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## A Folk Dance Program for Fourth, Fifth, and Sixth Grades

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A FOLK DANCE PROGRAM  
FOR FOURTH, FIFTH, AND SIXTH GRADES

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A Thesis  
Presented to  
the Graduate Faculty  
Central Washington College of Education

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

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by  
Alene Johnson Wesselius  
August 1959

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APPROVED FOR THE GRADUATE FACULTY

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## CHAPTER I

### INTRODUCTION

Today there is an increasing interest in dance among the peoples of our nation. Although this interest has never disappeared completely in the minds and work of some physical education teachers and artistic dancers, until recently there has been little emphasis in dancing. There has, indeed, been opposition on the part of some groups to the dance.

However, at the present, educators, doctors, psychologists and people in general have a broader knowledge and understanding of the educational, physical, recreational, and emotional possibilities and benefits of dancing. There is an increased demand on the part of educators, parents, and children for a well developed folk dance program in our schools. This renewed interest has brought with it new and varied problems to be solved.

One of the biggest problems is the lack of qualified teachers to carry on a folk dance program. Another is the lack of suitable materials and facilities to carry out the program. Since the teacher in a self-contained classroom has been trained to teach all the subjects to her students, she often does a splendid job of teaching physical

education. Many teachers, sincerely interested in helping children grow into becoming healthy citizens, are seeking help in order to learn more about teaching folk dances.

## I. AIM OF THE STUDY

This study was made (1) to determine the present folk dance trends in the elementary grades of public schools in the City of Yakima, Washington, (2) to point out the value of folk dance in elementary education, and (3) to help teachers present to boys and girls in grades four through six the dances suitable for these grades. This criterion is designed, not exclusively for physical education teachers but for the use of teachers everywhere who desire to know more about dance in the education of children in the intermediate grades. The classroom teacher who accepts the fact that dance can be integrated with other learnings in social studies, music, literature, dramatics, and art will find the dance program experiences helpful in educating the whole child.

## II. LIMITATIONS OF THE STUDY

The survey is limited to a study of the fourth, fifth, and sixth grades of public schools in the City of Yakima. The proposed guide, however, could be used by elementary teachers anywhere who

are interested in improving the dance program in their classroom or school. The author has investigated many of the 1959 editions of books, dance materials, periodicals, and record albums in order to give the latest information possible concerning folk dancing.

### III. DEFINITION OF TERMS

Certain terms used in this study are defined in order to avoid any confusion in meaning.

1. Questionnaire. The following definition of the term questionnaire was made by Good, Barr, and Scates:

A questionnaire is a form which is prepared and distributed for the purpose of securing responses to certain questions. Generally these questions are factual, designed to secure information about conditions or practices of which the recipient is presumed to have knowledge. The questionnaire may, however, ask for opinions and it may be used to afford an insight into the attitudes of a group. . . .

The questionnaire is an important instrument in normative-survey research, being used to gather information from widely scattered sources. . . .

The questionnaire procedure normally comes into use where one cannot readily see personally all of the people from whom he desires responses or where there is not a particular reason to see them personally. . . .<sup>1</sup>

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<sup>1</sup>Carter V. Good, A. S. Barr, and Douglas Scates, The Methodology of Educational Research (New York: C. Appleton-Century Company, 1938), pp. 334-35.

2. Normative-survey method of research. Good, Barr, and Scates have given the following definition of the normative-survey type of research:

The word "survey" indicates the gathering of data regarding current questions. The word normative is used because surveys are frequently made for the purpose of ascertaining what is the normal or typical condition of practice.<sup>2</sup>

3. Folk dance. These are dances which represent the national customs and folk interests of a country. They are expressed in repeated dance patterns and have some type of music to accompany the action. Each country has developed through the centuries its own characteristic dance steps and formations, ranging from the jolly peasant dance to the stately quadrille.

4. Ethnic group. This refers to groups or races with common traits, customs, habits, beliefs, etc.

5. Culture. Culture is the habits, mores, beliefs, and ways of living of a particular social group.

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<sup>2</sup>Ibid., p. 289.

## CHAPTER II

### REVIEW OF THE LITERATURE

The earliest books on dance would not give much help to a teacher today. However, it is interesting to note that even Dewey recognized the need for "expression" when he said,

"It tries to do--what nothing but itself can do for human nature, softening rigidness, relaxing strains, allaying bitterness, dispelling moroseness, and breaking down the narrowness consequent upon specialized tasks."<sup>1</sup>

It is fortunate for our generation as well as generations to come that such people as Cecil Sharp, Mr. and Mrs. Henry Ford, Lloyd Shaw, Sally Kamin, and Curt Sachs have taken the interest, time, and money to preserve the rare old editions of books on dance. Through their efforts and their sharing, the contents of these early books can be used for study and appreciation of historical background of dancing. Lloyd Shaw says,

Just for the spirit of the time it is pleasant to thumb over my reprint of that old classic "The English Dancing Master, or Plaine and Easie Rules for the Dancing of Country Dances," which was published by John Playford

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<sup>1</sup>Mimeograph Material, cited by Rosland Wentworth (Central Washington College of Education, 1938).

of London in 1850.<sup>2</sup>

Shaw also has in his collection of books such historical antiques as: Young Ladies Book, published in 1830, The Art of Dancing, written by Edward Ferrero in 1859, The Dance of Society, by William B. De Garmo, 1879, Dancing and Its Relations to Education and Social Life, by Allen Dodworth, and Dances of Today, by Albert Newman of Philadelphia, 1914, and many more.<sup>3</sup>

Douglas Kennedy tells of Cecil Sharp's interest in collecting and recording English folk dances in 1899. Sharp, an avid collector of English folk songs, realized that written folk dances were being neglected and should be recorded. This revival occupied the remainder of Sharp's life and eventually wore down his frail constitution. From 1906, when he published his first folk-dance book, until his death in 1924, he never paused from teaching, lecturing, and proselytising, except to collect more dances and tunes.

During the years 1914 through 1918, Cecil Sharp came to the United States and discovered the dances of the Southern

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<sup>2</sup>Lloyd Shaw, The Round Dance Book, A Century of Waltzing. (Caldwell, Idaho: The Caxton Printers, 1948), p. 33.

<sup>3</sup>Ibid., pp. 33-48.

Appalachian Mountain people. These dances were only written in the memories of the people who used and loved them. Sharp, with his love of folk tunes and dances and keen sense of value in written documents, started recording the dance steps for future use. When he returned to Europe he found a renewed interest in folk dances and not only continued to record dances in England but taught some of the different steps he had learned in the United States.<sup>4</sup>

Although folk dancing is separated from social dancing in the fourth and fifth grades, they are definitely related in historical background and learning sequence. The creative dances in the primary grades and folk dances of the fourth, fifth, and early sixth grades provide the basic rhythm skills necessary for preadolescents. Lloyd Shaw sums up the relationship by stating,

The story we are interested in began about a hundred years ago with the introduction of the polka in 1843 in London and Paris, and in the United States in 1844. It carries through three generations to the beginning of World War I when Irene and Vernon Castle symbolized a revolution that completely changed the spirit of the ballroom dance.<sup>5</sup>

The folk dance movement instituted by Dr. Luther H. Gulick in 1908 as a part of the Girls' Branch of the New York Public Schools

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<sup>4</sup>Douglas Kennedy, England's Dances--Folk Dancing Today and Yesterday (London, England: G. Bell and Sons, Ltd., 1949), p. 3.

<sup>5</sup>Shaw, op. cit., p. 34.

Athletic League was based on a recognition of the need for play activities of a rhythmic type. Dr. Gulick hoped to enrich childhood, to provide interesting group activities for young people, and to aid in the problem of the use of adult leisure time through folk dance activities.<sup>6</sup>

In 1909 Miss Elizabeth Burchenal, American's most famous folk dance authority in her time, edited eleven books to be used in teaching children folk dances. These books are still used for reference in many schools today. Miss Burchenal introduced a selection of dances to the Committee on Folk-Dancing of the Playground Association of America. She and Dr. Gulick were founders in the American Folk-Dance Society, 1916, which originated to establish a continuous program of educational promotion of the use of folk dancing and appreciation of folk-arts in general throughout the country.<sup>7</sup>

Caroline Crawford had a special interest in folk dancing and taught students at Teachers' College in Columbia University in 1908. Her publisher, Professor Frederick Peterson, wrote,

With the recognition of the need, there has come a demand for an authoritative hand-book prepared with

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<sup>6</sup>Thos. D. Wood and R. F. Cassidy, The New Physical Education, cited by Rosland Wentworth (Central Washington College of Education, 1938). (Mimeographed)

<sup>7</sup>Elizabeth Burchenal, Folk-Dances and Singing Games (New York: G. Schirmer Inc., 1909-33), Preface V.



particular reference to the schools. There has been no such book in existence in the English language. The present book was prepared to supply that need.<sup>8</sup>

Miss Crawford made a special study of folk dancing for many years and wrote at least four books for teachers to use.

At this same time, 1909, Charles Ward Crampton compiled a group of folk dances for use in schools and play grounds and a second book in 1916 with many new forms of folk plays and dances. This book was so well accepted and demanded that seven editions were required.<sup>9</sup>

Even in 1926 the board of education in Detroit, Michigan, used a course of study for dancing in the elementary schools. Dorothy La Salle compiled this study and included a bibliography of fifty other books published at this time which could aid the teacher. She also gives a brief history, philosophy, and suggestions for presentation of dance. The dances are classified according to origin and grade level to be taught. Soon after publication it was highly recommended and used by teachers' colleges on the west coast. The fact that La Salle gives information about teaching folk dances makes her book more valuable to the classroom teacher than any book

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<sup>8</sup>Caroline Crawford, Folk Dances and Games (New York: A. S. Barnes and Company, 1908-25), Preface iii.

<sup>9</sup>Ward Crampton, The Second Folk Dance Book (New York: A. S. Barnes and Company, 1916-20), Preface.

mentioned so far.<sup>10</sup>

World War I changed the lives and activities of people in 1917. Those who had once danced for recreation and pleasure turned from dancing to the more serious aspects of living. Rural people were drawn into urban life, families were torn apart, and country people began to change their way of life. With this change came a different social life which almost entirely omitted folk dancing from the lives of most people.

Although many books on folk dance and folk lore were published in the early part of the twentieth century, there was no great interest or demand for them. Dancing was considered a fine recreational activity in some of the public school physical educational programs, and almost all physical education instructors were required to take some courses in folk dancing. However, there was not any required program of dance in the curriculum of most public schools.

After World War II the revival of folk dancing spread across the nation. People became interested in learning folk dances for recreational activity and social fellowship. The shortage of qualified teachers brought a demand for good teaching materials in

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<sup>10</sup>Dorothy La Salle, Rhythms and Dances for Elementary Schools (New York: A. S. Barnes and Company, 1926-40), Preface.

methods and background.

In 1948 Anne Duggan and associates provided an excellent book on teaching of folk dance with four companion books for the following purpose:

. . . to present background materials in conjunction with each unit of dances so that folk dance may be correlated with and integrated more effectively into the curriculum to help students gain a better understanding of their own ancestors as well as neighbors in the world.<sup>11</sup>

Following Anne Duggan's book for teachers came further realization that instructors of folk dance must know more than the basic steps of a dance for a successful program.

In California it was thought advisable to select and compile material for a teacher's guide in line with broadened concepts and changed practices of education in general and physical education in particular. The guide was so successful that later the material was expanded and a book was printed for a teacher's manual for use in the public elementary schools in California and for sale in other states.

The characteristics and activities of an adequate physical education program is written to help teachers, supervisors, and administrators to plan and organize a good program for elementary

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<sup>11</sup>Anne Schely Duggan, Jeannette Schlottmann, and Abbie Rutledge, The Teaching of Folk Dance (New York: A. S. Barnes and Company, 1948), p. 7.

schools. The chapter on rhythmical activities states,

To omit from the physical education program the various forms of dance would be a serious error. Rich cultural, social, and recreational experiences are to be gained, as well as valuable physical exercise.<sup>12</sup>

Ruth Murray has published, Dance in Elementary Education, to help those who wish to improve their technique of teaching dance. She gives a keen insight to the place of dance in education, plus a basic theory on when and how to teach dancing in elementary schools. Ruth Murray has had the ability to see the whole program of health and physical education and the relationship of its component parts to general education. Aware of the problems involved in teaching and learning of dance, she has given much thought to a practical approach for their success.<sup>13</sup>

Gladys Andrews sums up the plight in which most elementary teachers find themselves:

Too few physical education specialists have had the type of training which would give them an understanding of the place and purpose of activity for children. The training of many of them has been geared to secondary or college level; therefore, a majority of them have had little work with children in the elementary school setting. For the most part, teacher training institutions have been

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<sup>12</sup>Winifred Van Hagen, Genevieve Dexter, and Jesse F. Williams, Physical Education in the Elementary School (Sacramento: California State Department of Education, 1951), p. 197.

<sup>13</sup>Ruth Lovell Murray, Dance in Elementary Education (New York: Harper and Brothers, 1953).

remiss in interpreting the whole area of play, movement, and expression and have tended to assume that the acquisition and performance of skills are the qualifications for teaching children.<sup>14</sup>

Maryhelen Vannier and Mildred Foster also saw the need for better trained teachers of elementary physical education. They too state that much has to be done on a national and local level to improve both the status and content of this program in the school curriculum. Their book is an excellent guide for the elementary classroom teacher who wishes to improve any part of her physical education program. The chapter on rhythms and dance gives a balanced progression containing a wide variety of activities.<sup>15</sup>

The Spokane Public Schools were so anxious to improve the teaching of physical education in their lower grades that they adopted a teaching guide, selected after a five-year evaluation period and compiled by George Werner and Edwin Henderson. The philosophy, objectives, graded activities, and dances were so readily accepted and acclaimed that teachers in other schools began to use it in their own programs.<sup>16</sup>

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<sup>14</sup>Gladys Andrews, Creative Rhythmic Movement for Children (New York: Prentice-Hall, Inc., 1954), p. 31.

<sup>15</sup>Maryhelen Vannier and Mildred Foster, Teaching Physical Education in Elementary Schools (Philadelphia: W. B. Saunders and Company, 1954).

<sup>16</sup>Edwin S. Henderson and George I. Werner, Teaching Guide for Physical Education (Spokane Public Schools, Spokane, Washington, 1955).

At the University of Texas the demand became greater and greater for more folk and square dance instruction. Teachers saw the students catch the wonderful spirit of dancing and acknowledged their need for materials and help in teaching. They write that with a little guidance and a handbook of material complete with directions, teaching hints, suggestions for organization, and dances with record references and source material, students could conduct their own groups.<sup>17</sup>

At this same time other schools provided in-service and night classes for those interested in learning how to teach dance to elementary children. Colleges have added courses especially for classroom teachers who wish to teach dance. People are beginning to see the need and benefits of dancing for children and are desirous of obtaining guides for specific grade levels.

In reviewing early literature it is evident that the changes in educational concepts and practices have had a definite influence on teaching of dance in our present day schools. The early books were merely lists of dances. Gradually the use of dances according to their difficulty and purpose for each grade level was acknowledged. Recently educators have realized the importance of a teacher knowing more about the philosophy of dance in relation to a child's growth,

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<sup>17</sup>Jane A. Harris, Anne Pittman, and Marlys S. Waller, Dance Awhile (Minneapolis, Minnesota: Burgess Publishing Company, 1955), Preface.

development, and learning.

Therefore, the present study is justified in part on the basis of the further need and demand of teachers in grades four through six for a well planned and developed guide for teaching folk dancing.

## CHAPTER III

### HISTORY OF FOLK DANCE

The beat of the heart is the first and most important rhythm of life; consequently, there is no rhythm in the world without movement first. Thousands of years ago man transferred the rhythm of movement into an audible sound. This feat of sound was accomplished by hitting two objects together--first with the hands on another part of the body and later by the use of objects, such as two pieces of wood. As the sounds became more satisfying to their creator and listener, different methods were invented. "The earliest expressive acts of man could have been none other than random, impulsive movements, unorganized except as they followed the natural laws of his functioning body structure."<sup>1</sup>

The tone of the drums and the volume of their sounds were molded by the change in their shapes. With each successive change of materials, different and improved beats and actions were used. When the beating increased in speed and action the movement of arms, legs, and even the whole body reacted to its tempo. There

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<sup>1</sup>Margaret N. H'Doubler, Dance A Creative Art Experience (Madison: The University of Wisconsin Press, 1957), p. 1.



was the slow steady drum beat, the moderate, and the fast beat, all made by the same instrument but by different actions and rhythms. Soon these three basic rhythms were used together and interchangeably to designate expression, to break the monotony, and to create interest.

