

THE DEVELOPMENTAL PROCEDURES FOR A RHYTHMS PROGRAM  
AT THE SECONDARY LEVEL

THESIS

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For the Degree of

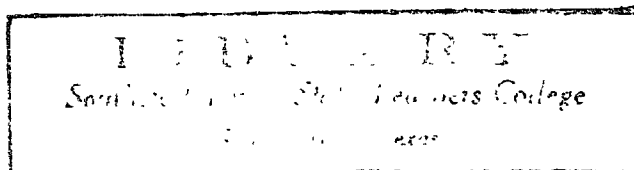
MASTER OF ARTS

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To

MISS ELEONOR MELLERT

Whose sincere interest, loyalty, and  
understanding made it possible to overcome  
all obstacles and complete this work. Her  
encouragement is deeply appreciated and  
shall not be forgotten.

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## CHAPTER I

### INTRODUCTION

Rhythms should be considered a very valuable part of the physical education program. Rhythmic activities not only provide real enjoyment for students, but also help to release them from tension, provide wholesome social experiences, and at the same time develop skill in response to musical rhythms.

#### A. Purpose of the Study

It is the purpose of this study to develop a series of lesson plans to be used in setting up a rhythms program for the secondary level. The program includes units in basic rhythms, folk dance, square dance, social dance, and modern dance.

#### B. Procedures

Each unit covers a six-weeks period, with the exception of the unit on basic rhythms which covers one week and the modern dance unit which covers three weeks. The units include daily lesson plans, directions for all dances used, teaching suggestions and any other material that would aid in the instruction of the program itself. The program may be used in girls' physical education classes or in a coeducational recreation program.

### C. Sources of Data

A survey was made of all available literature on rhythms from the library of Southwest Texas State Teachers College and from the Women's Physical Education Department. Many of the dances were learned at the Eagle Square Dance Club and the Wagon Wheel Square Dance Club of Port Arthur, Texas.

### D. Limitations

Several studies have been made on rhythms programs for the elementary schools; therefore, this study has been limited to a program for the secondary level.

## CHAPTER II

### REVIEW OF THE LITERATURE

Rhythmic activities in the physical education program stem from the child's natural urge for movement and his impulse to perform rhythmically. No physical education program should be considered complete unless it includes the enrichment provided by varied experiences in rhythmic activities. Basically all movement is rhythmic and the teacher of dance and rhythms has a truly fine opportunity, for movement is one of the first, if not the first, language that the child understands. The child expresses rhythm in his every movement from the day of his birth. In every aspect of his physical motion he is responding to an inner sense of rhythm, a pattern of integrated being expressive of his feeling and his thoughts. Even the unpatterned movements of a child who lacks complete muscular control are outward manifestations of an inner rhythmic pattern.

Rhythmic activities are those activities in which the child responds physically, mentally and emotionally to music or rhythm. Through these activities concepts can be enlarged, basic rhythmic principles can be experienced and students can be taught a wholesome recreational pleasure which can carry over into leisure time periods. It should be our aim to keep the young human being in an environment in which he can develop his body into a responsive instrument with which he can use movement as a medium of expression.

One of the best ways to get an overall view of the place of rhythms in the physical education program is to visualize it in terms of its objectives, the knowledges to be acquired from such a program and the development of an appreciation of its values.

In an article, "The Place of Dance in the School Physical Education Program,"<sup>1</sup> Anne Schley Duggan lists the following specific objectives for a school dance program: the development of a well-coordinated body; the ability to move rhythmically; the ability to use the body as an instrument of expression; and the development of strength, endurance, balance, flexibility and similar components of physical fitness which characterize healthy individuals. All forms of dance used in the school program aid in the development of a well-poised body. Along with the techniques of modern dance, folk, and social dance employ the use of all parts of the body in everyday movements such as walking and running to assure good body alignment.

The ability to move rhythmically is an important skill which should grow out of a sound dance program. The performance in all forms of dance is based upon a given rhythm, such as 2/4, 3/4, 4/4, or 6/8 which are the fundamental meters. Modern dance provides basic training in the established metric

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<sup>1</sup>Anne Schley Duggan, "The Place of Dance in the School Physical Education Program," 22:26-7, Journal of Health Physical Education and Recreation, May, 1946.

system and permits free experimentation with unusual rhythmic patterns.

The ability to use the body as an instrument of expression is another important objective. Folk dance is a particularly good medium of expression because of the variety of style found in the dances of the different countries.

"Social dance affords variety of quality in movement thru the inherent characteristics of its forms: the lyric, lilting waltz; the smooth, subtle tango; the lively, bouncing samba; the interesting rhythm of the rumba; the abandon of jitterbug dancing."<sup>2</sup>

The development of strength, endurance, balance, flexibility, and similar components of physical fitness is, of course, a basic objective for the program of physical education as a whole; dance contributes to this objective as fully as does any other phase of the program. Those familiar with modern dance can readily see its therapeutic values, and folk dance certainly contributes toward endurance and social dance to balance.

Some of the important knowledge objectives to be acquired from a rhythms program are an understanding of the use in dance of time, space and force--factors inherent in daily experience; and understanding of how the body may be used aesthetically, safely, and efficiently in movement; and a concept of the role of dance in the civilization of man.

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<sup>2</sup>Ibid., p. 26.



The formation of moving circles and longways sets in folk dance and the group movements in modern dance are good examples of the complicated space-time relationships, and the use of force is reflected and demonstrated in the changing dynamics of modern dance. Accent and tempo are important in all forms of dance, and in most cases establishes the rhythmic pattern used.

The correct use of the body is highly stressed in all rhythms and the principles upon which this is based is carried out in all rhythmic activities.

These principles include: the proper use of the feet and legs in supporting the body weight in running, jumping, and leaping, as well as in walking; the concept of a tall body with a constant "lift" throughout the entire body to prevent heaviness and sagging of the parts upon each other; and the knowledge of which muscles to use for specific movement for greatest economy and efficiency.<sup>3</sup>

The role of dance has played a great part in the civilization of man. Man has been known to dance thru the ages and it has played an important part in all phases of his existence. Many of our American folk dances today are based upon the dances of other countries, and many of the movements depict the occupations of the folk people. Social dance acquaints the students with the social customs that have been handed down from one generation to another, and a study of the history of

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<sup>3</sup>Ibid., p. 27.

man.

Through a study of dance, students gain an appreciation of its social values. One of the best places to teach social courtesies, grooming, ballroom etiquette, and consideration for others is in a social dance class or in a folk dance class where you have men and women participating in wholesome recreation. In modern dance the students should work in groups doing creative work and must learn to cooperate and share ideas with each other.

Another appreciation to be fostered is that concerned with the psychological value of dance. Any form of dance will aid a student in losing his self-consciousness because he has a chance to express himself and establish his own individuality, and has a chance to develop a normal interest in the opposite sex. Many men and boys think of dancing as only "sissy stuff," but if taught right this can be dispelled almost immediately. Many folk dances of other countries employ steps done only by the men and the leadership in social dancing is certainly up to the man.

A final objective to be fostered in the dance program in the schools today is an appreciation of the creative values of dance. The real essence of the creative approach in education is student participation and self-direction, regardless of the original sources of materials presented. Although modern dance affords the greatest opportunities for creation, folk and social dance are also open for many new ideas. There are always

new steps to be devised and new combinations to be developed. Students usually show more interest in a class or participation in a dance when they have had the opportunity to contribute to it.

It is imperative that such a program include inter-related experiences which are nevertheless varied in nature and broad in scope. Only in this way may the widely divergent needs and interests be met. For this reason fundamental rhythms, folk and square dance, social dance, and modern dance are vital phases of the complete structure of rhythmic experiences.

Fundamental rhythms are the basic natural movements such as walking, running, skipping, hopping, jumping, etc., with variations and combinations. In the primary grades much opportunity should be given for spontaneous, individual play to music which changes in tempo, accent, tune, and mood. A large variety of simple compositions that call forth responses of walking, skipping, running, and galloping should be interpreted. The tiniest efforts should be appreciated, and all ideas encouraged. No matter how crude the first response, the child should be allowed to enjoy the thought. Under sympathetic guidance he will begin to listen more tentatively and to feel more deeply, and what was at first spontaneous play will develop often into some lovely form.

Rhythmic interpretations are joyous ways of expressing the play spirit. The face brightens and feet cannot keep still when alluring strains of a band come through the air. Cares

fly away, tired muscles relax, circulation quickens, and one skips joyfully in response to the enchanting sounds. How restful and satisfying it is, in the rush of present day life, to be lifted in fancy for a few minutes from the realistic, and to go sailing on the magic carpet of thought to a place where one can, at will, be a great king, a beautiful princess, a brownie, or a white rabbit with beautiful pink eyes.

The body rhythm that naturally accompanies a song does not belong exclusively to the music period, and a "good play" does not necessarily belong in an English period. Children take a keen delight in what they themselves help to create, and this very delight makes for less self-consciousness and greater freedom in playing the parts. This interpretation of music through bodily expression may often furnish much-needed relief from nervous and emotional strain either at home or at school.

Dancing, as the oldest of the arts, should be cherished in our schools. It should be cherished because it is the most democratic of the arts since it is the only art in which special abilities are not essential. It should be cherished because it is a joyous, wholesome, natural means of expressing the rhythmic instinct. Herein lies one of its greatest values. It is this joyous expression of the rhythmic instinct that gives it its great recreative value. It is this that makes the older person buoyant at the end of a dance. It is this spirit that we would have in our school.

That dancing has health values is an established fact. One need only take part in the skipping, running, galloping, and animal rhythms with the little children or go through the figures of an old fashioned square dance to be conscious of an increased heart-rate with its

resultant stimulation of respiration and circulation. Dancing carries with it all of the physiological results of rational exercise. Probably the most important of all of these, coming through the happy recreative influence of the dance, is an increased nervous control and poise of rare value in the rush of present day life.<sup>4</sup>

Folk singing games and folk dances offer rich material in the field of rhythm. The patterns of these activities have come down in most cases from generation to generation, and are still being danced in their native lands as well as in the United States. Of all the types of dancing these two are the most friendly and social and, by using them as class material, one can impart knowledge and aid in teaching appreciation and understanding of other peoples. The dances can also give to children of foreign parentage a realization that contributions from other countries are enriching American culture. Certainly at a time when friendship, tolerance, and world understanding is being sought, the teacher would miss a unique opportunity should she fail to incorporate folk dances into her teaching. Knowledge leads to understanding; understanding produces appreciation which in turn generates enthusiasm.

Social dance is a joyous indoor sport; and its potential benefits are many. These should be kept in mind by dance teachers, and striven for consciously and persistently. Fortunately, most teachers of dance already perform these services

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<sup>4</sup>Dorothy LaSalle, Rhythms and Dances for Elementary Schools, p. 1.

for pupils. It is important that all do so for their own good as well as for the good of dance and of their pupils. The firsts of first principles of dance teaching are its aims and most achievable proper objectives. The following have been set up by Louis Chalif:

- (1) strong muscles, which so greatly help to make other objectives possible; (2) good carriage; (3) grace and ease of bearing; (4) a lightness of step that carries over into ordinary walking; (5) rhythm, through following a high quality of music; (6) co-ordination of mind and body; (7) cooperation with a partner, through learning to walk in step in perfect harmony; (8) manners, since etiquette is always (or always should be) taught in ballroom classes; (9) learning to feel at ease with children of the opposite sex.<sup>5</sup>

Of these, the last is one of the most important in civilized society. Bringing boys and girls together seems to stimulate and nurture the best qualities of both. Boys alone may be noisy and rowdy and girls silly and giggly; but bring them together in the more formal atmosphere of the ballroom, and presently they want to behave like ladies and gentlemen. The skillful teacher encourages this good tendency by telling them how to do it: by making a boy step over to a girl, ask her with a bow to dance and afterwards take her back to her place, thank her, see that she is seated first, then sit beside her or leave her gracefully with another bow. All these

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<sup>5</sup>Frederick Rand Rogers, Dance: A Basic Educational Technique, p. 151.

courteous acts help him to be at ease socially in later life.

Many persons feel that for the boy, interest and the desire to take part in rhythmical activities after the third or fourth grade begins to decline because of his nature. This is not necessarily so. Wise, enthusiastic leadership and teaching will carry the boy through the self-conscious awkward age quite as successfully as it does the girl. It will enlarge his physical education experiences which too often are limited to types of activities usable only out of doors and charged with rivalry, and will give him a feeling of self-mastery and accomplishment. Rhythmical activities will also train him to take his place with ease in the social life of his home, his school, and his community.

Many youngsters with really crippling disabilities caused by birth injuries, sickness, or accidents can participate in ballroom dancing on an equal basis with their sturdier classmates. Boys unable to swing a bat or ride a bicycle, girls unable to serve a tennis ball or paddle a canoe can, after the first lesson or two, enjoy the physical as well as social diversions of dancing with almost complete unself-consciousness. As a matter of fact, because most parents think of dancing only in terms of more or less violent exercise, they overlook the possibility of ballroom work in many needed kinds of therapy. Frequently emotional disturbances due to physical handicaps can be helped by a term or two of lessons.

Fortunately, few youngsters need ballroom dancing as a direct or indirect form of physical therapy, but, as a form of social or psychological therapy, it is invaluable to the majority of them. For from the first grade in elementary school through the eighth, except for the business-like classroom or club contacts, boys and girls are separated almost completely from each other. Athletics, which take up most of the recreational time, are a healthy barrier, but a barrier, nevertheless. And at the approach of adolescence, when mutual sex attraction makes a boy and girl relationship desirable and inevitable, a dancing class provides the stimulus and the technique for making that adjustment naturally and happily.

It is the aim and purpose of education to offer the children every possibility for the development of personality as a whole, and it has been found profitable to use dance as a contributing factor toward this end. There exists in every human being an innate need for a creative art activity, and a medium of expression had to be found in which original talent played a minor part. Modern dance was that medium of expression and was ideally suited to these aims.

One of the outstanding facts about modern dance is that the study of natural body movement serves as the basis for the various techniques employed. Through this, an added emphasis is placed on its educational value because this type of training permits individual expression with the least amount of strain. The main object is to train the body to obey the mind,



according to natural laws. It seeks to establish muscle control and coordination in preference to spectacular tricks and attitudes. Although modern dance offers the individual an opportunity for self-expression, it does not foster the projection of personality, but directs the activity to become a sharing of an artistic experience.

Modern dance offers the greatest possibilities for those children who are not the talented or natural dancers, but for those who appear to be all arms and legs. The so-called problem child will benefit especially from participation in a modern dance program because here it is possible for him to release some of his excess energy. It has been found that if difficult children are allowed to run as fast as they wish, and to leap as high as they like, they are apt to comply cheerfully with the demand made upon them to follow the rules for good conduct.

A great deal can be learned about a child's character and state of mind through spontaneous dance. A teacher trained to observe analytically, as well as critically, may often diagnose some emotional stumbling block and find means of helping.

Modern dance has a different function from other forms of dance---it considers the child as a student of life, rather than a student of the dance. Teaching material selected with this point of view creates a sound basis upon which qualities of discipline of the body and mind are developed. Modern dance does not concern itself with the training of professional

dancers, but with the inculcation of all qualities, physical and mental, desirable as a good citizen.

A group of high school students were asked to comment on the values to themselves of dancing, and many replied with statements so clearly enunciated, so sincere, and so enthusiastic as to be deeply significant.<sup>6</sup> The students used such expressions as the following: "Dance...should be...part of a scheme for education in general...teaching expression of individuality." "It develops the imagination, sense of rhythm and the physical side of a child...makes one feel for others." "Dance gives more flexibility of body and a greater power of control...encourages the artistic sense and appreciation of form." "Perhaps the most pleasing thing about modern dance is that everything sincerely done is good."

Turning from pupils to masters and educators, the following random choices are challenging.<sup>7</sup>

John Locke advised in EDUCATION:

Dancing gives to children not mere outward gracefulness of motion, but manly thoughts and becoming confidence.

Plato said, in the LAWS:

A good education consists in knowing how to sing and dance well.

Shakespeare said, in MUCH ADO ABOUT NOTHING:

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<sup>6</sup>Ibid., p. 44.

<sup>7</sup>Frederick Rand Rogers, Dance: A Basic Educational Technique, p. 140.

Tell him there is measure in everything, and so dance out the answer.

V. M. O'Shea wrote, in *THE CHILD: HIS NATURE AND NEEDS*:

Through the dance, groups of people can be unitized and harmonized as they can hardly be so easily and effectively in any other way...and it is certainly beneficial to the nervous system if not carried to excess... it should become a part of their daily lives, and should be regarded as of marked hygienic and educational value.

E. Jaques-Dalcroze reminded teachers in *EURHYTHMICS, ART AND EDUCATION*:

I am certain of one thing: that the rightly-directed will can convert mean and selfish instincts into generous and altruistic ones, negative resolves into positive...The main thing to remember is that the function of parents and teachers is to strengthen and develop the child in such a fashion that the mind and body form a perfect instrument wherein to learn to play the song of life...It was my teacher's classes that showed me the manifest power of rhythmic gymnastics in transforming the mind along the lines of greater self-possession, stronger power of imagination, more mental concentration.

G. Stanly Hall concluded a long passage on dancing in *ADOLESCENCE* with the statement:

We have in the dance of the modern ball-room only a degenerate relict, with at best but a very insignificant culture value, and too often stained with bad associations. This is most significant and unfortunate for youth, and for their sake a work of rescue and revival is greatly needed, for it is perhaps, not excepting music, the completest language of the emotions and can be made one of the best schools of sentiment and even will, inculcating good states of mind and exercising bad ones as few other agencies have power to do. Right dancing can cadence the very soul, give nervous poise and control, bring harmony between basal

and finer muscles and also between feeling and intellect, body and mind. It can serve as an awakener and a test of intelligence, predispose the heart against vice, and turn the springs of character toward virtue.

Rhythms, then, should be considered a very valuable part of the physical education program. Rhythmic activities not only provide real enjoyment for students, but help to release them from tension, provide wholesome social experiences and at the same time develop skill in response to musical rhythms.

## CHAPTER III

### INTRODUCTION TO DANCE UNITS

Planning lessons is a teacher's best preparation for carrying on classroom activities so as to provide for the needs and interests of a group of students. Definite, thoughtful and purposeful planning is the best means of learning to take care of the instruction phases of the teacher's work. The plan is primarily for the teacher who is teaching the lesson. It permits the methods of the teacher to be analyzed and studied by himself as well as by another. It thus affords to both inexperienced and experienced teachers an excellent basis for selfimprovement. A well prepared plan helps materially in overcoming the feelings of nervousness and insecurity so common in the first attempts at teaching. One who thinks through carefully, in advance of teaching, what he should teach very likely will teach what he has thought through.

These units have been prepared primarily as a teaching aid for the beginning teacher in dance, who has not had the background in rhythms and feels inadequately prepared to teach a rhythms program. However, they may also be used by the teacher who has had a little experience, but could still use some help in conducting the activities; as well as by the experienced teacher who might be looking for new ideas.

The units are so constructed that they might be used as a long-range progressive program, in separate units of six.

week periods or as a combined program employing lesson plans from each unit. The long-range program would consist of the series of units as they are now set up, progressing from the unit on basic rhythms through the entire set to the modern dance unit.

Each unit is organized to cover a six-week period and is complete within itself. Therefore, each unit may be used as a complete program.

The combined program would consist of taking the beginning plans from each unit to fit the block of time desired. The plans should progress from the simple to the complex, so if it is a beginning class the first part of the unit should be used while the last part would be used in a more advanced class.

Regardless of the plan selected to be used, the unit on basic rhythms should always be taught at the beginning of the program. The fundamentals of all rhythms are included in this unit and it is imperative that the students have a good foundation in such before progressing to more complex dances.

One of the serious mistakes made by schools in the past was the failure to include dancing in the boys' program. It is an activity boys and girls can enjoy together at all ages, and it is the responsibility of the teacher to instill the proper attitudes toward it...to allay the old idea that dancing is "sissy." Therefore, these lesson plans have been so composed as to be used in a coeducational program as well as a girls program.

There are some pupils in every school who must be safeguarded against strenuous participation in physical exercise, and there are far too many schools which excuse these pupils from all physical education activities giving them no help in their physical development at all. A rhythms program is an excellent method of providing activity for these restricted students. The movements used are not strenuous, yet they provide enough exercise that would benefit and certainly not harm the condition of any student.

The type of rhythms program to be used will depend upon the physical education program and the way it is organized. The following plan is offered as a suggestion, assuming that six weeks is allowed each semester for a rhythms program. The fall session of the freshman year will include the basic rhythms unit and the folk dance unit, while the rhythms period in the spring will be devoted to the unit on social dance. The plan for the sophomore year includes the square unit in the fall and the modern dance unit in the spring. Thus after two years the students will have a basic knowledge of the four outstanding types of rhythms, and enough of each type that they will be ready for more advanced work in the junior and senior years.

The program during these two years will consist of more concentrated study in one of these areas to be selected by the class. For example, if the class wants to do more work in modern dance, emphasis will be placed on the choreography of dances--the fundamentals having already been covered in the

sophomore year. The dances could then be used in assembly programs, programs for the Parent-Teachers Association, etc.

Rhythms should have a definite place in the physical education program and it is usually up to the women physical education teachers to see to it that it is made an integral part of these activities.



## GENERAL OBJECTIVES FOR A RHYTHM PROGRAM

1. To emphasize universality of rhythm, and to encourage observation of its presence.
2. To develop an appreciation of the value of rhythm and its place in music and dancing.
3. To develop an appreciation of the different forms of dance.
4. To develop a well poised, well proportioned body.
5. To develop control, proper balance, and free relaxed movements of the body.
6. To develop qualities of leadership and fellowship.
7. To aid in the formation of good health habits.
8. To stimulate pride in the body as an instrument.
9. To develop desirable attitudes of conduct.
10. To provide progression in rhythms, activities, and skills.
11. To develop creative ability through rhythmic activities.
12. To develop a desire for continued improvement.
13. To develop good body mechanics.

