

TEACHING RHYTHMICAL ACTIVITIES IN JUNIOR HIGH SCHOOL
PHYSICAL EDUCATION PROGRAMS FOR GIRLS

by 6791

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—

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CHAPTER I

INTRODUCTION TO RHYTHM

Rhythm plays a very important part in the pattern of living in American communities, not only in the form of dances as social and recreational activities but also as one of the basic fundamentals of all movement. The teaching of dancing and the participation in extra-class dance activities conducted as part of the American junior high school curriculum may be given as many times as any other activity usually included in the total program. No activity produces more efficiency and beauty in expressive movements normally associated with grace.

Dancing as a part of America's heritage may be preserved in the junior high school for various reasons. Three important ones are it is a wholesome and joyous experience for which sports or gymnastics are no substitute, a socializing and recreative force for groups participating in a common activity, and a contributing factor to the body's physiological development.¹

¹A Guide To Teaching Physical Education in Secondary Schools (Tallahassee, Fla.: State Department of Education, 1939), p. 214.

Rhythmic activities are receiving increased emphasis in intermediate grades as their physical, mental, and social value to growing boys and girls is recognized.² Balanced programs are based on fundamental rhythmic skill and include creative projects in which movement is a means of communicating ideas or feelings and the ever-popular folk, square, and couple dances. Such activities, easy to correlate with Social Studies and Language Arts curriculums, can increase student understanding and appreciation of yesterday's pioneers and today's world neighbors.

While it would be neither possible nor desirable to describe all rhythmic activities that might be taught in intermediate grades, this writer has selected those presented here for junior high school girls. The report, prepared as a reference paper and guide, is not intended to place limits on material that may be used. Experienced teachers will doubtless use additional activities that are equally as appropriate for their students.

STATEMENT OF THE PROBLEM

There is a definite need for rhythmical activities in the junior high school as a means of helping to develop balance,

²Seattle Public Schools, Rhythmic Activities for the Intermediate Grades (Seattle: North Pacific Bank Note Co., 1955).

control, and poise and of providing opportunity to respond to music through movement. Rhythmical activities, in addition to providing enjoyment and emotional release, enable one to express desires in action. The problem here is to present some of the best rhythmical activities for girls in junior high school.

PURPOSE OF THE STUDY

The purpose in taking a class in rhythmical activity is to learn how to dance, how to dance better, and more about the dance. Any one of these reasons shows a desire to learn the activity. Generally, the purpose is to acquire the knowledge which contributes to better understanding of the relationships specifically involved in rhythm.

GENERAL OBJECTIVES

In the teaching of rhythms as a definite part of a dance unit, the teacher may stress the relationship between dance and music. Simple fundamentals of music are used and the student learns to use them in relationship to movement. To respond to rhythm, to create a simple pattern around a variety of rhythmical structures, and to understand the different forms of music are a few of the objectives toward which a teacher will more than likely strive.

The eight objectives below are equally as appropriate for junior high as for elementary school girls:

To teach body control and coordination in relation to rhythmic patterns.

To provide for physiological stimulation through body movement.

To develop an appreciation of rhythm as a basic element in all movement.

To increase appreciation of music and of musical patterns through translating them into movement.

To develop grace and poise.

To teach skills which may be socially and recreationally helpful.

To develop those skills in rhythmic movement sufficient to provide for present enjoyment and to meet possible future needs, as the ability to walk, run, skip, slide, jump, or hop to music, with variations and combinations.

To acquire an understanding of the social responsibilities involved in rhythmic activities, as those of the individual to maintain group standards, and those of the group to include the individual.³

DEFINITION OF TERMS

Rhythmic activities are those activities in which the child responds physically, mentally, and emotionally to music or

³E. Benton Salt, Teaching Physical Education in the Elementary School (New York: A. S. Barnes and Company, 1942), pp. 188-89.

rhythm. All rhythmical activities are made up of stretching and relaxing. The muscles are tensed for leaping and then relaxed as the student makes what is hoped will be a gentle and graceful landing.

LIMITATIONS OF THE STUDY

The rhythmical activities in this report are limited to a program for junior high school girls.

CHAPTER II

METRIC PATTERNS

Metric patterns, often referred to as rhythmical patterns, have long and short intervals of time. Consequently, an understanding of the value of notes is seen as being essential to the creation of individual rhythmic patterns. In 4/4 time, a quarter note receives one count and four quarter notes make a whole note. Half notes have two counts; eighth notes, one-half of a count. The quarter note may also be the basis of 2/4 and 3/4 time. A measure in 6/8 time has six counts, with an eighth note receiving one count. It follows that a quarter note may be two counts and a sixteenth note may be used when a count is divided.

SUGGESTED PLAN FOR TEACHING METER

A suggested plan for teaching meter should include, as a minimum, the phases presented in the remainder of this section.

1. Have the class walk in time with the music, accenting different beats.
2. Have the class clap in even beats and soon the clapping will more than likely fall into a definite pattern, probably with the accent coming on the first of every four counts. After this has been analyzed it may then be consciously clapped.

3. Time in 2/4, 3/4, and 6/8 may be explained and then demonstrated by clapping each one with the correct accent.
4. The use of percussion instruments is of great value in the teaching of rhythm and meter.
5. Use variety to avoid monotony in practice.
 - a. The accent may be given in any number of ways: stamping the foot, bending the knee(s) and ankle(s), bending the body to one side, thrusting one shoulder forward, etc.
 - b. The direction of the walk may be varied.
 - c. The run, leap, skip, jump, and hop may be used in place of the walking step.

ANALYSIS OF FUNDAMENTAL STEPS

A brief analysis of the seven fundamental steps of rhythmic patterns is presented below.¹

Walk. Walking is an even rhythmic transfer of weight from one foot to the other. One foot is always on the ground. The walk may be performed in any direction and to various rhythms.

Run. Running may be described as a fast walk. There is an even rhythmic transfer of weight from one foot to the other and both feet are off the ground at the same time.

¹Dudley Ashton, Rhythmic Activities (Washington: American Association for Health, Physical Education, and Recreation, 1964), pp. 16-17.

Leap. Leaping is a spring off the ground with an even rhythmic transfer of weight from one foot to the other, with both feet off the floor. It may be done moving forward with long strides that either cover distance or achieve height. Or, it may be done in place.