At first the beat of the drum was used for the benefit of one individual as an amusement activity, then for entertainment of others, for rituals, and as a means of sending messages. Gradually the listener felt the rhythms in their minds and bodies and began to move to the pulsating beat.

Thus began the rhythm of music and the movement of dancers, because music sets the rhythm for dancing and the body follows the beat of the music. Primitive man used the rhythm of drum beats and movement of the body to express emotions and ideas --for the everyday domestic activities of life and special occasions such as religious, war, birth, or death ceremonies. The dances of a particular group portrayed the life of its people.

War has inspired dancers for centuries. The war dance served more than one purpose by giving the participant practice in quick arm and leg movement while pantomiming the actual act of battle, by giving him strength and courage, by appealing to his gods for a victorious battle, and by giving him the opportunity to try to

"out do" the other dancers in maneuverability and gain the confidence of his admirers.

Religion played an important part in the creation of dances, and this relationship can be traced to a period before history began. People danced to appease their gods. They developed different dances to fit the occasion and re-enacted them each year at certain times for special purposes. In ancient Maya land of South America, the Indians danced during lavish ceremonies while engaging in human sacrifice to appease the gods. They danced to celebrate the coming of spring, to give thanks for the crops gathered at harvest, to bring rain, and for deliverance from illness.

One of the main sources for acquiring new and different dances was the imitation of animals by man. These movements were practiced and improved not only to tell a story of success to friends, but to enable him to stalk and kill his prey. This same type of imitation continued in the Middle Ages when Trade Guilds met for celebrations and pantomimed their type of work for others to see and enjoy. Between the fourteenth and fifteenth centuries the occupational dances were accompanied by the singing of words which also portrayed the work of different peoples. These formations are evident in such dances as "Jolly is the Miller," "Shoe Maker's Dance," or "The Thread Follows the Needle." Subsequently came the dances of greeting,

everyday activities, experiences, and seasonal celebrations.

Children are inclined to imitate their elders, especially in dress or play. Likewise they imitated the dances they saw performed. Soon new creations in dance and songs were developed to fit the child's daily living. For example, "London Bridge," "Here We Go Round the Mulberry Bush," or "Georgie Porgie" were used as singing and dancing games by the children. They danced for fun and play, singing words to tell a story. Everybody danced-- young and old--for daily fun or special festivities.

In regard to the cessation of this type of life, H'Doubler says:

The Christian church of Medieval times brought the first obedience to authority. The characteristic feature of early Christian thought was its other-worldliness. The emphasis was transferred from this world to the kingdom after death, and sharp distinctions were drawn between good and evil, mind and body. The paramount consideration of all living was to save the soul. Consequently, the body was looked upon as a hindrance. Dance, both because it was pleasurable and because it was physical, was frowned upon.<sup>2</sup>

The country people, however, did not accept this authority altogether, as did the city residents. In the countryside many ancient customs persisted because the people felt the need to sing and dance at their gatherings in the same manner as they and their

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<sup>2</sup>Ibid., p. 13.

ancestors had always done.

This was evidenced by a written document in the middle of the seventeenth century. Curt Sacks states that:

The Dancing Master, which in 1650-51 gives for the first time the "Directions for Country Dances," says briefly and simply in a few lines of the preface: "The Art of Dancing, called by the ancient Greeks Orchestice, and Orchesits, is a commendable and rare Quality fit for young Gentlemen and Ladies, if opportunely and civilly used," That is all. Then follow several hundred dances.<sup>3</sup>

Later society turned to dancing for part of their recreation. The court festivals used the minuet as early as 1664, contre in 1685, jig in 1699, quadrille and waltz in 1750, and the polka in 1843. But before the end of the nineteenth century the young people in Europe began to lose interest in these society dances and refused to move in the aristocratic and courtly direction. Sacks says:

Only two roads were open. The first was followed by those who were seeking a new order of society: the young banded together in the youth movement, turned back to the communal dances of the people and of children, to which, at the turn of the century, Scandinavia and England had led the way. Rightly, since inner necessity pointed out the road, and successfully in most cases, though not in all, for many of these medieval choral dances had become too anemic and their spirit is often too narrowly circumscribed.<sup>4</sup>

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<sup>3</sup>Curt Sacks, World History of the Dance (New York: W. W. Norton and Company, Inc., 1937), p. 400.

<sup>4</sup>Ibid., p. 444.

The change of interest and revival of the country dances by the younger generation was also influenced by the dances from America. To understand the reason for America's influence on the dance revolution in Europe one must first look at the history of the United States.

Although the first white settlers in America left Europe to escape religious persecution early in the seventeenth century, they brought with them the same obedience to authority. Anne Schley Duggan and associates describe the situation:

They were so involved with the almost overwhelming tasks of founding a new country and of providing for the safety and sustenance of their families that they had - neither leisure nor sympathy for activities other than those of daily toil and worship. Religious doctrines as well as an essential and stringent economy resulted in a philosophy that considered idle hands and pleasure-giving activities as synonymous and sinful. Dancing of all types not only was frowned upon but also was actually prohibited by our puritanical forefathers.<sup>5</sup>

In later years when other immigrants arrived to settle in this new country the social scene began to change. Several factors caused the transformation from a life of strict toil and worship to a living which included more pleasant diversions. The people began to establish permanent homes and learned to utilize the products

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<sup>5</sup>Anne Schley Duggan, Jeanette Schlottmann, and Abbie Rutledge, Folk Dances of the United States and Mexico (New York: A. S. Barnes and Company, 1948), p. 38.

of the land; they established private businesses and took advantage of trading vessels. The growth of communities and acquisition of animals for modes of travel brought people together for special occasions. Then, too, the type of people coming to America did not remain in the religious category. In fact many people with a supposedly disreputable character were sent to the new land and others came as indentured servants, later to become land owners.

Then, too, there were the American Indians who danced the same as their primitive brothers had done, and the Negro who brought a rich source of material, particularly in dance interpretations of the Negro spiritual. These dances were witnessed, admired, and tried by the whites, especially children.

The changing conditions, combined with the fact that many of the settlers came from old European Countries in which the love of dancing was inborn, resulted in the gradual use of the folk dance as a form of recreation among the pioneers of America.

"George Washington himself danced and members of his government were quick to recognize the value of social-dance instruction for their children."<sup>6</sup> The early Americans also devised play party games where instrumental musical accompaniment was eliminated and the

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<sup>6</sup>Walter Terry, The Dance in America (New York: Harper & Brothers Publishers, 1956), p. 27.

rhythm was established by clapping, stamping, or singing. It was the dances of the Southern Appalachian Mountain people, unique to themselves, using only a fiddle or organ for accompaniment, plus a caller to direct the dancers, that the Europeans particularly liked and used at their social gatherings. Ted Shawn says, "Distinctly our own in the way of American folk-dance (there is nothing in it which we can trace as having been derived and imported from abroad) is the Kentucky mountain dance called the "Running Set."<sup>7</sup>

The development and use of party games and dances in America spread west across the frontier and east to Europe by travelers and traders. The introduction of this gay social life came about the same time the younger generation in Europe were seeking something to take the place of the stately court dances. Since the American dances were not too different from the dances of their ancestors and were enjoyed because of their simplicity and sociability, they brought endless delight not only in America but also in highly critical Europe. Old European dances, customs, and festivals were enthusiastically revived, first in England and Scandinavia, then in other countries. Troy and Margaret Kinney sum up the situation in this way:

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<sup>7</sup>Ted Shawn, Dance We Must (Nashville, Tennessee: George Peabody College for Teachers, 1938), p. 93.

A saying has sprung up that "dancing is a form of patriotism." Children receive dancing instruction. Now, instead of the Polka, which fifty years ago swept over Scandinavia and fastened itself on the land with a hold that smothered every other dance, are to be seen the merry steps and forms that are distinctively of the Norseland, accompanied by the old music.<sup>8</sup>

In America, however, people began to lose interest in folk dancing. For a period of many years participation in folk dancing for recreation was confined to children as part of their physical education program, or to groups of all ages in rural sections where old-timers taught the dances to their children or danced for recreation themselves. The State Granges, Pioneer Associations, and Riding Clubs were responsible, in part, for preserving this significant American folk art.

There has been a growing interest on the part of Americans everywhere in the United States in the folk dances of all nations. In the first place, America, the "melting-pot" of all countries, is comprised of many ethnic groups who wish to observe and perpetuate their native folk festival days. In the second place, people living in this modern age are finding the time and realizing the need for worthwhile use of leisure time activities after a busy day's work. And, finally, many communities are now able to recall and establish

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<sup>8</sup>Troy and Margaret West Kinney, The Dance, Its Place in Art and Life (New York: A. S. Barnes and Company, 1924), p. 181.



significant historical events or harvest festivals characteristic to their section of the country.

With the disapproval among certain religious groups gradually disappearing, the schools have been more inclined to include dance as a part of their curriculum. In fact many schools have adopted a graded program which includes the creative and simple dances for the primary grades, folk dances and simple squares for the intermediate grades, advanced folk and square dance for junior high, and folk square, and social dance for the high school students.

Ted Shawn substantiates this by saying:

Now I feel, at this point, that it should be a universal plan that folk-dancing be given in the elementary grades and that, by the time a boy gets to high school, he should have a considerable repertoire of folk-dances. The first problem is for him to get acquainted with his own body and to learn its relation to rhythm and space, and it is with this that the pre-school aged child should begin; he will thus learn his own individual movement possibilities at first, and in the next grade he can learn his relation to a pattern through participation in group folk-dancing, although even this is a simple problem, and can be done in the early grades.<sup>9</sup>

At the present time folk dancing continues to hold the interest of people young and old. It is a popular family activity, schools use it to develop children socially, physically, and

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<sup>9</sup>Shawn, op. cit., p. 93.

culturally, and special groups use it for social activity and recreation.

## CHAPTER IV

### THE PURPOSE OF FOLK DANCE IN EDUCATION

Administrators and teachers in the education field are aware of the need for well planned school buildings and educational programs for today's child. In the past, educators have thought only of quiet study for an educated mind and proper food and physical exercise for body growth. Education is now becoming an integrated and enriching development of the total child, and modern emphasis is upon growth of mind and body together, not in separate parts.

School officials, administrators, and architects are working together to plan new school buildings with facilities that can provide the best service for the many different aspects of learning and growing. This includes large, well ventilated and lighted classrooms with movable furniture, and a multi-purpose room. The school without these facilities is not a modern school and will not suffice for the best development of all the potentials of every child,

It is with the recognition of the fact that children today are constantly active in body and mind and need opportunities to

move vigorously, that educators have begun to provide the necessary space and equipment for such activities. The multi-purpose room in the school, whether used for instruction during the day or for community gatherings after hours, does serve this purpose.

For the total development of the child one must provide meaningful learning situations in the content subjects, a well-rounded program in health and physical education, and opportunities for individual and social growth. Now that teachers have available space for added activities and understand the need for such education, they are planning their yearly programs to provide situations which will give students the opportunities for mental, emotional, social, and physical growth. Dancing can fulfill many of the needs which psychologists say have profound effect on developing the child.

Administrators and supervisors can do much to help teachers include folk dancing as an integral part of the curriculum in schools by assuming the responsibility of promoting such a program. They can interpret the values to parents and other lay groups, encourage teacher workshops, conferences, and in-service experiences.

Principals also play an important role in the success of folk dancing by establishing a congenial atmosphere among parents, teachers, and pupils by reserving certain periods for use of the

multi-purpose room, preparing scheduled times for different groups, allowing flexible daily programs, providing needed equipment, and giving favorable praise.

The classroom teachers are directly responsible for the development of meaningful experiences in folk dancing. They play the major role in motivating the children and providing opportunities for the development of activities.

The first pre-requisite for dance teachers is that they have a good sense of humor, like to have fun, appreciate the needs for movement, and enjoy dancing. With these personality traits they can add to their general knowledge of teaching by learning how the dance program is an asset to education and recreation. They need to be aware of the knowledges to be acquired, skills to be mastered, and attitudes and appreciations to be developed. They must also know how to prepare and present the dance material with unity, progression, and successful completion.

To learn the cultural background of dances and to prepare the written material takes only time for research and the desire to construct good plans. But for successful teaching, the dance teacher must have a good sense of rhythm. They must be able to know the time of the music and be able to move to the beat, as well as recognize faults of rhythmic performance in others. They must be

able to know and perform the basic locomotor and non-locomotor movements and the common dance steps with some variation.

With these attributes the dance teacher will be constantly aware of the many ways in which she can motivate the child.

## I. CONTRIBUTION OF FOLK DANCE TO GROWTH AND DEVELOPMENT OF THE CHILD

Educational growth. Probably no phase of physical education offers as rich opportunity for correlation with other educational procedure as folk dancing. If properly directed and motivated, students may gain much that is enriching in the study of different countries by searching for information concerning location, topography, climate, costumes, nationalities, languages, holidays, and industries in relation to the dance characteristic to each region. With proper organization students can work in committees with a chairman for different projects and use guide questions to indicate important points. They will develop proper attitudes toward leadership, good cooperation, use of libraries, reference materials, and the making of written and oral reports.

The use and study of folk dances in the classroom gives excellent curriculum enrichment opportunities for children who deviate from the average group. For the slow learner it can serve

as a special interest project to motivate him to use materials on his own reading level and help him become an authority on a particular phase of dance. It also gives him an opportunity to develop and contribute any natural ability such as art, music, or creative writing.

Folk dancing can also serve as the enrichment of the gifted child. The dominant factor is the provision of a flexible program of challenging experiences and large areas of interest in which gifted children are encouraged to seek higher levels of creative expression and a greater appreciation of problems than is attainable by less able children in the group.

Modern educational methodology stresses the importance of culminating activities for any given unit of study for the purpose of tying together or unifying the various learning experiences involved. In this connection a particularly rich use of folk dance materials lies in the presentation of a festival or room program for peers and parents. This type of program is one of the best ways to establish good teacher-pupil rapport and promote public relations.

This does not mean, however, that children should be exploited by the use of hastily chosen and learned dances. A good dance teacher will endeavor to bring about a program which is good for the children and educative for the audience.

Cultural growth. One of the aims of education is to induct the child into the realities of the culture in which he will live. The study and use of folk dances, then, belongs to the children as an integral part of their cultural heritage. This is especially true of the American dances which are thoroughly identified with the kind of people who made this country. It is an activity they liked and still like. Some of the dances came from other countries and have been little changed. Some of them grew here. All have been a part in the making of America. Through the use and study of folk dances comes the knowledge and appreciation of the people who built every country.

Grace Ryan agrees with this opinion when she says:

The folk dance makes the past live again. Eager school boys and girls and grown men and women thrill to some racial urge as they participate in the rich heritage of our American folk games. These express the venturesome spirit and physical vigor of our pioneer forebears. And, it is important that these same children should participate in the spirit of the past and this is the emotional experience that they share when they dance and engage in the communal festivities so close to the lives of other peoples and other times.<sup>1</sup>

Jane Harris and associates give another viewpoint on the cultural growth of children through the medium of folk dance by

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<sup>1</sup>Grace L. Ryan, Dances of Our Pioneers (New York: A. S. Barnes and Company, 1926-39), preface.



considering the values received in the study of foreign countries by saying:

The study and appreciation of the folk dancing of the many countries around the world gives a real index to the different peoples and countries. Twentieth century living with its rapid communication and transportation has increased our interest in and need for international understanding. Folk dancing has also been invaluable in the development of nationalism and retention of folklore.<sup>2</sup>

The folk dancing of many nations, incidentally, can make excellent United Nations Day or Week observance. The use of folk dances during this designated time to create friendliness among nations, as well as preserve folklore, is especially valuable.

The arrival of the Moiseyev troupe in New York from Russia to perform on stage and television in 1958 is an indication of the present trend in "good-will" relations with foreign countries. Another example of cultural exchange and friendliness is the large folk dance festivals being held each year by ethnic groups from many different nations.

Creative growth. All people possess some form of imagination and use it in various ways. But children, who are less inhibited than adults, express themselves with more abandon

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<sup>2</sup>Harris, op. cit., p. 4.

and originality. The beautiful dancing is in the child already. What the teacher does is to remove fear and embarrassment and help creativeness come out. A teacher with faith in herself and understanding of children can do much to promote the use of children's imagination in creating new dances, costumes, and dialogue in the use of history and social studies for thematic materials.

Because folk dances were not originally recorded in written form, there have been many arguments about the proper sequences in some dances. Lloyd Shaw and Cecil Sharp both discovered these differences of opinions when they began recording dances. Even today descriptions of dances made by collectors differ, just as words and melodies of folk songs never achieve exact uniformity.