## A. Basic Rhythms Unit

### LESSON PLAN 1

#### Specific Objectives:

1. To introduce and stimulate interest in the rhythms program.
2. To teach the dance alphabet.
3. To give the class a clear understanding of note values and the difference in tempo.

#### Materials:

Blackboard, chalk

#### Procedure:

Give an introduction to the rhythms program.

Teach the dance alphabet.

Explain the note values and difference in tempo.

#### Comments:

Explain the units to be covered in the rhythms program and the values to be derived from such a program. The values are fully discussed in Chapter II.

The dance alphabet includes all of the basic steps used in all types of rhythms.

Explain the note values using the blackboard for demonstration.

Explain the difference in tempo having the class clap out each tempo.

ALPHABET OF DANCING STEPS<sup>1</sup>

Name of Step	Description
Step	Transference of weight from one foot to other, at same time covering small distance, and without touching floor with foot.
Close	The bringing of one foot up to other without touching floor.
Slide	Same as "step" but done by sliding foot along floor.
Draw	Same as "close" but drawing foot along floor.
Leap	A transference of weight off the floor through the air from one foot to the other.
Hop	Standing on one foot and going up into air and landing on same foot.
Jump	Standing on both feet and going up into air and landing on both feet.
Extend	To put one leg out from other.
Cut	To quickly transfer weight from one foot to the other by a sharp cutting movement downward by one leg against other and taking it's place.

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<sup>1</sup>Frederick Rand Rogers, Dance: A Basic Educational Technique, pp. 242-43.

Swing	A loose movement of the whole leg through the air without touching floor.
Brush	Same as "swing" but allowing foot to brush floor.
Beat	A bringing down of one foot to floor with force.
Touch	Touching on one foot to floor.
Kick	An extension with force.
Lunge	A dropping forward onto one foot with back leg straight out, weight on forward foot.
Kneel	Dropping one knee.
Twist	Twisting torso to left.
Turn	A turn to right standing up.
Stroke	Place foot with force already on half-toe and hold it for a moment.
Lift	Raise to half-toe from flat foot position and hold.
Relevé	Rising from flat foot to half-toe with enough force to take you off floor a bit and land again on half-toe.
Plié	A bending of the knee.
Claque	A beating together of the heels or soles of the feet.

**Stomp**

**Self-explanatory.**

**Point**

**A pointing of the foot  
and toes.**

## RHYTHM AND METER<sup>2</sup>

**Meter:** Refers to time in music or grouping of beats to form the underlying rhythms within a measure. It may be recognized by listening for the accent on the first beat, as in the following times:

2/4: two beats to the measure--  
accent on first beat--quarter  
note gets the beat. Count  
"one and two and."

3/4: three beats to the measure--  
accent on first beat--quarter  
note gets the beat. Count  
"ONE two three."

4/4: four beats to the measure--  
accent on the first beat--  
quarter note gets the beat.  
Count "one two three four."

6/8: six beats to the measure--  
accent on first beat--eighth  
note gets the beat. Count  
"one and two and."

### Note Values:

Whole note: one beat to a measure.

Half note: two beats to a measure.

Quarter note: four beats to a measure.

Eighth note: eight beats to a measure.

Sixteenth note: sixteen beats to a  
measure.

Dotted notes take half value from the  
next note in the measure.

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<sup>2</sup>Jane Harris, Dance Awhile, p. 21.

## LESSON PLAN 2

Specific Objectives:

1. To be sure the class understands and knows the steps of the dance alphabet.
2. To acquaint the class with the different tempos through the use of records.
3. To stimulate an interest in and an appreciation for the types of dances to be covered in these units.

Materials:

Records (one to illustrate each type listed below)

Procedure:

Review dance alphabet.

Play records to acquaint class with different tempos:

4/4--grand march, gavotte, schottische, fox trot.

3/4--waltz, varsouvienne, three-step, minuet.

2/4--two-step, parade march, polka, tango, rumba.

6/8--bolero, barcarolle.

3/8--jota.

Comments:

Play a record illustrating each of the tempos listed above. Explain the difference in each tempo and have the class clap out the rhythm. Do not hurry. Be sure the class understands each one before going to the next.

## LESSON PLAN 3

Specific Objectives:

1. To be sure the class understands the difference between each tempo, and can identify each by listening to records.
2. To acquaint the class with the steps done to each record listed below.

Materials:

Records, phonograph

4/4--grand march, gavotte, schottische, fox trot.

3/4--waltz, varsouvienne, three-step, minuet.

2/4--two-step, parade march, polka, tango, rumba.

6/8--bolero, barcarolle.

3/8--jota.

Procedure:

Review records and have class identify them.

Demonstrate steps used to each type of record.

Comments:

Demonstrate each step and have the class try the steps.

Do not stay on each step too long; this is merely to acquaint the students with the steps. However, they should have sufficient knowledge of each step to be able to recognize it later.



## LESSON PLAN 4

Specific Objectives:

1. To teach the fundamental locomotor movements.
2. To develop coordination.

Materials:

Drum, piano, or records

Procedure:

Introduce the fundamental locomotor movements:

- |             |              |
|-------------|--------------|
| 1. Walking  | 5. Hopping   |
| 2. Running  | 6. Galloping |
| 3. Skipping | 7. Jumping   |
| 4. Sliding  | 8. Leaping   |

Comments:

Demonstrate each movement and have class do each one.

If the class is large, divide the group into four groups--one in each corner of the gymnasium, moving diagonally across the room.

If a drum is used, beat out each count.

If a pianist is available, use appropriate music for each movement.

Record album: RCA Victor, Rhythmic Activities for Elementary Grades.

BASIC FOOT MOVEMENTS<sup>3</sup>

## MOVEMENT WITH AN EVEN RHYTHM

(Although fundamentally each of the five types of movement listed below is an even rhythm, any one of them may be performed in series in even or uneven manner.)

Walking: A series of steps transferring the body weight from one foot to the other while advancing. One foot is always in contact with the floor.

Running: A quick transfer of body weight from one foot to the other while advancing. At one point in the run, both feet are off the floor at the same time.

Leaping: Similar to the run but with a definite "push off" from the floor with each foot. Leaping usually takes one higher off the floor or farther forward on each leap, with the feeling of gliding through space. (Transfer of weight from one foot to the other.)

Hopping: Pushing off the floor with one foot and landing on the same foot. (No transfer of weight from one foot to the other.)

Jumping: Pushing off the floor with one or both feet and landing on both feet simultaneously. (No transfer of weight from one foot to the other.)

## MOVEMENT WITH AN UNEVEN RHYTHM

(Made up of combinations of the even steps.)

Skipping: (Made up of a hop and a step.) Hop on one foot and then step on that same foot, emphasizing the step, then hop with the other foot and step on it (again emphasizing the step), and continue. The

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<sup>3</sup>Jeanette Smalley, Physical Education Activities for the Elementary School, p. 93.

emphasis on the step, with the relatively shorter interval of time on the hop, makes the rhythm uneven.

Galloping: (Made up of a leap and a step). Step on one foot and leap on the other with the same foot leading all of the time (emphasize the leap with the leading foot). The emphasis on the leap with the forward foot, with a relatively short interval of time on the step, makes the rhythm uneven.

Sliding: (Made up of two-steps). A series of steps keeping each foot in contact with (sliding on) the floor, with the same foot leading all the time. The emphasis of the slide with the leading foot, with a relatively shorter interval of time on the second step, makes the rhythm uneven.

## LESSON PLAN 5

Specific Objective:

1. To test the class on all material covered to this point.

Materials:

Ten records selected from those used in this unit.

Procedure:Quiz:

1. Have class do the dance alphabet.
2. Play ten records selected from those used in this unit and have class identify each by the tempo and type of record; i. e., 2/4--tango.

Comments:

More may be added to the quiz if deemed necessary, however the two suggestions listed above should be included. If the class is small, the students may be tested on the dance alone or in a group. A larger class should be divided into groups.

The second part of the test is written.

## B. Folk Dance Unit

### LESSON PLAN 1

#### Specific Objectives:

1. To stimulate interest in folk dance.
2. To introduce the basic formations used in folk dances.
3. To introduce the basic steps used in folk dances.

#### Materials:

None

#### Procedure:

Introduce the basic formations used in folk dances.

Introduce the basic steps used in folk dances.

#### Comments:

Explain each formation then have the class get into the formation. A demonstration group may be used.

Explain and demonstrate each step, then have the class try the step. This is merely an introduction to the types of steps to be used, so do not spend too much time on each step.

It is not necessary to use music at this time. It will take the whole period to cover the formations and steps without music.

FOLK DANCE FORMATIONS<sup>4</sup>

1. "Single circle facing in." Players face inward toward the center of the circle.
2. "Single circle, partners facing each other." Players face each other with their backs toward their neighbor.
3. "Double circle, partners facing each other." Those in the inside circle have their backs to the center of the circle.
4. "Circle formation facing clockwise." Direction taken is that direction in which the hands of the clock move.
5. "Circle formation facing counter-clockwise." Direction taken is the reverse of No. 4.
6. "Double circle, both partners facing inward." Partners stand one behind the other and all face the center of the circle.
7. "Line formation." Players face front of room, singly, with partners, or in groups of three.
8. "Double column formation." (a) Partners side by side, all facing in one direction; (b) partners facing each other. Boys may be in one line, girls in the other.

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<sup>4</sup>N. P. Neilson, Physical Education for Elementary Schools, p. 37.

BASIC STEPS USED IN FOLK DANCES<sup>5</sup>

1. Balance: 3/4 time. Step left, touch right heel to side of left (count 1), step left (count 2), in place (count 3). Repeat same on right foot.  
                     2/4 time. Step left (count 1), touch right to side of left (count 2). Step right (count 1), touch left to right (count 2).
2. Bleking step: 2/4 time. Hop right, extending left foot forward (count 1 and), hop left, extending right foot forward (count 2 and). Repeat hops and extension of feet three times, alternating, and hold on the last count.
3. Two-step: 2/4 time. A quick step-close-step started alternately with one foot and then the other.
4. Three-step: 3/4 time. Step on each beat of the measure so that it is step-close-step-close-step, alternating one foot and then the other.
5. Mazurka: stamp left, bring right foot up to left with a cut step displacing left. Hop right while bending left knee so that left foot approaches the right ankle.
6. Polka: hop-step-close-step. The hop comes on the up-beat.
7. Heel and toe polka: touch the heel to the floor, point the toe to the floor and add a polka step, so that it becomes heel, toe, hop-step-close-step.
8. Schottische: step-step-step-hop, step-step-step-hop, step-hop-step-hop, step-hop-step-hop.
9. Slide: a step on one foot, and a draw of the other foot up to the first with shift

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<sup>5</sup>Jane Harris, Dance Awhile, pp. 24-25.

of weight done quickly on uneven beat.

10. Step-hop: step on the left foot (count 1), and hop on the same foot (count and).
11. Step-swing: step to the side left, swing the right foot across the left; step to the side right, swing the left foot across the right.
12. Three-step turn: a complete turn made in three steps, starting with the foot in which direction one wishes to turn.
13. Grand right and left: partners face each other, grasp right hands and pass by. Continue around the ring (the gent going counter-clockwise and the lady clockwise), touching left hands with the next person, then right hands, then left hands, weaving in and out all the way around the ring until partners meet again with the right hand.
14. Promenade: the couples move counter-clockwise around the circle. Each gent has his partner on his right, with her right hand in his right hand, and her left hand in his left hand. His right arm is crossed above her left arm.
15. Turns or swings: right or left-hand swing, two-hand swing, waist swing, and buzz-step swing.



## LESSON PLAN 2

Specific Objectives:

1. To be sure the class understands the basic formations and dance steps used in folk dance.
2. To introduce the dance positions used in folk dance.
3. To give the class a background of American folk dances.
4. To teach "Oh, Susanna."
5. To teach "Captain Jinks."

Materials:

Records and phonograph, or piano.

Procedure:

Introduce the dance positions used in folk dances.

Give a brief synopsis of the background of American folk dance.

Teach: "Oh, Susanna"

"Captain Jinks"

Comments:

Explain and elaborate briefly upon each dance position.

Have the class do each one.

"Oh, Susanna" is done in single circle formation. The music is 2/4 time, and the steps used are the walk, promenade, grand right and left.

"Captain Jinks" is done in single circle formation. The music is 2/4 time, and the steps used are the walk, swing, promenade.

## INTRODUCTION TO AMERICAN FOLK DANCE

It is maintained by a great many people that the United States of America as a country has no national folk dances to really call its own. It is true that it would be almost impossible to isolate any dance and identify it as pure American folklore unless it were the Indian dances and the fox trot.

As America became more densely populated by people from other countries, the distances between settlements and families gradually lessened. As the communities settled down to more normal lives, some form of recreation was needed to while away the long evenings. Since the Europeans had a great love for music and dance, the American communities became a melting pot for many forms of folk dancing. The dances introduced by these early settlers were repeated again and again and passed on from one community to another; inevitably, there were certain changes in the style and step-patterns.

In their evolution into genuine American folk dances, they retained vestiges of those from other countries but were definitely influenced by characteristics of the people who developed them in different sections of America as well as by such regional influences as climate, occupations, religious beliefs, and general patterns of living.<sup>6</sup>

The folk dances done in America today are usually classified in the following manner: dances that were brought to the United States by immigrants; dances the Americans have patterned

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<sup>6</sup>Anne Schley Duggan, Folk Dances of the United States and Mexico, p. 39.

after a particular foreign style and to a foreign folk tune; dances which have originated here, but the roots may be traced back to other countries, (i. e., square dances and many of our round dances).<sup>7</sup>

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<sup>7</sup>Harris, op. cit., p. 1.

DANCE POSITIONS<sup>8</sup>

1. Closed dance position: partners facing; man's right arm encircles lady's waist, lady's left hand on man's right shoulder, man's left hand holds lady's right hand--extend to left of man (right of lady) at about shoulder level. Feet are comfortably close together, toes pointed directly forward.
2. Conversation position: same as open dance position, except man's left and lady's right arms hang loosely at the side.
3. Couple position: partners stand side by side, lady on man's right with both inside hands joined; face in same direction.
4. Left reverse open position: a variation of the closed social dance position in which the lady is turned counter-clockwise to a position along side of the man, so that right sides are touching. Man leads forward on left foot.
5. Open social dance position: partners stand side by side, lady on man's right facing in the same direction. Man's right arm is around lady's waist. Lady's left hand rests on man's right shoulder. Man holds lady's right hand in his left; arms extend easily forward.
6. Shoulder-waist position: partners face; man places hands at lady's waist, arms straight; lady places hands on man's shoulders, arms straight.
7. Varsouvienne position: couple face in the same direction. Lady is in front and slightly to the right of the man. Man holds lady's left hand in his left at shoulder level. Man's right arm extends back of lady's shoulders and man holds lady's raised right hand in his right.

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<sup>8</sup>Ibid., pp. 146-50.

**Measures:**

CAPTAIN JINKS<sup>10</sup>Music:

Record--RCA Victor 20639 A

Piano--Miriam Kirkell and Irma K. Schaffnit,  
Partners All--Places All, p. 25.

Formation:

Single circle of partners, the lady on the right. Hands are not grasped and the dance is more fun if everyone has lots of room; make a large circle.

Steps:

- I. All do-si-do with corners.
- II. All do-si-do with partners.
- III. Face corner, take left hands, and walk once around and back to place.
- IV. Face partner, take right hands, and walk once around and back to place.
- V. Face corner and take four step-swings in place (L-R-L-R).
- VI. All swing corners, and each gentleman places his corner on his right and all promenade around the circle, for the chorus of the music. At the end of the promenade, form a single circle ready to start the dance again. Be sure that all gentlemen place their new partners on the right.

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<sup>10</sup> Ibid., p. 24.

## LESSON PLAN 3

Specific Objectives:

1. To be sure the class knows "Oh, Susanna" and "Captain Jinks."
2. To teach the two-step.
3. To teach "Golden Slippers."
4. To teach "Lili Marlene."

Materials:

Records and phonograph, or piano

Procedure:

Review: "Oh, Susanna" and "Captain Jinks."

Teach: The two-step  
"Golden Slippers"  
"Lili Marlene"

Comments:

Two-step: step-close-step.

"Golden Slippers" is a couple dance. The music is 2/4 time and the steps used are heel-toe, slides, two-step.

"Lili Marlene" is done in couple in a double circle, facing counter-clockwise. The music is 4/4 time, and the steps used are the walk, slides, step-swing, two-step. These dances are simple folk dances and introduce the two-step. Be sure the class is familiar with the two-step before teaching the dances.





LILI MARLENE<sup>12</sup>Music:

Record--Broadcast G-4016-B

Position:

Couples in open dance position in a double circle facing counter-clockwise. Man starting on left foot, lady on right foot.

Measures:

- |     |           |    |  |
|-----|-----------|----|--|
| 1-2 | Step I.   | A. | Walk four steps, face partner and slide four steps.  |
| 3-4 |           | B. | Repeat in opposite direction.  |
| 5-6 | Step II.  |    | Face partner, swing left foot across right, right foot across left foot and repeat (step-swing, step-swing, repeat).     |
| 7   | Step III. | A. | Clockwise, walk three steps and point.   |
|     |           | B. | Counter-clockwise, repeat.   |
|     | Step IV.  |    | Counter-clockwise, take eight two-steps in open dance position, last four two-steps in a small circle away from partner. |

Repeat from beginning. On the last four two-steps the girl may advance to take a new partner.

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<sup>12</sup>This dance was learned at the Eagle Square Dance Club in Port Arthur, Texas. The dance was taught by Roy Hodges. Origin unknown.

## LESSON PLAN 4

Specific Objectives:

1. To be sure the class knows the two-step and the dances "Golden Slippers" and "Lili Marlene."
2. To teach "Lili Marlene" as a mixer.
3. To teach the "Schottische."

Materials:

Records and phonograph, or piano

Procedure:

Review: The two-step

"Golden Slippers"

"Lili Marlene"

Teach: "Lili Marlene" as a mixer

"Schottische"

Dance: "Oh, Susanna"

"Captain Jinks"

Comments:

"Lili Marlene" (mixer): on the last four steps, the girl progresses forward to the next boy for a new partner. The students are given an opportunity to dance with more than one partner.

The "Schottische" is done in couples in open dance position. The music is 4/4 time, and the steps used are the basic schottische step and variations of the schottische step.

SCHOTTISCHE<sup>13</sup>Music:

Record--any schottische (Imperial 1046 B, Martin M 50052)

Piano--any schottische

Position:

Open

Steps:

Schottische

Music:

4/4 time. Directions are for man, lady's part reversed.

Measures: Basic schottische.

- |     |   |
|-----|---|
| 1-2 | A. Partners in open position beginning with outside foot, man's left, lady's right; move forward with two schottische steps (step, step, step, hop; step, step, step, hop). |
| 3-4 | B. Partners take either the closed dance position or the shoulder-waist position and turn clockwise with four step-hops.  |

Variations

- |     |   |
|-----|---|
| 1-2 | I. Lady's turn  |
|     | A. Same as A above.   |
| 3-4 | B. Four step-hops, man moves forward while the lady turns clockwise under up-raised left arm of man. Lady may make one or two complete turns. |
| 1-4 | II. Man's turn--Direction as above except man turns under lady's arm.   |

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<sup>13</sup>Harris, op. cit., p. 74.

### III. Both turn.

- 1-2           A. Same as A above.
- 3-4           B. Four step-hops, partners turn under joined hands, man to his left, lady to her right. Partners may make one or two complete turns.

### IV. Diamond.

- 1-2           A. Man and lady take one schottische step diagonally forward away from each other. Man and lady take one schottische step diagonally forward toward each other.
- 3-4           B. Same as B above.

### V. Wring the Dish Rag.

- 1-2           A. Same as A above.
- 3-4           B. Partners face, join hands and with four step-hops turn back to back (turning to man's right, lady's left) and continue roll until face to face. Joined hands swing through between couple, below waist, and quickly overhead.

### VI. Rock.

- 1-2           A. Same as A above.
- B. Step forward on left, take weight (count 1-2). Step backward on right, take weight (count 3-4). Repeat action of measure 3. Note: rocking effect is produced by swaying body forward and backward as described in action for B.

## LESSON PLAN 5

Specific Objectives:

1. To be sure the class knows "Lili Marlene" as a mixer and the basic schottische steps.
2. To teach the box schottische using two couples.
3. To teach "Sentimental Journey."
4. To introduce a new dance formation.

Materials:

Records and phonograph

Procedure:

Review: "Lili Marlene" as a mixer  
"Schottische" with variations

Teach: the box schottische  
"Sentimental Journey"

Comments:

The box schottische introduces a new type of dance formation that of two couples dancing together. Be sure the class knows the schottische steps before teaching the box schottische or it will be easy for them to become confused. "Sentimental Journey" is a couple dance done in open dance position. The music is 4/4 time and the steps used are the grapevine and the two-step.

BOX SCHOTTISCHE<sup>14</sup>Music:

Record--any schottische

Formation:

This dance is done with two couples, one couple standing directly behind the other. Both couples are holding inside hands, and the front couple extends outside hands back to join hands with the second couple--thus forming a box.

Measures:

- 1-2      Step I.    A.    Basic schottische step forward--beginning left, step, step, step, hop; beginning right, step, step, step, hop.
- 3-4                    B.    Front couple drop inside hands, but continues to hold outside hands with second couple, and takes four step-hops away from each other moving behind the second couple. The inside hands are again joined, forming another box with the second couple in front.
- 1-2      Step II.    A.    Repeat A in Step I.
- B.    Second couple holds joined inside hands up to form an arch. The front couple takes four step-hops backward, moving under the arch to become the second couple.

Repeat, alternating Steps I and II.

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<sup>14</sup>

This dance was learned in P.E. 9, Southwest Texas State Teachers College, in November, 1950. The dance was taught by Miss Eleonor Mellert. Origin unknown.