Hop. Hopping is a spring off the ground on one foot with no transfer of weight, leaving the ground and landing on the same foot.

Skip. Skipping combines a walk and a hop in an uneven rhythmic pattern. A step forward on one foot may be followed by a hop on that foot, then the other foot moves forward with a step and a hop. When thus combined for the skip, the hop is shorter in time than the walk.

Jump. Jumping is a spring off the ground, landing on both feet. It may be started on one foot or on both feet. Take-off and landing should be on the balls of the feet, with knees bent to absorb the shock.

Slide. Sliding involves moving one foot to the side, drawing the other foot up to it, and then transferring the weight from one foot to the other. The action by which the trailing foot replaces the supporting foot is called a "cut."

TESTS

Skill tests and knowledge tests covering rhythmic activities are included in Appendix B.

CHAPTER III

FOLK AND SQUARE DANCING

Folk dances reflect the culture of people in various parts of the world. They came into being as a part of rituals and ceremonies, expressions of festive occasions, and expressions of attitudes. Folk dances are the outgrowth of the cultural, social, and occupational patterns of the people and are those appeals to be preserved in American society and other world societies. Folk and square dancing appear to be an integrating factor in the junior high school's development of a deeper appreciation and broader knowledge of the world.

The range and variation of folk dancing are extensive, reflecting the lives of people in various parts of the world. It contains special steps and gestures that have a deep meaning to members of one national group, but to the people of another country the steps may have practically no meaning at all. Folk dancing is like a language. It must be learned slowly, from those who understand it. The folk dances range in difficulty from simple pantomime to highly complex step patterns executed for the joy and exhilaration of rhythmical movement.

ANALYSIS OF FUNDAMENTAL FOLK DANCE STEPS

The walk, skip, run, slide, and hop have been described in Chapter II under "Analysis of Fundamental Steps." The waltz is described in Chapter IV under "Analysis of Fundamental Social Dance Steps." The fundamental folk dance steps, five in number, are described below.

Step-hop, 2/4 time:

(Count 1 and 2 and.) Step on right foot.
(Count 1.) Hop on right foot.
(Count "and.") Step on left foot.
(Count 2.) Hop on left foot. (Count "and.")
Continue, alternating feet.

Square dance basic step, 2/4 or 6/8 time. The step most frequently used for the square dance basic step is a light, gliding, shuffling walk that requires taking two steps to a measure. All movement comes from the knees and hips.

Polka, 2/4 time:

Hop right. (Count "and.")
Step left. (Count 1.)
Close right foot to left, transferring weight to right.
(Count "and.") Step left. (Count 2.)
May be repeated by alternating feet.

Heel and Toe Polka, 2/4 time:

Touch left heel with toe pointed up in front.
(Count 1.)

Touch left toe with heel up in back of right foot.

(Count 2.)

Do polka step, beginning with hop on right foot

(1 measure).

May be repeated by alternating feet.

Schottische, 4/4 or 2/4 time. The schottische may be done in any direction, with the free leg being lifted to the front, back, or side. Basically:

Step left. (Count 1.)

Bring right foot to left, transferring weight to right.

(Count 2.) Step left. (Count 3.)

Hop left, lifting the right leg. (Count 4.)

CALLS

The eight standard folk and square dancing calls are as described below.

Forward and back: Couples move forward four steps and back four steps.

Dos-a-Dos: Partners, facing each other, move forward and pass right shoulders, circle around back to back, and return to original places.

Honor partners or salute partners: Bow to partner.

Honor corners: The girl bows to the dancer on her right. The boy bows to the dancer on his left.

Grand right and left: Partners face and join right hands. They advance in the direction they are facing (ladies clockwise; gentlemen counter-clockwise) to the next dancer, giving their left hand, and on around the circle, alternating right and left hands until partners meet each other.

Swing, Form I and Form II. Form I: Partners are in left reverse open position (partners' right sides are touching). Their right feet are used as pivot feet, and they use the left foot to push while turning clockwise. Form II: Partners are in left reverse open position (partners' right sides are touching; the same position as for Form I). Partners use a light walking step to circle clockwise around each other.

Promenade: Partners join hands side by side and walk counter-clockwise around the set.

Allemande left: Corners or opposites join left hands and turn in place, usually followed by grand right and left.

DANCE FORMATIONS

Using O = Lady, X = Gentleman, and → = Direction, dance formations for longways set, contras, single circle, and square or quadrille are exhibited in Figures 1 through 4, respectively.

