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A PROPOSED DANCE PROGRAM FOR THE
DUNBAR JUNIOR HIGH SCHOOL, TEMPLE, TEXAS



PETERS

1952

A PROPOSED DANCE PROGRAM FOR THE DUNBAR JUNIOR
HIGH SCHOOL, TEMPLE, TEXAS

By

Thelma Lee Peters

A Thesis Submitted in Partial Fulfillment
of the Requirements for the Degree of

Master of Science

In The

Graduate Division

of

Prairie View Agriculture and Mechanical College
Prairie View, Texas

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Dedication

To my cousins Mrs. Eloise McDonald Valley, Mr. Alonza Valley and my aunt Mrs. Minnie McDonald, and to the entire McDonald and Livingston and Huckaby family who have made it possible for me to be among the intelligent group through out the years.

ACKNOWLEDGEMENT

The writer wishes to express her deep and sincere appreciation for the untiring efforts and guidance given her, by her major advisor Miss Phelps, in preparation of this thesis.

T. L. P.

A PROPOSED DANCE PROGRAM FOR THE DUNBAR JUNIOR
HIGH SCHOOL, TEMPLE, TEXAS

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CHAPTER I
INTRODUCTION

Origin of Study

The author became interested in this particular problem during her first year of work.

Observing how many boys and girls that could not dance; and yet afraid to try, the author became some what disturbed, because it was soon realized that these boys and girls had not been given the proper training as far as dancing was concerned.

After a period of months the author returned to this situation and observed the same trouble. It could readily be seen that the opportunity of broadening themselves morally, socially, mentally and physically had been completely over looked.

Definition of Term

Dance

Is an art concerned with self expression through bodily movement.

Statement of Problem

The Proposed Dance Program For the Dunbar Junior High School should be set up to serve as a help to the Negro youth of Temple or any youth of the nation who is faced

with the same problem.

A dance program is concerned with the development of healthful behavior, desirable attitudes, clean sportsmanship, grace, poise and self-control.

The program is planned to take in dance activities for boys and girls throughout the nine month term.

Method of Procedure

The author will attempt to find studies, editorials and experiments that are similar or very closely related to the study that is being made. The program will be outlined for any Junior High School that seems to be facing the problem, "the need for a dance program".

Review Similar Program

As far as the writer knows, no similar study of this type has been made of the dance program for Junior High Schools.

CHAPTER II

Brief History of Dancing

There is no exact date as to when dancing actually began.

In its earliest stage, dancing was mimetic; an outgrowth of pre-historic man's desire to express emotions even before language was born. As language developed and the immediate need for mimetic gesture passed his leaps and capers--first dance steps--involved into formed and traditional modes which passed into customs of the tribe; and later became the beginning of our folk dances.¹

In these societies, the dance was largely instinctive and spontaneous; serious and utilitarian, and derived its major importance from its functions as an integral part of their social life. Every important event in the life cycle of the individual was celebrated and symbolized in the use of bodily movement.²

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1. Oliver Horrigan, Creative Activities In Physical Education, p; 13.
 2. The Encyclopedia Americana, pp. 487-88.

The subject matter of primitive dances can be divided into three groups: man's life, the seasons of vegetation and tribe mythic history. There are two broad types of primitive dances, those which originate social aims, and those which have a magic or religious purpose. In the former are the comic and eratic dances and such dances performed to welcome visits of friends, celebrate marriages and the like. In the latter dancing was performed as an integral part of some ceremony -- either to placate an irate god [where he is called on to dry floods, ward off pending death or diseases, ect) to curry favor or attain some desired good (plentiful harvest, needed rain, death of an enemy) or inspire their warriors.

Most wide spread of primitive dances were imitation of animal movement. The pear dance of the Kwokiutl Indians of Vancouver Island belong in this class. Undoubtely the religious motive was the strongest of all during this period. Most common places were the dances performed by the women while their men were at war.

3. Oliver Horrigan, Creative Activities In Physical Education, p. 38.

From the earliest primitive dance forms, the dance became highly ritualized under the extremely complex pattern of Egyptian civilization. Dancing in Egypt was ceremonial and around the worship of the River Nile and, in this civilization's particular resurrection legend; which took the place of the Osiris myth; were created the Egyptian dance -- dramas. The dance of the dance processions, were held in temples, as part of the religious ceremonies. The secular dancing was largely in the hands of roving professionals the Hawasi and Alemus. The Hawasi were wild and barbaric in nature and of sexual type; the Alemus were classical and formal. Indicating the high development of dance technique in Egypt are the reliefs, 2,500 years old.

Dances in private life for personal recreation and amusement include wedding dances, funeral dances, flower dances, (celebrating the years first fruits and dances inspired by various labors.)