Some teachers have been handicapped because of a belief that a notated dance must never be changed, but must be translated and taught precisely as written so that its authenticity will remain exact. In view of the fact that even the "old-timers" will not agree on certain sequences of a dance, and that teachers themselves will often translate the same directions in a different manner, the author believes very keenly that dances should be changed to fit the age and experience of the group. Ruth Murray confirms this belief by saying:

A slight alteration or the elimination of a particular part of a notated dance often makes an otherwise unsuitable one easy to learn and fun to perform. Of course the teacher

must make these changes carefully, so that the original pattern of the dance will not be distorted and the music will "come out right." But if she has any movement invention at all and can count the measures in the music, this should not be difficult. It is much better that folk dances be danced and enjoyed than abandoned or disliked, if a small change which does not alter the essential pattern and style of the movement will make the difference.<sup>4</sup>

Emotional growth. The proper development of emotional behavior in positive and constructive ways is a major goal of education. The fact that happiness has a positive health value while undesirable mental states lead to many physical ills is an accepted fact. In this day of high pressure living, emotional factors are very important. Conscious effort on the part of parents and schools is necessary for children to secure the right relations with themselves and their fellows. This growth in personality and character traits can be obtained through experiences and intelligent self-correction, which is a finer ideal than strict discipline or self control.

Some of the basic needs for humans are to be loved, to be recognized as a contributing group member, and to be like others in a group. Desirable growth will result by learning to play happily with others, to share materials, to take part in a cooperative enterprise, and to accept criticism and suggestions without showing

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<sup>4</sup>Murray, op. cit., p. 115.

resentment or becoming unduly discouraged.

The means through which a child may satisfy such needs are many, but participation in folk dances is one of the better ways to help a child achieve emotional stability. Inhibitions of thought and actions are forgotten under the stimulus, self-consciousness is turned into self-expression, tense muscles and movements are relaxed and smoothed.

The teacher can create an environment where the principles of democratic living are constantly practiced and boys and girls receive deserved praise and recognition. This alone will help develop confidence in self and establish a feeling of worth. Through democratic practices children readily accept suggestions from adults and criticism from their own group. In folk dancing they learn to set up some of their own standards, develop a sense of right and wrong, and can apply it to themselves as well as to those with whom they are working. These experiences give children an opportunity to construct their own codes and sets of values for democratic living as well as develop self-confidence in themselves.

Social growth. The culture of society today demands group participation, cooperation, and understanding for daily living and will remain the same as long as we have a democratic form of government. Schools must aid parents in providing opportunities to

bring children together in group activities and give them experiences to help them develop acceptable social habits for democratic living.

Most boys and girls in the fourth, fifth, and sixth grades are growing from immaturity to maturity and are aware of the significance of group acceptance. They attach much importance to peer association, codes of behavior, values, and standards. This is the age when the techniques of living and working in a democratic society should be carefully developed and firmly established.

The teacher is the key to successful learning situations in the school. She can devise many different experiences in folk dancing for developing proper attitudes, behavior, and social patterns. Through her choice of classroom procedures, she can plan a dance program which does not stress the fact that there can only be boy-girl partners by choosing some dances which require two boys and one girl or vice versa, by guiding oral lessons which give the students an opportunity to discuss democratic living, and by carefully avoiding bringing attention to height or weight.

Most children, however, can be readily stimulated to learn whatever they see as helpful in gaining membership, partnership, or affiliation with their fellows--that is, with any person or group with whom they feel some degree of identification. Together with the need for approval, this is the primary social motivation.

Physical growth. During World War II the officers of the Armed Forces discovered and proved that the youth in America were not in top physical condition. Since the on-going strength of our Nation depends upon the health of our young people, it is essential that they recognize their obligation to themselves, to their families, and to the Nation to endeavor to keep themselves mentally, emotionally, spiritually, socially, and physically fit. As a result of a conference called at Annapolis in June, 1955, by President of the United States, Dwight D. Eisenhower, a national commission has been appointed and is now engaged in stimulating constructive action at local, state, and national levels.

Sports Illustrated, a weekly magazine, featured an article on National Fitness Week which says:

There are hopeful signs this year that the physical part of the youth fitness crusade in America is making progress. Americans in ever-increasing numbers are being guided into activities that will make needed contributions to their physical well-being and enjoyment. Possibly this new participation will lead eventually to the summit of President Eisenhower's concept of "total fitness," a happy state reached by adding mental, emotional, spiritual and social fitness to the physical kind.

During the course of the past year at least one new ray of hope appeared on the national horizon. The American Association for Health, Physical Education and Recreation re-examined its national responsibility and came up with Operation Fitness--U. S. A., a truly ambitious national program which may yet put the fitness show on the road if initial enthusiasm for the idea is matched by eventual

execution. So far some 6 million youngsters have been directly affected.<sup>5</sup>

Many organizations, public and voluntary, as well as schools and clubs have continued to stir themselves during the year, as have individuals. Bonnie Prudden, who has been named "First Lady of Fitness," has been outstanding in her efforts to encourage participation by all people in this national project.

A school's physical education program today is regarded as an important part of the fitness program. Its aim is, through directed, purposeful activity centered around the total body, its movement, care and use, to build children who are strong and dynamic both mentally and physically. The program stresses the development of skills--physical, social, and mental. A good program in physical education should enable a child to develop into a highly-functioning individual full of zest for life, capable and desirous to serve both himself and society.

The dance program in the elementary school is a part of physical education and as such as the opportunity to provide activities which are invigorating, fun to do, and will lead to positive growth. It should be so designed to help every boy and girl develop through

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<sup>5</sup>Henry R. Luce, editor, "1959 National Youth Fitness Week," Sports Illustrated, Vol. 10, No. 18 (May 4, 1959), pp. 39-53.

rhythmical movement a balanced, well-coordinated body, skills which will aid his physical efficiency, and fitness to help him while working, playing, and living with others.

Taking part in vigorous activities contributes to organic development, general well-being, and body growth. Through activity such as that present in the dancing program the rate and force of the heart beat is increased, breathing becomes deeper and more rapid, heat production and body waste is stepped up; increased appetite and an improvement in sleep habits is apparent. There is an opportunity for the development of the large muscles, absolutely essential for the growing child. Development of these muscles is of great importance to health since the trunk muscles must be strong in order to maintain the upright posture necessary for the best position and functioning of the abdominal and pelvic organs.

A well-rounded program in dance can contribute to the development of the body functions. By giving children an opportunity to participate in well-planned and directed dance activities, the school can provide opportunity for each child to build up the vigor and stamina that will enable him to take his place as a healthy member of society in the National Fitness Program.

Recreational growth. As machines are developed to do the work that formerly required so much of his time, man's leisure



hours increase, but his physical activity decreases. To compensate for his biological need of exercise and his mental and emotional needs for relaxation, the importance of recreation is becoming more acute each day. The contribution to the development of recreational skills that have a distinct function as hobbies for leisure time hours, both during school and in after school life, might become as important as the education program.

In the elementary school is one of the most opportune times to teach basic dance skills. Children strongly desire to master skills that win group recognition and will repeat activities over and over in an effort to reach perfection. When children are given the basic learnings of creative rhythms in the primary grades and continue into folk dances in the intermediate grades, they enthusiastically approve and in fact desire to learn or create new dances. Thus by the time they reach junior and senior high school, dancing is very familiar to them. If they receive the basic skills in the classroom they can not only use this knowledge for individual benefits, but can help others enjoy dancing as a leisure time activity.

As the importance of family recreation becomes more and more significant, folk dances are being revived by Parent-Teacher or other community groups to help give families an opportunity to have fun together. One of the basic functions of recreational dancing is the

joy of the activity.

The elementary school can do much to greatly improve the social scene of our country by the inclusion of folk dances in the curriculum so that children, youth, and adults are able to engage in wholesome play during their free hours.

## II. DEVELOPING AN INTEREST IN FOLK DANCE

The day-by-day teamwork of administrators, consultants, teachers, custodians, children, and parents contribute to the success of the dance program in the elementary school. When each does his part in sharing the responsibility of planning and understanding an all-school and community philosophy, a better instruction in any program is possible.

The role of the teacher. The first role of the teacher, that of personality, knowledge, and skill, was discussed previously. The author now refers to teacher motivation.

Friendly teachers who have a genuine love of children, who understand and respect each child, treat them with courteous consideration, have faith in them, and create an atmosphere which encourages participation and cooperation by all will have the most success in motivating children.

If a teacher understands each pupil, he can provide the intellectual, physical, and artistic experiences the child needs. Such experiences will enable the child to succeed and gain a sense of personal worth. Frequent failure, on the other hand, tears down self-esteem and leads to a feeling of defeat. All that is needed is an enriched and challenging course of study which gives the teacher and pupils an opportunity to plan, work, and play together.

Even though the teacher's personal influence is greatest in the classroom, it can extend into the home and community. To be sure, the teacher cannot hope to change parents' deep-seated attitudes, but he may help create through a carefully planned and executed program a better understanding of our schools and especially the purpose and value of folk dancing. As a member of organizations such as community council or Parent-Teacher Associations, the teacher has some responsibilities for making the community a better place for growing children and developing good public relations. He can speak for better education and recreation facilities, as well as explain the curriculum and the part folk dancing plays in today's world. He can help organize and participate in community folk dance groups, a popular form of recreation at the present. The individual, as a good teacher and citizen, is the leader who is the key to successful accomplishments in the schools. Resourcefulness, coupled with

enthusiasm, can sometimes produce better results than superior technical knowledge and training.

The classroom teacher can create an interest in students in folk dancing by providing background information, visual aids, field trips, and the use of resource students or community people on a particular subject. Such studies as history, geography, literature, language, music, or art can be made more meaningful and interesting to students by the use of supplementary materials concerning folk lore. In correlation with these subjects the teacher can help the children establish a purpose and set a goal to be accomplished in an interesting and successful manner.

## CHAPTER V

### REPORT OF THE SURVEY

In order to determine the present practice and attitude in regard to folk dance education in the fourth, fifth, and sixth grades in the Public Schools of the City of Yakima, questionnaires were sent to eighty-one teachers in the eleven elementary schools. The questionnaire was preceded by the following introduction:

Due to the increased interest and demand for more and better rhythmic activities in our schools, I am attempting to find the areas where help is needed by making a survey. You as an elementary teacher can give me valuable information which will help me find these areas by carefully checking the questions below. I will in turn make every attempt to provide help if it is desired.

Thank you for your help.

Sincerely,

Mrs. Alene Wesselius

Of the eighty-one questionnaires sent out, sixty-nine, or eighty-five per cent were returned. Seventeen of the sixty-nine respondents were males and fifty-two were females. It is interesting to note that of the seventeen males reporting, seven did teach folk dances to their own class.

In the sixty-nine classrooms reporting, a total of 2,134 children was represented. Sixteen or twenty-three per cent of the teachers did not provide any type of dancing, which shows that at least 492 children were without rhythmic instruction.

TABLE I

## A SURVEY FOR THE IMPROVEMENT OF RHYTHMIC INSTRUCTION

<u>School</u>	<u>Grade 4 - 5 - 6</u>		
Number of students in classroom <u>2143</u>	Boys <u>1098</u>	Girls <u>1045</u>	
	<u>NO REPLY</u>	<u>YES</u>	<u>NO</u>
1. Were the students in your classroom taught folk dances during the 1957-58 school year?	0	53	16
2. Did you teach the folk dances to your own class?	1	41	27
3. Did your music teacher teach the folk dances?	3	12	54
4. Did another classroom teacher teach the folk dances to your class?	4	4	61
5. Did an out-of-school person teach the folk dances to your class?	4	2	63
6. Would you like to learn more about teaching folk dancing?	7	47	15
7. Did you attend all the folk dance classes given at Franklin Jr. High School in 1956-57?	3	13	53
8. Did you attend all the folk dance classes given at Franklin Jr. High School in 1957-58?	4	12	53
9. Did you attend folk dance classes somewhere else?	4	22	43

10. Does your school have an indoor facility where one can teach folk dancing?	0	66	3
11. Does your school provide a suitable phonograph for teaching folk dances?	0	66	3
12. Does your school provide a suitable selection of records for teaching folk dancing?	5	51	13
13. In 1959 would you be interested in taking a class in how to teach folk dances?	4	47	18
14. Do you think there should be three separate sessions for folk dance classes--thereby keeping the Jr. high, elementary, and primary dances separate?	5	56	8
15. Are there any special dances with which you need help?	21	12	36
16. Do you have any comments to make about the Rhythmic Program in the City of Yakima?	0	30	39

Please list any comments:



TABLE II

## SUMMARY DATA ON QUESTIONNAIRE STUDY

Question	No Reply	Yes	No	%	%	%
				No Reply	Yes	No
1	0	53	16	0	77	23
2	1	41	27	2	59	39
3	3	12	54	4	17	79
4	4	4	61	6	6	88
5	4	2	63	6	3	91
6	7	47	15	11	68	21
7	3	13	53	4	19	77
8	4	12	53	6	17	77
9	4	22	43	6	32	62
10	0	66	3	0	95	5
11	0	66	13	0	95	5
12	5	51	13	7	74	19
13	4	47	18	6	68	26
14	5	56	8	7	81	12
15	21	12	36	31	17	52
16	0	30	39	0	43	57

The following is an interpretation of the responses to the questions in the survey. The answers are grouped from the greatest to the least percentages in affirmative answers, followed by the same order for the negative answers.

Affirmative:

1. Questions #10 and #11 had the largest per cent of affirmative answers with sixty-six persons or ninety-five per cent of the recipients answering "Yes." This indicates that facilities and equipment are available in most cases for teachers to use in teaching folk dances.

2. Question #14 followed, with fifty-six or eighty-one per cent of the group answering affirmatively. The majority of the group were of the opinion that the in-service folk dance education program should be divided into three separate sessions--thereby keeping the junior high, elementary, and primary dances in different classes.

3. In response to question #1, fifty-three teachers or seventy-seven per cent of the group indicated that they had given the children in their classrooms an opportunity for some type of folk dance activities during the 1957-58 school term. This shows that at least 1,742 children had rhythmic activities.

4. In answer to question #12, fifty-one people or seventy-four per cent of the group reported that there were suitable phonograph records available for use.

5. The percentage of people answering questions #6 and #13 in favor of learning more about teaching folk dances were in harmony. Forty-seven teachers, or sixty-eight per cent, answered "Yes" to both questions.

6. Question #2 shows that forty-one teachers or fifty-nine per cent replied "Yes" they did teach folk dances to their own class.

Negative:

1. Question #5 had the largest number of negative answers, with sixty-three persons or ninety-one per cent answering "No." This was followed closely by question #4, with sixty-one or eighty-eight per cent of the recipients reporting in the negative. In more than half of Yakima's elementary classrooms represented, only two teachers called on an out-of-school person for a dance instructor, only four persons had another classroom teacher do the dance teaching.

2. In question #3, fifty-four or seventy-nine per cent replied that a music teacher did not teach folk dances to the students in their classrooms.

3. In answer to questions #7 and #8, fifty-three or seventy-seven per cent of the teachers answered that they had not

taken the in-service folk dance education class provided by Yakima School District #7.

4. This was followed by forty-three respondents, or sixty-two per cent, indicating that they had not had folk dance education in another source. Since the negative answers in questions #7, #8, and #9 were similar and the affirmative answers in question #13 indicated that forty-seven teachers would like to learn how to teach folk dances, a continuation of the in-service education program would seem advisable.

Of the sixty-nine or eighty-five per cent of the questionnaires returned, thirty or forty-three per cent of the teachers answered "Yes" to question sixteen: "Do you have any comments to make about the Rhythmic Program in the City of Yakima?" For the purpose of condensing the opinions, the comments were grouped into four categories.

Following is a summarization of the thoughts and the responses in percentages.

1. Three teachers or ten per cent of the thirty teachers expressed the view that our present program was very adequate.

2. Five teachers or sixteen per cent of the group expressed the belief that folk dancing should not be compulsory for all students and that the teachers and schools could be criticized by parents and

religious sects who disapprove of dancing.

3. Seven teachers or twenty-three per cent of the group making comments believed that the in-service folk dance classes were most helpful for instruction as well as recreation and should be continued with salary increment credit given for attendance.

4. Fifteen teachers or fifty per cent of the group recognize the fact that the present program is inadequate. The present Yakima Guide is outmoded because it gives only a list of the dances to be taught. The teachers expressed their desire for a uniform sequence curriculum in dancing for each grade level which progresses from the basic skills through folk, square, and round dances.

To summarize the attitude of the Yakima Elementary teachers, the survey indicates the following points:

1. Some of the classroom teachers are providing an opportunity for folk dance activities.

2. There should be classes provided for in-service education which give separate instruction for the primary, intermediate, and junior high school teachers.

3. Most schools have some type of dance program at the present.

4. The teachers have a great interest in learning more about teaching folk dances.

5. Most schools provide the facilities and equipment for folk dancing, but the teachers need to know more about the program.