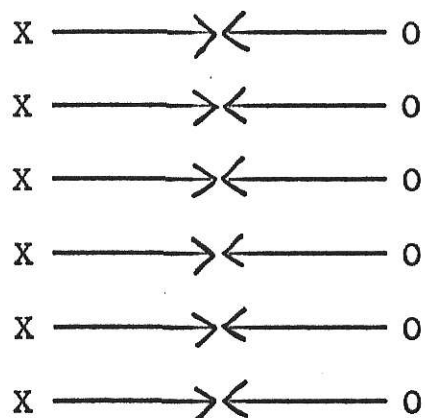


Fig. 1. Longways Set
Partners Facing

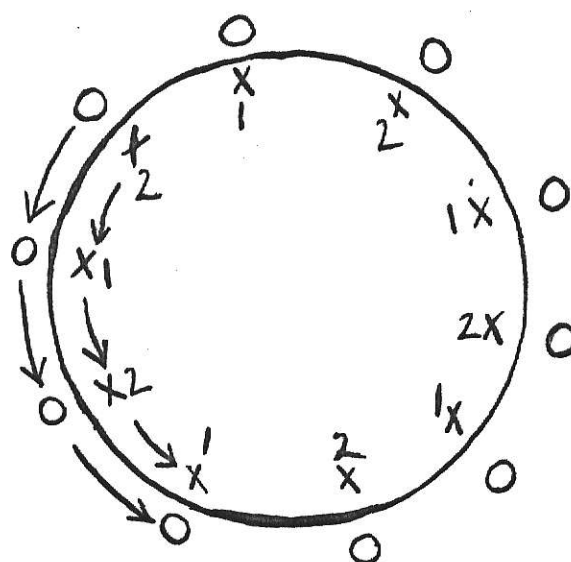


Fig. 2. Contras
Double Circle

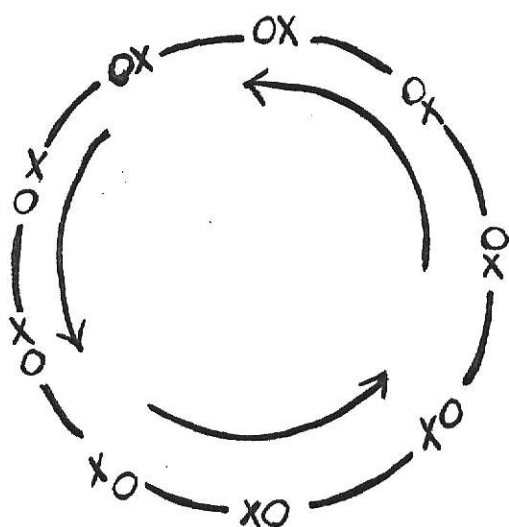


Fig. 3. Single Circle
Couple Facing
Counter-Clockwise

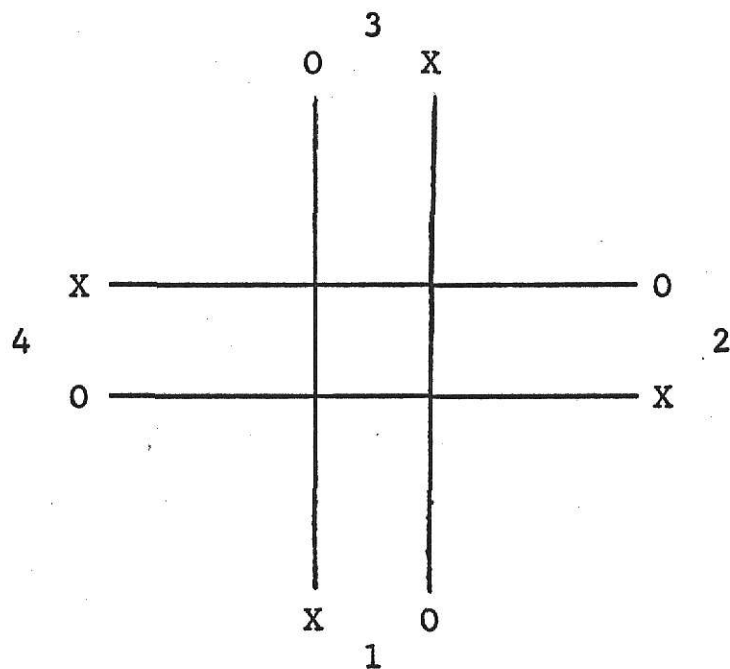


Fig. 4. Square or Quadrille

TEACHING SUGGESTIONS

Some suggestions for teaching folk and square dancing are:

1. Select materials.
2. Present materials.
3. Correlate materials with music and rhythms.
4. Describe each step clearly and demonstrate.
5. Encourage characterization of each dance.
6. Use recorded music if no piano is available.
7. Teach the dance by phrases, first without the music and then with the music, working this way through the entire dance.

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The folk and square dancing references presented below are particularly outstanding.

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CHAPTER IV

SOCIAL DANCING

The social dance has been appealing to all ages and is becoming increasingly popular in the junior high school. Training in social dancing provides for wholesome boy and girl participation in an activity that promotes social growth and adjustment, improves balance, coordination, and poise through rhythmic appreciation, and affords an opportunity for recreation.

Many pleasant and enjoyable experiences are derived from the dance program. Social dancing has been one of the most popular activities for teenagers and adults. It appears to be one of the simplest and most sophisticated ways of entertaining a date or a group of friends or of having a party. It has been provided for enjoyment of a wide variety of popular tunes and is an activity a person can carry on with a minimum of planning.

ETIQUETTE

Etiquette on the dance floor is simply a matter of courtesy and consideration for the feelings of others. For example:

1. A lady never refuses a gentleman's invitation to dance without having a good reason. If she does refuse one partner, she may not accept another one for the same dance.

2. A gentleman always thanks the lady after he has danced with her, and she acknowledges his courtesy.

3. A gentleman "cutting-in" may touch the shoulder of the partner of the lady with whom he wishes to dance. If he is not acquainted with the couple, he introduces himself to the gentleman, who then presents him to the lady.

While there are many other good rules, in a nutshell, a dancer on the floor should just treat other dancers as he or she would like to be treated.

POSITIONS

The two major positions for the social dances are the closed position and the open position. In the closed position, the couple stands facing each other, boy's right arm around the girl's waist, hand flat just below her left shoulder blade. The girl's right hand is in the boy's left hand and her left hand rests on his shoulder or arm. To assume the open position from the closed position, the boy turns to his left and the girl to her right so that they are facing in the same direction. The positions of the arms are practically the same as they are in

the closed position.

TECHNIQUES OF LEADING AND FOLLOWING

A partner's interest may be held through the use of varied interesting steps. The man sets the rhythm, decides what steps are to be used, and controls their direction and progression around the floor. The rules for leading are:

1. Begin each dance with the left foot.
2. Listen to the music to get the beat before starting.

Step out on the accented beat.

3. Keep in time with the music.
4. Hold partner firmly, but not tensely.
5. Be able to perform new steps or step patterns before attempting to lead them.
6. Keep the right hand firmly against the partner's back so that lead signals may be easily felt. Signals may be given with the fingertips.

The lady's responsibility in dancing is to follow her partner and adapt to any rhythm or style he dances. She should:

1. Dance in an easy and well-balanced position, with most of the weight on the balls of the feet.
2. Be alert to partner's leads.
3. Not anticipate partner's lead, but follow the action.

4. Support her weight, not depend on partner to do so.
5. Be very careful of her posture.

ANALYSIS OF FUNDAMENTAL SOCIAL DANCE STEPS

The foxtrot, waltz, rumba, samba, tango, and jitterbug are described and diagrammed in this section because of their appropriateness for and appeal to junior high school girls.

Foxtrot. The foxtrot (two-step), 4/4 time, has four quarter beats or their equivalent to each measure. Each beat is given the same amount of time, but there is an accent on the first and third beats of the measure. As shown in Figure 5, for the simple forward foxtrot:

Step forward left. (Count 1 and 2 slowly.)
Step forward right. (Count 3 and 4 slowly.)
Step forward left. (Count 1 quickly.)
Step forward right. (Count 2 quickly.)