The Romans borrowed the latter development of dancing from the Greeks; but under corrupt consuls and emperors who used the theaters as a means of placation or distraction. They were molded into spectacles to please a vast roaring mob.

Chinese dancing was at its highest point of perfection long before the advent of Christianity. As in Greece it was taught in all schools and; dances were always performed for the high officials.

Japanese dancing began about the 8th century A.D. It is divided into religious, classical, and popular forms, of which the religious is the most important.

Urban America slavishly copied the waltz, the polka and the schatlische. The first dances of the new century were the cake walk, the turkey trot, the Texas tommy, the bunny hug, and grizzley bear; and these gave birth to a host of imitations; such as the gothen gobble, the humpback rag, the gaby glide and many others.⁵

Within the last few years, there has been a revival of interest in the ballet, in several foreign countries.

Isadom Duncan Stated:

Move, then dance, repeat the step over and over again, step some more and "dance". Dance lightly for my heart lies under your heart my love. Dancing is a historical event which continues to repeat itself everyday.⁵

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4. Jackson R. Sharman, Teaching of Physical Education, p.67
 5. Davis and Lawther, Successful Teaching in Physical Education, p. 88.

The first forms of French social dancing can be traced to the "dance Basses" -- the slow stately movements practiced by nobility -- and the "dance hautes" -- lively jumping dances performed by the country people. The dances basse, proving too slow for Catherine caused her to introduce such dances as the galliard, the courante and the volte. Later the bronel became popular, peculiar in that each province had its own reform. Here are described the pavanne, popular all over Europe and claimed by Italy, France and Spain as a national dance. The galliard, the courante, which consisted of brief advances, and retreats, with flexible smooth knee movements; and the branless.

Dancing for court entertainment led to the development of the modern ballet, the first being "Circe" in 1581 sponsored by Catherine Lewis XIV was zealous in her patronage of the ballet and even danced publicly in it. The introduction of female dancers, a great innovation, took place in the ballet in 1681.

The waltz was a distinct departure from all established forms of the dance in that for particularly the first time two people of opposite sex danced with each other and together. It is usual today to trace the waltz back to

Southern Germany from where it swept over Europe. About 1812 the modern waltz, danced to $3/4$ time with the male holding his partner around the waist, was introduced in London, arousing a storm of protest against its idea. Opposition lasted three years, by then the Emperor Alexander, the Princess Esterhazy and other society leaders were dancing the waltz, it was accepted generally.

The polka or half-step as it was called, of Bohemian origin, was introduced in Paris in 1840 and, dancers were completely mad over it. The polka was danced publicly in streets day and night, and traffic was disorganized. Several years later it appeared in London and met with quick approval. At the close of the Victorian era, ballroom dancing, not only, in England but elsewhere in Europe, was inclined to stagnate, apparently because of the absence of new steps.

Within the last few years, dancing has become established so firmly upon physical education program of our schools and colleges that its place there scarcely needs further defense. However, for those who still question the educational value of dancing and who would deny it a place in the school curriculum, it might be well to recall the

storm of protest which, met proposed adaption of social dancing on the educational program. Educators came to realize that whether social dancing was taught or ignored in the school, boys and girls were going to dance. It was found necessary for the school to provide leadership in an activity which other wise found its sole indulgence in clubs and dance halls of questionable influence. Similarly educators have come to realize that whether dancing is taught or ignored in schools, boys and girls will engage in that form of rhythmic expression. Again, the school is coming to provide the leadership in an activity which will otherwise find its sole indulgence in dancing schools and studios. Along with this line of thought it might be well to quote that well-known educator, T. H. Briggs, who has said that "the first duty of the school is to teach children to do better the desirable things that they will do any way"⁶

Routines are offered to serve a dual purpose: (1) to supplement the comparative paucity of material available for school purposes in view of the ever-lasting use of dancing as an activity; (2) to answer a felt need often

6. Briggs, Junior High School Section of The Classroom Teacher, pp. 33-34.

voiced by instructors in physical programs who are called upon to supply entertainment numbers on programs of all kinds. The routine presented here are especially adaptable to recreational and extra curriculum use with suggestions as to costuming and the specific occasions on which they might be used. Where the entrances and exits are not a part of the routine proper, they need not be taught as a part of the dance for regular class purposes.

The vogue of swing music which broke out in 1935, was the occasion for the creation of several new dances just as routine and jazz produced the turkey trot, Texas tommy and others. First there was the shag and the lindy hop, then faster music spreaded the country and jitterbug became a very popular dance.

The author believes that children or the youth of America will always have a tendency to dance, so why not teach them the correct method of dancing.