Since the teachers have expressed a desire for a new dance curriculum and are interested in improving the situation in the City of Yakima, the following guide has been prepared for their use.

## CHAPTER VI

### A SUGGESTED GUIDE FOR FOLK DANCING

#### I. INTRODUCTION

A number of facts about the growth and development of children in the intermediate grades should guide teachers in the education of the young. It is just as important to remember that all children differ in their readiness to accept dancing as it is to consider readiness in the subject areas. All children grow and develop at a different rate according to their different experiences and growth patterns.

As children grow in age, skill, and ability to play with others they should engage in activities which help them to fulfill their needs. Development of the large muscle groups, together with increased motor coordination and endurance, makes participation in vigorous, rhythmic activities possible.

A teacher must use good judgment about the level of a student's capabilities. By the use of the Wetzel Grid for evaluating physical fitness over a period of time, teachers can keep a record of a child's growth. Children should gain progressively in height and

weight as an indication of good health. The following growth characteristics will help the teacher to better understand intermediate children.

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 current available sources.

The square, circle, and couple dances presented are arranged by degree of difficulty rather than alphabetically. The dances have been described in a simple, understandable manner to facilitate learning by both teacher and pupil.

## II. FUNDAMENTAL FORMS OF LOCOMOTION

Dancers forget their cares and find joy in the rhythmic swing of movement. The many combinations of steps may vary in energy release, tempo, style, and direction. Movement through space is called locomotion, and the following eight fundamental steps are simple ways that the individual may transfer the weight in moving from one place to another.

**Walk:** Even rhythm, steps are from one foot to the other, the weight being transferred from heel to toe.

**Run:** A fast even rhythm, may be compared to a fast walk except that the weight is carried forward on the ball of the foot.



- Hop:** Even rhythm, a transfer of weight by a springing action of the foot from one foot to the same foot.
- Jump:** Even rhythm, spring from one or both feet and land on both feet; feet push off floor with strong foot and knee extension, the heel coming off first, then the toe. On landing, the ball of the foot touches first, then the heel comes down and knees bend to absorb shock of landing.
- Leap:** Even rhythm, a transfer of weight from one foot to the other foot, pushing off with a spring and landing on the ball of the foot, letting the heel come down and bending the knee to absorb the shock.
- Skip:** Basically this is a rocking slide motion. Step forward in an even rocking motion onto the foot, then slide on that foot at the same time picking up the other foot and placing it forward ready for the sliding motion.
- Slide:** Uneven rhythm, movement sideward, a step on one foot, and a draw of the other foot up to the first with a shift of weight done quickly on uneven beat.
- Gallop:** Uneven rhythm, movement forward. Knee action, heel leading, a step followed by a quick close of the other foot on the uneven beat.

These eight fundamental steps may be used alone or in combination to form the rhythmic foot patterns of the basic dance forms of folk, square, round, and social dancing.

### III. FUNDAMENTAL DANCE STEPS

- Shuffle:** An easy, light one-step from one foot to the other moving forward. Different from a walk in that the weight is transferred from the balls of the feet.
- Bleking Step:** Hop on left foot, placing right heel forward, toes turned up; at same time push right arm forward to extended position, shoulder high; draw left elbow back, shoulder high, twisting body slightly to left; weight on left foot--reverse hopping on right foot. Then repeat three times in quick succession.
- Skip:** Step left, slide on left bringing right leg forward either straight or with knee bent. Reverse starting on right foot.
- Step Hop:** Step left forward and raise right foot and leg backward; hop once with left foot (right leg and foot remain in the rear)--step right forward and raise left leg backward; hop with right.
- Step Swing:** When  $4/4$  time is used, step left forward, swing right leg forward and at the same time hop on left in place. Step right forward, swing left forward and at same time hop on right. When  $3/4$  time is used, step left, swing right leg forward and slightly across in front of left, hop on left. Repeat to right.
- Two-Step:** Uneven rhythm, step forward on left foot, close right to left, take weight on right, step left again. Repeat beginning with right. Rhythm is quick, quick, slow. (step close step, step close step).
- Polka:** A bright lively dance step in uneven rhythm. Similar to a two-step with the addition of a hop so that it becomes hop-step-close step. The hop comes on the up beat.

Schottische: Smooth even rhythm, three running steps and a hop or a step, step, step, hop; step, step, hop; step, hop, step, hop.

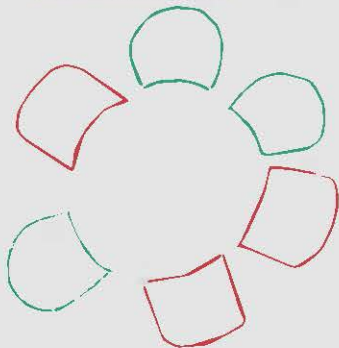
Waltz: A smooth graceful dance step in even rhythm. Consists of three steps. Step forward on the left, step to the side with the right, close left to right, take weight on left. The rhythm is an even three beats.

#### IV. FUNDAMENTAL DANCE FORMATIONS

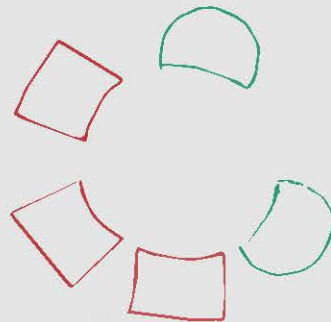
Key: The arrow on the circle and square indicate the direction that each faces.



##### A. No Partners



Single Circle



Broken Circle

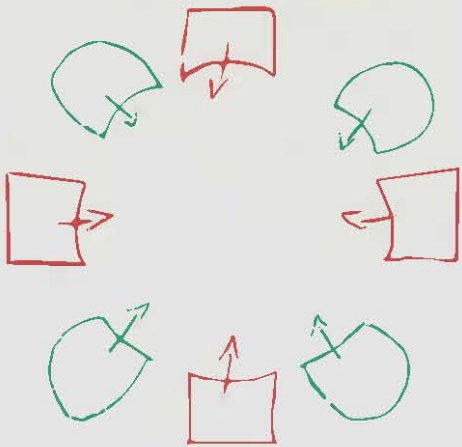


Line, side by side

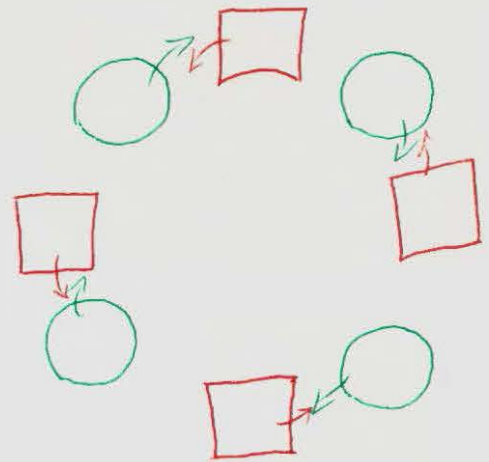


File, one behind each other

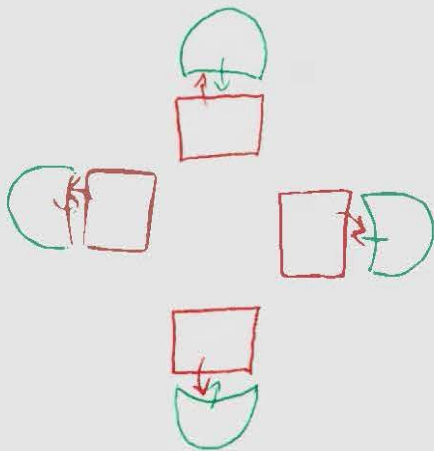
B. Couples in a Circle



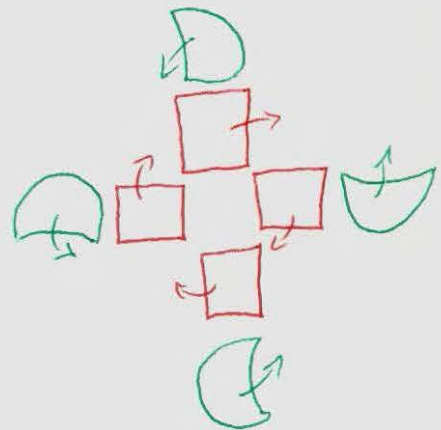
Single circle, facing center



Single circle, partners facing

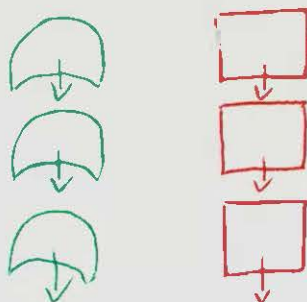


Double circle, partners facing



Double circle, men clockwise,  
women counter-clockwise

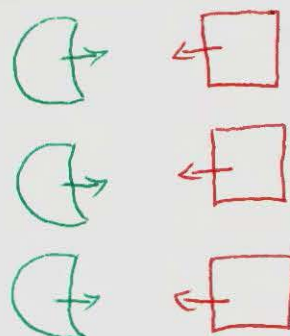
C. Couples in a File  
Head



Foot

Longway or contra set,  
couples facing head.

D. Couples in a Line  
Head

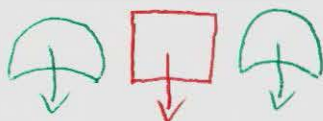


Foot

Longway or contra set,  
partners facing

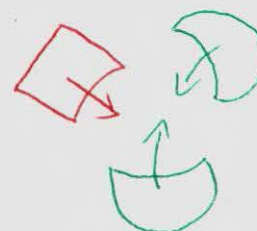
E. Three People

a.



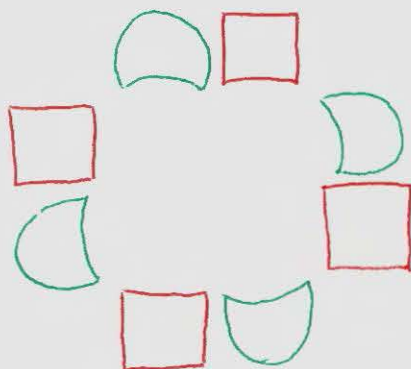
Set of three in a line.

b.



Set of three in a circle.

F. Four Couples



## V. DANCE PROGRAM FOR FOURTH GRADE

Characteristics of fourth graders. In general, the growth in height and weight is not rapid at this age. The children enjoy vigorous activity requiring the use of large muscle groups and are less subject to fatigue. Their muscular control is improving, finer coordination is possible, and the ossification development is progressing, which brings the need for vigorous activity to strengthen trunk muscles and give postural emphasis. They like games in which chasing is involved.

Boys and girls at this age level, fast becoming members of a social world, are anxious to find a place for themselves in a group, but at times individualistic tendencies remain strong, causing much arguing and quarreling when left to their own devices.

The attention span begins to lengthen, but they have a desire to complete projects in a hurry. In some the desire to imitate and dramatize is very strong. They are sensitive to failure and need non-competitive activities within their realization, accompanied by encouragement. Some students develop the ability to be good leaders and have a co-operative spirit.

Vannier summarizes the fourth grader by saying:

By the age of nine most children have formed a reasonably strong sense of right and wrong although they may

argue long and loud over fairness in games, or decisions of referees. Prolonged interest and carefully laid out plans become increasingly apparent. Stories of other lands and people and love for his country cause him to desire to become a good citizen, to do a good deed daily. Much time is spent with gang members discussing people and events in his own environment. Active rough and tumble play keeps the nine year old on the go.<sup>1</sup>

Folk dances for fourth graders. To prepare children in the fourth grade for the more advanced folk dances, the teacher should present a review of the fundamental movements by letting the children move freely to various types of music which suggests walking, running, skipping, sliding, galloping, and marching. This should be followed by dancing of some primary dances, leading into the fourth grade curriculum. When varied, progressive dances are presented, the foundation for the next grade's more advanced activities will be complete.

1. "Shoemaker's Dance."

Reference--Michael Herman's "Folk Dances For Fun."

Music--RCA Victor--#LPM--1624, side 1.

Country--Denmark

Formation--Double circle with girls on outside, facing partners. Hands on own hips.

Part I:

Meas. 1, "Winding the Thread"--With forearms held horizontally, clench fists in front of chest. Revolve fists around each other forward and rapidly.

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<sup>1</sup>Vannier, op. cit., p. 41.

- Meas. 2, Revolve fists rapidly backward.  
 Meas. 3, "Pulling the Thread"--Pull elbows backward twice, vigorously and with a strong jerk, as if breaking thread across chest.  
 Meas. 4, "Driving the Pegs"--Clap own hands three times (or pound one fist on the other).  
 Meas. 5-8, Repeat all Part I.

Part II:

- Meas. 9-16, In shoulder-waist position, polka around the circle. (Children may prefer to join inside hands and skip forward 8 counts).

2. "Chimes of Dunkirk."

Reference--Michael Herman's "Folk Dances For Fun."

Music--RCA Victor--#LPM--1624, side 1.

Country--France

Formation--Double circle with partners facing, girl on the outside.

Part I:

- Meas. 1-2, All stamp 3 times.  
 Meas. 3-4, All clap hands 3 times.  
 Meas. 5-8, Join hands with partner and turn clockwise in place with 8 steps.

Part II:

- Meas. 9-10, Place left hand on hip, join right hands with partner, then step toward partner with right foot and back on left foot.  
 Meas. 11-12, Repeat.  
 Meas. 13-16, With both hands joined, turn clockwise in place with 8 steps. At the end of the turn, all drop hands and move to left to face a new partner. Repeat dance from beginning, until original partners meet.



(Note: This dance is a good "mixer," especially as a means of introducing members of the group by name. For instance, in Part II, on the first step forward (Meas. 10), the boy can say, "My name is ----," and, on the second step forward (Meas. 11), the girl can give her first name.

### 3. "Hansel and Gretel."

Reference--Michael Herman's "Folk Dances For Fun."

Music--RCA Victor--#LPM--1624--side 1.

Country--Germany

Formation--Double circle, partners facing, girls in outside circle.

#### Part I:

- Meas. 1-2, Partners bow and curtsy.
- Meas. 3-4, In skater's position side-by-side (join right hands, measure 3; join left hands, measure 4), partners face clockwise around the circle.
- Meas. 5-6, All place right foot forward and return to place. Repeat with left foot.
- Meas. 7-8 All take 4 sliding steps forward (or drop hands and turn in place with 4 running steps).
- Meas. 5-8, Partners turn, to face counter-clockwise, and repeat measures 5-8.

#### Part II:

- Meas. 9-16, Partners join inside hands and march forward (counterclockwise) 16 steps.
- Meas. 9-16, Skip forward 16 more steps.

#### Part III:

- Meas. 17-18, Partners, facing, stamp feet--left, right, left--at the corresponding words of the verse.
- Meas. 19-20, Again with the words, clap own hands 3 times.

- Meas. 21-24, In skater's position, again facing counterclockwise, repeat measures 5-8 of Part I, pointing feet alternately and sliding 4 steps forward.
- Meas. 17-20, Partners face again and, with the words, nod head 3 times, then snap fingers 3 times.
- Meas. 21-24, Repeat measures 5-8. Repeat entire dance from beginning.

4. "Hopp More Annika."

Reference--Michael Herman's "Folk Dances For Fun."

Music--RCA Victor--#LPM--1624.

Country--Sweden

Formation--Double circle, with men on inside of circle, ladies standing to right of men, and all facing counterclockwise.

Part I:

All holding inside hands walk gaily forward 16 steps. Men begin with left foot, girls with right. Coupled hands are swung to and fro, and outside hands are on hips.

Part II:

All skip forward 16 steps and finish facing partner.

Part III:

All stamp on right foot and clap partner's right hand simultaneously.

All clap own hands.

All stamp on left foot and clap partner's left hand simultaneously.

Clap right, clap own, clap left, clap own,

Clap right, clap own, clap left, clap own,

Clap right, clap own, and stamp feet 3 times.

Part IV:

Join inside hands, and with a polka step (hop step-together-step) partners move around the circle. Facing each other, man does the

polka starting with the left foot, lady with the right. They do a step-together-step and, on the hop, swing inside hands forward to finish in a back-to-back position, ready to do another polka step. No man starts with the right foot, lady with the left. Continue to polka, face to face and back to back. Eight polka steps will be used for this figure. At the end, the man moves forward and takes a new partner for a repeat of the dance.

## 5. "Ten Pretty Girls"

Reference--Michael Herman's "Folk Dances For Fun."

Music--RCA Victor--#LPM--1624

Country--America

Formation--This dance does not require partners and can be done in many forms.

Any number of dancers, side by side. They may hold hands or else place hands behind each other's backs.

### Part I:

Starting on right foot, place right toe forward and pause.