Waltz. The waltz, played in 3/4 time, has been popular for many generations and no doubt will be popular for many more to come. A simple waltz box step (see Fig. 6) includes:

Step left forward. (Count 1.)
Step right sideways. (Count 2.)
Close left to right, taking weight on left.
(Count 3.)
Step right backward. (Count 1.)
Step left sideways. (Count 2.)
Close right to left, taking weight on right.
(Count 3.)

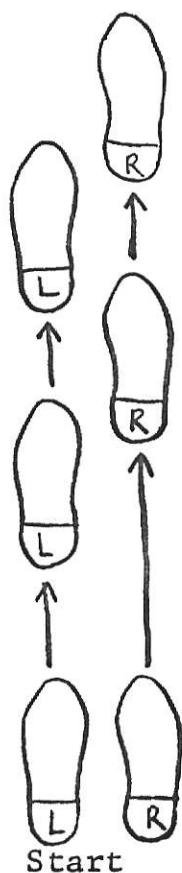


Fig. 5. Foxtrot
Forward Walk

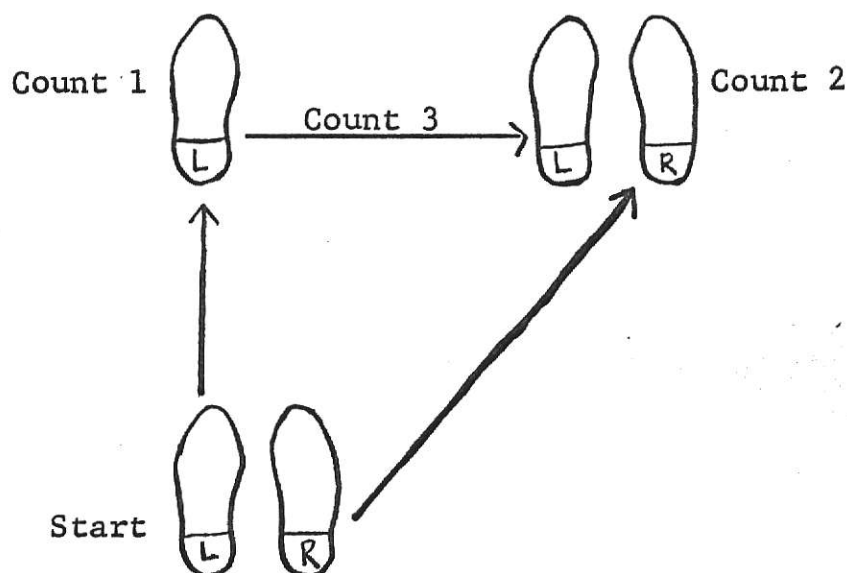


Fig. 6. Waltz Box Step

Rumba. The rumba is a 4/4 time Cuban dance and may be played in fast or slow tempo. The fourth beat is a hold. There is not a step on this beat, but the body may actually continue a slow roll into the beginning of the next beat. In a simple forward rumba, the dancers should:

Step sideward left. (Count 1 quickly.)
 Bring right foot next to the left and step.
 (Count 2 quickly.)
 Step forward left and hold.
 (Count 3 and 4 slowly.)
 Bring right foot next to left, but do not take weight.

The rumba backward step is similar to the forward step, but it is

taken with the opposite foot starting right. Forward and backward rumba steps are shown in Figure 7.

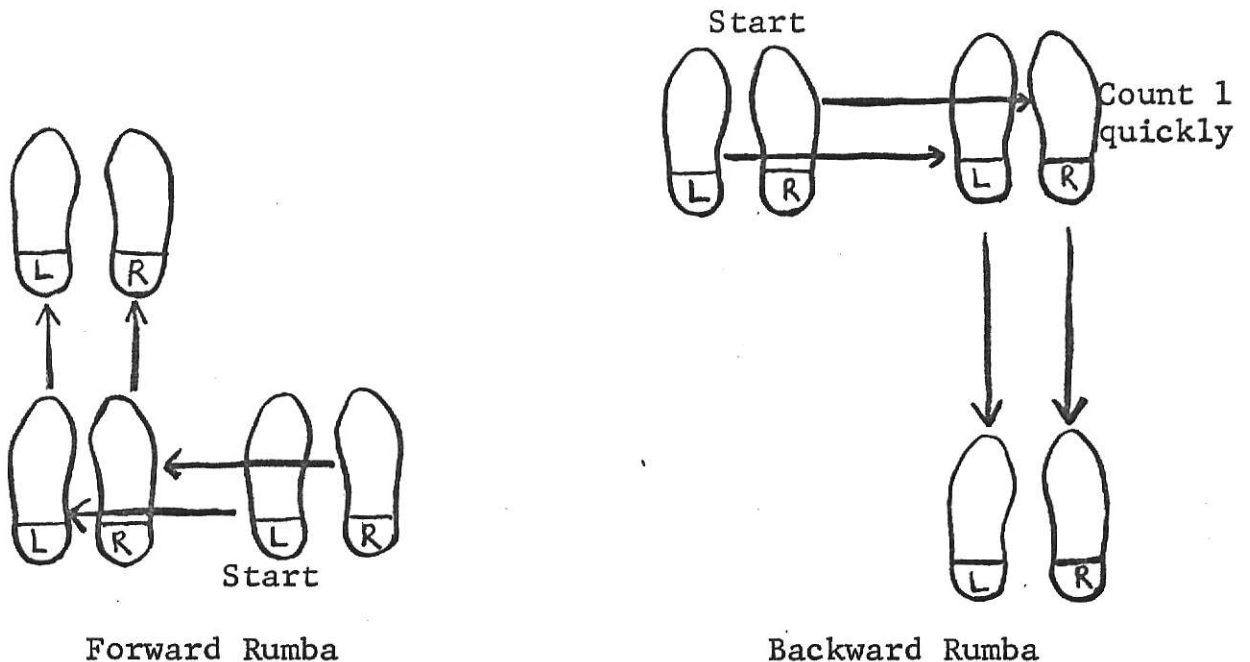


Fig. 7. Forward and Backward Rumba Steps

Samba. The samba is in 2/4 time and may be either fast or slow. The basic step is similar in rhythm to the two-step of the foxtrot, but the double bounce and the loose knee action give it a rocking quality and a style all its own. The simple samba step, forward and back, as shown in Figure 8, includes:

- Step left forward. (Count 1 quickly.)
- Step right forward up to left. (Count "and" quickly.)
- Step left in place. (Count 2 slowly.)
- Step right backward. (Count 1 quickly.)
- Step left backward beside right. (Count "and" quickly.)
- Step right in place. (Count 2 slowly.)