CHAPTER III

Organizing A Dance Program

The classification of material for teaching of dancing applies not only to dance in the secondary school; but represents a large area of activity which should comprise the dance program from the kindergarten through the college. These areas are of follows: two sections of fundamentals of dance, Rhythmic Fundamentals and movements; one section of creative dance activity, Dance Composition; and sections of more traditional dance activities, Folk Dance, Tap Dance, and Social Dance. Successful interpretation of the directions for these activities will depend upon the teachers background in dance knowledge or dance terminology.

The dance instructor should go into the teaching of these fundamentals with some definite aim in mind.

In setting up a dance program, a good teacher would probably bear the following objectives in mind: (1) To provide for the pupils an opportunity for creative activity in dance, (2) To develop in the pupils the ability to build movement into desirable forms, (3) To aid the pupils to develop the ability to cooperate with other members of a group in the production of creative work, (4) To develop an a-

mount of skill, grace, poise and an appreciation for dance.

Supervision in dancing must be done with a great amount of care because of the molding process of the many youth in classes. For these reasons the instructor should be alert at all times, keep in mind the aims and objectives as each class period begins, and remember that good personal appearance and pleasing personality is essential at all times.

Since there are not too many schools ever or have set up this particular program; it would be well to consider persons who are well trained in the profession. The instructors' philosophy of education is a very important factor in determining the procedure of class management to be used in any phase of the curriculum.

The instructors' philosophy should contain characteristics as enthusiasm, sympathy, self-control, tact, patience and fairmindedness to be exhibited in each class. His character and behavior on all occasions should be impeccable.¹

Being on time is a factor that should never be overlooked by any instructor or character who is fighting hard

1. Jackson R. Sharman, Teaching of Physical Education, p; 18.

to mold character.

When a student has a tendency to be late for class it can readily be assured that there is a reduction in interest.

If pupil continues to be late he then will be retarded in knowledge .

Instill within your pupils that they are to be there and in their places at the beginning of the class.

"Methods of teaching are personal and are the effective application of the controlling principles upon which his work is based!"²

2. William Danuach, Methods in Physical Education, p. 18.

Opportunities for Student Leadership Per Week					
	No. of Leaders each day	No. of Activity days	No. of days on duty	Total points per person	
Group Captains	10	3	1	20	
Attendance Leaders	9	5	5	25	
Assistant Leader (Atten't)	9	5	5	15	
Class health Leader	9	1	1	15	
Class Shower Leader	9	5	5	20	
Assistant Shower Leader	9	5	5	20	
Hostess	9	1-2	1-2	10	
Artist Squad	9	5	outside work		
Material and equipment leader	2	5	1	15	
Safety Squad	3	5	1	20	
First Aid Squad	1	5	1	15	
Musician	2	2	1	20	
Chief Attendance Clerk	1	5	1	5	
Dance Class Chairman	1	5	5	10	
Dance Class Librarian	2	5	1	10	
Total				220	

The student leaders are given the opportunity to execute leadership, and are given from 5 to 20 points per day on duty.

Aims and Objectives Of the Course

Educational Aims

Many educators have defined aims as being an ultimate outcome which might be secured through some type of activity whereas objectives are the more specific statement of the things to be achieved through the activity. The aim of education is to enable an individual to continue his education. In order to dance the mind must be educated. The outcome of the activity or activities will prove that body building, grace, poise are essential to healthy living which is developed by the methods of education through motor skills.

All aims and objectives must enterlock or agree with the objectives and aims of the school policy.

3. John Dewey, Democracy in Education, p. 117.

Individual and Group Culture

It is often that we work better among others than we can alone. The feeling of sharing and helping to share brings about a feeling of closeness.

Opportunities of associating with other people help all to see that their hopes, fears, dreams and joys are much the same.⁴ There should always be a time when boys and girls should be allowed to dance and play together; giving them a chance to know each other and throw off that excessive amount of steam. The mere fact that the share croppers son won the cup from the President's daughter may create friendship that can be diminished and the fear held by the farmers daughter.

We must learn to handle this particular problem as a group and as an individual. Since there are individual differences one must be able to quote with each one in a separate corner; and gain control. There are certain problems as the slow learner and the fast learner. Let us not become so engrossed in the fast learner that we will completely ignore the rights of the others. The class to which the farmers daughter belongs will respect and look

4. Newell L. Sims, The Problems of Social Changes, p. 447.

upon her as their ideal. When all of these common interests become definitely established and integrated they cause the class to be compact unit.

The most available method for securing progress is, therefore, to widen the distribution of knowledge for thus will intelligence be increased.⁵

Group culture can cause a lot of personalities to vanish or appear. Students are found many times making provisions for themselves along the lines of socialization whether constructive or destructive. The urge to participate is present, but the act to mold a worth while pattern is our problem.