Place right toe to the right side and pause. Take 3 steps, moving sideways to the left: right, left, right. In doing so, note that you have to step on the right in back of the left while moving sideways on the first count. Place left toe forward, and pause.

Place left toe sideways to the left and pause.

Take 3 quick steps moving sideways to the right: left, right, left. Note that the first step on the left foot is taken in back of right foot.

All move forward 4 steps, strutting: right, left, right, left.

Vigorously kick right foot forward and lean body back.

Vigorously kick right foot backwards and lean body forward.

Do 3 light stamps in place: right, left, right.

Repeat dance from beginning starting with the left foot and ending with the left foot swinging forward and back.

The dance is repeated starting with the other foot each time.

6. "Cshebogar."

Reference--Michael Herman's "Folk Dances For Fun."

Music--RCA Victor--#LPM--1624.

Country--Hungary

Formation--Couples in a single circle, hands joined. Girl on boy's right, all facing center.

Part I:

All slide 8 steps to left and 8 steps to right (one step per beat).

Part II:

All take 3 steps into center and stamp on fourth. Then take 3 steps back and stamp again. Repeat.

Part III:

Partners join hands, arms extended at shoulder height. Take 4 slow "step-draws" (step-close, step-close, etc.) sideways toward center while lowering and raising hands. Repeat back to original position.

Now take two step-draws toward center and back to position.

Part IV:

Partners face, placing right hand around each other's waist (or hooking right elbows). With left hand in air, turn in place with 8 running or skipping steps.

7. "Turn Around Me."

Reference--Michael Herman's "Folk Dances For Fun."

Music--RCA Victor--#LPM--1624.

Country--Czechoslovakia

Formation--Circle or line formation, girls on partners' right.

## Part I:

Partners hook right elbows and turn in place with 6 running steps. Stamp on the 7th step and release arms.

Repeat, hooking left elbows and turning in opposite direction.

## Part II:

Partners join right hands and hold high, as the girl turns once around in place with 4 steps.

The boy repeats the turn.

## Part III:

Partners hook right elbows and turn, as in Part I. Repeat with left elbows.

## Part IV:

Repeat Part II, girls then boys turning under joined hands.

## Part V:

Partners stand with right elbows hooked and turn in place with 4 running steps.

Repeat entire dance from beginning.

8. "Klappsans."

Reference--Michael Herman's "Folk Dances For Fun."

Music--RCA Victor--#LPM--1624.

Country--Sweden

Formation--Double circle, partners side by side with girl on right, inside hands joined. Free hands on hips.

## Part I:

Meas. 1-8, All take 8 polka steps forward, starting on outside feet. Swing joined hands forward and back, turning body face-to-face, then back-to-back throughout the 8 steps.

## Part II:

Meas. 9-16, With right elbows hooked take 8 skips around the circle.

## Part III:

Meas. 17-32, Face partner, with hands on own hips. Boys bow as girls curtsy; both clap own hands 3 times.  
Repeat bowing and clapping.

Partners clap each other's right hand, then own hands, then each other's left hand, then own hands again. Clap partner's right hand and turn left-about. Face partner and stamp 3 times.

This dance serves as a "mixer" when the boys move ahead one couple to new partners for each repetition of the dance.

9. "Seven Jumps."

Reference--Michael Herman's "All-Purpose Folk Dances."

Music--RCA Victor--#LPM--1623, side 1.

Country--Denmark

Formation--Single circle, all hands joined. If preferred, in couple formation, with partners joining both hands for chorus, facing each other for figures.

## Part I:

Chorus:--Begin the dance with the chorus and return to it after each of the 7 figures below. Chorus consists of 7 step-hops and jump to the right. Step-hop by stepping, then hopping on one foot as the opposite leg swings forward and across. (The Jump may be left out for

general use and dancers may do 8 step-hops to the left, then 8 to the right.)

Part II:

Right foot, On first sustained note, place hands on hips and raise right knee. Do not lower knee until the second note and stand motionless throughout the third note.

Repeat chorus.

Note: Stand motionless each time only on the last sustained note of music in each figure.

Left foot, Repeat Figure No. 1, adding identical figure with left knee.

Repeat chorus.

Right knee, Repeat Figures No. 1 and 2, then kneel on right knee.

Repeat chorus.

Left knee, Repeat Figures No. 1, 2, and 3 and kneel on right knee.

10. "Bingo."

Reference--Michael Herman's "All-Purpose Folk Dances."

Music--RCA Victor--#LPM--1623, side 1.

Country--Scotland-America

Formation--Double circle (of any number of couples),  
partners side-by-side and arm-in-arm, girl on  
the right.

Part I:

All walk counterclockwise around the circle, singing,

"A big black dog sat on the back porch  
And Bingo was his name.

A big black dog sat on the back porch  
And Bingo was his name."

Part II:

All join hands to form one large, single circle,  
girls on partners' right and still walking counter-  
clockwise. Sing (spelling name),

"B-I-N-G-O; B-I-N-G-O; B-I-N-G-O  
And Bingo was his name."

Part III:

Partners face each other and clasp right hands,  
calling out "B!" on the first chord.

All pass on to a new person with a left-hand hold  
and shout "I!" on the next chord.

Continue to a third person for a right-hand hold,  
and shout "N!"

On to a fourth person with the left-hand, shouting  
"G!"

Instead of a right-hand to the fifth person, shout  
"O!" and hug your new partner vigorously! (Or  
you may swing this partner once around).

Repeat dance from beginning, with new partners,  
each time moving forward until original couples  
are together.

11. "La Raspa."

Reference--Michael Herman's "All-Purpose Folk Dances."  
Music--RCA Victor--#LPM--1623, side 1.

Country--Mexico

Formation--Couples scattered around the room, partners  
facing each other.

Part I:

Chorus--Hold two hands. Spring on left foot and  
send right foot forward, heel down, toe up.



Spring on right foot and send left foot forward, heel down, toe up. Spring on left foot and send right foot forward, heel down, toe up.

Pause.

Repeat above but start on right foot.  
Repeat again starting on left foot.  
Repeat again starting on right foot.

## Part II:

### Variation 1:

Clap hands once, hook right elbows with partner and skip around 8 steps. Clap hands again, hook left elbows and skip around 8 steps.  
Repeat all of this.

Repeat whole dance from beginning.

### Variation 2:

Skip 16 steps, linking right elbows, and 16 steps, left elbows. Do not repeat.

### Variation 3:

Take ballroom position and do a polka around the ring for 16 steps.

### Variation 4:

Face partner (all should be in a single-circle formation for this version) and do a grand right-and-left around the circle; then repeat the chorus with new partner.

### Variation 5:

Instead of a two-hand hold for the Chorus, all face center or partner and do the "bleking" or "Raspa" step. On each pause, clap own hands twice.

12. "Glow Worm."

Reference--Michael Herman's "All-Purpose Folk Dances."

Music--RCA Victor--#LPM--1623, side 1.

Country--America

Formation--Couples in a double circle, side by side, with ladies to right of men, holding inside hands.

## Part I:

All promenade with a walking step around the circle (8 steps).

Drop hands and walk away from partner (4 steps).

All step towards new partner on the right, by stepping on the right foot, swinging left foot forward. Then step on left foot, swinging right foot forward. This should bring each dancer directly in front of new partner.

Do a do-si-do with new partner by passing right shoulders. Without turning around, move back-to-back and return to place, passing left shoulders. (8 walking steps.)

Face partner again and swing for the remainder of the phrase (8 counts).

Repeat dance from beginning.

13. "Oh Susanna."

Reference--Michael Herman's "All-Purpose Folk Dances."

Music--RCA Victor--#LPM--1623, side 2.

Country--America

Formation--Single circle, all facing center, girls on boys' right.

## Part I:

Meas. 1-4, Girls walk forward 4 steps and back 4, as boys clap hands.

Meas. 5-8, Reverse, with boys walking forward and back and girls clapping time.

**Part II:**

Meas. 9-16, Partners face each other, still in a single circle, and all do a "Grand Right and Left" by grasping partner's right hand, then passing to the next person with a left-hand hold. Continue in this fashion (right and left hand holds) until the seventh person or until the music reaches the "Oh Susanna" chorus.

**Part III:**

Meas. 17-32, At the chorus, all join hands in skating position with new partners and walk counterclockwise around the circle for two full choruses. While walking, all sing chorus.

Repeat dance from beginning, each time with a new partner.

14. "Virginia Reel."

Reference--Michael Herman's "All-Purpose Folk Dances."

Music--RCA Victor--#LPM--1623, side 1.

Country--America

Formation--A "longways" set of six couples--two parallel, facing lines, "ladies" on the left and "gents" on the right (from the head couple).

**Part I:**

"Forward and back, "

Both lines take 4 steps to center, bow to partner and 4 steps back to place.

"Right hand around, "

Partners meet, join right hands, swing once around, clockwise, and return to place.

"Left hand around, "

Repeat, using left hand and swining counterclockwise.

"Both hands around, "

Repeat, using both hands and turning clockwise.

"Do-si-do,"

Lines walk forward, pass partners by the right shoulder, slide back-to-back and return to place, passing left shoulders.

Part II:

"Head couple down and back,"

Head couple joins both hands and "sashays" down the set and back to head position.

"Reel the set,"

Head couple hooks right elbows, turns once and a half around, then separates and goes to opposite line. Head gent turns second lady once around with a left elbow turn, as head lady does same with the second gent.

Head couple meets in center for a right elbow turn and continues to the third lady and gent for a left elbow turn.

Head couple continues down the set in this fashion-- left elbow turns to the set, right elbow turns in the center--until it has "reeled" the entire set.

At the foot of the set, head couple swings half-way around so that gent and lady are on correct side, joins hands, and "sashays" back to places.

Part III:

"Cast off to the foot,"

At the change of music, head couple leads to the outside (gent to his left, lady to her right) and, followed by the lines, marches to the foot of the set.

"Form the arch,"

Upon reaching the foot of the set, head couple joins hands to form an arch. The others, now led by the second couple, join hands and "sashay" through the arch. Second couple leads to the head of the set where it now stands as head couple for the next figure.

When all couples have gone through the arch, head couple drops hands and steps back to become the foot couple.

In this manner, after six changes, each couple will have had its turn as head couple.

Play record twice for all six couples.

15. "Pop Goes The Weasel."

Reference--Michael Herman's "All-Purpose Folk Dances."

Music--RCA Victor--#LPM--1623, side 1.

Country--America

Formation--Double circle, sets of two facing couples.  
partners' inside hands joined, girl on boy's right.

All couples facing clockwise are #1, all facing counterclockwise #2.

All step forward four steps and back four, singing:  
"Round and 'round the cobbler's shop  
The monkey chased the weasel."

Couples #1 and #2 join hands and walk once around to the left, singing:

"In and out and 'round about."

Singing "Pop Goes the Weasel!" Couple #1 pops under the arch formed by couple #2 and faces a new couple (each time) for the next complete dance.

16. "Come Let Us Be Joyful."

Reference--Michael Herman's "Folk Dance For All Ages."

Music--RCA Victor--#LPM--1622, side 1.

Country--Germany

Formation--Sets of three, side-by-side with hands joined.  
Groups of two sets, facing, spaced around the circle.

## Part I:

- Meas. 1-2, Facing sets walk forward 3 steps and bow to opposite set on 4th step.
- Meas. 3-4, Walk backward 3 steps, bringing feet together on 4th.
- Meas. 5-8, Repeat all Part I

## Part II:

- Meas. 9-12, The boy (or center person) turns his right-hand partner with a right elbow turn 4 steps, then the left-hand partner with a left-elbow turn for 4 steps.
- Meas. 13-16, Repeat all Part II.

## Part III:

- Meas. 1-4, Facing sets again walk forward 3 steps and bow, then backward 4 steps.
- Meas. 5-8, Instead of repeating, as in Part I, each set walks forward and through the opposite set, dropping hands and passing right shoulder to right shoulder, to face a new set for the next repetition of the dance.

Repeat from the beginning as often as desired.

17. "Lott'1st Tod."

Reference--Michael Herman's "Folk Dances For All Ages."

Music--RCA Victor--#LPM--1622, side 1.

Country--Scandinavia

Formation--Double circle with girls on outside, facing partners with both hands joined.

## Version A.

## Part I:

- Meas. 1-2, Boy starting on left foot, and girl starting on right foot, take 4 slow step-slides sideward.
- Meas. 3-4, With 8 quick step-slides, move in the opposite direction.
- Meas. 5, Repeat Part I.

**Part II:**

Meas. 9-16, Couples do a plain polka (or skip) around in the circle.

Repeat dance from the beginning.

**Version B.****Part I:**

Instead of the 4 slow, sideward step-slides, couples walk briskly 7 steps forward and stamp on 7th step. Pause, then step-slide 8 steps back.

**Part II:**

Same as Part 2 in Version A.

## 18. "Bleking."

Reference--Michael Herman's "Folk Dances For All Ages."

Music--RCA Victor--#LPM--1622, side 2.

Country--Sweden

Formation--Single circle, partners facing each other with both hands joined.

**Part I:**

Meas. 1, Thrust right arm forward and extend right heel (on count of 1). Thrust left arm forward and extend left heel (on count of 2).

Meas. 2, Perform the same step 3 times rapidly, right, left, right. ("Bleking Step").

Meas. 3-4, Repeat entire sequence from beginning, starting with left heel and arm.

Meas. 5-8, Repeat all of Part I, both "left" and "right" sequences.

**Part II:**

Meas. 9-16, Extend and join hands at shoulder height, step-hop around the circle for 8 measures.

Repeat entire dance as often as desired.

19. "Norwegian Mountain March."

Reference--Michael Herman's "Folk Dances For All Ages."

Music--RCA Victor--#LPM--1622, side 2.

Country--Norway

Formation--Groups of three. The middle dancer stands in front, holding a handkerchief by the corner in each hand. His two partners stand behind him, each holding the other corner of the nearer handkerchief. They, in turn, are connected by a handkerchief held in their hands.

## Part I:

Meas. 1-8, Take 8 step-hops forward, beginning with the right foot and accenting slightly the first beat of each measure. As the group moves, the boy turns to his right and left, looking at the girls behind him.

## Part II:

Meas. 9-10, Girls form an arch with their inside hands, the boy continuing the step-hop backward under the arch.

Meas. 11-12, Girl on the left, moving clockwise, dances across and under the boy's right arm.

Meas. 13-14, Girl on the right turns left about under boy's right arm.

Meas. 15-16, Boy turns right about and under his own right arm, so that group is in original position.

Meas. 17-24, Repeat Part II.

20. "Gustaf's Skoal."

Reference--Michael Herman's "Folk Dances For All Ages."

Music--RCA Victor--#LPM--1622, side 2.

Country--Sweden

Formation--Square set of four couples, with girl on boy's right. Two opposite couples should be designated "head couples."



## Part I:

- Meas. 1-4, With joined hands (boy's right, girl's left), and free hands on hips, head couples walk forward 4 steps and back 4 steps.
- Meas. 5-8, Side couples do same figure.
- Meas. 9-16, Repeat Part I from beginning.

## Part II:

- Meas. 17-24, Head couples take 4 skips toward center, drop hands, exchange partners, and skip between the nearest side couple with 4 skips.

Separate, clap own hands, and return to original position to meet own partner with a two-hand hold, and swing to the right once around in place.

Part II is done with skipping steps. The count is: 4 skips to center, 4 skips between side couples with new partner, 4 skips alone to original position, and 4 skips turning with own partner.

- Meas. 25-32, Side couples do same figures, going between head couples.

Repeat entire dance from beginning.

## VI. DANCE PROGRAM FOR FIFTH GRADE

Characteristics of fifth graders. The children who are in the ten-year-old group usually show rapid growth accompanied by frequent fatigue. Although they need vigorous activity to release their seemingly boundless energy, they also need some quiet work. They show growth in motor coordination and control of small muscles in hands and feet. Children at this age are in the most healthy years of their lives where corrective physical education is important and effective and the body movement should be more rhythmical. A difference in sex growth is evident and some girls start puberty growth and the menstrual cycle.

This is the age of the eager learner, and a good time to teach attitudes and appreciations. They have initiative, imagination, a cooperative spirit, and accept the opinions and explanations when reason and fairness is exhibited.

Fifth graders need activities in co-educational groups to satisfy their desire for group acceptance and feeling of security. This experience also gives them an opportunity to learn responsibility, leadership, and followership. They are interested in American heroes, heroines, hobbies, collections, and team games.