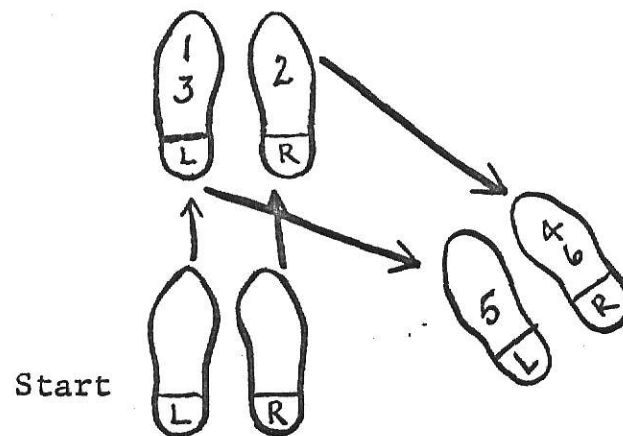


Fig. 8. Samba Step

Tango. The tango is in 2/4 time and is characterized by a deliberate walk, more like the natural walk than the other dance forms. The basic rhythm is slow, slow, quick-quick, slow. The step of the simple tango (see Fig. 9) is:

Step forward on left foot and then right foot to the two "slows."

Forward on the left foot and diagonally forward on the right foot to the two "quicks."

Close the left foot to the right, keeping the weight on the latter for the last "slow."

Jitterbug. The jitterbug is written in foxtrot time and may be danced to any foxtrot tempo. The basic rhythm of the jitterbug is slow, slow, quick-quick. (See step in Fig. 10.)

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The six references listed below are excellent for

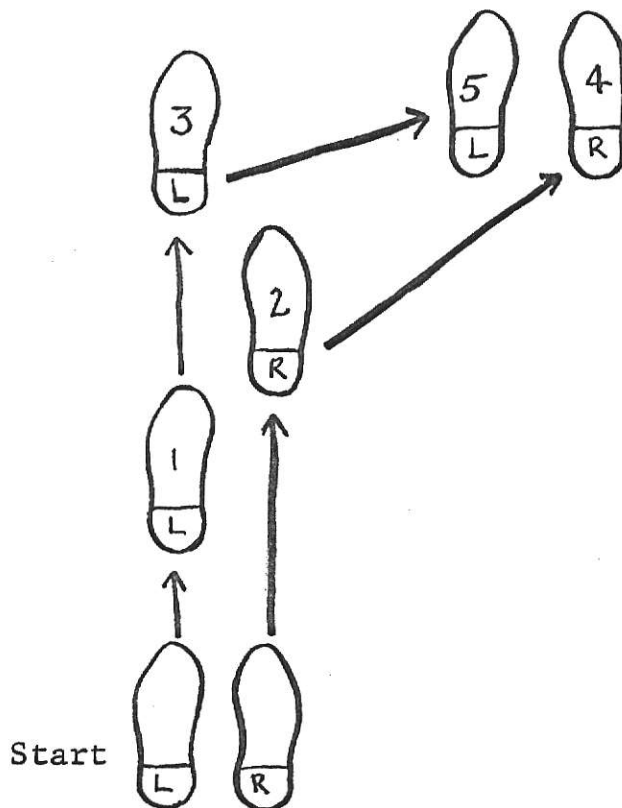


Fig. 9. Basic Tango Step

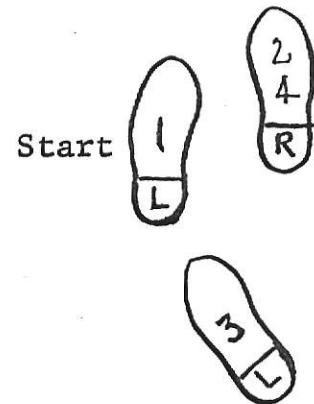


Fig. 10. Simple Jitterbug Step

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CHAPTER V

TAP DANCING

Tap dancing is challenging to the student because of its self-testing nature. Its pace and irresistible rhythm have an appeal to the physical and dramatic interests of the individual. Rhythm is necessarily a part of every type of dancing, but in tap dancing it appears to be of primary importance. If one is not accurate rhythmically, tap dancing is no fun at all. For that reason it may be absolutely necessary to conquer basic steps so that one may feel the rhythm and be able to do the step to music.

Through tap dancing and clogging a student may gain excellent rhythmic training as well as a certain skill and coordination. Tap dancing is probably most closely related to the Irish jig, in which the sound made by the feet appears to be of great importance in the style and character of the dance. Although the terminology of tap dance and jig dancing is similar, the former uses popular music and the latter uses folk music. This distinction gives a completely different character to the two dances.

Tap dancing activities are especially enjoyable because

they may be performed either by a group or by a single individual, either in class with instructor and accompanist or at home with radio, phonograph, or vocal accompaniment. Also, after certain fundamentals are mastered (a vocabulary, as it were), each individual may invent his own combinations and routines.

TERMINOLOGY

The tap dance terminology presented in a 1959 publication was used for the information that follows.¹

Waltz Routine, 3/4 time: Any dance that is done to waltz or 3/4 time.

Buck Routine, 4/4 time: A tap dance in 2/4 or 4/4 time (foxtrot) which uses the single or triple time buck steps as its foundation.

Military Routine, 4/4, 2/4, or 6/8 time: A dance to a march time or rhythm in which the style is militaristic.

Soft Shoe Routine, 4/4 or 6/8 time: A dance that is characteristically light and covers distance.

¹Margery J. Turner, Dance Handbook (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1959), pp. 116-17.

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Tap dancing activities are especially enjoyable because

Character Dances, 2/4 or 4/4 time: A theme carried through the routine that expresses something of a rather specific nature, such as characterizing a person or a situation.