Because of this existing philosophy in many schools, it is advisable to establish a dance program in our schools that will divert the attention of the youth from the streets and lower the delinquency rate. The instructor of dancing must be resourceful type of all such efforts existing; by introducing them to dances and stunts from which they may later select one or several for present enjoyment, or future recreation. In addition, pupils should learn to organize, and create dances, and be able to conduct a dance class.

5. Jackson R. Sharman, Modern Principles of Physical Education, p. 26.

Thus, moral and social habits and attitudes would be developed without pupils becoming aware of what was being accomplished. The best social behavior is expressed unconsciously; therefore, the physical education instructor should make a thorough study of existing potential methods of social character development before engaging in any problem designed especially to attain the desired objectives.

A good instructor can handle a social problem without being overcome by rage. In dealing with any type of problem, one must keep a cool temper and find the cause then work from there to solve it.

Social Efficiency

There are some teachers who have the opportunity and the responsibility of making each generation more intelligent, happier people to live with, and better persons in every way than those pioneers who blazed the way and set the standards in education. There have been great changes since then. If we are to bend and curve with the modern trends of education we must set our standards. Dancing can and should make its contributions toward carrying on and improving the social heritage, especially in regard to recreation, clean sportsmanship, grace courage and poise.

So often we find our girls and boys standing around in certain little groups because they have never been taught to dance and they are afraid to try it, and to mix with the group socially.

The association with other people make it possible for human beings to gain experience, have ideas, think and become intelligent.

Out of the organized need and values of association and cooperation, man has developed and emphasized worthy traits such as loyalty, sympathy, and graciousness.⁶

6. Stephen S. Calvin, An Introduction to High School Teaching, pp. 28-29.

It has been found out that the number of children who drop out of school for certain reasons, always find an interest to come around and associate with the ones who are still there.

It should be known that the molding process of efficiency is not the philosophy of the school subjects, but the attitudes of the instructors toward developing each child socially, spiritually, and educationally to fit the ever-changing needs of society. From under these conditions the school becomes a form of social life.

Dance instructor or any instructor should well remember that the cultivation of such virtues as loyalty, respect, and sympathy can easily be acquired by youth if properly directed. The school should have a reasonable number of social functions properly supervised and controlled by the teacher staff. Children always have the urge to be active so why not give them a chance? The proper way of doing things can be instilled in them through the school even though their home environment fails to do so. When children have had wholesome recreation they have gained something which can carry them over into seeing the importance of doing what is to be done next correctly.

Competition is a wonderful step toward molding a personality. Children enjoy competing against others -- of course others of their own age level. Separating children into groups with efficient leaders and let them compete against the odd, there is always the feeling of defeat.

Trained Leaders

Each physical education instructor should be so well trained so that he may take the responsibility of a dance instructor without any fear of misleading. The well trained teacher is of the utmost importance in carrying forward a sound and successful program of dancing. He should exhibit enthusiasm, sympathy, self-control, fairmindedness and patience. The teacher should always face or approach his class with good personal appearance and pleasing personality. Knowledge without personality is a failure.

She must be smiling, enthusiastic, willing to exert the same amount of energy expected from pupils; she must possess a youthful spirit and an indefinite amount of understanding.

Being helpful and encouraging to the pupils is just as important as being able to teach the activity and transmit

7. Jackson R. Sharman, Modern Principles of Physical Education, p. 68.

ideas. All methods are personal; but each teacher should learn to discriminate between the formal and informal methods. The formal method requires a rigid method for it does not allow for their being natural or imaginative, The informal method allows them to feel free and be as creative as possible.

In this democratic society; my belief is that a woman would be sufficient to teach boys as well as girls. Since dancing is not such a strenuous activity, it is believed that she could very well handle the situation. "It should be quite clear however, that the profound changes in the pelvis require modification of the program in dancing for girls.¹

The physiological factors that influence the separation of the two sexes in the program are: (1) The pelvis of the female is broader than that of the male, and shorter, (2) The femur of the female joins the hip bone more obliquely than does that of the male, (3) The center of gravity of the body of the female is lower than that of the male, (4) The muscles of the male are stronger than that of the female.

1. Mary L. Curtis, Physical Education for Elementary Schools, p. 27.

These factors hold true in games that are more strenuous than dancing. There are some dance steps that call for a lot of strenuous movements; but they can easily be given to the part of the male².

However, a program is more suitable if there is a male and female instructor to carry on a joint class in dancing.