SENTIMENTAL JOURNEY<sup>15</sup>Music:

Record--Broadcast G-4005-A

Position:

Open position, the boy's right arm is around the girl's waist and holds her left hand in his left. Both begin on left foot.

Measures:

- |       |          |    |   |
|-------|----------|----|---|
| 1-2   | Step I.  | A. | Point left foot in front of right (count 1, 2), to the side (count 3, 4), step back left, to the side right, close left, a quick stomp (count 1, 2, 3, 4).  |
| 3-4   |          | B. | Point right foot in front of left (count 1, 2), to the side (count 3, 4), step back right, to the side left, close right, a quick stomp (count 1, 2, 3, 4). |
| 5-8   |          | C. | Repeat A and B.   |
| 9-10  | Step II. | A. | Starting left, two two-steps forward, girl turns under boy's arm in two two-steps.  |
| 11-12 |          | B. | Two two-steps forward, boy turns under girl's arm in two two-steps.   |
| 13-16 |          | C. | Four two-steps forward, both turn outward in a circle in four two-step.   |

Repeat from beginning.

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<sup>15</sup>This dance was learned at the Wagon Wheel Square Dance Club in May, 1950, in Port Arthur, Texas. The dance was taught by Capt. C. W. Eliasson. Origin unknown.

## LESSON PLAN 6

Specific Objectives:

1. To be sure the class knows the box schottische and "Sentimental Journey."
2. To teach the "Boston Two-step."
3. To introduce the box waltz.
4. To correct step difficulties.

Materials:

Records and phonograph

Procedure:

Review: the box schottische  
"Sentimental Journey"

Teach: "Boston Two-step"

Introduce: the box waltz

Comments:

The "Boston Two-step" is a couple dance. The music is 4/4 time, and the steps used are the two-step, balance, walk, step-swing.

In introducing the box waltz, the class should be in line formation facing the instructor. Demonstrate the step, then have the class do it without partners. Be sure the class understands the step before putting it to music. Take the step slowly at first and then increase the tempo.



BOSTON TWO-STEP<sup>16</sup>Music:

Record--Imperial X R-228

Position:

Partners facing each other, man holding lady's left hand with his right.

Measures:

- |       |           |    |   |
|-------|-----------|----|---|
| 1-2   | Step I.   | A. | Two-step balance in, two-step balance out.      |
| 3     |           | B. | Lady turns under man's arm.                     |
| 4-5   |           | C. | Repeat A.                                       |
| 6     |           | D. | Walk four two-steps forward.                    |
| 7     | Step II.  | A. | Step right, swing left leg in front of right.   |
| 8     |           | B. | Step left, swing right leg in front of left.    |
| 9     |           | C. | Lady turns under man's right arm in four steps. |
| 10-11 | Step III. |    | Four two-steps in closed dance position.        |
- Repeat from beginning.

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<sup>16</sup>This dance was learned at the Wagon Wheel Square Dance Club in July, 1950, in Port Arthur, Texas. The dance was taught by Capt. C.W. Eliasson. Origin unknown.

## LESSON PLAN 7

Specific Objectives:

1. To be sure the class knows the "Boston Two-step" the box waltz.
2. To teach the waltz step moving forward and backward.
3. To teach the waltz turn and the balance step.
4. To be sure the class knows the difference in the change of rhythm from 2/4 and 4/4 to 3/4 time.

Materials:

Records and phonograph

Procedure:

Review: "Boston Two-step"  
the box waltz

Teach: waltz step moving forward and backward, waltz turn, balance.

Dance: "Sentimental Journey"

Comments:

Until the students are sure of the waltz steps, have the class in line formation without partners facing the instructor. Count each measure aloud. Have the class learn the step beginning on both right and left feet. Remind them that the boy always starts forward on his left foot, while the girl steps back on her right.

## LESSON PLAN 8

Specific Objectives:

1. To be sure the class knows the waltz steps, waltz turn and balance.
2. To introduce mixed rhythm.
3. To teach the "Rye Waltz."
4. To teach the "Westphalia Waltz."
5. To stress the correct dance position for the waltz.

Materials:

Records and phonograph

Procedure:

Review: waltz steps, waltz turn, balance

Teach: "Rye Waltz"

"Westphalia Waltz"

Dance: "Sentimental Journey"

"Boston Two-step"

Comments:

The "Rye Waltz" is done to mixed rhythm form using 2/4 and 3/4 time. The steps used are the waltz step, heel-toe, slides.

Much style can be added to the "Westphalia Waltz" by a graceful position of the hands on the claps, and pointing the toes. Steps used are the waltz steps.



WESTPHALIA WALTZ<sup>18</sup>Music:

Record--4-Star 3265

Position:

Open dance position, boy holding girl's left hand in his right. Both start on left foot.

Measures:

- 1-4      Step I.    A.    Point left foot in front of right, then point to left side. Repeat.
- 5-8                    B.    Two waltz steps forward, then turning away from each other two waltz steps in a semi-circle to meet facing in opposite direction. Boy now holds girl's right hand in his left.
- C.    Repeat A and B four times.
- 1-4      Step II.    A.    Partners facing, holding hands high. Clap hands to left side (count 1-2), clap hands in front (count 3), clap hands to right side (count 1-2), clap hands in front (count 3). Repeat.
- 5-8                    B.    Boy starting left, girl right, take four waltz steps in closed dance position.
- C.    Repeat A and B four times.

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<sup>18</sup>This dance was learned at the Eagle Square Dance Club in May, 1950, Port Arthur, Texas. The dance was taught by Roy Hodges. Origin unknown.

## LESSON PLAN 9

Specific Objectives:

1. To be sure the class knows the "Rye Waltz" and the "Westphalia Waltz."
2. To teach the "Black Hawk Waltz."
3. To teach "Ting-a-Ling."
4. To teach the "Veleta Waltz."

Materials:

Records and phonograph

Procedure:

Review: "Rye Waltz"  
"Westphalia Waltz"  
Teach: "Black Hawk Waltz"  
"Ting-a-Ling"  
"Veleta Waltz"

Comments:

If the class is a slow class, one of the above dances may have to be eliminated. Select those best adaptable to the class.

Continue to emphasize correct dance positions and have the class add as much style as possible to the dances. The waltz is a stately dance and should be treated as such.

BLACK HAWK WALTZ<sup>19</sup>Music:

Record--Imperial X R-13

Position:

Partners facing, joining both hands out to side.

Measures:

- |      |          |       |  |
|------|----------|-------|--|
| 1-2  | Step I.  | A.    | Balance in, balance out.   |
| 3-6  |          | B.    | Lady turns under man's arm in four waltz steps.  |
| 7-8  |          | C.    | Balance in, balance out.   |
| 9-12 |          | D.    | Four waltz steps in closed dance position.   |
| 1-3  | Step II. | A.    | Facing partner, (man starting left, lady right) man swings left leg in front of right, taking the weight; then swings right leg in front of left, taking the weight; then swings left leg in front of right, takes three steps to the side and points. |
| 4-6  |          | B.    | Repeat A beginning with right foot across.   |
| 7-12 |          | C.-D. | Repeat A and B.  |

Repeat from the beginning.

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<sup>19</sup>Harris, op. cit., p. 63.

TING-A-LING<sup>20</sup>

(Waltz of the Bells)

Music:

Record--Rondo R 196-A

Position:

Open dance position, begin on inside feet (man right, lady left).

Measures:

- 1-2      Step I.    Swing inside foot forward and back.  
Repeat.
- 3          Step II.    A.    Man beginning right, lady left,  
take one waltz step forward.
- 4                    B.    One turning waltz step away from  
partner.
- 5-6                  C.    Face partner, catch hands and take  
two slides left (man).
- 7-8      Step III.    A.    Facing partner, balance in,  
balance out.
- 9                    B.    Lady turns under man's arm.
- 10-12                C.-D.   Repeat A and B.
- 13-14      Step IV.    A.    Still facing, swing joined hands  
to the man's left, swing to the  
right.
- 15-16                B.    Repeat A.
- 17-20      Step V.    Four waltz steps in closed dance  
position.

Repeat from beginning.

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<sup>20</sup>This dance was learned in June, 1950, at the Wagon Wheel Square Dance Club, Port Arthur, Texas. The dance was taught by Capt. C. W. Eliasson. Origin unknown.



VELETA WALTZ<sup>21</sup>Music:

Record--Decca 25060 A

Piano--Lloyd Shaw, Round Dance Book, p. 176.

Position:

Couple position.

Steps:

Draw-step, waltz, three-step turn.

Music:

3/4 time. Note: Directions are for man; lady's part reverse.

Measures:

## I. Draw-step

- |       |  |
|-------|--|
| 1-2   | A. Beginning left, two waltz steps forward swinging joined hands forward and back.               |
| 3-4   | B. Partners face, hold hands and take two draw steps to the left.                                |
| 5-8   | C. Repeat A and B in opposite directions beginning right.  |
| 9-10  | D. Beginning left, two waltz steps.  |
| 11-12 | E. Beginning left, four waltz steps, turn lady under man's upraised left arm on last waltz step. |

Cues for teaching

Waltz, waltz, draw, draw.  
Repeat, reverse direction.  
Waltz, waltz, draw, draw.  
Waltz, two, three, turn lady.

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<sup>21</sup>Harris, op. cit. p. 79.

## II. Limp-step

- 1-2            A. Closed dance position. Moving forward, step left (count 1-2), close right to left (count 3). Repeat.
- 3-4            B. Step left to side, step right across in front of left. Step left again to side (count 1-2-3). Pivot to right, pointing right foot to right (count 1-2-3).
- 5-8            C. Repeat A and B of II beginning with man stepping forward on right and the B figure moving to right.
- 9-12          D. Beginning left, two waltz steps followed by two draw steps.
- 13-14        E. Beginning left, two waltz steps.
- 15-16        F. Step left foot to left side (count 1), step right foot behind left (count 2). Beginning left, take a three-step turn counter-clockwise, lady clockwise (count 3-1-2) and close right foot to left (count 3).

### Cues for teaching.

Step, limp, step, limp.  
 Step, cross, step, point.  
 Step, limp, step, limp.  
 Step, cross, step, point.  
 Waltz, waltz, draw, draw.  
 Waltz, waltz.  
 Step behind and turn.

## III. Butterfly

- 1-2            A. Beginning left, move forward with two waltz steps turning counterclockwise (lady clockwise).
- 3-4            B. Beginning left, two draw steps.
- 5-8            C. Repeat action of A and B moving in opposite direction beginning right.

- 9-12            D.   Closed dance position.   Beginning left,  
                 two waltz steps and two draws.
- 13-14           E.   Step left to side (count 1), step right  
                 behind left (count 2), step left in  
                 place (count 3). Step right to side  
                 (count 1), step behind right (count 2),  
                 step right in place (count 3).
- 15-16           F.   Beginning left, pivot turn clockwise,  
                 left, right, left (count 1-2-3). Dip  
                 back on right (count 1-2-3).

## LESSON PLAN 10

Specific Objectives:

1. To give a general review of all dances taught.
2. To correct step difficulties.
3. To correct dance position difficulties.

Materials:

All records used in Lesson Plans 2-9 and phonograph

Procedure:

Review all dances taught:

"Captain Jinks"  
"Oh, Susanna"  
"Golden Slippers"  
"Lili Marlene"  
"Schottische"  
"Boston Two-step"  
"Sentimental Journey"  
"Rye Waltz"  
"Black Hawk Waltz"  
"Westphalia Waltz"  
"Ting-a-Ling"  
"Veleta Waltz"

Comments:

This period is to be used for a general review of all dances done thus far. Be sure the class understands all steps used.

## LESSON PLAN 11

Specific Objectives:

1. To introduce the international folk dance unit.
2. To stimulate interest in dances from foreign countries.
3. To introduce folk dances from Mexico.
4. To teach "La Cucaracha."
5. To teach the "Mexican Waltz."

Materials:

Records and phonograph, piano

Procedure:

Introduce: International folk dance unit

Folk dances from Mexico

Teach: "La Cucaracha"

"Mexican Waltz"

Comments:

The international folk dance unit will include dances from the following countries: Mexico, Scotland, Sweden, Hungary, Denmark, Ireland, France, Serbia, Germany and Switzerland.

Give an introduction to the background of the Mexican dances before teaching them.

## Introduction to the Folk Dances of Mexico

Mexico, as well as America, seems to have been a melting pot for various forms of folk lore and folk dance.

The folk dances of Mexico today reflect the People of the country and constitute a graphic chronicle of their development. They afford, therefore, one of the most direct and vital clues to a genuine understanding of the Mexicans. They include Indian dances--vestiges of the time before the white man came to Mexico when Indians ruled the land; dances which definitely reflect their Spanish origin in style and rhythm; and still other dances which although originally introduced by the Spaniards, are now so colored and reshaped by the Indian temperament as to have lost all resemblance of European origin.<sup>22</sup>

The folk culture of the Indians of Mexico was very highly developed and dance was an important aspect of their culture. The Indian dances touched every phase of life and was a very serious business in the lives of the men. The women had very little, if any, to do with the dances, but the male children were taught the dances from the time they could walk. The Indian dances were of two types: war dances and dances of worship performed to the gods for better crops, rain, rejoicing when things went well, etc.

When the Spanish conquerors came to Mexico they attempted to destroy the Indian civilization and supplant it with the customs and mores from Spain. They finally succeeded in substituting Christian symbols for the Aztec alters and

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<sup>22</sup> Anne Schley Duggan, Folk Dances of the United States and Mexico, p. 102.

sacrifices, these being prominent in the dances of the people. There are a variety of Indian dances remaining in Mexico today that the people perform traditionally at their festivals.

The zapateados are the most popular dances done in Mexico today. These are very similar to the dances of Spain and are step-dances (the feet make a distinct rhythmic pattern and sound by their brushing and stamping on the floor.) The zapateados are classified into three groups: the jarabe, the jarano and the huapango.

There are about seventy different jarabe steps used in various combinations and sequences. Many of these variations are associated with specific sections of Mexico. The Jarabe Tapatio is generally accepted as the national dance of Mexico. Jarabes are danced at all of the fiestas, at marriages, or on any occasion that calls for a celebration.

The jarano gets its name from one of the musical instruments used as an accompaniment. This dance comes from the peninsula of Yucatan where it is of the opinion that the cleanest people of Mexico live. No words are sung with this dance.

The huapango is the third type of dance and comes from Vera Cruz.

Dancers perform on wooden platforms raised off of the ground or laid over hollow earthen jars for greater resonance. One authority attributes a kinship between the huapango and a dance of pre-conquest Mexico in that the name of the dance is formed by combining the Aztec words

meaning a place covered with wood; the steps, however, are of Spanish origin. The dance is usually performed in lines and columns, and the dancers keep the upper part of their bodies very still with little or no coquetry as they pass each other. Sometimes expert dancers, to prove their skill, dance with glasses of water balanced on their heads or, while dancing, tie a bow from a long sash on their feet.<sup>23</sup>

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<sup>23</sup>Ibid., p. 106.



LA CUCARACHA<sup>24</sup>Music:

Piano: Fox, Grace I. and Kathleen G. Merrill, Folk Dancing in High School and College, p. 42.

Formation: Couples are arranged informally around the room. The boy clasps his hands behind his back, the girl holds her skirt gracefully at the sides.

Measures:

Step I. Partners stand side by side, the girl is on the right of the boy. The first step which they do is called the Grapevine step. Partners turn slightly away from and toward each other alternately throughout the step. Directions are given for the boy; they are reversed for the girl.

- 1                   A. On the first note of measure 1 the boy crosses right foot over the left foot, taking the weight on the right foot (ct. 1). With legs still crossed he steps back on the left foot (ct. 2) and again on the right foot (ct. 3). The first step (ct. 1) is strongly accented with a decided "dip" of the knees. The body is inclined toward partner.
- 2                   B. Cross left foot over right (ct. 1) with an accented step. Step back on the right foot (ct. 2) and forward on the left foot (ct. 3). The body tilts slightly away from partner.
- 3-8               C. Repeat measures 1 and 2 six times.

Step II. Partners face each other and do the Grapevine step revolving around each other. Both the boy and girl begin the step by crossing right foot over left foot which turns the body to the left and brings them into a position of touching right elbows.

1-8

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<sup>24</sup>Grace Fox, Folk Dancing in High School and College, p. 41.

Measures:

When the second Grapevine step is taken crossing left foot over right the left elbows are touching. Continue for eight grapevine steps alternately touching right and left elbows.

Step III. Partners are side by side. Step is described for the boy; it is reversed for the girl.

- 9                   A. Boy steps sideward left, brings the right foot to the left and steps sideward left again.
- 10                   B. Stamp the right foot once taking the weight on the right foot. Hold for two counts.
- 11                   C. Turning outward away from partner make a complete turn with three steps starting on the left foot.
- 12                   D. Stamp the right foot twice keeping the weight on the left foot.
- 13                   E. Step sideward right toward partner, bring left foot to the right foot and step right again.
- 14                   F. Step on left foot and stamp right foot twice.
- 15                   G. Partners change places taking three running steps starting on the right foot. The girl passes in front of the boy.
- 16                   H. Stamp left foot and hold for two counts.
- 9-16                I. Repeat all of Step III in partner's position and finish in original position.

Step IV. Grapevine step forward. Partners still side by side.

- A. Repeat Step I with the following two changes:
  - 1. The first brings partners face to

Measures:

1-8

face instead of back to back by starting with the outside foot crossing over the inside foot.

2. Omit the eighth grapevine step. Instead, the boy steps on his left foot, rises on his toes and drops down on his heels. The girl steps on her right foot and spins around clockwise.

Step V. Partners are side by side. As this step is done couples move backward.

9

- A. Partners exchange places, taking three running steps starting on the inside foot. The girl passes in front of the boy.

10

- B. Stamp foot next to partner twice and pause.

11-12

- C. With three running steps return to position, starting on the inside foot. The boy passes in front of the girl. Stamp foot next to partner twice.

13-16

- D. Repeat measures 9-12.

1-8

Step VI. Partners are side by side.  
Repeat Step I.

1-8

Step VII. Partners are facing.  
Repeat Step II. As the dance is finished the boy places his sombrero on the girl's head.

MEXICAN WALTZ<sup>25</sup>Music:

Record: Sonart M-301, Imperial 1004

Position:

Couple position. Directions are for man, lady's part reverse.

Measures:

- |       |   |
|-------|---|
| 1     | Step I. Step and swing  |
|       | A. Beginning left, step and swing right foot forward across left.   |
| 2     | B. Repeat beginning right.  |
| 3-4   | C. Step on left foot with a slight stamp (ct. 1). Pause (ct. 2). Clap own hands twice (ct. 3 and 1). Pause (ct. 2 and 3).                     |
| 5-8   | D. Partners turn about face in place and face in opposite direction. Join inside hands again. Repeat action of measures 1-4, beginning right. |
| 9     | E. Partners face, join hands with a two-hand grasp. Beginning left, balance away from partner (ct. 1), pause (cts. 2 and 3).                  |
| 10    | F. Beginning right, balance forward toward each other with arms stretched out to the side at shoulder level.                                  |
| 11-12 | G. Beginning left, balance away from each other (ct. 1), pause (ct. 2). Partners clap own hands twice (cts. 3 and 1). Pause (cts. 2 and 3).   |
| 13    | H. Join hands again and balance step forward on right foot, arms outstretched to side.  |

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<sup>25</sup>Richard Kraus, Square Dances of Today, p. 99.

- 14 I. Balance away on left foot.
- 15-16 J. Step forward on the right foot  
(ct. 1), pause (ct. 2). Lady extends  
arms around man's neck as man extends  
arms around lady's waist. Both clap.  
Pause (cts. 2, 3).
- Step II. Waltz  
Closed dance position, waltz 16 steps.

## LESSON PLAN 12

Specific Objectives:

1. To be sure the class knows "La Cucaracha" and the "Mexican Waltz."
2. To introduce folk dances from Scotland.
3. To teach the "Highland Schottische."
4. To teach the "Road to the Isles."

Materials:

Records and phonograph, piano

Procedure:

Review: "La Cucaracha"

"Mexican Waltz"

Introduce: Folk dances from Scotland

Teach: "Highland Schottische"

"Road to the Isles"

Comments:

The Scottish flavor may be added by precise and petite foot movements. Kicking the heel up on the hops of the schottische steps so as to flick the kilt is a characteristic.

Introduction to the Folk Dances of Scotland<sup>26</sup>

The traditional dances of Scotland are highly distinctive in technique, structure and style, and include the sword dances, the fling, the reel and the schottische.

The techniques are based primarily upon "kicking" and "beating" steps--the former referring to the extension of the free leg and foot and the latter to the accented placement of the free foot in relation to that of supporting the body weight. These two basic movements, combined with turns and jumps, results in amazing variations in Scottish folk dance choreography.<sup>26</sup>

The arms are used in opposition to the feet in the movements of the flings, and are executed with an economy of space in range. Other characteristics of the Scottish dances are the exactness of timing, the sharpness of line and the excitement of spirit.

The sword dances and flings are primarily solo dances, while the reels and schottishes are danced in couples or groups. Most of the reels are done in a set and in the formation of a figure eight. The dancers weave in and out with sharp, angular, skipping steps.

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<sup>26</sup>Anne Schley Duggan, Folk Dances of European Countries, p. 136.

Grand Highland Schottische<sup>27</sup>Music:

Records: Victor 17331, Columbia A 3039

Formation:

Single circle, partners facing. Left arm raised over head, right hand on hip.

Measures:

1-4

## Step I.

- A. Touch right toe to right side, hop left.
- B. Raise right in back of left knee, hop left.
- C. Repeat A.
- D. Repeat B.
- E. Schottische step to right--step together, step hop.

Repeat step starting to left, right arm up.

5-12

## Step II.

- A. Partners hook right arms, left hands on hips. Four schottische steps turning partner. Repeat twice.
- B. On the last measure run forward four steps past your own partner to meet new partner.