Eccentric Dances, slow 2/4 and 4/4 time: A character dance that uses music and movements typical of the character to be portrayed.

FUNDAMENTAL STEPS

The fundamental steps of tap dancing are as presented below.

Tap: With weight on one foot, drop toe of free foot to the floor.

Step: Shift of weight from one foot to the other (count 1).

Slap: a. Brush forward left (count "ah").
b. Step forward left (count 1).

Brush: Brushing ball of the foot forward, backward, or sideward (count 1).

Ball Tap: A touch of ball of foot to the floor and quick release, with no transfer of weight (count 1).

Clug: A forward sliding movement on balls of the feet. Knees are flexed and feet are kept on contact with the floor (count 1).

Shuffle or Rattle: a. Brush forward (count "and").
b. Brush backward (count 1).

Ball Change: a. Weight on left foot, change to ball of right foot (count "ah").
b. Quickly change weight to original foot (count 1).

Three: a. Brush (count "and").
b. Brush (count "ah").
c. Step (count 1).

Waltz Step (Five): a. Step (count 1).
b. Brush forward (count "and").
c. Brush backward (count 2).
d. Ball change (count "and" 3).

TEACHING SUGGESTIONS

Tap dancing teaching suggestions are:

1. Choose dances that are suitable for the specific group.
2. Describe the step, giving its name and tempo. For example, a five or waltz step: step (1) shuffle (and 2) ball change (and 3). "Step-shuf-fle-ball-change" may be chanted by the students as an aid in learning accuracy of timing. This may be alternated with counting.
3. Encourage simple, natural movements. Dance with the whole body, not just the feet.

4. Work for clearness of sounds.

SELECTED REFERENCES

Recommended supplemental sources for teaching tap dancing to junior high school girls are listed below.

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CHAPTER VI

MODERN DANCE

Modern creative dance appears to be the most valuable form of dancing because of its physiological and psychological effect on each participant. Since it stresses the use of natural body movements for the expression of emotion, it results in a fine, responsive body full of strength and vitality. Creative dance may be so presented as to be truly educational and effective in producing fine women with an intelligent, capable attitude toward life.

Modern dance provides vigorous physical activity for body control and development, opportunities for creative expression and personality development, and appreciation of the various art forms. Major aspects of the modern dance are fundamental movements, rhythm, and creative activity.

FUNDAMENTAL MOVEMENTS

There are three fundamental movements of the modern dance. They are locomotive, axial, and variations in movement. Each is briefly described below.

1. Locomotive Movement

Run-leap-hop-skip-gallop-jump-slide.

Locomotor movement, which transports the body from one floor space to another, is usually done on the feet.

2. Axial Movement

Movement in which one part of the body remains stationary and serves as an axis from which the movement takes place.

Includes bending, stretching, swinging, and swaying.

3. Variations in Movement

Variations in any movement--locomotor or axial--are accomplished according to space, time, and force.

- a. Space variations may be the prime objective of importance in composition of dances and will improve a dancer's vocabulary of movement.
- b. Time variations may be made for any movement and readily lead to the creation of new movements. Time changes of any movement may be made in terms of increase or decrease in rate--"andante," which means slow; "allegro," which means fast.
- c. Force variations (dynamics) make decided changes in any movement, and different dynamic qualities in composition are easily made from dramatic approaches.

RHYTHM

Rhythm encompasses the underlying beat, the primary rhythm, the secondary rhythm, and the contrapuntal rhythm.

Underlying beat. The underlying beat consists of a series of units or beats which are regularly repeated like the

ticking of a clock. It is built upon a standard of time and stress.

Primary rhythm. Primary rhythm is the underlying beat divided into patterns with definitely placed accents. These patterns are commonly known as duple meters (2/4 and 4/4 time) and triple meters (3/4 and 6/8 time).

Secondary rhythm. The secondary rhythm is known as the rhythm of melody. It has divided itself into units which are repeated.

Contrapuntal rhythm. The term "counterpoint" relates to the combination of primary and secondary rhythms upon which a third rhythm is superimposed. The third rhythm is commonly recognized in tango music.

TEACHING SUGGESTIONS FOR MOVEMENTS

Teaching suggestions for the three movements of the modern dance are presented below in outline format.

1. Locomotive Movement

a. Walking

- (1) Rhythmic pattern--an even one-part movement taken on alternate sides
- (2) Vary walks by means of:

- (a) Direction--forward, backward, sideward, diagonally, circular
 - (b) Tempo--slow; fast (quick steps)
 - (c) Force and quality--heavy, light, smooth, flowing
 - (d) Level--on tiptoe, with bent knee
 - (e) Dimension--large steps, small steps
 - (f) Arms--swinging in opposition, held still, moving in a set pattern
- b. Running--same procedure as the walk
- c. Leaping
 - (1) Rhythmic pattern--an even one-part movement taken on alternate sides
 - (2) Introduce the leap
 - (a) Have pupils stand in upright stride with right foot in front; chest and head high, with a feeling of complete extension
 - (b) Rock forward with weight on right foot
 - (c) Land on toes of right foot, with knees and ankles flexed
 - (3) Variations
 - (a) Normal leap--start with a slow run and gradually build up
 - (b) Use all variations listed under walking
- d. Hopping and jumping
 - (1) Normal hop and jump
 - (2) Vary hops and jumps

- (a) Jumping--with feet together; with feet apart
- (b) Jumping--with knees high, in front; with knees to the side; with feet up to the back
- (c) Jumping--kicking legs out to the side
- (d) Hop--extending free leg in different directions
- e. Sliding, galloping, and skipping rhythmic patterns--slide and gallop take place on same side; skip on alternate sides
- f. Combinations of fundamental steps
 - (1) Four walking steps, four running steps
 - (2) Four walking steps, four skips
 - (3) Eight running steps, four skips
 - (4) Three running steps, one jump
 - (5) Two running steps, one jump

2. Axial Movement

- a. Sustained
 - (1) Have partners face in stride position, right foot forward with knee bent
 - (2) Then, opposite hands are braced against each other
 - (3) Have one push and the other resist the movement
- b. Swinging movement
 - (1) Sideward, in stride position; slightly bent at waist, swing one arm back and forth to the side; gradually make the movement larger until the torso is widely swinging
 - (2) Work on leg swings--forward and back, sideward, front and back circles
- c. Percussive movement--starts with much force and quick contraction: kicking, jumping, throwing, dodging