2. Ibid, p. 68.

Program of Activities and Facilities

Education Level	Health Service	Dancing	Self Testing	Facilities
<p>Junior High School</p>	<p>Students are re-examined when they enter the physical education class</p> <p>Students with defects are referred to private physicians</p> <p>Follow up Defects by physician and nurse</p>	<p>Appraisal class Fundamentals of movement and rhythm</p> <p>Folk dance Social dance</p> <p>Elective classes Modern dance Tap dance Social dance Modern dance Clubs ---</p> <p>Program: Gymnasium</p> <p>Elog character and athletic dances</p> <p>Concert group in modern dance</p>	<p>Stunts and dance skill test</p>	<p>Gymnasium 60' x 90'</p> <p>Shower rooms Swing bar Locker rooms Tumbling mats Spring boards</p>

Educational Objectives

Education takes a lead out step into each phase of our lives. In each phase of our lives, there must be a goal set up, worked toward and accomplished. In order to tell if an individual is growing one can watch him as he develops same as education.

It takes brains to guide dancing feet.¹

Needless to say, dancing as well as other minor forms of activity should be and are viewed as only minor parts of a complete education. It is often noted that the dull person who cannot learn to read or write might some day be a professional dancer.

Bill "Bojingle" Robinson said:

Personality will carry you where money will not.²

Some eight centuries ago Abelard, a great educator and philosopher taught in Paris. Students came from all parts of Europe to hear this master of philosophy. His teaching would have pleased some modern classicals. Most well educators have always thought that dancing is an imperative part of fine living, is good education.³

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1. Life Magazine -- May 12, 1952, p. 98
 2. Bill Robinson -- 1948, Life Magazine, p. 17.
 3. Ann L. Duggan, Tap Dancing, pp. 1-2

To say that one kind of education is bad and the other is good is to confuse the problem. All kind of education is good or bad for specific ends. The kind that Mr. Flexner approves is good for a certain kind of outcome, but other kinds of education are also good for specific outcomes.

Development of Interest

Actually getting pupils to want to learn is the most essential thing in successful teaching. A good teacher always thinks in terms of interest as a factor for controlling the children's thoughts and sense to a large extent.

To get students to put forth effort in learning dance and dance activities, each fundamental skill must be made to appear necessary for him to do successfully the activity, dance or other things he holds to be important.⁴

It is a known fact that children are going to dance and play. Just how they are going to act is or should be

4. Jackson R. Sharman, Modern Principles of Physical Education, p. 208.

important to each leader. In most Junior High Schools in Texas, the children desire to dance; but the lack of wholesome dancing seems to be a problem along with the teaching of fundamental skills.

If any instructor appoints a group leader, she should always let the pupils who are to follow volunteer. It has been found out through most studies that children work better with those they like and a high degree of interest is increased.

In most activities the interest is present, but the need for continuation and development of further interests is lacking.

The Development of Good Dance Habits

The dance instructor must always keep in mind the fact that dance habits may be formed in two ways: bad and good. Habits are very easily formed where influence is unwholesome. Therefore, it must be admitted that the school meets many difficulties in its efforts to insure the actual formation of the habits at which it aims. Good habits could be taught by the teacher with illustrations of something practical. The practical problem for the class can be the chain

link habit, forming series. In this series there can be any definite number of links with each representing the need for wholesome dancing. In this discussion the teacher can ask questions about the correct way to dance, and the value of graceful dancing. In the next link cleanliness could be discussed to show how the dance togs can pick up germs and how to avoid it. The next link could discuss warm up exercise and how it aids in the next step to be done. The next link would demonstrate character building. The link of this particular chain must be strong to withstand the heavy duty of the chain. In other words it is a combination of all other chains. If the character chain is weak the chain will break. After discussing these links the teacher must not let it drop there, but discuss them daily, and try to develop a practical issue from each.

Development of Courage

A child may be afraid to stand before a huge audience, yet it is possible to help him overcome fright by letting him stand before the entire class holding a dance pose. First gain his confidence by going alone at first yourself with him; and then let him take it alone. Get him to realize this will aid him toward accomplishing other things.

It has been found that many dancers or so called dancers suffer from a state of stage fright; and as a results fail to put on a good show. By starting with the child when he is very young will probably help him to over come a great deal of it. The child should be given more opportunities to practice before his classmates alone, conduct classes and give demonstrations of dances. If the child has made a mistake or becomes confused have him to know that he is not to stop, but have courage to dance on or try on until he has regained his correct step. Almost any action will relieve a person of the disagreeable feeling of fear and lack of courage. ⁵ The child should be given more opportunities to participate in activities, better chances to show his stability and the privilege of leading more dance activities.

The Needs of The Program

Equipment Needed

In order to carry on a program that will meet the social and physical needs of the children, adequate equipment and supplies are needed. The necessary facilities should depend, largely upon the type of dance program planned. Equipment for both boys and girls should be provided with much of the equipment becoming interchangeable. There should be a minimum amount of space for each child in order that each may be able to move freely about so that they will not bump into each other.