Repeat from beginning.

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<sup>27</sup>Dorothy LaSalle, Rhythms and Dances for Elementary Schools, p. 95.



Road to the Isles<sup>28</sup>Music:

Record: Imperial 1005 A

Formation:

Couples in a double circle facing counterclockwise, varsouvienne position. Directions are the same for both boy and girl.

Measures:

- |       |  |
|-------|--|
|       | Step I.  |
| 1     | A. Point left toe forward to left.   |
| 2-3   | B. Step left behind the right (ct.1), to the right side (ct.2), left foot in front of right (ct.1) and hold (ct.2).                        |
| 4     | C. Point the right toe forward to right.   |
| 5-6   | D. Step right behind the left (ct.1), left to the left side (ct.2), right foot in front of the left (ct.1) and hold (ct.2).                |
| 7     | E. Point the left toe forward.   |
| 8     | F. Point the left toe back.  |
|       | Step II.   |
| 9-12  | A. Beginning left, take two schottische steps forward. Turn to the right facing in the opposite direction on the hop (ct.2 of measure 12). |
| 13-14 | B. Beginning left, take one schottische step. Turn to the left, facing the original direction, on hop.                                     |
| 15-16 | C. Stamp in place right, left, right.  |

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<sup>28</sup>Jane Harris, Dance Awhile, p. 98.

## LESSON PLAN 13

Specific Objectives:

1. To be sure the class knows the "Highland Schottishe" and the "Road to the Isles."
2. To introduce folk dances from Hungary and Sweden.
3. To teach "Cshebogar."
4. To teach "Gustaf's Skoal."

Materials:

Records and phonograph

Procedure:

Review: "Highland Schottishe"

"Road to the Isles"

Introduce: Folk dances from Hungary and Sweden

Teach: "Cshebogar"

"Gustaf's Skoal"

Comments:

"Skoal" means a toast or formal salute.

## Introduction to the Folk Dances of Hungary and Sweden

There is a great similarity in the dances of Hungary and Sweden--the same similarity found in many of the European and Scandinavian countries. The occupational theme is used a great deal commemorating the work of the many peasants of these countries.

The courtship theme is used in practically all of the Hungarian couple dances and they are quite colorful. The woman is usually quiet and dignified in her movements while the man used many steps which require skill and daring.

Dances of coquetry are also done by the Swedish people. However, in these dances there are usually two women vying for the hand of one man.

Many of the dances from both countries are lusty and vigorous, using leaps, fast turns and other spectacular steps.

In both Sweden and Hungary the violin or fiddle is the most popular instrument for accompaniment. Here, the gypsies, who wander over the plains, usually carry a violin which they play at the slightest provocation. Most historians give the gypsies credit for the preservation of the folk melodies of Hungary. They embellish or arrange these melodies according to their personal inspiration as they play.

Csbogar<sup>29</sup>Music:

## Record:

Formation: Any number of couples in a single circle facing in,  
Man on left of partner, with all hands joined.

Measures:

- Step I.
- 1-4      A. All move clockwise around with a hop right  
and eight sliding steps, beginning left,  
keeping right foot free on last step.
- 5-8      Repeat, beginning with a hop L and moving  
counterclockwise.
- 1-2      B. All move forward toward center circle,  
beginning L, with 4 skip steps.....  
All move backwards to places, beginning L  
with 4 skips.....Releasing hands,  
Men face toward center of circle, Women  
away from center so that R arms sides of  
bodies are turned toward each other, R  
feet close together, R arms around each  
other's waists, L arms curved overhead.  
(See Hungarian couple on Russian and  
Central European Costume Plate for position  
of partners, noting that L arms are curved  
overhead in place leaning strongly away  
from each other but keeping R hips and feet  
close together with.....  
Hop R.....  
Step L.....  
Step R in place.....  
6-8      Repeat 3 times, women omitting last step  
R to free  
R foot for beginning of Figure II.....  
2nd. ending.
- Step II.
- A. In shoulder-waist position, partners fac-  
ing in a single circle, Men beginning L,  
Women R, all move sideways towards center  
of circle. (Man's part is analyzed;  
Women's is opposite with a reversal of

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<sup>29</sup> Anne Schley Duggan, Folk Dances of European Countries,  
p. 109.

Measures:

9  
10-12

feet and directions throughout).  
 Step L.....  
 Close R to L, taking weight.....  
 Repeat 3 times, keeping R free on last  
 close step.....  
 Repeat all, Man beginning R, Women L,  
 moving sideward away from center of circle  
 to original places.....

11-12

B. All move sideward toward center of circle,  
 Man beginning L, Women R. (Man's part is  
 analyzed; Women opposite with a reversal  
 of feet and directions throughout).....  
 Step L.....  
 Close R to L, taking weight.....  
 Step L.....  
 Close R to L, without taking weight.....  
 Repeat, moving sideward away from center  
 of circle to original places. Women take  
 weight on R on last close step.....  
 Repeat Hungarian turn as analyzed for  
 Meas. 5-8 in fig. B of fig. I, finishing  
 with stamp of L foot on ct.1 of meas. 16  
 and shout on ct.2 of meas. 16.

13-16

Gustaf's Skoal<sup>30</sup>Music:

Record: Victor 20988-A

Formation:

In sets of four couples facing center, two head couples standing opposite and two side couples opposite.

Measures:

- |       |          |  |
|-------|----------|--|
|       | Step I.  |  |
| 1-4   | A.       | Head couples walk three steps forward towards center and bow. Take four steps backward to place.   |
| 5-8   | B.       | Side couples do the same as A.   |
| 1-8   | C.       | Head couples and side couples repeat.  |
|       | Step II. |  |
| 9-12  | A.       | Side couples make arch with inside hands grasped and held high. Head couples skip forward toward center, separate and take hands of opposite, then skip through arch and around to place, meeting own partner. |
| 13-16 | B.       | All clap hands once, take both hands of partner and skip in place turning to the right, pulling away from each other.  |
|       | C.       | Repeat A and B--head couples holding the arch, side couples skipping around.   |
- Repeat from beginning.

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<sup>30</sup> Dorothy LaSalle, Rhythms and Dances for Elementary Schools, p.80.

## LESSON PLAN 14

Specific Objectives:

1. To be sure the class knows "Cshebogar" and "Gustaf's Skoal."
2. To introduce folk dances from Denmark.
3. To teach "Seven Jumps."
4. To teach "Danish Dance of Greeting."

Materials:

Records and phonograph

Procedure:

Review: "Cshebogar"

"Gustaf's Skoal"

Introduce: Folk dances from Denmark.

Teach: "Seven Jumps"

"Danish Dance of Greeting"

Dance: Requests by class.

Comments:

"Seven Jumps" is a very vigorous dance and in Denmark is usually performed only by the men, very often with a leader standing in the center of the circle. The men are very particular that no one move during the second part of the dance and anyone discovered so doing must buy refreshments for the rest of the group.

Teaching suggestions for the "Dance of Greeting:" clap, clap, bow; clap, clap, bow; step, step; turn yourself about.

Seven Jumps<sup>31</sup>Music:Record: Victor 21617-AFormation:

Single circle with a leader in the center if so desired.

Measures:

- Step I.
- |      |    |  |
|------|----|--|
| 1-8  | A. | With hands joined all skip to the left (one skip to the measure).  |
| 9-16 | B. | Jump up high and repeat the skip moving to the right.  |
| 17   | C. | Release hands, place them on hips, and raise right foot from ground, knee bent at right angles.<br>Replace foot and remain motionless. |

- Step II.
- A. Repeat A above.
  - B. Repeat B above.
  - C. Raise left leg and replace.

- Step III.
- A. Repeat A above.
  - B. Repeat B above.
  - C. Kneel on right knee. Remain until first note of measure 1 is played.

Continue repeating A and B. Each time on extra repeat of measures 17 and 18 and add the following movements to those already performed in C:

Kneel on left knee (all are now down on both knees).

Place right elbow on floor, chin resting on right hand.

Place left elbow on floor, chin resting on both hands.

Place forehead on floor.

Finish dance with A. and B.

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<sup>31</sup>Ibid, p. 89.



Danish Dance of Greeting<sup>32</sup>Music:

Record: Victor 17158

Formation:

Single circle, players facing the center with hands on hips.

Measures:

- Step I.
- |   |  |
|---|--|
| 1 | A. Clap hands twice, turn to partner and bow.  |
| 2 | B. Clap hands twice, turn to neighbor and bow. |
| 3 | C. Stamp right, stamp left.                    |
| 4 | D. Turn in place with four running steps.      |

Repeat measures 1-4.

- Step II.
- |      |  |
|------|--|
| 5-8  | A. All join hands in a circle and take sixteen running steps to right. |
| 9-12 | B. Take sixteen running steps to left.                                 |

Repeat from beginning.

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<sup>32</sup>N.P. Neilson, Physical Education for Elementary Schools, p. 99.

## LESSON PLAN 15

Specific Objectives:

1. To be sure the class knows the "Danish Dance of Greeting" and "Seven Jumps."
2. To introduce the folk dances from Ireland.
3. To teach the "Kerry Dance."
4. To teach the "Irish Washerwoman."

Materials:

Records and phonograph, piano

Procedure:

Review: "Danish Dance of Greeting"

"Seven Jumps"

Introduce: Folk dances from Ireland.

Teach: "Kerry Dance"

"Irish Washerwoman"

Dance: Requests by class.

Comments:

Because there are several different steps in the "Irish Washerwoman," be sure the class knows each step before going to the next one.

## Introduction to the Irish Folk Dances

There is very little resemblance in the folk dances of Ireland to the folk dances of other countries. The only similarity is the fact that they are step dances based upon clog and shuffle steps which appear in other national folk dances.

The difficult Irish step dances are highly elaborated with emphasis being placed on the secondary rhythmic patterns tapped out by the feet which often the floor as many as seventy-five times in fifteen seconds.

The Irish folk dances are classified into three types: reels, jigs and hornpipes. The reels are characterized by rapid, gliding movements, while the jigs and hornpipes emphasize the tapping sounds of the heels and soles of the feet against the floor and against each other. The American tap dance stems from these dances.

Irish folk dances may take the form of solos (danced by either a man or a woman), duos (danced by either two men, two women or a man and a woman), and groups or set dances performed by two or more couples. Some of the reels and jigs, danced by two men and a woman, follow a pattern suggestive of dances designated as jigs in other countries. The Irish folk dances in solo form are generally more complicated in step comprising several couples.<sup>33</sup>

The style in the Irish folk dances comes from the fact

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<sup>33</sup>Anne Schley Duggan, Folk Dances of the British Isles, p. 41.

that the dancer concentrates upon the rapid and exact movements of the feet as they reproduce the rhythmic patterns to music in interesting and unusual meters.

The harp, fife, flute and various piping instruments such as the hornpipe and union pipes are the traditional musical instruments used in Ireland for the folk dances. The fife and piping instruments were used for folk dance accompaniment in the early days and the violin was introduced later.

Kerry Dance<sup>34</sup>Music:

Piano: La Salle, Dorothy, Rhythms and Dances for Elementary Schools, p. 113.

Formation: Double line, partners facing. The dance is started by the two top couples, all the others awaiting their turn.

Measures:

- 4        Step I. Balance  
The gentleman of the leading couple and lady of second couple face each other, and similarly the lady of leading couple and gentleman of second couple balance to time in place (forward and back, twice).
- 4        Step II. Right hands across  
Gentleman of leading couple gives right hand to right hand of lady of second couple, similarly lady of leading couple and gentleman of second couple, all dance full round to left (springy walking steps). Release hands.
- 4        Step III. Balance as in I.
- 4        Step IV. Left hands across.  
As in II giving left hands instead of right.
- 4        Step V. Advance down center.  
Leading couple face down set, join inside hands, and advance.  
Release hands, turn about, join inside hands, return to place.
- 2        Step VI. Dance round  
Gentleman of leading couple passes round at back of gentleman of second couple. His partner at the same time passes round at back of lady of second couple, and each meet the other below the second couple.

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<sup>34</sup>La Salle, op. cit., p. 113.

Gentleman of leading and second couples take own partners both hands. Two couples dance round each other in circle, second couple finishing up at head of line and leading couple coming to rest in place vacated by second couple.

The leading couple and third couple now dance together, (second couple resting), the same movements being repeated. The third couple finish up in place vacated by leading couple coming to rest in place vacated by third couple. Leading couple then dance with fourth couple and second and third couples dance together. The movement is thus continued until all are dancing, the couples changing places each time. The dance is generally concluded when the leading couple have returned to their original positions.

## LESSON PLAN 16

Specific Objectives:

1. To be sure the class knows the "Kerry Dance" and "Irish Washerwoman."
2. To introduce the folk dances from France and Serbia.
3. To teach "Chimes of Dunkirk" and the "Serbian Kolo."

Materials:

Records and phonograph, piano

Procedure:

Review: "Kerry Dance"

"Irish Washerwoman"

Introduce: Folk dances from France and Serbia

Teach: "Chimes of Dunkirk"

"Serbian Kolo"

Dance: Have students request one or two dances.

Comments:

There is a decided difference in the styles used in the dances from the different countries. Be sure the class changes moods with the dances.

## Introduction to the Folk Dances of France and Serbia

Strangely enough, France, the home of a race of people who greatly appreciate beauty and music, has developed very few folk dances. Dance historians believe the reason for this is the fact that the people work long hard hours every day and when the day's work is finished they do not want to be bothered with dances that have many exacting and intricate steps. Many short, simple dances have been developed in different sections of the country--dances that fill the needs for that particular section.

For purposes of an overview, the folk dances of France may be divided into two broad categories: those ceremonial and ritualistic in their implications and those folk dances enjoyed by all for the purposes of recreation and amusement on any social occasion.<sup>35</sup>

Many of the dances from Serbia are the circular and chain formations common to the countries of Central Europe. The favorite and most universally popular dance of Serbia is the Kolo. In fact, because of its immense popularity it might well be called the national dance.

The Kolo is danced by the women as a traditional part of wedding festivities. During the dance, individuals perform elaborate steps in the center while the other participants continue to dance as they look on.

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<sup>35</sup>Anne Schley Duggan, Folk Dances of European Countries, p. 130.



Chimes of Dunkirk<sup>37</sup>Music:

Record: Victor 21618-A

Position:

Double circle of partners, facing. Girls facing center, men with backs to center.

Measures:

1-8

Step I. All clap hands three times, stamp three times, join both hands with partners and turn once around.

Step II. Partners join right hands and balance forward and back; repeat.

Step III. Join both hands and turn once around, and boys move to the next girl to their left (the one on the right of first partner<sup>1</sup>).

Step IV. Repeat until original partners meet again.

Serbian Kolo<sup>38</sup>Music:Record: Standard International F 12002-BFormation:

The Kolo may be danced by any number of couples in a single line, a circle, or by two parallel lines facing. It may be danced either by couples or by groups of men or women linked together by joined hands. If performed by couples in two parallel lines facing, men are on the left of their partners, right and left arms around the waists of the women on their right and left, respectively, while the women place their hands on the shoulders of the men on either side. The dancers on the end of each of the two parallel lines place their outside hands on the hips. All begin with the left foot and the two lines advance forward toward each other and sideward as indicated.

Measures:

- 1-2      Step I. Four steps forward and four steps backward, beginning with the left foot.
- 3-4      Step II. Schottische step left and right.
- 5-6      Step III. Four step-swings in place.
- Step IV. Travel to the left (accent by stamps on the left foot).
- 7            A. Step left, step right in rear of left (ct.1-2), step left, step right in rear of left (ct.3-4).
- 8            B. Step left, step right in rear of left (ct.1-2), step left, hop on left and swing right foot forward (ct.3-4).
- Step V. Travel to the right (accent by stamps on the right foot). Repeat Step IV, moving to the right.

Repeat from the beginning. Start the dance very slowly; gradually increase the tempo until dancers are moving with a small, light running step.

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<sup>38</sup>Marian Kirkell, Partners All--Places All!, p. 102.

## LESSON PLAN 17

Specific Objectives:

1. To be sure the class knows the "Chimes of Dunkirk" and the "Serbian Kolo."
2. To introduce folk dances from Germany and Switzerland.
3. To teach "Ach Ja !."
4. To teach "Herr Schmidt."
5. To teach "Lauterbach."

Materials:

Records and phonograph, piano

Procedure:

Review: "Chimes of Dunkirk"

"Serbian Kolo"

Introduce: Folk dances from Germany and Switzerland

Teach: "Ach Ja !."

"Herr Schmidt"

"Lauterbach"

Comments:

The German and Swiss dances are very similar, but "Ach Ja !." and "Herr Schmidt" are the German dances, while "Lauterbach" is Swiss.

## Introduction to the Folk Dances of Switzerland and Germany

There is a great deal of similarity in the formations, steps and style of movements of the folk dances of Germany and Switzerland. This may be attributed to the fact that the two countries are located so close together and there has been much interchange in the folk culture.

Sword dances, dances done about a pole as our Maypole dances, chain or choral dances are typical folk dances done in both countries. However, the most popular are the couple dances such as the polka, the waltz and the schottische.

The musical background for the waltzes of Switzerland and Germany is frequently hearty and gay, though often it is particularly charming with a light, tinkling quality suggestive of delicate mountain crocuses or edelweiss, the sound of musical boxes manufactured in this country, or that of sheep bells. The peasant waltzes inspired Johann Strauss to write music in this form and thus, in turn, he immortalized the waltz with his beloved music. Some say that the polka comes from Bohemia but, by the middle of the 19th century, it had spread throughout Europe and had become a popular dance form included in social celebrations in many countries. This dance step forms the basis for many simple, though charming German and Swiss folk dances. The schottische is said to be a variation of the waltz and is the basic step for many folk dances of these countries, although it does not merit the popularity of the polka and the waltz.<sup>39</sup>

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<sup>39</sup> Anne Schley Duggan, Folk Dances of European Countries, p. 41.

There are many types of accompaniment for the folk dances of these countries because the people love music. The zither is used a great deal in the Alpine regions along with various types of horns. If musical instruments are not available the people often sing for the accompaniment.

Ach Ja!<sup>40</sup>Music:

Piano: Hunt, Beatrice A. and Harry Robert Wilson,  
Sing and Dance, p. 11.

Formation: Partners form a double circle, facing counter-clockwise, with men on the inside circle, and get set for a nice leisurely stroll to this old German folk game.

Note: Each bit of action begins on the up-beat of the phrase. Be ready to start on time, even though the tempo of the music is a leisurely one, suggesting the "strolling" which the couples do throughout the dance.

SingDance

When the father and the mother  
 take the children to the fair,

Couples with inside hands  
 joined walk around the circle  
 in a strolling fashion----  
 8 steps.

Ach ja!

Dropping hands, fellow  
 strollers face and bow.

Ach ja!

Partners turn backs to each  
 other and bow.

Oh, they have but little money,  
 and it's little that they care.

Partners join inside hands  
 and stroll a bit more.

Ach ja! Ach ja!

Bow as before, once facing  
 and once with backs to each  
 other.

Tra la la, Tra la la,  
 Tra la la, Tra la la,

Each lady now steps in  
 front of her partner with  
 her back to him, still fac-  
 ing counterclockwise in the  
 circle, and spreads her arms  
 to the side, shoulder high.  
 The man clasps her hands  
 lightly in his, and they  
 slide 4 slides toward the  
 center of the circle, using

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<sup>40</sup> Beatrice Hunt, Sing and Dance, p. 10.

Sing

Tra la la, Tra la la,  
Tra la la, Tra la la

Ach ja!

Ach ja!

Dance

two counts for each slide.

Partners slide out toward the edge of the circle four times.

Partners drop hands, the lady stepping back to her original position beside her partner; they face each other and bow. .

Men leave their present partners and step forward to the next lady, bowing to her.

Herr Schmidt<sup>41</sup>Music:Record: Globe 5004Formation:

Single circle, hands joined. Directions are the same for both boy and girl.

Measures:

- |      |   |
|------|---|
|      | Step I. Bleking step  |
| 1    | A. Beginning with a hop on the right, place the left foot forward, heel touching the floor (ct.1). Leap onto the left, placing right heel forward (ct.2).                                 |
| 2    | B. Leap onto right, placing left heel forward, leap onto left, placing right heel forward, leap onto right, placing left heel forward (ct.1and2). Exchanges are made in quick succession. |
| 3-4  | C. Repeat action of measures 1 and 2.   |
|      | Step II. Slide  |
| 5-8  | A. Beginning left, take eight slides moving clockwise.  |
| 9-16 | B. Repeat slides, beginning right, moving counter-clockwise.  |

Variation:

Dancers may be arranged in a double circle, men in the inner circle, ladies in the outer circle, partners facing. Dance is performed as described above, except that the slides are continued to the left for 16 counts, thereby causing the dancers to finish opposite a new partner.

In addition to the bleking steps, dancers may add hand motions such as placing left palm under right elbow while right forearms are raised; so that right hand is about shoulder high. Reverse action by placing right palm under left elbow. Hand actions are done in time with the bleking step. Any member of the circle may initiate a new motion during this part of the music. This adds

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<sup>41</sup>Elizabeth Burchenal, Folk Dances of Germany, p. 10.



**much to the play and fun spirit of the dance.**

Lauterbach<sup>42</sup>

Lauterbach is a delightful Swiss Couple dance, taking its name and origin from a specific section in the southern part of Germany near the Swiss border. Lauterbach is the name of both a river and a town in the province of Wurttemberg, Germany. It is interesting to note that the musical accompaniment for this popular folk dance is known in this country as "Where, Oh Where, Has My Little Dog Gone" and in Germany as "I Lost My Stocking in Lauterbach."

Some of the charm of this particular folk dance in two-part form lies in the fact that changing step patterns introduce changing secondary rhythmic patterns in Figure I in contrast to the light, continuous waltz in Figure II.