The need for belonging is discussed by Horace B. English,

As the child grows older, the need for affiliation takes many forms; the need to love and be loved, the craving to be accepted, the desire for prestige. It remains, however, in all its forms and throughout life one of the most urgent to all needs. Man is essentially a social animal.<sup>2</sup>

Folk dances for fifth grade. Before beginning the suggested fifth grade program, the teacher should plan lessons which enable the students to review or learn the basic steps and dances given in the fourth grade. After the students have had an opportunity to practice the fundamental steps, they will have little or no difficulty learning the following dances suggested for fifth grade.

1. "Grand March and Arches."

Reference--Spokane Guide.

Music--Decca Record--#23920.

Country--Indefinite.

Formation--Boys are lined up on one side of the room; girls, on the other side. All face the foot of the room. Boys are on the teacher's right as he faces the room from the front.

Part I:

"Come down the center in two's."

All march to meet partners at the foot of the room. As the couples meet, dancers turn to face the head of the room. Partners hold inside hands and march to the head of the room where the teacher is standing to give directions.

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<sup>2</sup>Horace B. English, Child Psychology (New York: Henry Holt and Company, 1952), p. 361.

"Two's right and two's left."

The first couple turns to the right, the second to the left, etc.

"Come down the center in fours."

When the two head couples meet at the foot of the room, the couples hold hands and walk four abreast down the center of the floor.

"Four's right and four's left."

When they reach the front of the room, they divide. Four go to the right, four to the left, etc.

"Come down the center in eights."

When the lines of fours meet at the front of the room, the fours wheel into position and join hands to form a line eight abreast. The lines of eight march to the head of the room and halt. The class is in eights for squares, or the leader may lead them in singing.

"Reverse."

The process may be reversed with lines of eight dividing into columns of fours. The columns of fours march back to the other end of the room where the two columns merge into one column of fours; the fours divide at the head of the room, etc., until all are back to original position of one couple.

"Separate in two's."

## Part II:

After having been separated as in No. 1, the first couple goes to the right; the next, to the left, etc. When they meet at the foot of the room:

"Form arches."

The head couple (ones who go to the right first) raises joined inside hands, and all couples back of the head couple do likewise. All march forward as the second couples' (one who has gone left first) line goes under the arch. All couples march until they get to head of room.

"Opposite side form arches."

Number eight is repeated with second head couple's line going under the arch.

"Go over and under."

When they meet at the foot of the room, the head couple of line one forms an arch over the head couple of the other line. Each couple then alternates forming the arch or going under the arch with each couple met. All continue over and under until all couples are facing the head of the room. (The first couple and second couple determine for each couple whether they should start over-under or under-over.)

"Weave in and out."

When they meet at the head of the room, all couples lock inside elbows with partners and keep them locked. The two head couples pass each other weaving to the right, the next couple to the left, next couple to the right. All continue doing this grapevine until they reach the foot of the room.

## 2. "Narcissus Mixer."

Reference--Spokane Guide.

Music--Windsor Record--#7601.

Country--Indefinite.

Formation--Couples form a large circle and hold hands. Boys on the inside and face the wall. Girls on the outside face the center of the circle.

Instructions are for boys; girls do the opposite.

### Part I:

Meas. 1-4, Boys step left, close right, step left, close right; slide,

Meas. 5-8, Slide, slide to the left and dip.

Meas. 9-12, Boys step right, close left, step right, close left;

Meas. 13-16, Slide, slide, slide to the right and dip.

- Meas. 17-20, Boys step to the left and dip.  
 Meas. 21-24, They step to the right and dip.  
 Meas. 25-28, Boys step left, swing the right foot in front of the left; step right and swing the left in front of the right.  
 Meas. 29-32, Partners do-si-do. All move to the right to get new partners.

### 3. "Heel and Toe Schottische Circle Mixer."

Reference--Spokane Guide.

Music--Folkraft Record--#F1035--"Rustic Schottische."

Country--Indefinite.

Formation--Partners face line of dance.

- Meas. 1-4, Left heel and toe, and you walk, walk, walk.  
 All dancers stand on the right foot, put their left foot forward with heel on floor and left toe up. All place the left toe beside the instep of the right foot. Walk forward three steps.
- Meas. 5-8, Right heel and toe, and you walk, walk, walk.  
 Action of measures 1-4 is repeated.
- Meas. 9-12, Left heel and toe, the girl goes into the center.  
 Action of measures 1-4 for heel and toe is repeated. Right hands are released. The girl walks R-L-R into the center. The boy takes the same steps toward the wall.
- Meas. 13-16, Right heel and toe, and she walks to the boy behind.  
 Repeat.

### 4. "Patty Cake Polka."

Reference--Spokane Guide.

Music--Imperial Record--#1117.

Country--Indefinite.

Formation--Couples facing, gents' backs to center of circle.  
 Both hands joined.

## Part I:

1. Point L heel to L side, then L toe beside R instep; Repeat.
2. Slide 3 slides to gent's left, dip R. (To dip, place R toe behind L heel).
3. Repeat 1 and 2, starting with R foot, sliding to gent's right, and dip L.
4. Partners stop, clap right hands 3 times, clap left hands 3 times, clap both hands 3 times.
5. Each now faces slightly to his own left and slaps own knees three times.
6. Hooking R elbows with partner, two-step around each other (two 2-steps) CW; then the gent releases the lady and he moves ahead with one two-step to face the girl who was just ahead, or to his left, and they both stamp 3 times.
7. Repeat all.

5. "Green Sleeves."

Reference--Frances R. Stuart's "Rhythmic Activities."

Music--Victor #45-6175

Country--English

Formation--Sets of 6 couples in double file formation; numbered alternately couple 1 and 2.

## Part I:

- Meas. 1-4, In each set of two couples, boys take opposite girl's R hand in his R hand, and all take 8 skips clockwise.
- Meas. 5-8, Drop R hands, join L hands; take 8 skips counterclockwise back to place. Finish facing front in original position.
- Meas. 9-12, With inside hands joined couples #1 take 4 skips backward under joined hands of couples #2 as couples #2 take 4 skips forward. Repeat with couples #2 skipping backward.
- Meas. 13-16, Repeat action of Meas. 9-12.

- Meas. 17-20, Head couple, with hands joined skip between the files to the foot, while the other five couples stand still.
- Meas. 21-24, All couples, with both hands joined, turn each other around while moving up one place in file formation with new head couple.

6. "Lili Marlene."

Reference--In Syllabus by "Red" Henderson.

Music--MacGregor--#1010.

Country--Indefinite.

Formation--Couples in open position, inside hands joined.

Part I:

Description:

1. Starting on outside foot, walk forward 4 steps. Turn and face partner, join both hands and slide four steps, still traveling in CCW.
2. Repeat traveling in RLOD (reverse).
3. Now facing partner, both hands joined, step L, swing R, step R, swing L.  
  
Repeat No. 3.
4. Now facing CCW, inside hands held, starting on outside foot, take 3 steps forward and swing pivoting on L foot to face CW. Change hands and repeat going CW.
5. Holding inside hands two-step for count of eight.

Repeat:



7. "All-American Promenade."

Reference--Windsor Records--"Just For Dancing."

Music--Windsor--#7605--side A.

Country--America

Formation--Couples facing counterclockwise around the room,  
lady on man's right, inside hands joined. (Steps  
described for the man--lady use opposite)

## Part I:

- Meas. 1-4, Starting with L foot walk (marching step) forward four steps, turning in toward partner to face opposite direction on the fourth step, and join opposite hands.
- Meas. 5-8, Starting with L foot walk backward four steps--still progressing counterclockwise around the room.
- Meas. 9-12, Starting with L foot walk forward four steps (clockwise around the room) turning in toward partner on fourth step to face opposite direction and changing hands.
- Meas. 13-16, Starting on L foot walk backward four steps--still progressing clockwise around the room.

## Part II:

- Meas. 1-4, Starting on man's R foot, lady's L foot, balance toward each other, hands still joined, (ct. 1) (balance-means close L to R). (ct. 2) balance away from each other (ct. 3-4).
- Meas. 5-8, Partners exchange sides, lady crossing in front of man, with four steps, with the lady making one complete left face (counterclockwise) turn as she crosses over. End standing away from partner with inside hands joined.
- Meas. 9-12, Starting on inside foot balance "in" (9-10), balance "out" (11-12).
- Meas. 13-16, Using four counts and four steps, the man leads the lady across in front of him and over toward his right side with his left hand at chest height with a firm pull while the lady makes one complete right face (clockwise turn).

Gent releases lady's hand as she goes into this turn and steps diagonally forward to his left, while the lady makes another fast complete right (clockwise) turn progressing clockwise around the circle to end facing counterclockwise with a new partner and at his right side. Join hands with new partner, ready to start the dance again.

Repeat.

8. "Oh, Johnny."

Reference--Spokane Guide.

Music--MacGregory--#646.

Country--America

Formation--A single circle is formed around the room. A girl is at the right of each boy; all hold hands.

Part I:

- Meas. 1-8, "All join hands and circle to the right."  
A circle of couples moves to the right.
- Meas. 9-16, "Stop where you are; and give your partner a swing."  
In closed dance position, boys swing partners.
- Meas. 17-24, "Swing that girl behind you."  
Boys swing the girls on their left.
- Meas. 25-32, "Go back and swing your own, If you have time when you get through."  
Each boy returns to his original partner and swings her.
- Meas. 33-40, "Now it's allemande left on the corners all."  
All turn to corners, give left hands, walk around corners and return to face partners.
- Meas. 41-48, "Now you do-si-do your own."  
All fold arms and pass right shoulder to right shoulder around partners back to place.

Meas. 49-64, "Now you all run away with your sweet corner maid, singing, "Oh, Johnny, Oh! Johnny, Oh!"  
Boys turn to the left-hand girl and in crosshand position walk counterclockwise around the room.

(All measures are repeated.)

9. "Schottische."

Reference--Spokane Guide

Music--RCA Victor--#26-0017.

Country--Scandinavian

Formation--Partners are side by side in a double circle.

Dancers, in open position, face line of dance (counterclockwise) and hold inside hands (boy's right, girl's left).

Part I: "Basic Schottische"

Meas. 1-4, "Forward, two three, hop."

Partners start with outside feet and run forward three steps; then, hop on the outside foot and extend the inside foot forward.

Meas. 5-8, "Forward two, three, hop."

Dancers, starting with inside feet, repeat the actions.

Meas. 9-16, "Hop, hop, hop, hop."

The boy and the girl each do four step-hops in place (step on outside feet and hop, inside feet and hop, outside feet and hop, inside feet and hop). They may also drop hands and turn away from each other on the four step-hops to come back to the starting position.

(Note: More advanced students may perform the step-hops in peasant position. Boys' hands are on the girls' waist, and girls' hands are on the boys' shoulders as dancers face each other. They turn in a clockwise direction as they do the four step-hops.)

Part II: "Ladies Turn."

- Meas. 1-2, Repeat action of measures 1-2 in Basic Schottische.
- Meas. 3-4, Four step-hops, man moves forward, while the lady turns clockwise under upraised left arm of partner. Lady may make one or two complete turns. Progress in line of direction.

Part III: "Man's Turn."

- Meas. 1-4, Directions are the same as for the Lady's Turn except man turns clockwise under upraised right arm of lady.

Part IV: "Both Turn."

- Meas. 1-2, Repeat action of measures 1-2 in Basic Schottische.
- Meas. 3-4, Four step-hops, partners turn away from each other, man to his left, lady to her right. Partners may make one or two complete turns.

Part V: "Diamond."

- Meas. 1-2, Man and lady take one schottische step diagonally forward away from each other. Man and lady take one schottische step diagonally forward toward each other. Progressing in line of direction.
- Meas. 3-4, Repeat action of measures 3-4 in Basic Schottische.

Part VI: "Wring the Dish Rag."

- Meas. 1-2, Repeat action of measures 1-2 in Basic Schottische.
- Meas. 3-4, Partners face, join two hands and with four step-hops turn back to back (turning to man's left, lady's right) and continue roll until face to face. Join hands, swing between couple below waist, and quickly overhead.

Part VII: "Rock Schottische."

- Meas. 1-2, Repeat action of measures 1-2 in Basic Schottische.
- Meas. 3, Step forward on left, take weight (ct. 1-2).

Step backward on right, take weight  
(ct. 3-4).  
Meas. 4, Repeat action of measure 3.

(Note: Rocking effect is produced by  
swaying body forward and backward).

Part VIII: "Ballroom Schottische."

Meas. 1-2, Repeat action of measures 1-2 in  
Basic Schottische. On ct. 4 the hop is  
omitted and the free leg swings forward,  
toe pointed close to floor.

Meas. 3-4, Closed position. Beginning left, pivot  
turn clockwise four steps, progressing  
in line of direction.

Part IX: "Schottische for Four."

Formation-- Two couples stand one behind the other,  
both facing the line of direction. Join  
inside hands with partner. The outside  
hands joined link the two couples  
together. The front couple is #1, the  
back couple is #2.

Meas. 1-2, Repeat action of measures 1-2 in  
Basic Schottische.

Meas. 3-4, Four step-hops. #1 couple releases  
partner's hand and turning away from  
each other, man left, lady right, they  
move around couple #2 on the outside  
and come in behind them. Joining hands  
with partner, they therefore become the  
back couple and #2 couple, the front  
couple.

Repeat the entire action of measures 1-4  
with #2 couple turning out.

10. "Five Foot Two."

Reference--In Syllabus by "Red" Henderson.

Music--Rondo Record--#186

Country--America

Formation--Couples in circle around the room, facing CCW, gent  
on inside. Hands in promenade position, right above  
left. Footwork is the same for M and W.

## Part I:

1. Starting with left foot, take 2 two-steps forward (CCW,) then four walking steps forward.
2. Repeat No. 1.
3. On the third step of No. 2 above, partners release left hands, and the gent takes two steps half-way around his partner and takes the left hand of the lady ahead of him. (A single circle with the gents facing out, ladies in).
4. Each takes one step forward (ladies in, gents out) with the left foot, touching the R toe to the instep of the L foot. Now each steps back onto the R foot, touching the L toe to the instep of the R foot.
5. Release L hands, each walks around (4 steps) until facing the opposite direction (ladies facing out, gents in), and again join left hands with the person on your left. (This again forms a single circle).
6. Again balance in, and balance out. (As in No. 4, only this time the gents are facing in, ladies out).
7. Gent breaks with the right hand, each takes 4 steps making a quarter of a turn, and the lady whose left hand he is now holding becomes his new partner to begin the dance over again. Right hands are again joined as at the start of the dance and partners are again facing CCW.

11. "Cotton-Eyed Joe."

Reference--Michael Herman's "Festival Folk Dances."

Music--RCA Victor--#LPM--1621--side 2.

Country--America

Formation--Couples, arranged in a circle, man's back to center, facing partner.

## Part I:

1. Two-hand hold. Starting with man's left, lady's right foot, do a heel-and-toe

--that is, touch heel to side, then touch same toe beside the other foot. Then do a "two-step," which is a step-together-step, starting on the man's left, lady's right foot, moving counterclockwise.

Repeat the above by doing a heel-and-toe and step-together-step in the other direction (clockwise), starting on man's right, lady's left foot.

2. Drop hands and turn away from each other (man to left, lady to right) with four "two-steps" (step-together-step).

Part II:

1. Face partner, do not hold hands. Move sideways, both to the right, taking 7 tiny side-steps. Repeat in other direction.
2. Take two-hand hold and do four two-steps turning around the circle.

Repeat from beginning.

12. "Tennessee Mixer."

Reference--In Syllabus by "Red" Henderson.

Music--Decca--#28846--"Tennessee Wig-Walk."

Country--America

Formation--Right hand star, Man facing LOD on inside, W facing clockwise on outside of circle. Footwork same for M and W--both start with L foot.

Part I:

1. Point across, point side; Back, side, forward; Left foot pointed across in front of right, then to side, then step back onto L. (Partners change sides during these last 3 steps, M now still facing LOD, but on outside of circle, and the

W on inside, still facing clockwise.  
Hand hold is changed so partners are  
in a L hand star.

2. Point across, point side; and a back,  
side, forward;  
Repeat #1, starting with R foot, returning  
to original starting position, again in a  
R hand star.
3. Around-2-3-Brush; Around-2-3-Brush;  
Walk around each other in the R hand  
star, stepping L-R-L, Brush R; then  
continue on around in circle, stepping  
R-L-R, Brush L. M again LOD, W  
faces clockwise.
4. Walk forward-2-3-Brush; Forward-2-3-  
Brush;  
Drop hand holds with partner, each walks  
forward with a L-R-L-Brush R, R-L-R-  
Brush L. In this process, each will meet  
and pass one new person, and take the  
second one he meets for a new partner.

Meet new partner in a R hand star position,  
ready to start dance over again.

### 13. "Captain Jinks."

Reference--Spokane Guide.

Music--Decca Record--#18222B--"Captain Jinks."