So frequently floor mats are used to protect the body injury if different stunts and formations are to be used in the teaching of dancing. Side rails are used for push ups and swings and warm up exercises, above all, plenty of smooth surface floor space is used for all types of dances given.

The dance space should be large enough to provide dance space for boys and girls to dance at the same time. ⁶

6. State Superintendent of Public Instruction, Physical and Health Education for Elementary and Secondary Schools, p. 17

A Suggestive Method For Grading

Dance Pupils

	Maximum	No of	Points
<u>Attendance</u>	Daily 1	Weekly 5	Card Marking Six Weeks 30
<u>Complete Uniform</u>	1	5	30
<u>Showers</u>	1	4	2 to 25
<u>Dances</u>	1	5	18
<u>Health Instructions</u>	2	5	17
<u>Clean Suits</u>		III 5	30
<u>Towels</u>		5	30
<u>Service</u>			10

Total points are tabulated, and grades of A.B.C.D. and E are worked out on a percentage; class median and effort bases.

Where as there is a large class it is desirable to keep every one busy, allowing no one to sit and wait until his turn. When there is a small amount of equipment mass instruction with mass scoring is more preferable because it will make an increase in dance practice and save time.

One of the first steps in selecting equipment should be the proper places of dressing and showering. It is unwise to teach children to play correctly and not teach them the need for bathing after participating in certain dance activities.

The equipment of Junior High School work varies in different sections of the country. For an ideal program such equipment as a piano, record player, records, floor mats and swing bars are needed.

Physical Plant

It is understood that in most schools there will not be a particular section set off for dancing only. So it is only wise and practical that in building a school gymnasium the legal authorities should consult the instructor of physical education concerning the size of the building, the equipment necessary for the building for class work.

There are certain factors to be considered before determining the size of the building, namely: (1) the size of enrollment, (2) the increase in population, (3) whether the junior senior department will be using the same plant.

A floor space for 211 students, both junior and senior high school, should be large enough to serve a normal class of 30 to 40 students with each student having enough space to move freely.

A standard size of building space used by the states of North Carolina is forty by six feet by eighty feet floor space serving a student body ranging from one to one hundred and fifty.⁷

Since the usage of the building will comprise all classes in the school it is wise to have lockers for each student.

The heating ventilation and lighting should be of standard quality and quantity. Children should be given a certain amount of comfort in order to expect a certain amount of results.

7. J. R. Nash, Administration of Physical Education, p. 208

CHAPTER IV

Planning the Program

Age Group to Be Served

At the word dance some of you will settle back in your chair with the old familiar wail "I am too awkward to dance. I should have started when I was little!" You have already denied your own statement, when you demonstrated that you could walk, run, skip, hop and gallop in rhythm. In dancing or in all locomotion there are only a limited number of ways in which you can move using your feet as a support, you can step, hop, or jump. Anything else you do is merely a variation of one of those, a combination of two or three or difference in execution of direction.

One should know right off that there are different dances suited for different age levels. So it would be useless to start a seven year old out with a nineteen year old; and expect her to dance or participate in a dance as long as the older girl. Pupils should be broken down into groups letting each child be in a group according to his own age level. It is not that the younger child may not dance as well as the older child; but due to physiological development it might harm the child in some manner.

The Junior High division ranges from the seventh through the twelveth, serving the ages from ten to nineteen.

The dance activities suggested should not be too vigorous, but should be arranged so as to lead up to other more complicated and vigorous dance steps and patterns. For example, it is the duty of the dance or physical education instructor to start out with fundamental drills to music. These drills will acquaint the children with the use of rhythmical steps.

Children of different age groups are passing through the period of experimentation, imitation and individualization. They learn about themselves and their environment by sight and touch.

During the first period which is the period of instruction, the children spend most of their time getting acquainted with the activity.

The second group is known as the period of action and competition, and beginning of the team work and partnership and spirit.

The teen-agers make up the third group. They are more inclined to participate in all dances demanding organization and skill.

A well rounded dance or physical education teacher would separate those children with handicaps from the normal group. The child never supposed to be neglected because of his or her physical handicap; but arrange some duty so that he may participate.

A splendid rhythmic activity for individuals of all ages, up to grandparents, we may say is found in the form of Folk Dancing. Any age group can participate in most dances given.

Size of Class

In the Junior High School department the classes should be small enough for the teacher to become acquainted with and know the student in order to best suit the program to their individual needs. The class should never be too large where as the pupils cannot get individual instruction when they need it. A class of 35 or 40 is considered a good number to work with successfully. Since there are some junior high schools with less enrollments than others; the teacher would automatically arrange her class to the size of her enrollment. An example: Since the Temple Junior High School has only 411 girls, the teacher may build up a class of not less than 40 and not more than 50.

Time Allotment for Classes

A child can very easily be over worked after a development of interest has been reached among student and teacher. In order to avoid over working; a standard time allotment must be set aside for each class activity.