Music:

Piano: Duggan, Anne Schley, Jeanette Schlottman and Abbie Rutledge, Folk Dances of European Countries, p. 50.

Formation: Any number of couples in a large double circle, Girl's L hand in Boy's R, free hands on hips, fingers toward front.

Measures:

## Step I.

- A. Couples dance in place (Boy beginning L, Girl R).
- 1. 1 waltz balance step, turning away from each other and swinging joined hands strongly forward (cts. 1-2-3).
- 2. 1 waltz balance step, turning toward each other, and swinging joined hands strongly backward (cts. 1-2-3).
- 3-4. 3. Swinging joined hands strongly forward and upward, partners release hands and turn away from each other; making one complete turn progressing counter-clockwise around the circle, finishing to face again with 2 waltz steps (Boy L, R, Girl R, L) except that the weight is not taken on the outside foot at the close of the second waltz step (ct. 3, Meas. 4) to leave that foot free for repeating A.

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<sup>42</sup> Anne Schley Duggan, Folk Dances of European Countries, p. 50.

Measures:

5-8

4. Repeat Measures 1-4 reversing feet and direction, beginning on the outside foot (Boy R, Girl L) and moving clockwise.

- B. Partners facing in a double circle, Boy's back to center of circle, both hands joined with arms extended sideward at shoulder level. (Boy's part given, girls in reverse).

1. Step L to side (ct.1), hold (ct.2), close R. to L, taking weight (ct.3).

2. Step L to side (ct.1), hold, drawing R to L without weight (cts.2-3).

- 3-4. Repeat, moving clockwise and beginning R.

- 5-6. Keeping both hands joined, dancers turn away from each other as in "wringing the dish rag," progressing counterclockwise, with 2 waltz steps (boy beginning L, girl R).

7. Partners facing, arms still extended sideward stamp L (ct.1), Hold (ct.2), stamp R (&) stamp L (ct.3)

8. Stamp R (ct.1), Hold (cts. 2-3).

- 9-24. C. In shoulder-waist position, couples turn clockwise while progressing counterclockwise, around the large circle, with 16 waltz steps (boy beginning L, girl R).

## Step II.

- 1-8. A. Repeat A of Figure I

- 1-8. B. Repeat B of Figure I

- 9-24. C. Partners facing in single circle (boy facing counterclockwise, girl clockwise), R hands joined high, L hands on hips, couples progress counterclockwise with 16 waltz steps, girl turning clockwise under the arch formed by the joined arms on each waltz step, boy accenting first beat of each waltz step with a stamp.

Repeat entire dance as many times as desired.

## LESSON PLAN 18

Specific Objectives:

1. To review all of the dances done in to international folk dance unit.
2. To correct step difficulties.
3. To be sure the class can identify the dances and countries from which they came.

Materials:

Records and phonograph, piano

Procedure:

Review all of the dances done in the International folk dances unit:

"Mexican Waltz"  
"La Cucaracha"  
"Highland Schottishe"  
"Road to the Isles"  
"Cshehogar"  
"Gustaf's Skoal"  
"Seven Jumps"  
"Dance of Greeting"  
"Kerry Dance"  
"Irish Washerwoman"  
"Chimes of Dunkirk"  
"Serbian Kolo"  
"Ach Ja!"  
"Herr Schmidt"  
"Lauterbach"

Comments:

Be sure the class can identify each dance with a country and that they know any special characteristics of the dances and countries.

## LESSON PLAN 19

Specific Objectives:

1. To test the class to be sure the students can properly identify dances from the various countries.
2. To test the class for knowledge of the background for the dances from various countries.

Materials:

Records and phonograph, piano

Procedure:

## Quiz:

1. Play ten records and have class identify the dance and the country from which it came.
2. Have the class select one of the countries discussed and write the background for the dances from that country.

Comments:

The quiz above is merely a suggestion and may be added to or changed, depending upon the class. This part is to be written. A practical part may be added by having the class do one or two of the dances of your selection.

## LESSON PLAN 20

Specific Objectives:

1. To review the dances taught up to this time.
2. To give the class the opportunity to select its favorite dances.

Materials:

Records and phonograph, piano

Procedure:

Let the class request the dances to be done. They may choose any dance from the beginning of the folk dance unit through the group of international dances.

Comments:

This period is important because it gives the class a chance to voice its opinions about the dances being taught, and it gives the instructor an opportunity to discover the types of dances that the class prefers.

## LESSON PLAN 21

Specific Objectives:

1. To review the two-step and the waltz step.
2. To teach the "Lindy Lee."
3. To teach the "Spanish Circle."

Materials:

Records and phonograph

Procedure:

Teach: "Lindy Lee"  
"Spanish Circle"

Comments:

Before teaching these two dances, review the two-step and the waltz.

The "Lindy Lee" is a lively couple dance that consists of 5 different steps. It is important to walk through the dance several times before putting it to music. If this isn't done the class will become confused at so many different steps.

The "Spanish Circle" is done with two couples, and it is important that the class knows the waltz step and understands the other steps used before putting the dance to music.

Lindy Lee<sup>43</sup>Music:

Record: MacGregor 630-A 10-849

Position:

Open dance position, both man and lady beginning on outside feet. Directions are given for the man, lady's part in reverse.

Measures:

- |       |           |    |  |
|-------|-----------|----|--|
| 1-2   | Step I.   | A. | Walk left, right, left, brush right.<br>Walk right, left, right, brush left.   |
| 3     |           | B. | Face partner and take two slides left,<br>turn back to partner and take two<br>slides left.  |
| 4-5   | Step II.  | A. | Face partner, holding right hands<br>across. Point right foot in front<br>of left, to the side of left, girl<br>turns under boy's arm in four steps. |
|       |           | B. | Repeat A.  |
| 6-7   | Step III. | A. | Still holding right hands repeat A<br>in Step I, walking in a circle.  |
| 10-11 |           | B. | Holding left hands repeat A in Step<br>I, walking in a circle.   |
- Step IV. Do eight two-steps in closed dance position.  
Repeat from the beginning.

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<sup>43</sup>This dance was learned in June, 1950, at the Wagon Wheel Square Dance Club, Port Arthur, Texas. Origin Unknown. The dance was taught by Capt. C.W. Eliasson.



Spanish Circle Waltz<sup>44</sup>Music:

Record: Over the Waves, Victor 19908-A, Victor 720-A  
Missouri Waltz, Victor 46000, Imperial 1043-B.

Piano: Over the Waves - Century Edition #352.

Position:

Couple position.

Formation:

Double circle, couples arranged in sets of two, one couple facing clockwise around circle, the other counter-clockwise.

Note: Directions are same for both lady and man except where specially noted.

Measures:

- |      |           |  |
|------|-----------|--|
|      | Step I.   | Balance forward.   |
| 1-2  | A.        | Beginning left, couples balance forward, swinging joined inside hands forward and up.  |
|      | B.        | Beginning right, couples balance backward, swing joined inside hands backward and down.  |
|      | Step II.  | Change partners and turn.  |
| 3-4  | A.        | Couples release partner's hand. Waltz forward one waltz step, join inside hands with opposite, as the man turns opposite (lady) under his raised right arm, they execute a second waltz step ending with new lady to his right. One couple now faces the center of the circle, and one couple's back is to center of circle. Each individual has moved one quarter of the way around the small circle formed by the two couples. |
| 5-16 | B.        | Repeat the action of measures 1-4 three times.   |
|      | Step III. | Star by the right and left.  |
| 1-4  | A.        | Couples place right hands in center of circle grasping wrist of person ahead, and, beginning left, waltz four steps moving   |

- clockwise.
  - B. Place left hands in center of circle, repeat waltz steps as in a moving counterclockwise.
- Step V. Waltz around opposite couple
- A. Closed dance position. Beginning man's left, ladies right, waltz clockwise around the set once. Facing original direction, waltz forward passing opposite couple to meet a new couple.

## LESSON PLAN 22

Specific Objectives:

1. To be sure the class knows the "Lindy Lee" and the "Spanish Circle."
2. To review the mazurka step and to teach "Varsouvienne" using it.
3. To introduce the three-step.

Materials:

Records and phonograph

Procedure:

Review: "Lindy Lee"  
"Spanish Circle"  
Teach: "Varsouvienne"  
Three-step

Comments:

Review the mazurka step for "Varsouvienne."  
The three-step is done to  $3/4$  time and the record, Moonwinks (Imperial 1046-A, Decca 25061 D), is used. Each count is given full value--ONE-TWO-THREE--and a step is taken on each count. Be sure the class does not confuse the three-step with the waltz step.

Varsouvianna<sup>45</sup>Music:

Records: Coast 221 (Rodeo Series), Bluebird B7721-B,  
Okeh 05425, Decca Album No. A-525, 313A,  
Paramount 1002 B, Imperial 1031 B.

Position:

Varsouviennne.

Measures:

- |      |          |  |
|------|----------|--|
|      | Step I.  | Part A of the music  |
| 1    | A.       | Swing left heel across in front of right instep (ct.3, pick up beat). Step left, close right to left, weight ends on right (ct.1 and 2). |
| 2    | B.       | Repeat action of measure 1.  |
| 3-4  | C.       | Swing left heel across in front of right instep (ct.3, pick up beat). Step left, right, left (ct.1-2-3) and point right toe to right.    |
| 5-8  | D.       | Repeat action of measures 1-4, beginning right.  |
|      | Step II. | Part B of the music  |
| 9-10 | A.       | Repeat action of measures 3-4.   |
|      | B.       | Repeat action of measures 9-10 through three times, beginning alternately right, left, right.  |

Variations:

1. Crossovers. During the three steps, the man moves the lady across in front of him to his left side. When beginning the action with the right foot, he moves her back to his right side.
2. Turnback. During the three steps, make a half turn clockwise and point in the opposite direction. When beginning the action with the right foot, turn counter-clockwise. Forward or backward movements with a pivot on the first or third step may be used.

Note: The arrangements of the A and B parts of

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<sup>45</sup>Jane Harris, Dance Awhile, p. 78.

music vary on different records. The repetition of the action should vary accordingly.

## LESSON PLAN 23

Specific Objectives:

1. To be sure the class knows "Varsouvienne" and the three-step.
2. To review "Lindy Lee" and the "Spanish Circle."
3. To teach "Ten Pretty Girls."

Materials:

Records and phonograph

Procedure:

Review: "Varsouvienne"

"Moonwinks" (three-step)

Teach: "Ten Pretty Girls"

Dance: "Lindy Lee"

"Spanish Circle"

Comments:

"Ten Pretty Girls" is a line dance and may be done by two or ten girls. It is similar to the "Serbian Kolo." This is a cute singing dance and the words may be sung by the class as the dance is done.

# Ten Pretty Girls<sup>46</sup>

## Music:

Record: Martin M 5003

## Formation:

Straight line, facing in same direction, arms around each other's waist, standing side by side.

## Measures:

- |     |   |
|-----|---|
|     | Step I.   |
| 1   | A. Point right toe forward, diagonally right.<br>Repeat.  |
| 2   | B. Step back of left foot with right, step<br>to left side with left foot, step in<br>front with right. |
| 3-4 | C. Repeat A and B to opposite side, alter-<br>nating feet.  |
|     | Step II.  |
| 5   | A. Step forward, right, left, right, left.  |
| 6   | B. Swing right leg forward and back.  |
| 7   | C. Stomp right, left, right.  |

Repeat from beginning.

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<sup>46</sup>This dance was learned in Physical Education 9, Southwest Texas State Teachers College, in October, 1950, the dance being taught by Miss Eleonor Mellert. Origin unknown.

## LESSON PLAN 24

Specific Objectives:

1. To be sure the class knows "Ten Pretty Girls."
2. To review "Varsouvienne" and "Moonwinks."
3. To teach the polka step.
4. To teach the "Georgia Polka."

Materials:

Records and phonograph

Procedure:

Review: "Ten Pretty Girls"

Teach: The polka step

"Georgia Polka"

Dance: "Varsouvienne"

"Moonwinks"

Comments:

The polka step is  $2/4$  meter. It is a bright, lively dance in uneven rhythm, and is similar to a two-step with the addition of a hop so that it becomes hop-step-close step. The hop comes on the up-beat. It is often easy for some students to omit the hop in the polka step. When this is done it becomes a straight two-step, so be sure the hop is put in. ~



Georgia Polka<sup>47</sup>Music:

Record: Columbia 20411 (H C O 2919)

Position:

Open dance position, boy starting on his left foot, girl on her right foot.

Measures:

- |     |          |  |
|-----|----------|--|
|     | Step I.  |  |
| 1   | A.       | Walk three steps and point.  |
| 2   | B.       | Repeat A in opposite direction.                                      |
| 3   | C.       | Face partner and move backward away from her--three steps and point. |
| 4   | D.       | Repeat C moving toward partner.                                      |
| 5-6 | E.       | Repeat A and B.  |
| 7-8 | Step II. | In closed dance position do four polka steps.                        |

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<sup>47</sup> This dance was learned in May, 1950, Eagle Square Dance Club, Port Arthur, Texas. Origin unknown. The dance was taught by Roy Hodges.

## LESSON PLAN 25

Specific Objectives:

1. To be sure the class knows the polka step and the "Georgia Polka."
2. To teach the heel-toe polka.
3. To teach the "Beer Barrel Polka."
4. To teach the "Pitty Pat Polka."

Materials:

Records and phonograph

Procedure:

Review: The polka step

"Georgia Polka"

Teach: The heel-toe polka

"Beer Barrel Polka"

"Pitty Pat Polka"

Comments:

The heel-toe polka is done by touching the heel to the floor, pointing the toe to the floor and one polka step, so that it is heel, toe, hop-step-close-step. It is a good idea to teach the simple steps to the "Beer Barrel Polka" and then let the class make up variations to it.

Beer Barrel Polka<sup>48</sup>Music:

Record: R C A Victor 25-1009-B

Position:

Open dance position

Measures:

- |       |           |  |
|-------|-----------|--|
| 1-4   | Step I.   | Both boy and girl beginning on outside feet, do four heel-toe polka steps. |
| 5-8   | Step II.  | Do eight walking steps forward.  |
| 9-12  | Step III. | Partners facing, do eight slides left.                                     |
| 13-20 | Step IV.  | In closed dance position, do eight turning polka steps.                    |

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<sup>48</sup>N.P. Van Hagen, Physical Education for Elementary Schools, p. 140.

Pitty Pat Polka<sup>49</sup>Music:Record: Little Brown Jug, Columbia 37646

Formation: A double circle of partners facing each other. Girls are on the outside, facing toward the center. Boys are on the inside, facing out. They hold each other in regular dance position.

Measures:

- 1           Step I.  
             A. The first step is a heel-and-toe. The girl extends her right foot to her right, heel on the ground, toe pointing up. The boy does the same with his left foot. She now brings her right foot back, so the toe touches the floor directly in front of her right foot. The boy simultaneously brings his left foot back, so the toe touches the floor in front of his right foot.
- 2           B. Repeat A.
- 3           Step II.  
             A. All couples take four sliding steps to the girl's right and boy's left. The circle moves around the floor in unison.
- 4-6       Step III. Repeat Steps I and II in opposite direction.
- 7           Step IV.  
             A. Face partners and drop hands. Each boy claps his right hand against his partner's right hand three times.
- 8           B. They clap left hands three times.
- 9           C. They clap both hands against each other three times.
- D. Bending knees slightly, they slap their own knees three times.
- 10         Step V.  
             A. Partners link right elbows and walk once around each other, in a clockwise direction.
- B. Leaving his partner, the boy now moves to the girl on his left and takes her for his

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<sup>49</sup>Richard Kraus, Square Dances of Today, p. 96.

**new partner.**

**Repeat from the beginning.**

## LESSON PLAN 26

Specific Objectives:

1. To give a general review of a number of dances taught.
2. To correct step difficulties.
3. To offer the class an opportunity to request dances to be done.

Materials:

Records and phonograph

Procedure:

Review: "Beer Barrel Polka"  
"Pitty Pat Polka"  
"Georgia Polka"  
"Varsouvienne"  
"Moonwinks"  
"Lindy Lee"  
"Spanish Circle"  
"Ten Pretty Girls"

Comments:

If there is still time left after the review, let the class request dances to be done.

## LESSON PLAN 27

Specific Objectives:

1. To teach "Hot Pretzels."
2. To teach "Laces and Graces."
3. To give the class an opportunity to request the dances to be done.

Materials:

Records and phonograph

Procedure:

Teach: "Hot Pretzels"

"Laces and Graces"

Dance: Request by class

Comments:

Get the class to request as many dances as possible in one period. Do not repeat a dance.

Cues for teaching "Laces and Graces:"

Step I. Front, side, back, pivot  
Step, swing, step, swing.  
Slide, slide, slide, slide.  
Walk, 2, 3, 4.

Step II. Face to face, back to back.  
Face to face, back to back.  
Away 2, 3, 4.  
Together 2, 3, 4.  
Two-step.

HOT PRETZELS<sup>50</sup>Music:

Record: R C A Victor 25-1009-A

Position:

Man standing to the side and slightly behind the lady, holding left hands to the side and right hands over the lady's right shoulder. Both start on the left foot.

Measures:

- 1        Step I.
  - A. Touch left heel to floor, step back left, to the side right, close left. Man moves behind the girl so that he now has her on his left.
- 2        B. Touch right heel to floor, step back right, to the side left, close right. Man moves behind lady to original position, still holding her hands.
- 3        C. Repeat A except the man doesn't change positions.
- 4-5     Step II.
  - A. Starting right, walk four steps forward, brush right, stamp right, stamp left, stamp right.

Repeat from the beginning.

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<sup>50</sup>This dance was learned in July, 1950, at the Eagle Square Dance Club, Port Arthur, Texas. Origin unknown. The dance was taught by Roy Hodges.



Laces and Graces<sup>51</sup>Music:

Record: Imperial 1006 B

Position:

Couple position--partners stand side by side, lady on man's right, both inside hands joined and facing in the same direction.

Measures:

- |       |                                     |  |
|-------|-------------------------------------|--|
| 1     | Step I. Pivot and slide             |  |
|       | A.                                  | Beginning left, touch toe in front, to the side, then in back of right (ct. 1-2-3). Pivot on both toes, turning about face counter-clockwise and end with weight on left foot (ct. 4). |
| 2     | B.                                  | Partners face, join hands, step sideways with right (ct. 1), swing left across right (ct. 2). Repeat sideways left (ct. 3-4).  |
| 3-4   | C.                                  | Beginning right take four slides right. Reverse direction and beginning left, walk forward four steps in couple position.  |
| 5-8   | D.                                  | Repeat action of measures 1-4.   |
|       | Step II. Face to face, back to back |  |
| 9     | A.                                  | Face partner, beginning left move forward with one slide and a step pivoting to back to back position.   |
| 10    |                                     | Repeat slide, step, pivot returning to face to face position.  |
| 11-12 | B.                                  | Partners separate and back away from each other with four walking steps, and then move toward each other with four walking steps.  |
| 13-16 | C.                                  | In closed dance position, two-step four measures.  |

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<sup>51</sup>Jane Harris, Dance Awhile, p. 70.

## LESSON PLAN 28

Specific Objectives:

1. To be sure the class knows "Laces and Graces" and "Hot Pretzels."
2. To teach "Glowworm."
3. To teach "Cotton Eyed Joe."
4. To give the class an opportunity to request the dances to be done.

Materials:

Records and phonograph

Procedure:

Review: "Hot Pretzels"  
"Laces and Graces"  
Teach: "Glowworm"  
"Cotton Eyed Joe"  
Dance: Requests by class

Comments:

"Glowworm" is done to a rather fast 4/4 tempo, and it might be a little difficult for the class to hit each beat at first. Insist, however, that each step be learned to the tempo of the music or the effect of the dance will be lost.

The class can be taught the basic steps to "Cotton Eyed Joe," and then make up variations to it.

GLOWWORM<sup>53</sup>Music:

Record: Imperial 1044

Position:

Open dance position, man starting on his left foot, girl on her right. Directions are given for the man, ladies' part in reverse.

Measures:

## Step I.

- 1-2            A. Walk four steps forward, face partner and step to the side left, back right, side left, and point right.
- 3-4            B. Repeat in opposite direction.

## Step II.

- 5              A. Face partner and balance in, balance out.
- 6              B. Girl turns under boy's arm in four steps.
- 7-8            C-D. Repeat A and B.

## Step III.

- 9-10           A. Walk four steps, face partner and slide four.
- 11-12           B. Repeat A in opposite direction.
- 13-14           C. In closed dance position do eight two-steps.

Repeat from beginning.

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<sup>53</sup>This dance was originated in P. E. 9, a physical education dance class at Southwest Texas State Teachers College, under the direction of Miss Eleonor Mellert in Spring of 1951.

Cotton Eyed Joe<sup>52</sup>

According to Dorothy Scarborough's On the Trail of Negro Folksongs, Cotton Eyed Joe is an authentic slavery tune song. The fiddle tune is of semi-established origin. Music may be found in several references.

Music:

Record: Columbia 37212, Imperial 1045-B  
Piano: Dave, Red River, Cotton Eyed Joe

Position: Closed

Directions: Directions are for man; lady's part reverse.

Measures:

- Step I. Heel and Toe Polka
- 1 A. Hop right, touch left heel out to left (ct. and 1). Hop right, touch left toe behind right foot (ct. and 2). Polka to left (ct. and 3 and 4).
- 2-4 B. Repeat (A) three times, beginning right, left, right.  
Note: You may substitute two-step for polka, omitting hops.
- Step II. Polka Step
- 5-8 A. Eight polka steps beginning left.
- Step III. Variations for Part I
- 1 A. Hop Kick  
Hop on right and kick left leg forward (ct. 1).  
Hop on right and kick left leg backward (ct. 2).  
Turn a quarter to the left with three stamps, left, right, left (ct. 3 and 4).
- 2-4 Repeat action of measure 1 three times.
- 1-2 B. Hooking  
Hook left ankles with partner, grasp partner's left hand and lean back, hop eight times on right foot, turning

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<sup>52</sup>Lloyd Shaw, The Round Dance Book, p. 313.