Country--American

Formation--Children form a circle of partners, stand side by  
side and face the center of the room. The girl is  
on her partner's right hand. The girl on the boy's  
left is his corner girl.

#### Part I:

"Oh, it's do-si-do with your corners all, your corners  
all, your corners all."



Each dancer faces his or her corner and passes each other by the right shoulder. Then, without turning, dancers move backward into place.

"Do-si-do with your partners all, for that's the style in the army."

Partners face, pass each other by the right shoulder and return to place without turning.

"Allemande left with your corners all, corners all, corners all."

Dancers face corners, give left hands to corners and walk around corners and back to place.

"Allemande right with your partners all, for that's the style in the army."

Partners face each other, give right hands to partners, walk around partners and go back to place.

"Oh, it's balance to your corners all, your corners all, your corners all."

Players face corners. Each player steps on the right foot, swings the left foot across the right; then, steps on the left and swings the right foot across the left. This is repeated. (Partners join right hands if so desired.)

#### 14. "Pop Goes the Weasel."

Reference--Michael Herman's "All Purpose Folk Dances."

Music--RCA Victor--#LPM--1623--side 1.

Country--America

Formation--Sets of three, preferably one boy and two girls, inside hands joined; all sets facing counter-clockwise.

1. All walk forward, singing:  
"Round and 'round the cobbler's shop  
The monkey chased the weasel."
2. Girls (or outside dancers) join outside hands for a circle of three and walk left around, singing:  
"In and out and 'round about."

3. On the words, "Pop Goes the Weasel!", the center dancer is popped under the arch and on to the next couple for the next repetition.

15. "Pop Goes The Weasel Square Dance."

Reference--Michael Herman's "All Purpose Folk Dances."

Music--RCA Victor--#LPM--1623--side 1.

Country--America

Formation--Four couples in a square, girls on boy's right, all facing center.

1. "The head couple, lead to the right, And balance there so easy."  
Head couple turns to couple on its right and both couples "balance" by taking a short step forward and back, with a slight bow and curtsy.
2. "Now join hands and circle left."  
Head couple and couple #2 join hands and circle left around.
3. "Pop Goes the Weasel."  
Head couple pops under the arch and on to the couple #3, where they repeat the entire figure--balance and circle, and under the arch.  
  
Head couple return to place, couple #2 leads off to its right and so on around the square, until each couple has completed a full set of figures.

16. "Divide the Ring and Cut Away Four."

Reference--Lloyd Shaw's "Cowboy Dances."

Music--Capitol Record--#45006.

Country--America

Formation--Sets of four couples in a square.

1. Honors right and honors left.  
All join hands and circle to the left,  
Break and swing and promenade back.
  
2. First couple balance, first couple swing,  
Down the center and divide the ring.  
The lady goes right and the gent goes left.  
  
Swing when you meet  
At the head and the feet.  
  
Down the center and cut away four,  
The lady goes right and the gent goes  
wrong.  
Swing when you meet,  
At the head and the feet.  
  
Down the center and cut away two,  
The lady goes gee and the gent goes haw,  
  
And everybody swing.
  
3. Now swing on the corner,  
Allemande left with the one you swung,  
Right hand to partner and trot right along,  
Promenade eight when you get straight.  
  
Repeat 2 and 3 for second, third, and  
fourth couples.

There are several variants of this call. Sometimes the foot couple does not swing, such as:

Swing when you meet as you did before,  
Down the center and cast off four.  
Swing your honey and she'll swing you,  
Down the center and a-cast off two.

17. "Take A Little Peek."

Reference--Jane Harris and associates' "Dance A While."  
Music--Columbia Record--#36021.  
Country--America  
Formation--Sets of four couples in a square.

1. First couple out to the right of the ring.  
'Round that couple and take a little peek.  
(Couple #1 separates, lady peeks right, gent peeks left, around behind couple 2.)
  2. Back to the center and swing your sweet.  
(Couple #1 Swings.)
  3. Around that couple and peek once more.  
(Couple repeats 'peeking action.')
  4. Back to the center and circle four.  
(Couple #1 and #2 circle four.)
  5. Lead to the next.  
(Couple #1 goes to #3 and repeats dance.)
- Call may be repeated for couples 2, 3, and 4.

18. "Promenade The Ring."

Reference--Jane Harris and associates' "Dance A While."  
 Music--Columbia Record--#36021.  
 Country--America  
 Formation--Sets of four couples in a square.

1. First Couple separate, and promenade the outside ring, Lady goes right and Gents go left.  
(Couple #1 turn back to back, lady goes counterclockwise around outside of set, gent goes clockwise.)
2. All the way around and back again.  
(Walk around set to home position.)
3. Pass your partner.  
(Couple #1 pass right shoulders.)
4. And swing your corners.  
(Swing with waist swing.)

5. Now swing your partner and promenade.  
(All couples swing and promenade.)

Repeat call for couples 2, 3, and 4.

19. "Adam and Eve."

Reference--Jane Harris and associates' "Dance a While."

Music--Columbia Record--#36021.

Country--America

Formation--Sets of four couples in a square.

1. First gent out to the right, and swing old Adam with all your might.  
(Gent #1 swings gent #2 right hand around once.)
2. Then swing Miss Eve before you leave.  
(Gent #1 swings lady #2 with left hand around.)
3. Home you go and everybody swing.  
(All couples swing with waist swing.)
4. Lead to the next.  
(Gent #1 visits couple #3, repeat call.  
Gent #1 visits couple #4, repeat call.)

Repeat call for gents 2, 3, and 4.

These square dances may begin and end with any of the favorite introductory "calls."

## VII. DANCE PROGRAM FOR SIXTH GRADE

Characteristics of sixth graders. During childhood, the features relating to sex are usually underdeveloped. When an individual reaches about twelve to seventeen years of age, conspicuous changes take place that lead toward sexual maturity. This time is known as puberty. There is a difference in individuals in the maturation of organs at this age, and a change in the pattern of growth between boys and girls.

Girls enter the puberty stage at an earlier age than boys. During this stage, the girls' hips enlarge from a broadening of the pelvis and the mammary glands develop. From this age onward females can not run as easily as the males; they develop refined attitudes about personal appearance, are interested in dance activities and fads.

On the other hand, boys develop greater muscle strength, have a rapid growth of long bones, and desire to develop skill and strength. They are interested in team and individual sports, science, and hobbies.

Both sexes need exercise to develop strong abdominal muscles and education concerning proper shoe and foot care. A good physical examination by a competent physician to detect heart, or lung, or other irregularities is advisable. They like competitive

activities, want to develop technical skills, and know the rules of a game. At this age, they accept peer officiating and do less arguing.

They have a marked development in self-confidence and prefer to contribute to the planning, executing, and participating in social events. They like to read mysteries, animal stories, and science fiction. Although they require group activities, they must also have times of absolute privacy such as an individual bedroom for a retreat.

This is a very significant and important age for most children; Vannier tells of their basic needs:

The adolescent needs to know about and understand emotional and physical changes happening within him. A sense of belonging to a peer group coupled with increased opportunities for independence are paramount. Adult guidance which is friendly and unobtrusive enough not to threaten his need for freedom is necessary. Increased opportunities for the adolescent to earn and spend his own money, pick out his own clothes, and set his own daily routine should be provided. Membership in clubs which work toward a "worthy cause" should be encouraged.<sup>3</sup>

The natural human growth cycles make it necessary to separate fourth, fifth, and sixth grade boys and girls for most physical education activities. For this reason, there should be some opportunities for co-educational classes.

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<sup>3</sup>Vannier, op. cit., p. 42.

Henderson and Werner say,

Since boys and girls tend to develop a desire to play with children of their own sex in grades four, five, and six, it is important to counteract this tendency by teaching rhythmic to boys and girls together. An important social objective of the rhythmic program is correct attitude toward opposite sex as evidenced by good manners in the physical education class.<sup>4</sup>

By giving constant intelligent help, understanding the child himself--his problems, disappointments, and eager hopes--by learning more about the nature and quality of human growth, educators can proceed to build a friendlier yet more challenging world for all children.

Folk dances for sixth grade. Children who have advanced progressively through fundamental rhythms, singing games, creative, folk, and square dancing find themselves ready, in the sixth grade, for the more restrained type of movement; the desire to emulate adult patterns serves as a motivating force.

After reviewing some of the favorite fourth and fifth grade dances, the two-step and waltz should be introduced to sixth graders. With these background experiences and fundamental steps in their repertoires, children will be able to apply their knowledge gained in folk dance classes to social situations in junior high school.

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<sup>4</sup>Henderson, op. cit., p. 64.



## 1. "Teaching the Two-Step."

### Reference--Spokane Guide

The two-step (essentially a step-together-step or step-close-step) alternates from one side to the other. A more complete analysis follows, and the directions are for the boy. (The girl uses the opposite foot and the opposite direction).

To teach the two-step in a forward, counterclockwise direction, boys and girls are lined up alternately in a large circle around the room. They move forward and use the same step one uses when out of step in marching, or a change step.

The teacher says, "Left foot change, right foot change," etc.

The dancer steps forward on the left, closes with the right, steps forward on the left; then steps forward on the right, closes with the left and steps forward with the right. The weight of the body is transferred alternately to the foot named--step left, close right, step left, step right, close left, step right.

Children learning to two-step to the side should do four sashay (chasse) steps to the left and then four to the right. Next time they do two to the left and two to the right; unconsciously they will do a two-step. On the fourth sashay dancers do not close the right foot to the left or the left to the right, or they won't be able to return to the right and left in time to the music. The same applies to the two sashays.

Another method used successfully in teaching the two-step to couples is to have students take the social dance position. Students face each other squarely. They two-step to the boy's left and back to his right without pivoting. On the last step (either left or right), they do not close with the right foot when moving to the left nor close with the left foot when going to the right.

After they have mastered the two-step and the teacher wishes them to pivot while doing the two-step, dancers two-step to the left, pivot on the left foot a quarter of a turn and then

two-step to the right. It is the same for two-stepping to the right--the pivot is made on the right foot. For beginners a quarter of a turn is best. They can best do this by watching which wall they are facing--north, then, east, south, west. As they become more proficient, half turns can be made.

The teacher may say, "Left, close, left," and before the dancers can put the right foot to the floor on the second left--he says, "Now, it's right, close, right." This action is repeated until a pattern has been fixed in the dancer's mind. A slight pivot on the ball of the foot is made on the first step of the second measure to get the rotary movement.

The following jingle helps dancers--"Left (one), close (and), pivot (two). Now it's right, close, pivot."

In a short time, all couples should two-step successfully.<sup>5</sup>

## 2. "Tuxedo."

Reference--Spokane Guide.

Music--Tuxedo, Decca Record--#25059.

Country--Indefinite.

Formation--Couples face each other in circle formation and hold hands. The weight is on the boy's right foot and the girl's left.

Meas. 1-8, Step left and close; step left and close; and slide and slide and slide and dip. Step to the left and bring the right foot beside the left. Then change weight to the right foot. The action is repeated. Then the boy takes three short slides to his left and touches his right toe behind his left foot on the dip.

Meas. 9-16, Step right and close; step right and close and slide and slide and slide and dip. Measures 1-8 are repeated.

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<sup>5</sup>Ibid., p. 101.

Meas. 17-32, Two-step left, two-step right, etc.  
Couples take open position, and two-step  
in the line of dance, for 16 measures.

3. "Badger Gavotte."

Reference--Spokane Guide.

Music--MacGregor--#610.

Country--Indefinite.

Formation--Couples facing CCW, inside hands joined. Directions  
for M, W does counterpart. Weight on man's right  
foot, lady's left.

1. Walk forward-2-3-4; Slide, slide, slide,  
and dip.  
(Beginning with outside feet, walk forward  
four steps--L, R, L, R). (Face each  
other, join both hands, take 3 slides to  
M's left, and touch R toe behind L foot.
2. Reverse-2-3-4, Slide, slide, slide and  
dip.  
(Repeat A, traveling in opposite direction.)
3. Two-step left, two-step right, two-step  
left, two-step right.  
(In closed dance position, do 4 two-steps,  
traveling CCW, but turning CW) or (do 8  
two-steps instead of 4 and 5.)
4. Pivot, pivot, pivot.  
(Man turns to his left, pivoting on  
L-R-L-R)
5. Turn your girl, step back and bow. (Man  
steps L-R in place, then steps back on his  
left foot as girl twirls to her right, stepping  
R-L, and steps back on her R, making  
a natural bow. Weight is immediately  
shifted to man's R foot and the woman's  
left foot, ready to start the dance again.)

4. "Canadian Barn Dance."

Reference--Jane Harris and associates' "Dance Awhile."

Music--Beltona Record--#2453.

Country--Western United States.

Formation--Couples in a circle.

## Part I:

- Meas. 1, Walk and point.  
Beginning left, walk three steps in line of direction and point right toe forward.)
- Meas. 2, Beginning right, back up three steps in reverse line of direction and point left toe forward.

## Part II:

- Meas. 3, Grapevine step.  
Beginning left, still facing line of direction, move apart from partner. Step sideward left, step right behind left, step sideward left and swing right across in front of left.
- Meas. 4, Beginning right repeat action of measure 3, moving toward partner.

## Part III:

- Meas. 5, Walk and pivot.  
(Open position, facing line of direction. Beginning left, take three steps in line of direction, turning on the third step to reverse open position, and point right toe in reverse line of direction.
- Meas. 6, Repeat action of measure 5, moving in reverse line of direction.

## Part IV:

- Meas. 7-8, Closed position. Beginning left, four two-steps turning clockwise, progressing in line of direction.

## Mixer:

The change of partners is made on Part II by moving diagonally to right toward a new partner.

5. "Josephine."

Reference--Jane Harris and associates' "Dance Awhile."

Music--RCA-- #42-0023.

Country--America.

Formation--Promenade position.

## Part I:

- Meas. 1, Grapevine step and slow walk.  
(Beginning right, grapevine step--  
R-L-R--and swing left across in front  
of right.
- Meas. 2, Repeat to left.
- Meas. 3-4, Beginning right, four walking steps  
forward. On fourth step man releases  
right hand and turns half clockwise to  
face reverse line of direction.

## Part II:

- Meas. 5, Roll Across and walk around.  
(Beginning right, repeat action of  
measure 1, each moving to own right  
away from partner. Left arm is  
extended.
- Meas. 6, Beginning left, release left hands and  
take a three-step turn (left, right, left)  
spinning counterclockwise across to  
partner's place. Now swing right  
across in front of left. Join right  
hands.
- Meas. 7-8, Beginning right, four walking steps  
around clockwise to original position.  
While moving around, the man takes the  
lady's left hand under their joined right  
hands and turns her into promenade  
position.

6. "California Schottische."

Reference--Jane Harris and associates' "Dance A While."

Music--Columbia Record--#20117.

Country--America

Formation--Varsouvienne or skaters' position.

## Part I:

- Meas. 1, Point left toe in front of right foot (ct. 1-2). Point left toe sideways to left (cts. 3-4).
- Meas. 2, Step left foot behind right (ct. 1). Step right foot to right (ct. 2). Close left to right (ct. 3). Hold (ct. 4).
- Meas. 3-4, Beginning right, repeat action of measures 1-2.
- Meas. 5, Step forward left (cts. 1-2). Step forward right (cts. 3-4).
- Meas. 6, Step forward left, right, (cts. 1-2), step left and pivot to own right (ct. 3), swing or lift right leg (ct. 4). Couple now faces in reverse line of direction.
- Meas. 7, Moving backward, step right, lift left (cts. 1-2). Step left, lift right (cts. 3-4).
- Meas. 8, Step right, left, right, pivoting to own left (cts. 1-2-3-4). Couple now faces line of direction.

Repeat from beginning.

7. "Bummel Schottische." or "Texas Schottische."

Reference--Michael Herman's "Folk Dances For All."

Music--RCA Victor--#LPM--1622-side 1.

Country--America or Germany.

Formation--Sets of three people standing side by side around the circle, facing counterclockwise, one set behind the other.

## Part I:

The man in the middle extends both hands forward and to the side, holding the lady

on his left with her left hand. He holds the lady on his right with her right hand in his right hand. The ladies hold inside hands behind the man's back.

In this position, all move forward with 2 "two-steps" as follows: start on left foot and do, slowly, a step-together-step, and step-together-step. Now all walk forward 4 slow walking steps--left, right, left, right.

#### Part II:

The left heel is now placed forward, then the left toe is placed in front of the right foot. The two ladies drop the hands that were joined in back of the man and at the same time take 3 walking steps forward to finish facing the man. The man marks time in place with 3 steps. Note that the ladies will be facing clockwise, the man counterclockwise.