A minimum of one hundred and fifty minutes a week should be allotted to each dance class. That would allow 35 minutes for dance and fundamentals of class period and 5 minutes to shower and dress per day for 5 days per week. Each class should meet five periods per week so that it may allow the child to remember freshly one dance step to another.

Integrated With other Subjects

For ages, as far back as man can trace, people have danced, not as they work, laboring and tiring, but as they play, joyously, happily. Some one has said, "The smile is the dance of the face; the dance is the face of the body."¹

The smile of the face is a natural response to happiness. Happiness is education; and education is a

1. Thompson, Fundamentals of Rhythmic and Dance, p. 15.

continous process of learning; and we do learning by doing.

The trend in education is toward a more flexible program characterized by pupil participation and by doing the things well that they like to do most.

Education is so fixed that the school is growing to be a place where children learn to live by working and playing.

Physical education is a course which can be associated with any phase of the curriculum. Dancing may be integrated with other subjects some what as follows:

1. Physical Education:
Movement of the bones and exercising the limbs.
2. Social Studies:
Learning the dance of other people.
Learning the folk and dance customs of other nation of people.
3. Arithmetic:
Learning to count according to steps.
Learning to dance in time by the use of numbers.
4. Fine Arts:
Listening to music and being able to distinguish between various types of rhythms suitable for running, walking, hopping, galloping or swinging.
5. Language Arts:
Learning to spell the name of the dances.
Learning to spell the equipment used in dancing.

Learning to draw or diagram certain dance patterns.

Learning to keep a dance note book.

Learning to collect suitable pictures and keep a dance scrap book.

Learning to give oral directions and activities.

Learning to create dance patterns of your own.

Extent of Program

A resourceful teacher would always think in terms of the pupils and their needs before establishing the extent of the program. This must never be overlooked if a desirable program is to be put over. For a dance program in the Temple Junior High School the following suggestions should be used.

1. Instructional periods for dance classes.
2. Provide for dance period in your physical education program if a dance period is not available.
3. Special dance steps or assignment for the physically handicap who is not able to participate in the regular program.
4. Opportunity for students to create their own ideas of dance patterns.
5. Provide for individual differences as far as dance steps are concerned.

6. Provide for better equipment and facilities for the dance program.

Seasonal Dance Program

Fall	Winter	Spring
<p>September & October</p> <p>I. Rhythmic Exercises</p> <ol style="list-style-type: none"> 1. One month warm-up 2. Practice steps <p>October</p> <p>II. Tapping</p> <ol style="list-style-type: none"> 1. Waltz Clogging <ol style="list-style-type: none"> A. Practice steps 2. Military dancing 3. Buck dancing <ol style="list-style-type: none"> a. Lead up steps 4. Buck and Waltz time 	<p>January & February</p> <p>I. Dance Acrobats</p> <ol style="list-style-type: none"> 1. Bounces 2. Stretches 3. Falls 4. Jumps <p>II. Character Dancing</p> <p>III. Tumbling</p> <ol style="list-style-type: none"> 1. Falls 2. Rolls 	<p>March, April & May</p> <p>I. Ballet Variations</p> <p>II. Toe Dancing</p> <ol style="list-style-type: none"> A. Ballet barre exercise <ol style="list-style-type: none"> 1. Ballet movement B. Interperative dancing C. Modern Dancing D. Soft sole E. Folk and Square dancing

Each class will be allotted 30 minute periods of the regular physical education classes during their exercises indoors. For an ideal dance class there would be a full period provided for such.

CHAPTER V

Summary

The author became interested in the planning of a dance program during her first year of work. Observing the number of boys and girls who could not dance, the author became some what disturbed.

Dance is the art concerned with self expression through
1
bodily movement.

Influencing the experience of persons to the extent that each individual gain control of the methods involved is one of the aims of the dance program.

The author has attempted to set up a dance program for Negro youth of Temple, Texas that is concerned with development of grace, wholesome attitudes, poise and an appreciation for clean and supervised dancing.

The methods used; close observation of students at socials given, questioning the students, and references of Prairie View A and M College and Texas Southern Libraries.

There has been a similar study made on a dance program for Dunbar Junior High School, Temple, Texas.

1. Encyclopedia Americana, p. 447.

There is no exact date as to when dancing actually began. Dancing is a natural activity that happens to every person of every race. The Africans and the primitive people usually dance to ward off, fear, to welcome a visitor or to show signs of happiness or anger. The American people dance because of their emotions and their care free happy-go-lucky ways of expressing their moods.