3. Non-locomotor Movements

a. Bounce

- (1) Have pupils stand in stride position with knees bent
- (2) Body is bent forward from hips so that it hangs loosely over toes, with head about 6 inches from floor

b. Contraction and release

- (1) Contraction--have pupils pull hips in as far as possible by contracting abdominal muscles
- (2) Release--relax the contraction: pupil sits up straight, with shoulders well back, arms out to side at shoulder level, and toes pointed

c. Falling and recovering

- (1) In practicing falls, it may be best to start from a sitting position and gradually progress to a standing position; as body slides onto floor, arm may be led so as to catch the weight
- (2) Recover by sitting, pulling one foot up close, pulling forward, and standing

CREATIVE ACTIVITY

A great many of the activities already listed may be used as problems in constructing simple dance forms. The activities listed below adapt themselves easily to dance composition.

1. Rhythmic

- a. Metric patterns
- b. Phrasing
- c. Variations in time--fast, slow, syncopated

2. Movement

- a. Rhythmic combinations of locomotor movements
- b. Rhythmic combinations of non-locomotor movements
- c. Any traditional dance steps
- d. Combinations of traditional dance steps

3. Space and Level

- a. Movements which adapt themselves to variations in level
- b. Floor patterns--lines, squares, circle, mass group
- c. Grouping of dances--solo, duet, trio

4. Accompaniment

- a. Movement may be suitable to different kinds of accompaniment: drums, rattles, woodblocks
- b. Movement may be suitable to a variety of musical types: nursery rhymes, folk music, Negro spirituals, modern compositions

SUGGESTED PLANS FOR TEACHING MODERN DANCE

The modern dancer must have a highly developed sense of coordination and muscular control. For this reason it is suggested that a few minutes at the beginning of each dancing class be devoted to a set of movements that will aid in developing these abilities. Also, a class may sometimes respond better to movement problems if it is divided into groups.

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CHAPTER VII

SUMMARY

The purpose of this study was to present some of the best rhythmical activities for girls in the junior high school and to contribute to a better understanding of the specific relationship involved in rhythm. Development of the kinesthetic perception of line movement, rhythm, and grouping quickens one's appreciation of all the arts. To find this out for oneself is a stimulating venture. It is not the objective of dance in education to produce professional dancers, but to provide opportunities for all to participate and develop to the limit of their capabilities.

Folk and square dance gives the student a better understanding of other countries. It illustrates form in dance. Being based on combinations of natural movement, it is therefore simple and enjoyable. Folk and square dance also presents the opportunity for vigorous social activity.

The social dance is one of the most popular activities for teenagers. It provides enjoyment of a wide variety of popular tunes and is an activity which a person can carry on with a minimum of planning. The style and preference, of course, will

change according to the varying popularity of dances.

Tap dance has two unique contributions which make it a valuable part of the rhythmic program. It is challenging to the student because of its self-testing nature and it may be taught in less space than other forms of dancing.

Modern dance, one way of communicating an idea, is built upon the foundation of body movement, rhythms, spatial relationships, quality, and principles of composition. The body is considered an instrument of expression and students may be given the opportunity to develop their expression through the modern dance. Its techniques and composition are individualized, experimental, and adaptable.

It is hoped that this study may serve as a guide to the building and teaching of rhythmical activities and that it may become the means of introducing the exciting experience of dancing to many junior high school girls.

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APPENDIXES

APPENDIX A: GLOSSARY OF DANCE TERMS

ACCENT	<p>The stress or emphasis within a movement count or within a movement sequence.</p> <p>This can be shown through voice inflection, drum beat, music, or movement.</p>
ACCOMPANIMENT	<p>A part, usually instrumental, played together with the main part for richer effect.</p>
AXIAL MOVEMENT	<p>Movement in which one part of the body remains stationary and serves as an axis from which the movement takes place.</p>
BUCK ROUTINE	<p>A tap dance in 2/4 or 4/4 time (foxtrot) which uses the single or triple time buck steps as its foundation.</p>
CONTRAPUNTAL RHYTHM	<p>The term "counterpoint" relates to the combination of primary and secondary rhythms upon which a third rhythm is superimposed. This third rhythm is commonly recognized in tango music.</p>
FOLK AND SQUARE DANCE	<p>Dancing that involves traditional steps and is composed of the motor skills used in walking, running, hopping, jumping, leaping, skipping, galloping, sliding, stamping, and clapping.</p>
FOXTROT	<p>A dance in 4/4 time with a variety of steps, both fast and slow.</p>
JITTERBUG	<p>A person who dances in a fast acrobatic manner to jazz music.</p>
LEVEL	<p>In modern dance: The various degrees of height from the floor upward (lying, sitting, kneeling, squatting, standing, jumping).</p>

LOCOMOTOR MOVEMENT	In modern dance: Movement which transports the body from one floor space to another, usually done with the feet.
METRIC PATTERN	Long and short intervals of time. The note values. Also called rhythmical pattern.
MILITARY	In tap dance: A dance to a march tune or rhythm in which the style is militaristic.
MODERN DANCE	A type of dance that uses the body as a means of expressing feelings, ideas, emotions, moods, or situations.
PHRASE	An incomplete part of the theme.
PRIMARY RHYTHM	The underlying beat, which is divided into patterns with definitely placed accents.
RUMBA	A Cuban dance which may be played in fast or slow tempo, 4/4 time.
RHYTHM	The pulsation of the movement, a recurrence of pattern, like breathing. This pulsation makes the movement alive.
SAMBA	A Brazilian dance of African origin. The samba is in 2/4 time and can be either fast or slow.
SECONDARY RHYTHM	The rhythm of melody which divides itself into units that are repeated. These units are called the "phrases" of the secondary rhythm.
SOCIAL DANCE	A recreational type of dancing with a wide popular appeal. Social dancing has a definite pattern of steps that are repeated, thus forming definite dances.
SOFT SHOE	In tap dance: A dance that is characteristically light and covers distance. The tempo is slower than buck time and has a lilting quality.