In this position, all place the right heel forward, then the right toe in front of the left foot. With 3 long walking steps, all change partners as the man pulls the ladies past him so that they progress to the man behind him. The ladies walk towards the new man and assume starting position. At the same time the man has moved forward with 3 steps to take the two new ladies who were in front of him.

Repeat dance from beginning.

8: "Teaching the Waltz."

Reference--Spokane Guide.

Perhaps the easiest way to teach the waltz is by having the class all join hands in one big circle. Boys and girls are placed alternately. The instructor is in the center of the circle.

Each dancer puts his feet side by side with the weight on the right foot. Dancers step back on the left foot (weight is shifted to it); then, dancers step to the side with the right foot (weight is shifted to it). Next, the left foot is brought beside the right foot, and the weight is shifted. Dancers then step forward on the right foot (weight is placed on it). Next, they step to the side with the left foot and put the weight on it. The right foot is brought beside the left foot, and the weight is changed to the right foot. The teacher should explain that dancers are really walking in a "box."

To make a pattern with the feet, dancers must complete two waltz steps which form a square. One waltz is a step, step, close (L-R-L) in any direction.

After dancers have repeated the foregoing steps several times, then the instructor may give directions using this word picture: "Step back left, slide right, and close; step forward right, side left, and close."

When this has become a mental picture with pupils, the instructor may shorten his explanation by saying, "Back left, 2, 3; forward right, 5, 6."

This should be repeated until children do the steps correctly. Next, a good waltz record that has 128 measures and a definite heavy beat for the left foot is used. The teacher counts for pupils as they execute the step.

When the group becomes proficient in this, the instructor has children take partners in social dance position (see glossary) and do the box waltz repeatedly. The teacher must explain that when the boy steps back on his left foot, the girl must step forward on her right foot. When this habit is fixed, two dancers demonstrate how to move about the room. By stepping back on the left foot, dancers have what is called a "right shoulder lead."



Partners take social dance position. All boys face the south wall. They step diagonally back with the left foot and toe in toward the right foot. Then they step to the side with the right foot and close the left foot to the right foot. Boys will then face the west wall. Now dancers step forward on the right foot with toe slightly pointing out, step to the side with the left and close the right foot to the left. They should now be facing the north wall.

Dancers step back left, side right and close. They will be facing the east wall. Next, dancers go forward right, side left and close; they will be facing the south wall.

Students should do this routine slowly for a few times until they have mastered it. Then the teacher may count slightly faster, by saying: "Back left, two, three; forward right, five, six," etc.

#### 9. "Rye Waltz."

Reference--Spokane Guide.

Music--RCA Victor--#25-3025.

Country--Indefinite

Formation--Couples are in social dance position. The weight is on the boy's right foot and girl's left.

Meas. 1-8, Point left and close, point left and close, and slide, and slide, and slide, and dip.

Meas. 9-16, Point right and close, point right and close, and slide, and slide, and slide, and dip.

Meas. 17-32, Waltz, and waltz, and waltz, etc.  
Couples waltz for 16 measures.

Some records have dancers repeat measures 1-16 before waltzing.

10. "Croatian Waltz."

Reference--Spokane Guide.

Music--RCA Victor--#25-3025--"Ja Sam Sirota."

Country--Indefinite.

Formation--Couples facing line of dance, inside hands held,  
weight on M's right and W's left foot.

Directions for Man--Woman does counterpart.

- Meas. 1-2, Starting with outside feet, walk forward  
6 steps, L-R-L; R-L-R.
- Meas. 3-4, Repeat, backing up (in RLOD) L-R-L:  
R-L-R.  
For more experienced dancers; After  
walking forward 6 steps, pivot on the  
inside feet, (M's R, Ladies' L) and  
turn to face ROLD and again walk for-  
ward 6 steps (L-R-L; R-L-R).
- Meas. 5-6, Partners turn on last step to face each  
other. Join R hands and star or walk in  
circle for 2 waltz measures. (Man ends  
facing counterclockwise, or LOD, while  
lady pivots a half turn to face same  
direction as man).
- Meas. 7-8, Partners join inside hands and balance  
forward on L (for Man) and back on R.

Repeat entire dance.

11. "Red River Valley."

Reference--Spokane Guide.

Music--Windsor Record--#7129-B--"Red River Valley."

Country--America

Formation--Lines of three. Man in the center; girl on either  
side. Every other line faces in the opposite  
direction so that three people are facing three  
other people. (One line clockwise, the other in the  
line of march.)

## Part I:

1. Now you go right on down the valley,
2. And you circle to the left and to the right,
3. And you turn with the girl in the valley,
4. And you turn with your red river girl.

## Part II:

1. Now you go right on down the valley,
2. And you circle to the left and to the right,
3. And the girls right star in the valley,
4. And the girls left star back to place.

## Part III:

1. Now you go right on down the valley,
2. And you circle to the left and to the right,
3. And the girls in the valley cross over,
4. And the red river girls do the same.

12. "The Irish Washerwoman."

Reference--Michael Herman's "All-Purpose Folk Dances."

Music--RCA Victor--#LPM--1623, side 2.

Country--Ireland.

Formation--Square sets of four couples, girls on the right,  
all facing center.

Call: "All four gents to the right of the ring.  
And when you get there you balance and  
swing.  
(Boys step behind their own partners and  
to the next girl on the right, "Balance"  
and swing once around in place so that  
the new partners are on boys' right.)

Call: "Now Allemande left with your corners  
all, And Grand Right and Left around the  
hall."  
(Facing "Corners," all "Allemande left"  
and move directly into the "Grand Right  
and Left" as a natural extension of the  
"Allemande." Continue until boys meet  
same new partner.)

Repeat dance from the beginning as often  
as desired.

### VIII. FOLK DANCING FOR THE HANDICAPPED

Handicapped children are classified as (1) the physically handicapped, which include such types as postural, crippling, visual, hearing, speech, respiratory, cardiac, or nutritional defects, and (2) the socially handicapped, which includes the feeble-minded, mentally retarded, emotionally disturbed, and delinquents.

All these children need not be excluded from folk dancing but should take part in modified activity according to their individual capabilities as approved by their parents and physicians. They need to learn how to live successfully in our highly competitive society, how to mix with people, and how to use their leisure time wisely. They need to be educated to face and recognize their limitations, and to learn how to play and work in spite of them.

Of prime importance is the attitude of the teacher. Above all, she must enjoy and wholeheartedly believe in her work. She must approach these children with sincerity and encourage free verbal and physical expression while still maintaining a guided situation.

Psychologists, therapists, and doctors are convinced of the value of dancing for the handicapped. Dr. Shailer Upton Lawton, M. D., in his article "An Introduction to Dance Therapy for Polio Cases," writes,

Perhaps the most delightful group to work with is children. They have not had time to develop ingrained, bad habits, are flexible in mind and body potential, and are easily motivated by a good teacher.<sup>6</sup>

In the summer of 1958, Dr. J. S. Tyson, Director of Texas Woman's University Speech and Hearing Clinic, conducted an intensive six-week session for pre-school children with speech difficulties. The College of Health, Physical Education, and Recreation of Texas is under the direction of Dr. Anne Schley Duggan, well known for her dance activities. A principal aim was to supplement speech and music activities with a closely correlated recreation program which would emphasize the development of basic consonant and vowel sounds.

Another dance therapy program is being carried on by Marian Chace, the nation's leading dance therapist, at the Federal Government's St. Elizabeth's Hospital for the mentally ill in Washington, D. C. She makes contact with patients at the hospital through music and movement. Over a period of time Marian Chace uses such dances as the polka and waltz to bring a patient--however briefly--out of his world of isolation. Many times they develop an interest through curiosity concerning the use of the record player, choosing

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<sup>6</sup>Dr. Shailer Upton Lawton, M. D., "An Introduction to Dance Therapy for Polio Cases," Dance Magazine, Vol. XXXI, No. 42 (March, 1957), p. 4.

a dance, or planning a production. Although therapist Chace knows full well that the effects of the session might be fleeting, she allows the patients full freedom in dancing out their emotions.

Another interesting group is the "Yakima Spinning Wheels." This club is composed of any age person who is confined to a wheel chair and is interested in folk dancing for recreation. The dances and directions are altered and "called" by the leader to fit the needs of the group. These people not only enjoy their "get-togethers" but also perform for any other worthwhile organization.

After a demonstration and suggestion of this author, the special education teacher of the elementary girls in the City of Yakima, Mrs. Darlene Montz, prepared a lesson on dance by using the approach of tales from folk lore and fantasy. The most success came from the story of Hansel and Gretel with music and dances accompanying it. Mrs. Montz listed the aims as (1) therapy and release of emotional tension, (2) giving a feeling of success, in place of many experiences which offered only failure and defeat. The teacher is very enthusiastic over the success of this year's program and plans to use the present suggested guide as an aid to further accomplishments.<sup>7</sup>

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<sup>7</sup>Mrs. Darlene Montz, Special Education Teacher, Yakima Public Schools, July, 1959. Permission to quote secured.

The writer has had many compliments from handicapped men and women concerning their elation in finding out that regardless of a brace, missing arm, fingers or leg, they too can participate in folk dancing. Here again, the importance of teacher and peer attitude played a very important part in the success of a program and can not be over-emphasized.

Susan Stephenson in her article, "To Dance is To Speak," writes an appropriate conclusion to this topic when she says,

In order to keep the child's world a world in which anything is possible--where each new, wondrous encounter holds a very special mystery--the child, bright token of the future, must be the recipient of much consideration and loving care.<sup>8</sup>

## IX. CREATIVE DANCE EXPERIENCES

The future of creative dance as a democratic art activity rests with our educational system. If every child were given the experience to dance as a creative art, the enrichment of his adult life might reach beyond any results we can now contemplate. When people possess a socially accepted dance spirit, many artists will rise from the ranks to carry dance to its highest unfoldment. The extra-curricular classes recently held for creative dramatics, art,

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<sup>8</sup>Susan Stephenson, "To Dance Is To Speak," Dance Magazine, Vol. XXXIII, No. 3, (March, 1957), pp. 56-57.

and dance encourage people to create ideas--to think for themselves.

Creativity is a way of learning through self-expression. It is what the individual thinks, feels, sees, and expresses from experiences in terms of himself and interpretations of them in his own way.

The purpose of creative dance is to allow children time to create naturally in a congenial atmosphere in correlation with various aspects of the school program, to give an opportunity to use movement as a medium of expression, emotional release, and physical and aesthetic growth, to allow for self-expression, independent thinking, flexibility, success, and happiness.

Modern education has been increasingly concerned with a child's needs, personality, talents, powers of thinking and expression, and his desire to get along with himself and others. Creative dance, as one form of creativity, can give children an opportunity for total development.

Participation in creative dance depends upon the teacher's ability to free children for creative endeavor. Although the knowledge of "how to make a dance" follows no standard formula, the method is not simple. Since this study is concerned mainly with the teaching of folk dances, the author suggests that people interested in learning more about creative dance consult any of the recently published books on the topic.



## CHAPTER VII

### SUMMARY AND RECOMMENDATIONS

#### I. SUMMARY

The aim of this study was to determine if there is a need for improvement of the folk dance program in the fourth, fifth, and sixth grades in the Yakima Public Schools. If improvement is needed, in what areas should a change be made? The study also wished to recommend, if desired, a folk dance guide for the elementary grades which is adaptable to most situations.

The normative-survey method was used to determine the opinions and recommendations of teachers regarding the aims listed above. Tabulation of the completed questionnaires revealed the following:

1. Sixteen, or twenty-three per cent, of the teachers responding did not provide any type of dancing in their classroom, which shows that at least four hundred and ninety-two children were without any rhythmic instruction during that year.

2. The majority, sixty-three or ninety-one per cent, of the group did not have an out-of-school person to teach folk dances

in their classroom, which indicates that they preferred to teach their own dancing if possible.

3. The indoor facilities and equipment were adequately provided in the majority of the schools for a folk dance program.

4. The teachers are interested in learning more about teaching folk dances and desire a new, up-to-date guide in folk dancing to aid them.

Pertinent literature published about this topic was also reviewed to present the views of leading authorities.

## II. RECOMMENDATIONS

The following general recommendations seem justified after thorough consideration of the material studied. Many teachers do not realize the potentialities in folk dance. They do not know the values in terms of health and physical fitness, fundamental skills of movement, recreation, and social development. They are unaware of the vast psychological possibilities which help develop personalities and character. They are not familiar with the help that can be given to the handicapped through rhythms. This study points out these possibilities to help people discover the great value in teaching or learning folk dances.

The teachers expressed a desire for more and better

organized rhythmic activities and a new guide to help them teach folk dances. Therefore, activities were compiled and recommended for grades four, five, and six.

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## APPENDICES

## APPENDIX A

### DANCE GLOSSARY

Allemande Left: The boy turns to face the girl on his left (his corner girl). They join hands, walk around each other and return to place.

Back Hand Turn: This is described under "Right and Left Through."

Balance: Couples face partners or corner girls; right hands are joined at shoulder level. The boy steps forward on the left foot and back on the right. (Western style.) The girl uses the opposite feet.

Contra Balance: Partners step on right foot, then hop lightly on right foot while they swing the left foot diagonally across the right. The action is repeated with the left foot.

Curtsy: A dancer touches the right or left toe behind the foot on which the weight is placed and makes a slight bow or acknowledgment to another person.

Dip: The dancer touches the toe of the free foot behind the foot on which the weight has been placed.

Do-Si-Do: (Also called "dos-a-dos.") Partners or corners face each other. Each walks forward and passes right shoulders. Each takes one step past each other, moves to the right back to back and returns to place while walking backward.

Grand Right and Left: Partners are facing each other with right hands joined. Each drops right hands, walks forward to the next person and joins left hands. Dancers continue forward and give the right and left hands alternately to dancers they meet.

Honor Your Partner: The dancer faces his partner and makes a slight bow or curtsy.

Ladies Chain or Ladies Change: Two girls advance toward each other and give the right hands to each other in passing. Then they give left hands to the opposite boy. As they do so, girls put their right hand on their right hip with palm out. The boy places his right arm around her waist with his right hand in hers. He keeps her on his right side at all times and they wheel or she walks around him as he turns in place.

Line of Dance: This is the counterclockwise direction in which dancers progress around the room.

Line of Direction: This indicates any movement or deviation from the line of dance.

Open Position: Partners face the line of dance and hold inside hands. Boys are on left.

Polka: "Hop-step-close-step." The dancer hops on the left foot and executes a two-step.

Promenade Position: This is sometimes called skaters' position or cross-hand position. Partners stand side by side and join right hands and left hands in crossed position in front.

Reel: (As done in Virginia Reel)--Partners hook right elbows and turn slightly more than once around to face the opposite line. The boy goes to the girls' line; the girl, to the boys' line. Each hooks the left elbow with the next child in line and returns to the center to hook right elbows with his partner again. This is continued until both reach the foot of their lines.

Right and Left Through: Two couples face each other; each gives right hands to the opposite person (boy to girl); they walk past each other and drop right hands. The boy then takes his partners' left hand in his across his front, putting his right arm around his partner's waist with his right hand in his partner's which has been placed on her right hip with the palm side out. Keeping her on his right side he backs up while she walks around with him. He assists her by pushing gently with his right arm.

Right Shoulder Lead or Right Face: When one starts his lead by stepping back on his left foot or diagonally back, the back of

the right shoulder will turn in toward the center of the room. The whole body turns in that direction.

Sashay: (Chasse)--The dancer slides either right or left. Usually three slides are taken.

Social Dance Position: Partners stand facing each other with feet together. The boy's right hand is placed gently on the left shoulder blade of his partner. Her left elbow rests in the crook of his elbow with her left hand resting on his right shoulder. The boy's left hand is extended to his left, palm up; he holds the girl's hand in his with her palm down.

Swing: Partners are in social dance position. Each takes a short step to the left so that right hips are side by side as each child faces in the opposite direction. Each child walks forward around each other.

Varsoviennne: (Varsovianna)--The boy holds his partner's left hand in his left hand across the front of his body while his right arm is extended around his partner's shoulders. He holds her right hand which has been extended upward to her right shoulder level.

## APPENDIX B

Claude Brannan  
Health, Safety and Physical  
Education Consultant  
Yakima Public Schools

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Ellensburg, Washington

Gentlemen:

We at the administration office are very grateful to Alene Wesselius for the fine contribution she has made to our Elementary Curriculum Study in the field of physical education.

There has been a very definite need for a Rhythmic Activity Guide for grades one to six, and Alene has compiled many folk dances into a very worthwhile and usable guide. We are certain our teachers at the elementary level will find her materials very useful in the presentation of these well-selected dances.

We wish to express our appreciation to those people at C. W. C. E. who have assisted Alene in the preparation of this guide. You have been generous with your kindness and encouragement.

Sincerely,

Claude Brannan

CB:slr