To establish a program, one of the important things to remember is the fact that the teacher is more important than any equipment to modern facilities you have. The teacher must be alert, possess charm, personality, sympathy be able to exert a certain amount of energy along with the pupils, must be resourceful, clean and have an ability of the subject matter being taught. To guide or mold the character of the pupils, the instructor must keep ever before him the aims and objectives of the program. Such educational aims as social efficiency, both individual and group culture should always be observed and taught. Such educational objectives as development of interest, good dance habits and courage should be the goals the teacher is trying to reach.

A dance program should have a minimum amount of equipment to successfully carry on an effective program. There should be enough space so that each pupil can dance comfortably and without bumping into each other. The school should have a gymnasium with a dressing room, lockers, showers and musical instruments are needed for the dance class.

The planning of the program as far as the age group to be served should consider the following: experimentation, imitation, and individualization.

The teacher should conduct her class in such a way so that she will have the ability to integrate the program with other school subjects, as language arts, social studies, fine arts and arithmetic.

There should always be a woman and man working together in such a program since the program tends to allow boys and girls to dance and play together. But a woman teacher is advisable as far as girls are concerned, because of the physical make up of a girl that a man doesn't understand and would probably over look, because he is use to working with boys more. Women should teach girls because

of the physiological factors that govern the reaction of girls -- they are: (1) The pelvis of the female is broader and shorter than the male, (2) The femur of the female joins the hip bone obliquely than does that of the male, (3) The center of gravity of the body of the female is lower than that of the male, (4) The muscles of the male is stronger than that of the female.²

The principal should always be considered in the planning of any program in the school system. He must always be sure that all personnel under his jurisdiction is capable of carrying on a program of wholesome experience that will meet the needs of the students.

2. Jesse F. Williams, The Principles of Physical Education, p. 69.

RECOMMENDATIONS

The following recommendations are desirable to meet the needs of a dance program for the Dunbar Junior High School:

1. A qualified personnel to instruct a well rounded dance program.
2. A dance program set up to meet the needs of and provide for wholesome social life for the boys and girls.
3. Dance equipment furnished along with the physical education equipment.
4. To carry on a joint dance class among boys and girls with dance instructors for each sex.
5. Set up the aims of the program so that it will agree with the aims and policies of the school.
6. A qualified physican who will work through the school to give physical examinations.

CONCLUSION

In this program the author believes that a dance program will tend to develop wholesome attitudes, and appreciation of supervised dancing, grace, poise and a sense of social intellect. The prevention of engaging in unwholesome recreation, and improve the aims of a good program.

Dewey quotes Rosseau in support of this:

Quoting Rosseau -- "To learn to think we must accordingly exercise our limbs, our sense, and our bodily organs, for these are the tools of our intellect."

1. J. B. Nash, Administration of Physical Education, p. 125.

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- Life Magazine, "Word From My Feet" (July, 1945, p. 73)
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APPENDIX

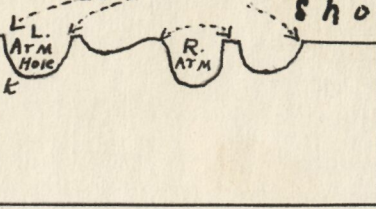


Frequently in dancing one sees unnatural body positions similiar to those shown above. These are inartistic, they express nothing. Though representing great skill and abnormal flexibility, continued practice frequently develop unattractive bodies, even deformities.

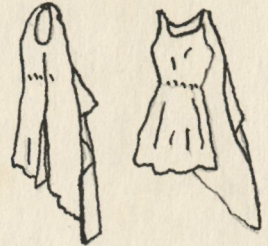
Costumes for Creative Dancing

Join for L.-R
Shoulder

This part
hangs in back
as drape
from l.
shoulder

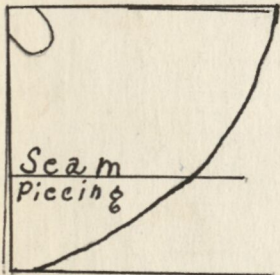


Length of material



I. Short costume with
back drape.

Length of material

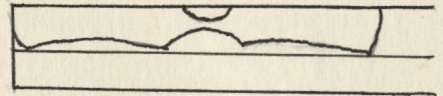


Fold



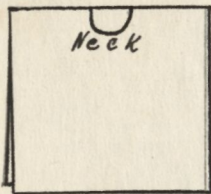
II. Long circular costume
Fold

Fold length of material

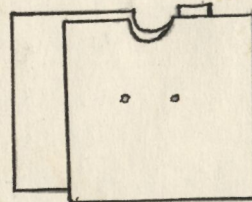


Fitted by inverted
tucks, may also be
worn as short slip
under thin costume.

III. Short fitted tunic



IV. Short costume with
even drape on each
side.



V. Short costume with un-
even drape on each side.



The above costumes require little time and money, but make very attractive garments for dance exhibition.