Measures:

clockwise.

3-4 Repeat action of measures 1-2 turning

C. Push Step

Place left toe sideways pushing lightly (ct. and), step sideways right on right foot with a "chug" step (ct.1). Right foot remains close to floor and carries most of the weight except for slight transfer to left on the push. Repeat three times (ct. and 2, and 3, and 4).

2 Repeat action of measure 1 in opposite direction.

3-4 Repeat action of measures 1 and 2.

D. Slides

Slide to own right four slides, clap hands with each slide.

2 Repeat slides to left.

3-4 Repeat action of measures 1-2.

## LESSON PLAN 29

Specific Objectives:

1. To give the class a general review of all material covered to this point.
2. To correct step difficulties.
3. To be sure the class knows the two-step, waltz, polka and three-step.

Materials:

Records and phonograph.

Procedure:

Review for a quizz:

Dance alphabet

Basic steps and dance positions

As many of the dances as possible

Comments:

Review as many of the dances as possible being sure to include dances using the two-step, waltz, polka and the three-step. This period should be used to correct any step difficulties and incorrect timing.

## LESSON PLAN 30

Specific Objectives:

1. To test the class on all material covered to this point.

Materials:

Records and phonograph

Procedure:**Test:**

1. Play 15 records. Identify tempo and name of record.
2. Play 5 records. Identify steps used in dance.
3. Demonstrate for form and keeping time to the music:
  - a. Waltz
  - b. Two-step
  - c. Polka
  - d. Three-step

Comments:

Use the above test as a basis. More may be added to it depending upon the class.

## C. Square Dance Unit

### LESSON PLAN 1

#### Specific Objectives:

1. To stimulate interest in square dancing.
2. To give the class a background for square dancing.
3. To teach the basic square dance formations and square dance formations and square dance steps.

#### Materials:

None

#### Procedure:

Introduce square dancing, giving the background and growth.

Teach the square dance formations.

Teach the basic square dance steps.

#### Comments:

Put the class into squares and have them try each basic step. Do not expect the students to perfect the steps at this point; however, enough time should be spent on each one so the class will understand it.



## The Square Dance Formation<sup>54</sup>

The square set is composed of four couples standing on the sides of a hollow square, facing in toward the center. Each couple is on one side of the square, with its back parallel to one of the walls of the room. The boy is on the left in the couple; his partner stands on his right side. The distance across the set is about eight feet.

Several terms will be used by the caller in teaching the group, and these should be made familiar to them at the outset.

COUPLE means two persons who are partners in the dance. Hereafter, through the descriptions, they will be called the boy and the girl.

SET means each group of four couples dancing together. It may also mean a group of three different square dances done as a unit, as part of the program.

The couple's STATION describes its position in the set. The couples are numbered in a counter-clockwise direction. The first couple generally stands with its back to the caller and the music. The second couple is on the first couple's right; the third couple faces the first, and fourth couple is on the first couple's left. Since the first couple often begins the action, the most experienced couple usually takes this position.

Couples facing each other are known as OPPOSITES. The HEAD two couples are the first and third. The SIDE two couples are the second and fourth.

PARTNERS stand side by side in the square formation. The boy on a girl's left is her partner. The boy on the right of her is her CORNER. The first girl and second boy are CORNERS. The first boy and the fourth girl are CORNERS.

Here is an effective way for the caller to teach the square formation quickly: ask the dancers to join hands in circles of four couples around the floor. Then ask them to hold their partners hand. Have them square off by getting on the sides of the square, so they are at right angles to the other couples with their backs parallel to the wall. This will need to be taught carefully only once; afterward the dancers should take the formation fairly automatically. When the set has been

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<sup>54</sup>Richard Kraus, Square Dances of Today, p. 6.

formed, tell the dancers to face their partners and to bow to them. Then ask them to turn away from their partners, and to bow to the person on the other side of them--their corners. Have them number off, with each couple holding up hands in turn, beginning with the first couple.

When the dancers have learned the formation, and their relative stations in the set--and it should take a new group only a few moments to do this--they are ready to be taught the basic steps.

## The Basic Square Dance Steps<sup>55</sup>

The basic movements--circle, honor, swing, promenade and do-si-do--are enough for a new group to learn during the first session, in addition to the figures of the individual squares they will do. In the second session, the caller should review these quickly and then introduce further basic movements, such as the allemande left and grand right and left. The balance, star, ladies chain, right and left through, sashay, and two couple do-si-do may be parts of individual squares or may be called between figures of squares. These are commonly done basic movements.

**CIRCLE:** All eight dancers join hands and walk to the left, with a light springy step. This is a walking step, not a skip, slide or hop. Usually they walk to the left, clockwise, for eight steps; and then back to the right, counterclockwise, for eight steps; bringing them back to their home positions.

**HONOR:** Facing partners the boys bow, bending slightly from the waist, as the girls curtsey. Depending on the locality, this can be more or less elaborate. Sometimes it is a deep formal bow, and sometimes it is as slight as a quick nod of the head. "Honor" is also called "Address your partners".

**SWING:** The swing is probably the best known simple action, and the one that is the most fun to do. The most common swing is the buzz step. The dancers take regular dance position facing each other. They put their right feet forward with the outside of the foot almost touching the other person's foot. Then, pushing steadily with the left foot, which is kept back, and pivoting with very short steps on the right foot, which is kept forward and on the floor, they begin to swing. This can be likened to being on a scooter. The dancers should swing slowly at the outset; when they gain grace and confidence, they can begin to swing faster.

Sometimes the hand-hold may be shifted so that the boy's left hand holds the girl's right forearm, or so that it is lowered to grip the girl's left hand. In some sections of the country the swing is done as a light walking step, but it should never be a hopping or skipping step.

**ELBOW SWING:** A variety of swing that may be done as part of certain squares is the elbow swing. The two dancers link

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<sup>55</sup>Ibid., p. 8.

right elbows and swing in a clockwise direction, either with a walking step or a buzz step.

**PROMENADE:** Each couple faces to the right and walks in a counterclockwise direction around the square, until they reach their home position. They may hold hands in a skating grip with arms crossed in front; or, in the butterfly position, the boy's right arm is placed behind the girl, holding her right hand high, as his left hand holds her left hand in front.

**DO-SI-DO:** Facing their partners, each dancer walks forward. He goes around his partner and returns to place. Both the boy and girl move at the same time, and do not turn as they walk around. They pass right shoulders as they move forward and go past each other. They pass left shoulders as they walk backwards to place. Arms may hang loosely at sides, or may be crossed in front of the dancer.

**ALLEMANDE LEFT:** All the dancers face their corners. They give their left hand to the left hand of the corner and walk around the corner. Returning to place, they drop the corner's hand and face their own partner. This is usually followed by the grand right and left.

**GRAND RIGHT AND LEFT:** All the dancers face their partners. The boys are facing in a counter-clockwise direction. They give right hands to their partner and walk by her, passing right shoulders. Releasing that hand, they give their left hand to the next person. They walk by her, passing left shoulders. They continue to travel around the square in the same direction--boys counter-clockwise, girls clockwise--without turning, alternating right and left hands, until they meet their partners again. Each boy takes his partner in promenade position and then promenades in a counter-clockwise direction halfway around the square until they are back in place. This is sometimes called the GRAND CHAIN.

**BALANCE:** This can mean one of two things, and it is up to the caller to warn the dancers in advance which of the meanings he intends.

In **BALANCE AND SWING**, called rapidly, the boy takes his partner's hand, her left in his right, and steps back for a moment. The two salute each other just as if they were honoring each other. Then they step forward and swing.

In the step-swing **BALANCE**, the boy takes the girl's right hand in his right hand, facing her. Simultaneously, they step

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on their right feet and swing their left feet across and in front. Then they step on their left feet and swing their right feet across and in front. They repeat the entire step. Sometimes this step-swing may be done lightly, without the swinging foot even touching the floor. Sometimes, depending on the local style of dancing, the heel may hit the floor hard on each swing. One old New England caller has described it thusly: "As if you were trying to drive a spike into the ground with your heel".

**STAR:** This is usually done with four persons, either two couples, or four boys or four girls. All four dancers put their right hands in the center and walk around in a clockwise direction. At the caller's command, they turn, put left hands in, and walk in the other direction, in most star sequences. The hands may rest in the center, one on top of another, or they may each grip the wrist of the person in front of the dancer. The star is sometimes called a MILL.

**LADIES CHAIN:** Two couples stand facing each other, at least four or five feet apart. As the two boys remain in place, the two girls walk forward. They give right hands to each other and walk past each other, passing right shoulders. After they have passed each other, they drop right hands. They then give left hands to the opposite boy. He takes the girl's hand in his left hand, and turns the girl, with his right arm around her waist. They turn as a unit; he steps backward and she steps forward, in a continuous smooth motion. The girls now face each other again. They chain across again, and are turned into place by their partners. It takes eight full steps to do the chain and the turn, and eight more steps for the girl to chain back and be turned by her partner.

The ladies chain is an old quadrille and country dance figure that is used in many of today's square dances.

**RIGHT AND LEFT THROUGH:** Two couples stand facing each other, arms hanging at sides. They walk toward each other, and pass right through the opposite couple in this way: the boy walks on the outside, passing right shoulders with the opposite girl. Each girl walks between the opposite couple, passing right shoulders with the opposite boy. After they have gone through, the boy turns his partner with the same turn as in the ladies chain, so the couples are facing each other again, with the girl on her partner's right. Then they do the right and left back, turn, and are back in place.

**SASHAY:** Used mostly in Western and Southern square dances. This is simply a sliding step, done to the side. The work is

derived from the French term "chassez" and is still pronounced in that way by some New England callers.

DOCEY-DOE: Two couples are in a circle. Partners face each other; the girl moves in a figure eight pattern around two gents beginning first with a left hand to her partner, passing around behind him, then a right hand to her corner or right hand gent, passing around behind him. She then returns to her partner with her left hand and repeats over and over until the call comes to meet partner and take a different figure.

DO-PASO: A figure eight pattern, the girl beginning with left hand to her partner passing around behind him, then a right hand to her corner or right hand gent passing around behind him. She then returns to partner with a left hand and he puts his right arm around her waist and turns her counter-clockwise into starting position.

Don'ts for the Dancers<sup>56</sup>

If you get "mixed up" go back to your place in time for allemande left, or swing and you will be alright.

Help others, but don't force your help on them. Some resent this, and think you doubt their ability.

Don't swing too long. Twice around is the limit.

Don't hop up and down, move in time with the music.

Don't put in extras, do what the caller tells you and nothing more.

Don't turn in wide circles, as the others need the room.

Don't jump the call, wait for the caller. Don't try to show off.

Don't run off at the mouth, the caller wants to be heard.

After you once take a position in a set STAY THERE unless the caller asks you to move.

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<sup>56</sup>C.D. Foster, Learn to Dance and Call Square Dances, Part II, card no. 2.

## LESSON PLAN 2

Specific Objectives:

1. To review the basic square dance steps and formations used.
2. To introduce the class to the introductory calls, the figures and the closing calls.
3. To teach "Duck for the Oyster."

Materials:

Records and phonograph

Procedure:

Review the basic steps.

Explain the use of introductory calls, the figure, break calls and closing calls. Give examples of each.

Teach: "Duck for the Oyster."

Comments:

Introduction: opening call.

Figure or change call: the step or pattern of the individual square dance.

Break call: the call that comes between the figures and, like the introductory calls, can be interchangeable.

Closing call: the call that ends the square. It can be used interchangeably among a variety of square dances.

"Duck for the Oyster" is one of the simplest of all square dances and is danced all around the United States.



Duck for the Oyster<sup>57</sup>

- (1) First couple out to the couple on the right,  
Circle four for half the night.
- (2) Duck for the oyster, duck!
- (3) Dive for the clam, dive!
- (4) Duck on through and on to the next.
- (5) Circle four for half the night.  
Duck for the oyster, duck!  
Dive for the clam, dive!  
Duck on through and on to the next.
- (6) Circle four for half the night.  
Duck for the oyster, duck!  
Dive for the clam, dive!  
Duck on through and home you go.

## Directions:

- (1) The first couple walks out to the second couple, joins hands with them and circles halfway around to the left, so the first couple now faces the center.
- (2) As they continue to hold hands, the first couple now ducks under an arch formed by the lifted arms of the second couple. The first couple now ducks back, still holding hands.
- (3) The second couple ducks under the arch, and back.
- (4) The first couple now ducks through the arch, and, dropping the second couple's hands, goes on the third couple.

Repeat 1-4 with the third and fourth couples and then go on home.

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<sup>57</sup>Richard Kraus, Square Dances of Today, p.20.

## LESSON PLAN 3

Specific Objectives:

1. To review "Duck for the Oyster."
2. To correct any step difficulties.
3. To teach "Take a Peek."
4. To give the class an opportunity to request and keep the interest up in couple dances.

Materials:

Records and phonograph

Procedure:

Review: "Duck for the Oyster"

Teach: "Take a Peek"

Dance: Mix the two calls.

Have students request one or two couple dances.

Comments:

"Take a Peek" is another widely done square with more than a little play in it. It follows a common pattern--that of the visiting couple, in which each couple leads out in turn and visits the other couples, one by one.

Take a Peek<sup>58</sup>

- (1) First couple out to the couple on the right,
- (2) Go round that couple and take a little peek.
- (3) Back to the center and swing you sweet.
- (4) Go round that couple and peek once more.
- (5) Back to the center and swing all four.
- (6) On to the next!

Repeat calls from 2-6 until first couple is at home.

## Directions:

- (1) First couple walks to the couple on the right and faces them, not holding hands.
- (2) The first girl steps to the right of the second couple, as the first boy steps to the left of them. Without going around them, the first girl and boy lean out past them and take a peek.
- (3) First couple goes back to the center of the set and swings there.
- (4) They separate again and take a peek again, around the second couple.
- (5) They return to the center and now both couples swing.
- (6) The first couple now goes to the third and repeats the figure with them. They go to the fourth then and do the figure with them.

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<sup>58</sup>Ibid., p. 22.

## LESSON PLAN 4

Specific Objectives:

1. To be sure the class knows and understands the calls to "Duck for the Oyster" and Take a Peek."
2. To teach the singing call "Hi Ya !."
3. To teach "Birdie in a Cage."

Materials:

Records and phonograph

Procedure:

Review: "Duck for the Oyster"

"Take a Peek"

Teach: "Hi Ya !"

"Birdie in a Cage"

Dance: Mix all calls.

Have students request one or two couple dances.

Comments:

"Hi Ya !" is a singing call and is done to any recording of Solomon Levi. The Victor Album P-155 has a record with calls that are slightly different from those given here, but are very simple.

Hi Ya!<sup>59</sup>

## Introduction:

- (1) Say "Hi Ya" to your partners
- (2) And "Hi Ya" corners all,
- (3) Now join hands and circle left  
Go halfway round the hall.
- (4) The other way back  
You're going wrong,
- (5) And every body swing
- (6) And promenade the ring.

## Figure:

- (7) First couple separate and go outside the ring,
- (8) Say "Hi Ya" to your partner when you pass the little thing.
- (9) "Hi Ya" partners, one and all  
"Hi Ya" corners, all
- (10) Swing your partners round and round  
And promenade the hall.
- (11) Second couple separate, etc.
- (12) Third couple separate, etc.
- (13) Fourth couple separate, etc.
- (14) Both head couples separate, etc.
- (15) Both side couples separate, etc.
- (16) All four couples separate, etc.

## Closing Call:

- (17) All join hands and circle left  
Around the ring you go,
- (18) You're going wrong so turn around  
And don't you be so slow.
- (19) Into the center, mind me well
- (20) Then back to place I say.
- (21) In again with a great big yell  
Hurray, Hurray, Hurray.

## Directions:

- (1) Face partner, greet her with a wave of the right hand,  
and say "Hi Ya".
- (2) Same to corner.

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<sup>59</sup>Miriam Kirkell, Partners All--Places All!, p. 40.

- (3) Circle to the left.
- (4) Circle to the right
- (5) All swing partners.
- (6) Promenade once around the set while the chorus of the music is played.
- (7) The first couple separate and walk around the outside of the set, the lady to right, gentleman left.
- (8) As the first couple meet on the opposite side of the set, they wave, say "Hi Ya," pass by, keeping to the left as they pass right shoulders, and continue back to place.
- (9) All face partners, wave and say "Hi Ya," then turn to corners and repeat.
- (10) Swing partners and promenade once around the set.
- (11) Second couple repeat 7-10
- (12) Third couple repeat 7-10
- (13) Fourth couple repeat 7-10
- (14) Couples 1 and 3, both starting at the same time, repeat. Wave and say "Hi Ya" to each person you pass. (Always pass right shoulders.)
- (15) Couples 2 and 4 repeat.
- (16) All four couples. starting at the same time, repeat the figure. This really means that the ladies will be walking in a circle counter-clockwise, while the gentlemen are on the outside going in the opposite direction. Wave and say "Hi Ya" to each one you meet.
- (17) All circle to the left.
- (18) Circle right.
- (19) Four steps to center, hands raised.
- (20) Four steps back to place.
- (21) All to the center, raise hands and shout "Hurray."

Birdie in a Cage<sup>60</sup>

- (1) First couple out to the couple on the right  
And four hands around.
- (2) Birdie in the cage and three hands round,  
Peep, peep, peep.
- (3) Birdie hop out and crow hop in,  
Caw, caw, caw.
- (4) Crow hop out and circle four and circle four around.  
Four hands up and here we go  
Lady go si, gent go "do"  
Hurry up there, don't be slow  
That's the way you docey-doe.
- (5) Break that ring and on to the next,  
And circle six around.
- (6) Birdie in the cage and five hands round,  
Peep, peep, peep.
- (7) Birdie hop out and crow hop in,  
Caw, caw, caw.
- (8) Crow hop out and circle six,  
Circle six around.
- (9) Open up and take two more and circle eight around.  
Birdie in the cage and seven hands round,  
Peep, peep, peep.  
Birdie hop out and crow hop in,  
Caw, caw, caw.
- (10) Crow hop out and circle eight.

## Directions:

- (1) First couple walk to second couple and all four circle to the left.
- (2) The first lady drops hands and steps into a small circle made by the other three. The three continue circling left, while the lady in the center turns in place, going in the opposite direction.
- (3) The lady steps back into place and the head gentleman steps into the small circle, which continues to the left.
- (4) The head gentleman steps back into place and all four circle left. They then do a docey-doe.
- (5) The head gentleman drops hands with the second lady (others hold on), and leads to the third couple. He includes them in the circle.
- (6) The first lady steps into the ring and the other five circle around her as she "unwinds" in place.

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<sup>60</sup> Ibid., p. 76.

- (7) The first lady steps back into place and the first gentleman steps in.
- (8) The first gentleman steps back into his place in the circle.
- (9) The first gentleman again opens the ring and includes the fourth couple. The birdie and crow hop in and out as before with seven people circling them.
- (10) All eight circle left to home position.



## LESSON PLAN 5

Specific Objectives:

1. To be sure the class knows and understands the call  
"Hi Ya !" and "Birdie in a Cage."

Materials:

Records and phonograph

Procedure:

Review: "Hi Ya !"

"Birdie in a Cage"

Teach: "Golden Slippers"

Dance: Mix all calls done thus far.

Have students request one or two couple dances.

Comments:

This square is another singing call and is done to the familiar tune of Golden Slippers. It introduces a new type of figure called "Divide the Ring." It also involves a change of partners. Be sure that when partners change, the gentleman takes his new partner to his home position.

Golden Slippers<sup>61</sup>

Record: Capitol Album B D 44. Golden Slippers. 20101.  
 Disc Album No. 631. Golden Slippers. 5039-A.

- (1) The first young man with the fair young maid  
 Go down the center and promenade,  
 The lady go right  
 The gent go left  
 And balance to your partner.
- (2) And now you all  
 Go do-si-do
- (3) And swing the gal that you don't know  
 Swing her high and swing her low
- (4) And then you promenade.
- (5) The same young man with a new young maid  
 Go down the center, etc.

Note: The first gentleman does the figure four times altogether until he is with his own partner. Then the second, third and fourth gentlemen repeat it four times. If this gets monotonous and you wish to shorten the dance, have each gentleman do the figure only twice. This will give each gentleman his own partner at the end of the dance.

The Chorus: The chorus is done only once--at the very end of the dance.

- (6) You allemande left with your left hand  
 Right to your partner a right and left grand,  
 Right to the one, left to the next,  
 Go all the way around  
 All the way around you go  
 All the way around you know.
- (7) When you get home you swing your own  
 And then you promenade.

## Directions:

- (1) The first couple, hands joined, walk forward, straight across the set, between Couple No. 3 and separate. The first lady goes to the right around the outside of the set behind Couple No. 2. The first gentleman goes left and behind Couple No. 4. They meet in their home position and bow.
- (2) All couples do-si-do.

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<sup>61</sup>Ibid., p. 48.

- (3) Each gentleman swings his corner lady, and, at the end of the swing, places her on his right.
- (4) Each gentleman promenades with his corner lady, once around the set, and back to the gentleman's place.
- (5) The first gentleman takes his new partner and repeats 1-4.
- (6) All turn corner by the left hand, meet partner and do a Grand Right and Left all the way around the set, back to home position.
- (7) Swing partners and promenade.

## LESSON PLAN 6

Specific Objectives:

1. To be sure the class knows the call "Golden Slippers."
2. To teach the call "Sisters Form a Ring."
3. To stimulate further interest in square dancing.

Materials:

Records and phonograph

Procedure:

Review: "Golden Slippers"

Teach: "Sisters Form a Ring"

Dance: Mix all calls done thus far.

Have students request one or two couple dances.

Comments:

The lady is the only visiting person in "Sisters Form a Ring." However, it may be done with the gentleman leading out after the four ladies have visited each couple.

