michael Herman  
Box 201  
Flushing, Long Island  
New York

Let's Dance

Folk Dance Federation  
of California  
293-299 Broadway  
Millbrae, California

Foot 'n Fiddle

Herb Greggerson  
3061 Station A  
El Paso, Texas

Sets In Order

152 North Swall Drive  
Los Angeles, California

Filtis

Vyts Beliajus  
1028 E. 63rd Street  
Chicago 37, Illinois

---

<sup>5</sup> Richard Kraus, Square Dances of Today (New York: A. S. Barnes and Co., Inc., 1950), p. 129-130.

## CHAPTER V

### SUMMARY

This paper has discussed the important educational results which can be derived from instituting a folk dance program in the junior high school. Particular stress has been placed on correlating folk dancing with various academic subjects and upon its contributions to the growth and development of young adolescents.

The nature of folk dancing would seem to indicate voluntary student participation; therefore, emphasis is placed upon the importance of developing student interest in the folk dance program. In this same vein it is necessary to accentuate the importance of encouraging junior high school teachers to be interested in the attributes of folk dancing.

A group of suggested dances was explained in the paper as an aid to the beginning folk dance instructor. Also included were resource materials which could be of use to the teacher with limited bibliographical materials.

#### I. RESTATEMENT OF THE PROBLEM

The problem as stated in the paper was as follows:

1. Can folk dancing be correlated with boys' physical education and with other subjects of a more academic character?

2. How can boys be motivated to an active participating in folk dancing?

3. How can instructors of boys' physical education be induced to incorporate folk dancing into the curriculum?

4. What are the contributions of folk dancing to the growth and development of young adolescents?

## II. CONCLUSIONS

This paper has arrived at the following conclusions:

1. Folk dancing may be correlated effectively with social studies, music, art, literature, drama, and home economics as well as with physical education.

2. Interest in folk dancing among junior high school boys may be motivated by emphasizing it as an essential part of the physical education and athletic program.

3. In order to gain the interest and support of the boys' physical education teacher, it must be demonstrated to him that folk dancing can effectively aid in the development of those skills necessary for winning athletic teams.

4. Folk dancing contributes to the physical, social, creative, cultural, and recreational growth and development of the junior high adolescent.

5. A teacher with limited experience in the instruction of folk dancing can perform a satisfactory job if he is interested.



6. Folk dancing contributes to the overall goal of general education.

## BIBLIOGRAPHY

## BIBLIOGRAPHY

## BOOKS

- Alberty, Harold, Reorganizing the High School Curriculum. New York: The Macmillan Company, 1948. 458 pp.
- Bol, Lawrence, The Square Dance. Chicago: Best Advertising Service and Ford Brothers, 1950. 288 pp.
- Duggan, Anne S., Jeanette Schlottmann, and Abbie Rutledge, The Teaching of Folk Dance. New York: A. S. Barnes and Company, 1948. 116 pp.
- Durlacher, Ed, Honor Your Partner. New York: The Devin-Adair Company, 1949. 286 pp.
- Faunce, Roland, and Nelson L. Bossing, Developing the Core Curriculum. New York: Prentice-Hall, Inc., 1951. 311 pp.
- Kennedy, Peter, Everybody Swing. London: Chappell and Company, Ltd., 1952. 20 pp.
- Kirkell, Miriam, and Irma K. Schaffnit, Partners All, Places All. New York: E. P. Dulton and Company, Inc., 1949. 129 pp.
- Krahn, Frederic A., editor, Educational Film Guide. Eleventh edition, revised; New York: H. W. Wilson Company, 1953. 1037 pp.
- Krahn, Frederic A., editor, Filmstrip Guide. Third edition, revised; New York: H. W. Wilson Company, 1954. 410 pp.
- Kraus, Richard, Square Dances of Today. New York: A. S. Barnes Company, 1950. 130 pp.
- LaSalle, Dorothy, Rhythms and Dances for Elementary Schools. New York: A. S. Barnes Company, 1951. 201 pp.
- McNair, Ralph J., Square Dance. Garden City, New York: Garden City Books, 1951. 188 pp.
- Rath, Emil, The Folk Dance in Education. Minneapolis: Burgess Publishing Company, 1941. 50 pp.

Sehon, Elizabeth L., and others, Physical Education Methods for Elementary Schools. Philadelphia and London: W. B. Saunders Company, 1948. 458 pp.

Shambaugh, Mary Effie, Folk Festivals. New York: A. S. Barnes Company, Inc., 1936. 155 pp.

Shaw, Lloyd, Cowboy Dances. Caldwell, Idaho: The Caxton Printers, Ltd., 1945. 411 pp.

Silvester, Victor, Old Time Dancing. London: Herbert Jenkins, Ltd., 1949. 189 pp.

Spears, Harold, The Emerging High School Curriculum. New York: American Book Company, 1940. 400 pp.

#### PERIODICAL ARTICLES

Cheska, Alyce, "How's Your Timing?", The Washington Coach, p. 18, Spring Issue, 1954.

Durlacher, Ed, "Today in Square Dancing," American Association Health, Physical Education, and Recreation Journal, 21:12, December, 1950.

Kiely, Frances D., "Square Dancing in the Village School," Recreation, 43:549, February, 1950.

Kraus, Richard, "The Dance in Education: New Horizons," Teachers' College Record, 54:93-99, May, 1952.

#### OTHER SOURCES

Eisenberg, Larry, The World of Fun Series. Nashville, Tennessee: Audio-Visual Department, Division of Local Church, General Board of Education, The Methodist Church, 1951. 35 pp.

Extension Service in Agriculture and Home Economics, Folk Dance Materials. College of Agriculture, University of Illinois.

Jones, Ruth W., and Margaret DeHaan, Modern Dance in Education. New York: Bureau of Publications, Teachers' College, Columbia University, 1947. 88 pp.

Kennedy, Douglas, Community Square Dances. London: The English Folk Dance and Song Society, 1951. 12 pp.