SPACE AWARENESS	Awareness of one's movement in relation to spatial forces.
SYNCOPATION	The act of accenting the usually unaccented beats of a measure. Emphasis on the off-beat, such as count 2 and 4 as opposed to 1 and 3.
TANGO	A South American dance with long gliding steps and intricate movements and poses. Music for this dance is in 2/4 or 4/4 time.
TAP DANCE	One in a difficult syncopated rhythm, tapped out audibly with the feet or parts of the feet, as the toes or heels.
TEMPO	The rate of speed--fast, slow, medium, or combinations.
UNDERLYING BEAT	A unit of measure recurring at regular intervals.
VARIATION	In modern dance: The repetition of a theme with changes in level, direction, focus, and arm and leg positions which still allow the theme itself to be seen.
WALTZ	A step-step-close in 3/4 time.

APPENDIX B: SAMPLES OF RHYTHMICAL ACTIVITY TESTS

SKILL TEST: FOLK AND SQUARE DANCE

Name _____ Date _____ Period _____

Describe the step pattern (in terms of rhythm, floor pattern, accent).

1. Step-hop
2. Dos-a-Dos
3. Honor or address partner
4. Honor corners
5. Swing, Form I
6. Promenade
7. Allemande left
8. Grand right and left

WRITTEN EXAMINATION

Name _____ Date _____ Period _____

1. Diagram a quadrille, using X to indicate gentleman and O to indicate lady.

2. Using above marks for gentleman and lady, diagram a single circle--couple facing counter-clockwise.

3. Write name of activity done by demonstrator.

a. _____	c. _____	e. _____
b. _____	d. _____	f. _____

4. The rhythm of a skip is: (Encircle answer.)

- a. Even
- b. Uneven

SKILL TEST: SOCIAL DANCE

Name _____ Date _____ Period _____

1. Demonstrate the foxtrot, waltz, and rumba.
2. Walk to different meters.

WRITTEN EXAMINATION

1. Diagram the box waltz step.
2. What is meant by meter?
3. Waltz music is written in:
 - a. 4/4 time
 - b. 3/4 time
 - c. 2/4 time
 - d. 6/8 time
4. Five records will be played. Indicate whether each is a two-step, waltz, samba, or foxtrot.
5. List what you consider proper etiquette on the dance floor.

SKILL TEST: TAP DANCE

Name _____ Date _____ Period _____

1. Demonstrate the following steps:

- a. Soft Shoe
- b. Buck Routine
- c. Military
- d. Brush
- e. Ball Tap

2. Three records will be played. Identify each step by dancing it to the correct music.

WRITTEN EXAMINATION

Name _____ Date _____ Period _____

1. In the blank at the right, write the name of the fundamental which the sentence defines.
 - a. A rattle step step is called a(n) _____.
 - b. A shift in weight is called a(n) _____.
 - c. A rattle step is called a(n) _____.
 - d. A rattle step rattle step is called a(n) _____.
 - e. A brush and a slap are called a(n) _____.
 - f. A brush and a step are called a(n) _____.
2. In the blank at the left, insert the time signature of the music used:
 - a. _____ music is used for Three's.
 - b. _____ music is used for Waltz Tap.
 - c. _____ music is used for Waltz Five's.
 - d. _____ music is used for Soft Shoe.
3. Complete the following sentences:
 - a. If the first step is begun with the left foot, the second is begun on the _____.
 - b. If the first rattle step is begun with the left foot, the second is begun on the _____.
4. Describe the first step and break of the Waltz Tap.

SKILL TEST: MODERN DANCE

Name _____ Date _____ Period _____

Describe the basic movement, combinations, and variations:

1. Locomotive and axial
2. Technique patterns, for example:
 - a. Bounce leap
 - b. Run, run, leap
 - c. Swing, fall, lift
 - d. Skip, walk, push

WRITTEN EXAMINATION: MODERN DANCE

Name _____ Date _____ Period _____

Place a check (✓) at left of the correct phrase.

1. In executing a dance fall, avoid landing hard on the knees by:

- ☐ bending at the hips as fall is begun.
- ☐ landing on first one knee and then the other.
- ☐ leaning backward from the knees to balance weight.
- ☐ catching the weight on the hands.

2. In arm movements:

- a. ☐ we endeavor to make the shoulder and upper body initiate the movement.
- ☐ the arm moves as a single unit independent of the rest of the body.
- b. ☐ elaborate movements are made with the fingers and wrists.
- ☐ the fingers and wrists are used only as a part of the arm to add to the completion of the movement.

3. Modern dance movements:

- a. ☐ are based on natural movements of the body.
- ☐ are based on unnatural movements of the body.
- b. ☐ stress extreme backward bends.
- ☐ require excessive stretching.
- ☐ demand moderate flexibility which is under control.

- c. ____ tend to develop poor posture.
____ stress the elements of good posture.
 - d. ____ include the use of arms and legs as separate units.
____ demand a follow-through of body parts.
4. In the modern dance, the feet:
- a. ____ are positioned with toe straight ahead, except in movements where definite foot effects are desired.
____ are positioned with toe out, except in movements where definite foot effects are desired.
 - b. ____ are strengthened through barefoot work.
____ are supported and protected by slippers which contain stiff arches.

List the three fundamental movements in modern dance.

- 5. _____
- 6. _____
- 7. _____

TEACHING RHYTHMICAL ACTIVITIES IN JUNIOR HIGH SCHOOL
PHYSICAL EDUCATION PROGRAMS FOR GIRLS

by

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ABSTRACT

This is a study of the plans, purposes, and various procedures for rhythmical activities in a girls' physical education program. The purpose of the study was to gather information which would contribute to better understanding of the specific relationship involved in rhythm. A program containing a variety of rhythmical activities helps to develop balance, control, and poise and provides the opportunity to respond to music through movement.

A rhythmical program which is rightly led under educational guidance in a wholesome environment cultivates tastes, habits, and ideas which protect young people from the desire to participate in unwholesome forms of rhythmical expression in undesirable surroundings. Participation in rhythmical activities promotes training in self-control, poise, and posture.

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The social dance is one of the most popular activities for teenagers. It provides enjoyment of a wide variety of popular tunes and is an activity which a person can carry on with a minimum of planning. The style and preference, of course, will change according to the age group and the varying popularity of dances.

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