It should be stressed that each leading couple wait for the leader to give the call. It is often easy to anticipate the call and if this is done it will throw that square ahead of the others.

Sisters Form A Ring<sup>62</sup>

- (1) First lady out to the lady on the right  
And two little sisters form a ring
- (2) Back to your honey and everybody swing.
- (3) Then three little sisters form a ring
- (4) Home you go and everybody swing.
- (5) Now four little sisters form a ring  
Home you go and every body swing.

## Directions:

- (1) The first lady leads to the second lady, they join hands and circle to the left.
- (2) When they are even with their partners they drop hands and all dancers in the set swing their partners.
- (3) Then the first three ladies join hands in the center and circle left again.
- (4) When they get back to their partners, every body swings.
- (5) Repeat once more with all four ladies.

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<sup>62</sup>Jane Harris, Dance Awhile, p. 55.

## LESSON PLAN 7

Specific Objectives:

1. To be sure the class knows the call "Sisters Form a Ring."
2. To teach "Shoot the Owl" and "Adam and Eve."
3. To introduce a new type of call.

Materials:

Records and phonograph

Procedure:

Review: "Sisters Form a Ring"

Teach: "Shoot the Owl"

"Adam and Eve"

Dance: Mix all calls done thus far.

The singing calls.

Have students request one or two couple dances.

Comments:

"Shoot the Owl" introduces a new type of call. The gent visits each couple alone with the lady following to also visit each couple alone.

In the call "Adam and Eve" the gentleman is the only visiting person. However, the lady may lead out for variation. This figure is used in some parts of the country with a waist swing throughout instead of a hand swing.

Shoot the Owl<sup>63</sup>

- (1) First couple balance, first couple swing.
- (2) First gent out to the right of the ring  
Three hands round if you know how  
When you get right--shoot the owl.
- (3) Two hands up, the gent shoots under  
Grab your partner and swing like thunder.
- (4) The gent goes on, the lady follows up,
- (5) Form two rings with three hands around
- (6) Now two hands up and you both shoot under  
Grab your partner and swing like thunder
- (7) The gent goes on and lady follows up,  
Form two rings and both shoot under  
Grab your partner and swing like thunder.
- (8) Gent goes home and lady follows on  
Form a ring and circle  
Shoot that pretty girl home to me.

## Directions:

- (1) First couple balance and swing.
- (2) The gent goes to the right and circles with the second couple once and a half around until he faces his partner.
- (3) Second couple shoots the gent through, under the arch of their raised arms, to his lady, whom he swings.
- (4) He goes on to the third couple. The lady goes to the second couple.
- (5) Both groups circle three until the lead off gent and lady face each other.
- (6) Second couple shoots the lady under, third couple shoots the gent under, they meet and swing.
- (7) The gent proceeds to the fourth couple, the lady to the third couple--circle as before, shoot under and swing.
- (8) The gent then goes home but the lady takes the figure again with the fourth couple and shoots under to her partner in home position.

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<sup>63</sup>Ibid, p. 53.

Adam and Eve<sup>64</sup>

- (1) First gent out to the right
- (2) And swing old Adam, then swing Miss Eve,  
Swing old Adam before you leave.
- (3) Home you go and everybody swing.
- (4) Lead to the next  
Swing old Adam, then Miss Eve,  
Swing old Adam before you leave.  
Home you go and everybody swing.  
Lead to the next  
Swing old Adam, then Miss Eve,  
Swing old Adam before you leave.  
Home you go and everybody swing.

## Directions:

- (1) The first gent leads to the right
- (2) He swings the gent of the second couple with the right hand (forearm is more comfortable) once around, then swings the lady of the second couple with the left hand once around, then back to gent of the second couple with the right hand once around.
- (3) Then the first gent goes home and everybody swings his partner.
- (4) The first gent repeats this with the third and fourth couples.

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<sup>64</sup>Ibid., p. 34.



## LESSON PLAN 8

Specific Objectives:

1. To be sure the class knows the calls "Shoot the Owl" and "Adam and Eve."
2. To teach "Arkansas Traveler."
3. To correct step difficulties.
4. To insist that good form is used.

Materials:

Records and phonograph

Procedure:

Review: "Shoot the Owl"

"Adam and Eve"

Teach: "Arkansas Traveler"

Dance: Mix all calls done thus far.

Have students request one or two couple dances.

Comments:

The "Arkansas Traveler" is done to a rather fast tempo, and it will take quite a bit of concentration on the part of the dancers so they will not get mixed up. Walk through the call several times before trying it with the music.

Arkansas Traveler<sup>65</sup>

- (1) First four go forward and back.
- (2) Forward again in the same old track  
Swing your opposite with right  
And right hand around,
- (3) Partner left and left hand around (everybody)
- (4) Corner right and right hand around,  
Partner left and left hand around
- (5) And promenade your corners.

Repeat until back to partners.

## Directions:

- (1) First and third couples go forward to center of set and back to places.
- (2) Forward again, and in the center of the set the two gents swing their opposite lady with the right hand, once around.
- (3) Come back to partner and swing with the left hand. The side couples swing partners with the left hand at the same time.
- (4) EVERYBODY swings the corner with the right hand, all the way around, then partner with the left hand, all the way around.
- (5) The gents then promenade with his corner lady back to home position. The gent will have a new partner each time until he gets his original partner back.

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<sup>65</sup>Ibid., p. 35.

## LESSON PLAN 9

Specific Objectives:

1. To be sure the class knows the call "Arkansas Traveler."
2. To teach "Forward Up Six."
3. To introduce a new type of call.
4. To review the singing calls.

Materials:

Records and phonograph

Procedure:

Review: "Arkansas Traveler"

Teach: "Forward Up Six"

Dance: Mix all calls done thus far.

The singing calls.

Have students request one or two couple dances.

Comments:

"Forward Up Six" or Wagon Wheels," as it is sometimes called, gives a little different pattern. There are two lines of three dancers each, and two lone gentlemen. This is a good square because all dancers participate throughout the dance.

Wagon Wheel<sup>66</sup>

- (1) First couple lead to the right,  
Circle four with all your might.
- (2) Leave that lady, on to the next, and ring up three.  
Steal that lady like honey from a bee.
- (3) On to the next and circle four.  
Leave that lady and balance home alone.
- (4) Side six forward to the center and back to the bar.  
End gents forward and back like a shooting star.
- (5) Side six swing around as you cross over.
- (6) End gents go on to Dover.
- (7) Side gents hurry up 'fore it's all over,  
All round your right hand lady with your hands up high.  
Now the left hand lady like a butterfly.
- (8) With right hand lady promenade the ring,  
While the roosters crow and birdies sing.
- (9) Side six forward to the center and back to the bar.  
End gents forward and back like a shooting star.  
Side six swing around as you cross over,  
Spread out pretty like a three leaf clover.  
End gents down the center with a right hand swing.  
Side gents the very same thing.

## Directions:

- (1) The first couple walks to the right, joins hands with the second couple and circles left.
- (2) The first boy leaves his partner there, goes on to the third couple and circles left with them.
- (3) He takes the third girl on to the fourth couple and circles left with them. He leaves the girl there and goes home alone.
- (4) The side boys lock arms with the girls on either side of them, forming lines of three. These lines of three walk forward and back. The head boys walk forward and back to place.
- (5) The lines of three walk forward, and wheel around, maintaining a parallel relation to the opposite line. They back into the place of the opposite line of three, thus changing places.
- (6) The two head boys change places. Everyone has now crossed over.
- (7) The side boys, who had been between the girls, cross over. They give their right hands to the girl on the right, and walk around her, holding hands high. They give left hands

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<sup>66</sup> Richard Kraus, Square Dances of Today, p. 41.

- to the girl on the left and walk around her.
- (8) The side boys take the right hand girl and promenade around the outside of the ring with her. As they do this the head boys take the other girls and promenade them to the center and back, twice, to get out of the way of the couples coming around the outside of the ring.
- (9) The dance is then repeated as before, except that the two end boys join hands as they trade place--and the same for the two side boys. After this, all couples are back with their original partners and ready for a break call, before the second couple begins the figure.

## LESSON PLAN 10

Specific Objectives:

1. To be sure the class knows the call "Forward Up Six."
2. To teach "Spanish Cavalier."
3. To teach "Texas Star."
4. To introduce a new pattern.

Materials:

Records and phonograph

Procedure:

Review: "Forward Up Six"

Teach: "Spanish Cavalier"

"Texas Star"

Dance: Mix all calls done thus far.

Have students request one or two couple dances.

Comments:

The "Spanish Cavalier," a singing call, has a great many swings, but if the dancers keep their heads up, watch their partners and not the floor, they won't get so dizzy.

"The Star," a favorite with dancers of all ages, is a little different because it forms a symmetrical design. It is done four times, partners changing each time before the chorus is danced. All eight dancers take part throughout.

Spanish Cavaliero<sup>67</sup>

Record: Imperial. SPANISH CAVALIERO. IIII-B XR 22.

The Figure:

- (1) Head two ladies lead to the gentleman on the right and Swing and you swing with your hero.
- (2) After you have swung, go back where you begun And swing with your Spanish Cavaliero.
- (3) Same two ladies lead to the gentleman 'cross the set And swing and you swing with your hero.
- (4) After you have swung, go back where you begun, etc.
- (5) Same two ladies lead to the gentleman on the left

The Chorus:

- (6) Allemande left with the corner on your left  
A Grand Right and Left  
Halfway round, oh,
- (7) And when you meet your own  
You promenade her home
- (8) And swing with your Spanish Cavaliero.

Repeat all with "Side two ladies" leading.

Repeat again with "Head two gentlemen" and then "Side two gentlemen" leading. The call for the gentlemen will be:

Head two gentlemen lead to the lady on the right  
And swing, and you swing with Chiquita.  
After you have swung, go back where you begun  
And swing with your Spanish Senorita.

Directions:

- (1) No. 1 and No. 3 ladies go the couples on their right. They balance to the gentlemen (take two steps back and two steps forward), and swing the side gentlemen.
- (2) Same ladies go back to partners and balance and swing.
- (3) Same ladies go straight across the set and balance and swing the gentlemen there.
- (4) Same ladies go back to partners and balance and swing.
- (5) Same ladies go to the couple to the left and balance and swing the gentlemen there, then back to own partner and balance and swing.
- (6) All do a left allemande and a Grand Right and Left half-way around the set.

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<sup>67</sup>Kirkell, op. cit., p. 50.

- (7) Meet partner on the other side of the set and promenade home.
- (8) All swing partners.



The Star<sup>68</sup>

- (1) Ladies to the center and back to the bar.
- (2) Gents go in with a Right-Hand Star  
Right hands up, don't be so slow,
- (3) Left hands back you ought to know.
- (4) Meet your partner and pass right by,  
Take the next with the twinkle in her eye.
- (5) Gents swing out and ladies swing in  
And form that Right-Hand Star again.
- (6) Everybody break and swing
- (7) And promenade home.

## Directions:

- (1) Ladies walk four steps to center, turn and walk four steps back to places.
- (2) All four gentlemen walk to center of set, raise right arms, right hands touching, elbows straight, and move clockwise, making a Right-Hand Star.
- (3) Gentlemen make one half turn right, place left hands together and walk in the other direction, forming a Left-Hand Star.
- (4) STILL KEEPING LEFT HANDS TOGETHER, the gentlemen pass their partners and pick up the next lady. No. 1 gentleman picks up No. 2 lady, etc., by putting his right arm around her waist. She places her left hand on his shoulder, and all continue the Left-Hand Star.
- (5) Gentlemen drop left hands, all turn one half turn left with partners, and go in the other direction, as ladies raise right hands together, forming another Right-Hand Star. The gentlemen are now on the outside of the star, but still holding onto their partners.
- (6) Ladies drop right hands and all swing their new partners.
- (7) All promenade back to the gentleman's home positions.  
Each gentleman has a new partner.

Repeat the figure three more times; each time the gentleman picks up the next lady. When each gentleman has his original partner in home position, proceed with a break call.

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<sup>68</sup>Kirkell, op. cit., p. 66.

## LESSON PLAN 11

Specific Objectives:

1. To be sure the class knows the "Spanish Cavalier" and "Texas Star."
2. To introduce a square dance mixer.
3. To teach "Scoot and Scat."
4. To correct step difficulties.

Materials:

Records and phonograph

Procedure:

Review: "Spanish Cavalier"

"Texas Star"

Teach: "Scoot and Scat" using the Texas Star.

Dance: Mix all calls done thus far.

Have students request one or two couple dances.

Comments:

"Scoot and Scat" is a lively mixer and gives variation to the "Texas Star."

Scat and Scoot<sup>69</sup>

Take the dancers through The Star until the gents have their star formed with the lady on their arm. At the call, "Scat", the girls leave the gents rotating and catch on to some other arm in another square. In this way they change partners and, often, couple number as well. The dance is then danced through several changes and when the men are on the outside, the call, "Scoot", is given and the men find a new partner as the ladies continue to hold their star.

It is very important that the caller sees that everybody has found a new partner before he continues the call.

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<sup>69</sup>Herb Greggerson, Foot'n Fiddle, p. 10.

## LESSON PLAN 12

Specific Objectives:

1. To teach "Form an Arch."
2. To teach "Catch All Eight."
3. To stress style in movement.

Materials:

Records and phonograph

Procedure:

Teach: "Form an Arch"

"Catch All Eight"

Dance: Mix all calls, using "Scoot and Scat" with the  
"Texas Star."

Have students request one or two couple dances.

Comments:

"Form an Arch" is easy to do and is somewhat novel in its pattern. It is a good changing-partners dance. Stress the importance of style in doing any of the calls. Style not only adds to the looks of the dance, but makes the call easier to do.

Form an Arch<sup>70</sup>

- (1) Head two couples forward and back,
- (2) Forward again with your hands up high.  
Form an arch against the sky.
- (3) Side two girls you slide right through.
- (4) Swing the gent that's facing you.
- (5) Swing 'em high and swing 'em low,  
And promenade the outside row.
- (6) Head two couples forward and back,  
Forward again with your hands up high.  
Form an arch against the sky.  
Side two girls you slide right through.  
Swing the gent that's facing you.  
Swing 'em high and swing 'em low,  
And promenade the outside row.
- (7) Side couples ready!

## Directions:

- (1) The head two couples, the first and third, holding partners' hands, take four steps forward, then four steps back to place.
- (2) The same two couples take four steps forward and join their free hand with the free hand of the opposite person, holding the hands high, to form an arch.
- (3) The side two girls now slide through this arch, leading with their right feet, and passing each other back to back.
- (4) All four boys now swing their opposite girls. The head boys swing the girl they have been facing, and whose hand they have been holding up in the arch. The side two boys swing the girl who has come through the arch to them.
- (5) They swing this girl back to the boy's home position. Then they all promenade around the set with their new partners, to the boy's home position.
- (6) The action of 1-5 is repeated, at the end of which all partners have returned to their original positions.
- (7) Then the entire dance is repeated, with the side couples going forward and back and forming the arch, as the head girls slide through.

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<sup>70</sup>Kraus, op. cit., p. 29.

Catch All Eight<sup>71</sup>

- (1) First couple balance and swing.
- (2) Down the center and split the ring,
- (3) Lady go gee, gent go haw,
- (4) Meet your honey in the hall  
Catch all eight with the right go half way around,  
Back with the left go all the way around.
- (5) Swing your corner with a two hand swing,  
Around and around with the pretty little thing.
- (6) Meet your partner pass her by,  
Pick up the next girl on the fly and promenade.

## Directions:

- (1) First couple balance and swing.
- (2) Down the center and split through the third couple.
- (3) Separate, the lady to right and gent to left and go around the outside of the set to the home position.
- (4) All four couples give partner the right hand, and go half way around clockwise, then give the left hand and go one complete turn around counter-clockwise.
- (5) Continue around to meet your corner with a two-hand swing.
- (6) Then the gents leave the lady and pass partner by on the inside picking up the next lady and promenade. Each time the gent will promenade a new lady until he gets his original partner back.

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<sup>71</sup>Jane Harris, Dance Awhile, p. 38.

## LESSON PLAN 13

Specific Objectives:

1. To be sure the class knows "Form an Arch" and "Catch All Eight."
2. To review all calls taught thus far.
3. To review more couple dances.

Materials:

Records and phonograph

Procedure:

Review: "Form an Arch"  
"Catch All Eight"

Dance: Mix all calls done thus far.

Have students request several couple dances.

Comments:

It isn't necessary to teach new calls every day. At this point enough calls have been taught to fill the period. Fewer square dance calls may be used and more couple dances reviewed.

## LESSON PLAN 14

Specific Objectives:

1. To teach "San Antonio Rose."
2. To teach "Hinkey Dinkey Parlez Vous."
3. To stress style in movement.

Materials:

Records and phonograph

Procedure:

Teach: "San Antonio Rose"

"Hinkey Dinkey Parlez Vous"

Dance: Mix all calls done thus far.

Have students request several couple dances.

Comments:

Both "San Antonio Rose" and "Hinkey Dinkey Parlez Vous" are easily learned singing calls, and have action that appeals readily to beginners. It will be necessary to take "San Antonio Rose " slowly to be sure the class knows each step before going to the next. The call should be done several times without music.



San Antonio Rose<sup>72</sup>

Record: 4-Star 1496

Now sing on boys, you swing them 'round and 'round,  
And promenade that sweet lady all around the town,  
And promenade back home with the one you have known  
And swing with your Rose of San Antone.

Now, first couple to the right and circle four and smile,  
And do-si-do your partner in that gay mountain style.  
Then you swing with your opposite until you find your own,  
Then swing with your Rose of San Antone.

Now swing on to the next and circle four and smile, etc.  
(Repeat above with the third and fourth couples.)

Swing with your corner, the lady from the west,  
Go back and swing your partner, she's the one you love the  
best.

Allemande left your corner and do-si-do your own,  
Balance to your partner and you weave the ring back home.

Weave the ring around and 'around,  
And when you meet your partner you will do-si-do around.  
Weave the ring and when you meet your own,  
Swing with your Rose of San Antone.

(Second, third and fourth couples lead out and repeat the  
figure.)

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<sup>72</sup>Origin unknown. This singing square was learned at  
the Wagon Wheel Square Dance Club in May, 1950, in Port Arthur,  
Texas. The square was taught by Capt. C.W. Eliasson.

# Hinkey Dinkey Parlez Vous<sup>73</sup>

## Music:

### Record:

### Introduction:

- (1) Allemande left your corners all, parlez vous,  
Grand chain eight around the hall, two by two.  
Meet your partner, what do you do, promenade her two by two,  
Hinkey Dinkey Parlez Vous!

### Figure:

- (2) Head two girls go forward and bow, parlez vous,  
Same two girls you do-si-do, parlez vous,  
Do-si-do your corners all, do-si-do your partners all,  
Hinkey Dinkey Parlez Vous!
- (3) Swing your partner round and round, parlez vous,  
And promenade around the town, parlez vous,  
Promenade eight, promenade all, places all and hear my call,  
Hinkey Dinkey Parlez Vous!
- (4) Side two girls go forward and bow, parlez vous,  
Same two girls you do-si-do, parlez vous,  
Do-si-do your corners all, do-si-do your partners all,  
Hinkey Dinkey Parlez Vous!
- (5) Swing your partner round and round, parlez vous,  
And promenade around the town, parlez vous,  
Promenade eight, promenade all, places all and hear my call,  
Hinkey Dinkey Parlez Vous!
- (6) Repeat call 1. Then call 2 and 3 for the head two boys,  
and 4 and 5 for the side two boys. End with 1 again.

### Directions:

- (1) All the dancers do an allemande left and a grand right and left. They meet their partners and all promenade.
- (2) The head two girls take four steps forward, toward each other, and then four steps back to place. The same two girls walk forward, do-si-do, passing around each other back to back, and return to their place. All the dancers do the do-si-do with their corners and then with their partners.
- (3) They all swing their partners and then promenade once

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<sup>73</sup>Richard Kraus, Square Dances of Today, p. 60.

- around the set.
- (4) The side two girls take four steps forward and back, then forward and do-si-do. All the dancers do-si-do their corners and then their partners.
  - (5) All swing partners and promenade around.
  - (6) Repeat the allemande left and grand right and left (1). Then the head two boys do the figure (2) and (3). End the square with the allemande left and grand right and left.

## LESSON PLAN 15

Specific Objectives:

1. To give a general review of all calls taught thus far.
2. To stress style.

Materials:

Records and phonograph

Procedure:

Review all calls:

"Duck for the Oyster"  
"Take a Peek"  
"Hi Ya!"  
"Birdie in a Cage"  
"Golden Slippers"  
"Sisters Form a Ring"  
"Shoot the Owl"  
"Adam and Eve"  
"Arkansas Traveler"  
"Forward Up Six"  
"Spanish Cavalier"  
"The Star"  
"Scoot and Scat"  
"Form an Arch"  
"Catch All Eight"  
"San Antonio Rose"  
"Hinkey Dinkey Parlez Vous"

Comments:

The class should know and be able to dance all of the calls taught thus far without any trouble.

## LESSON PLAN 16

Specific Objectives:

1. To introduce longways dances.
2. To teach "Bow Belinda."
3. To teach "Reel 'em Down."

Materials:

Records and phonograph

Procedure:

Introduce: Longways dances.

Teach: "Bow Belinda"

"Reel 'em Down"

Review: "San Antonio Rose"

"Kinkey Dinkey Parlez Vous"

Comments:

Longways dances are done in two lines of six to eight couples. The boys are in one line, the girls in the other.

It is a good idea to teach simple dances like "Bow Belinda," a singing call, and "Reel 'em Down" before teaching the "Virginia Reel."

When practicing the reel figure, use the words "Right hand to your partner now, and left hand to the next," all the way through the reel.

Bow Belinda<sup>74</sup>

- (1) Bow, bow, bow Belinda, Bow, bow, bow Belinda,
- (2) Bow, bow, bow Belinda, won't you be my darling.
- (3) Right hand round, Oh Belinda,  
Right hand round, Oh Belinda,
- (4) Right hand round, Oh Belinda,  
Won't you be my darling.
- (5) Left hand round, Oh Belinda, left hand round, Oh Belinda,
- (6) Left hand round, Oh Belinda, won't you be my darling.
- (7) Two hands round, Oh Belinda, two hands round, Oh Belinda,
- (8) Two hands round, Oh Belinda, won't you be my darling.
- (9) Do-si-do, Oh Belinda, do-si-do, Oh Belinda,
- (10) Do-si-do, Oh Belinda, won't you be my darling.
- (11) Promenade all, Oh Belinda, promenade all, Oh Belinda,  
Promenade all, Oh Belinda, won't you be my darling.
- (12) Promenade all, Oh Belinda, promenade all, Oh Belinda,  
Promenade all, Oh Belinda, won't you be my darling.

**Formation:** Lines of four to eight couples facing each other; girls on one side, boys on the other. The head couple is the couple nearest the music, and foot couple is the couple farthest away.

**Directions:**

- (1) The first girl and the foot boy, diagonally opposite each other, take four steps toward each other, bow, and four steps back to place.
- (2) The first boy and the foot girl do the same.
- (3) The first girl and the last boy walk toward each other, give right hands to each other, walk around each other and return to place.
- (4) The first boy and the foot girl do the same.
- (5) The first girl and the foot boy walk around each other, holding left hands.
- (6) The first boy and the foot girl do the same.
- (7) The first girl and the last boy walk around each other, Holding both hands.
- (8) The first boy and the last girl do the same.
- (9) The first girl and the last boy do the do-si-do, going around each other, passing right shoulders as they go forward and left shoulders as they go back.
- (10) The first boy and the last girl do the same.
- (11) All join hands with partners, and promenade to the left, and down the foot of the set, following the foot couple.

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<sup>74</sup>Kraus, op.cit., p. 104.

- (12) When they are down at the foot, the first boy moves the girl over to her side, as the first couple forms an arch. The others go through and the lines are formed again, with the head couple now at the foot.

Reel 'em Down<sup>75</sup>Music:

Record: Disc Album 631. LAMPLIGHTER'S HORNPIPE.  
5040-B World of Fun. IRISH WASHERWOMAN. M 103-A.

- (1) Circle left and right.
- (2) First couple down the set.
- (3) First lady leads.
- (4) First gentleman leads.
- (5) Reeling

Formation: Longways set of four, five or six couples. The lady is on the right as all face up to the head of the set. There should be about four or five feet between the two lines.

Directions:

- (1) Measures 1-4: All face partners. Join hands with the person on each side, forming an elongated circle. Circle eight steps left.  
Measures 5-8: Circle right eight steps and stop at original positions in the longways set.
- (2) Measures 1-8: First couple, right hands grasped, turn and walk down the set, between the other couples. At the foot, the lady crosses in front of her partner, walks around the outside of the gentlemen's line and stands at the head of the gentlemen's line. The first gentleman walks around the foot of the ladies' line and up the outside to stand in front of the ladies' line.
- (3) Measures 9-16: The first lady beckons in a flirtatious way to the gentlemen as she leads the entire line of gentlemen in front of her own partner down the outside of the ladies' line and back to place up the gentlemen's side.
- (4) Measures 9-16: The first gentleman now repeats (3) and motions to the ladies to follow him as he goes to the left in front of his partner, down the outside of the gentlemen's line and back to place up the ladies' side.
- (5) Measures 1-16 repeated until reel is finished: All face partners. First couple take right hands and turn once around (right allemande). Drop partner's hand and first gentleman takes second lady's left hand and turns her around once. At the same time, the first lady turns the

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<sup>75</sup> Miriam Kirkell, Partners All--Places All!, p. 92.



second gentleman with the left hand (left allemande). First couple meet in the center and turn each other with right hands, then go on to the next couple and turn with left hands--first lady always turning the gentlemen and the first gentleman turning the ladies. They meet in the center each time and turn each other with right hands. Continue until the first couple reach the foot of the set where they turn only far enough for the lady to finish in the ladies' line and the gentleman to finish in the gentleman's line. They remain at the foot of the set.

## LESSON PLAN 17

Specific Objectives:

1. To be sure the class knows "Bow Belinda" and "Reel 'em Down."
2. To teach the "Virginia Reel."

Materials:

Records and phonograph

Procedure:

Review: "Bow Belinda"

"Reel 'em Down"

Teach: "Virginia Reel"

Dance: Have students request one or two couple dances.

Comments:

Originally the "Virginia Reel" was an English dance, known as "Sir Roger De Coverley." However, it has been done in the United States for so long that it is probably the best-liked of all American country dances.

Virginia Reel<sup>76</sup>

- (1) Forward and bow to your partners all
- (2) Right hand 'round, around the hall.
- (3) Left hand back and don't be slack,
- (4) Two hands round and round you go,
- (5) And now your partners do-si-do.
- (6) First couple sashay down the set.  
Sashay back.
- (7) First couple reel down the set.
- (8) Get to the foot and sashay back.
- (9) Form your lines,
- (10) Cast off!  
Girls to the right, boys to the left.
- (11) Form your lines and all go through,  
Ready all--from the beginning!

## Directions:

- (1) All take four steps forward, bow to partner, and four steps back to place.
- (2) All walk forward, give right hands to partners, walk around partners and back to place.
- (3) Do the same, joining left hands.
- (4) Do the same, joining both hands, and turning in a clockwise direction.
- (5) All do-si-do partners, returning to place.
- (6) First couple joins both hands with each other, and slides eight steps down the center of the set, and eight steps back to place.
- (7) First couple now does the reel, as described in Reel 'em Down.
- (8) When the first couple reaches the foot of the set, they slide back up to the top again.
- (9) There they separate, girl going to the head of her line, boy to the head of his. They all face forward, toward the music.
- (10) At the command "Cast off!" they separate, girls going to the right and down to the foot, and boys to the left, and down to the foot.
- (11) The first couple forms an arch at the foot, and the others go through it, moving up the set, and forming their lines again. The first couple remains at the foot, and the others have all moved up one position. The dance is repeated once for each couple.

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<sup>76</sup>Ibid., p. 108.

## LESSON PLAN 18

Specific Objectives:

1. To be sure the class knows the "Virginia Reel."
2. To teach the call "Sally Goodin'."
3. To stress good form while square dancing.

Materials:

Records and phonograph

Procedure:

Review: "Virginia Reel"

Teach: "Sally Goodin'"

Dance: Mix calls

"San Antonio Rose"

Comments:

"Sally Goodin'" is a fast call, and will take quite a bit of concentration on the boy's part. The girls should stay in their places and be ready to be swung at all times.

SALLY GOODIN <sup>77</sup>

- (1) First gent out and swing Sally Goodin' (with a right hand swing),
- (2) Now your taw (with a left hand swing),
- (3) Swing the girl from Arkansas.
- (4) Then Sally Goodin',  
And then your taw,  
Now don't forget your old grandma.
- (5) Home you go and everybody swing.

Repeat three times:

First two gents out  
First three gents out  
All four gents out.

## Directions:

- (1) The gent's partner is his taw. The next lady to the right is his Sally Goodin'. The lady on the opposite side of the square from him is the gal from Arkansas. The lady to his left is his old grandma. The first gent goes to the right, turns Sally Goodin' with the right hand (forearm grasp is more comfortable) once around.
- (2) He then goes back to his taw and swings her with the left hand once around.
- (3) Then on to the gal from Arkansas with the right.
- (4) Then Sally Goodin' with the left, taw right, grandma with the left.
- (5) He then goes home and everybody swings.

In order to avoid confusion with more than one gent leading out to swing the gal from Arkansas, they should follow the gent on the left. Ladies should wait at their places for the gents to swing them.

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<sup>77</sup>Harris, op. cit., p. 51.

## LESSON PLAN 19

Specific Objectives:

1. To be sure the class knows "Sally Goodin'."
2. To teach the singing call "Hot Time in the Old Town."
3. To review the singing calls learned thus far.

Materials:

Records and phonograph

Procedure:

Review: "Sally Goodin'"

Teach: "Hot Time in the Old Town"

Dance: Mix calls

"San Antonio Rose"

"Hinkey Dinkey Parlez Vous"

Comments:

The singing call, "Hot Time in the Old Town," is a familiar square dance figure done to the accompaniment of one of the best dancing tunes of all time. Have the class walk through the call several times before putting it to music.

Hot Time In The Old Town<sup>78</sup>Music:

Record: Folkraft  
Imperial

- (1) Allemande left, to the corner you will go.  
Grand right and left, around the outside row.  
Meet your partner, and promenade her home,  
There'll be a Hot Time In The Old Town Tonight.
- (2) All four girls, to center of the ring.  
All four boys, promenade around the ring.  
Pass your partner, the next one you will swing,  
There'll be a Hot Time In The Old Town Tonight.
- (3) Repeat (2) three more times, until all boys have their original partners back. Then call (1).
- (4) All four boys, to the center of the ring,  
All four girls, promenade around the ring.  
Pass your partner. the next one you will swing,  
There'll be a Hot Time In The Old Town Tonight.
- (5) Repeat (4) three more times, until all girls have their original partners back. Then call (1).

Directions:

- (1) All the dancers do an allemande left and a grand right and left. They meet their partners and all promenade home.
- (2) All four girls walk to the center of the square and stand there, back to back, facing their home positions. All four boys walk to the right, counter-clockwise, around the square. Each boy passes his original partner, and swings the next girl.
- (3) This action (2) is repeated three more times, until each boy has his original partner back. Then (1) is called again, and the dancers do an allemande left and grand right and left.
- (4) All four boys walk to the center of the ring, stand there back to back, and all four girls walk around the outside of the ring, to the right. They pass their partners, and swing the next.
- (5) This action (4) is repeated three more times, until all the dancers are back with their original partners. Then the allemande left and grand right and left are done again.

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<sup>78</sup>Kraus, op. cit., p. 56.

## LESSON PLAN 20

Specific Objectives:

1. To be sure the class knows "Hot Time in the Old Town."
2. To teach the call "Cowboy Loop."
3. To review a longways dance.

Materials:

Records and phonograph

Procedure:

Review: "Hot Time in the Old Town"

Teach: "Cowboy Loop"

Dance: Mix calls

"Virginia Reel"

Have students request one or two couple dances.

Comments:

If the dancers catch on quickly to new steps, a do-paso may be used in place of the do-si-do in the "Cowboy Loop." The boys are definitely the leaders and the girls the followers in this call, so it will take quite a bit of concentration on the boy's part. Be sure the boys understand the call before putting it to music.



Cowboy Loop<sup>29</sup>

- (1) First couple out to the couple on the right  
And circle four with all your might.
- (2) Break and trail that line on the next,  
Two hands up and four trail through.
- (3) Turn right around and come back through,
- (4) And tie that knot like the cowboys do.
- (5) Form that ring and circle six,  
Do-si-do and don't get mixed.
- (6) Then form that ring  
Break and trail that line to the next,  
Two hands up and six go through  
And tie that knot like you used to do.
- (7) Form that ring and circle eight,  
Do-si-do and don't be late.

## Directions:

- (1) First couple leads to second couple and forms a ring.  
Circle to the left.
- (2) The gent of the first couple drops the hand of the lady  
on his left and leads the whole line of four to couple  
three, who have their hands joined high forming an arch.  
Couple three moves forward as the line goes under.
- (3) Then couple three pivots, forms an arch with the other  
hand and moves back to place as the line again passes  
under the arch.
- (4) On the call "Tie the Knot" the lead-off gent leads the  
whole line around to the right and under the arch formed  
by last couple in the line pulling the entire line  
through.
- (5) First gent pick up couple three, then circle six and  
do-si-do.
- (6) Lead-off gent breaks and leads line under arch formed by  
fourth couple. Repeat action as before.
- (7) Circle eight, do-si-do and finish.

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<sup>29</sup>Harris, op. cit., p. 39.

## LESSON PLAN 21

Specific Objectives:

1. To be sure the class knows the call "Cowboy Loop."
2. To teach the singing call "Bell Bottom Trousers."

Materials:

Records and phonograph

Procedure:

Review: "Cowboy Loop"

Teach: "Bell Bottom Trousers"

Dance: Singing calls

Have students request one or two couple dances.

Comments:

The words to this singing call, "Bell Bottom Trousers," are simple and easy to learn and the tune is familiar, so it is suggested that the class learn the words and sing as they dance. This might be done in all of the singing calls. The class should be reminded that the singing calls on records are slightly faster than calls that are sung or called by a caller, so it should endeavor to learn the calls as quickly as possible in order to keep up with the record.

Bell Bottom Trousers<sup>80</sup>

- (1) First couple separate, go on around with you,
- (2) Swing in the center with your love so true.
- (3) Six hands around, don't kill the little dear,
- (4) And you better take her home while you're still in second gear.
- (5) Then it's right allemande while your sailor's out to sea.
- (6) Left allemande, oh how happy we will be,
- (7) All swing your partners with coats of navy blue  
Swing 'em in the rigging like your daddy used to do.
- (8) Allemande left, grand right and left  
Meet your partner half way round and promenade her home.

## Directions:

- (1) First couple separates, gent goes left and lady goes right around the outside of the set. Meet at the opposite side of the set.
- (2) Swing in the center.
- (3) The other six join hands and circle around the swinging couple.
- (4) The first couple then swings back to their place in the circle.
- (5) Everybody does a right allemande with his partner,
- (6) Then a left allemande with his corner.
- (7) Everybody swings his partner.
- (8) Do an allemande left and a grand right and left, meet your partner and promenade.

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<sup>80</sup>Charley Thomas, Singing Calls, card no. 5.

## LESSON PLAN 22

Specific Objectives:

1. To be sure the class knows "Bell Bottom Trousers."
2. To teach "The Route."
3. To stress good form.

Materials:

Records and phonograph.

Procedure:

Review: "Bell Bottom Trousers"

Teach: "The Route"

Dance: Mix calls.

Have students request one or two couple dances.

Comments:

"The Route" is a dance definitely not for beginners since it involves more coordination and skill than the more simple squares. However, if the boys will remain in their places and wait for the girls to come to them, the group should not have any trouble doing it.

The Route<sup>81</sup>

- (1) First and third couples balance and swing,  
Promenade halfway round the ring.
- (2) Right and left through, right and left back.  
Two ladies chain and chain right back.
- (3) Circle four and form a line.
- (4) Forward eight and fall back eight.  
Right and left through, right and left back.
- (5) Ladies chain across the line,  
Ladies chain down the line,  
Ladies chain across the line,  
Ladies chain down the line,
- (6) Circle four as you did before,  
Head two couples duck on o'er,  
And everybody swing!

## Directions:

- (1) The first and third couples balance and swing, then promenade to the right, halfway around the outside of the set.
- (2) The first couple now faces the fourth couple, and the third faces the second. They do a right and left through and a right and left back with the couple they are facing. They do a ladies chain and a ladies chain back with the couples they are facing.
- (3) They then join hands and circle left with that couple. The first circles with the fourth, and the third with the second. Each circle then opens up into a line of four dancers, and the lines face each other, across the set. In each line of four the head couple is nearest its home position.
- (4) The line of four take four steps forward and four steps backward. They then do a right and left through and a right and left back.
- (5) The girls then do a ladies chain, in which each girl chains completely around the set, moving from boy to boy. The first and third girls move in a counter-clockwise direction around the set, as they chain. The second and fourth girls move in a clockwise direction.
- (6) When each girl has returned to her original partner, the lines join hands and circle left again as they did before in (3). The head two couples duck through arches formed by the side two couples, returning to their home positions. There they swing their partners. The dance is then repeated from the beginning with the side two couples leading out to their right, from (1) through (6).

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<sup>81</sup>Richard Kraus, Square Dances of Today, p. 42.

## LESSON PLAN 23

Specific Objectives:

1. To be sure the class knows "The Route."
2. To give a general review of all calls taught thus far.
3. To correct any step difficulties.

Materials:

Records and phonograph

Procedure:

Review: "The Route"

Dance: Mix calls

Singing calls

Have all students request one or two couple dances.

Comments:

A wide selection of calls have been taught up to this point, so spend the period mixing the calls and in review. Any step difficulty or misunderstanding of calls should be corrected at this time. The class should be able to do any of the calls taught up to this time with little or no trouble.

## LESSON PLAN 24

Specific Objectives:

1. To teach the call "Grapevine Twist."
2. To spend less time in instruction. Have the class concentrate on each call and learn to dance it with a minimum of instruction.

Materials:

Records and phonograph

Procedure:

Teach: "Grapevine Twist"

Dance: Mix calls

Have students request one or two couple dances.

Comments:

The "Grapevine Twist" is another involved square and calls for quite a bit of concentration on the part of the dancers. Put a good leader to head each set. The class should be ready for more complicated calls at this point and less time should have to be spent in teaching the calls.

The Grapevine Twist<sup>82</sup>

- (1) First gent take his lady by the wrist,  
Through that couple for a grapevine twist.
- (2) Back to the center with a gee haw gee,  
Around that homely gent you see.
- (3) And circle four.
- (4) Break that ring and on to the next,
- (5) Round that lady for a grapevine twist.
- (6) Back to the center and loop right back,
- (7) Around the gent on the same old track.
- (8) And circle six.
- (9) Break that ring and on to the next,
- (10) Round that lady for a grapevine twist
- (11) Back to the center with a figure eight.
- (12) Around the gent and don't be late  
And circle eight.

## Directions:

- (1) First gentleman takes his partner's hand and leads her between Couple No. 2, around the second lady and back to the center of the set.
- (2) He walks in a circle around the inside of the set (clockwise), goes back between Couple No. 2 again, and around the second gentleman. His own partner hands own and follows him.
- (3) Couples No. 1 and 2 join hands and circle to the left.
- (4) First gentleman drops hands with the second lady (others all hand on), and leads the line of four to the third couple.
- (5) First gentleman goes between Couple No. 3, and around the third lady, pulling his partner and Couple No. 2 behind him.
- (6) First gentleman circles clockwise in the center again.
- (7) Still pulling the other after him, he goes between Couple No. 3 again and around the third gentleman.
- (8) Couple No. 3 join the first two couples, and all six circle to the left.
- (9) First gentleman drops his left hand with the third lady, and now, with five dancers hanging on, advances to Couple No. 4.
- (10) He goes between Couple No. 4 and round the fourth lady.
- (11) First gentleman again makes a small circle clockwise in the center of the set.
- (12) He goes back to Couple No. 4, between them, and around the fourth gentleman; and all eight circle to the left.

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<sup>82</sup>Kirkell, op.cit., p. 60.



## LESSON PLAN 25

Specific Objectives:

1. To be sure the class knows the "Grapevine Twist."
2. To give a general review of calls taught thus far.
3. To correct step difficulties.

Materials:

Records and phonograph

Procedure:

Review: "Grapevine Twist"

Dance: Mix calls

Have students request several couple dances.

Comments:

The calls taught are more complicated now so in review spend more time on those than on the more simple ones done at first. Continue to correct step difficulties and stress good form.

## LESSON PLAN 26

Specific Objectives:

1. To teach the call "Dip and Dive."
2. To stress good form in square dancing.

Materials:

Records and phonograph

Procedure:

Teach: "Dip and Dive"

Dance: Mix calls

Have students request one or two couple dances.

Comments:

"Dip and Dive" is a good exhibition dance. A docey-doe may be substituted in place of the circle and duck under done with the odd couple in the square. Have the class walk through the call several times before putting it to music. Continue to stress good form.

Dip and Dive<sup>83</sup>

- (1) The first couple out and circle four,  
The inside couple arch.  
It's dip and dive and away we go,  
With inside high, the outside low.  
Hurry, hurry, hurry, let's go, duck over and below,
- (2) Now duck on through to the other two,  
And circle four hands around!
- (3) Duck on through, go on to the next,  
The inside couple arch.  
It's dip and dive and away we go,  
With the inside high, the outside low.  
Hurry, hurry, hurry, let's go, duck over and below,  
Everybody swing.

## Directions:

- (1) The first couple walks to the right and joins hands with the second couple. They circle to the left with them, halfway around, so the first couple is on the outside of the set. The first couple now ducks under an arch formed by the second couple, and moves to the center of the set. Without turning, the first couple raises their hands in an arch, so the fourth couple can duck through. Meanwhile, the second couple turns, so the girl is on the boy's right, and they are facing down the length of the set again. The fourth couple raises an arch for the second couple to duck under. There is a continuous movement, with the first, second and fourth couples doing this dip-and-dive figure, until each couple is back in its home position.
- (2) The first couple now goes on to the third couple and circles halfway around with them.
- (3) They duck under an arch formed by the third couple and leave them. They go on to the fourth couple, circle half-way around, and repeat the dip-and-dive figure with the fourth, second and first couples active, until all couples are back in place.

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<sup>83</sup>Kraus, op. cit., p. 68.

## LESSON PLAN 27

Specific Objectives:

1. To be sure the class knows "Dip and Dive."
2. To give a general review of calls using requests by the class.
3. To stress good form.

Materials:

Records and phonograph

Procedure:

Review: "Dip and Dive"

Dance: Mix calls

Have students request one or two couple dances.

Comments:

The class should be given an opportunity to request calls as well as couple dances. Good form should be stressed at all times.

## LESSON PLAN 28

Specific Objectives:

1. To review all of the singing calls taught thus far.
2. To correct difficulties.
3. To stress good form.

Materials:

Records and phonograph

Procedure:

Review all singing calls:

"Hi Ya!"  
"Spanish Cavaliero"  
"San Antonio Rose"  
"Hinkey Dinkey Parlez Vous"  
"Bow Belinda"  
"Hot Time in the Old Town"  
"Bell Bottom Trousers"

Comments:

The slower students may not be able to keep up with all of the singing calls however at this point they should know the majority of them. The entire class should not be kept back to wait for them but they should be instructed to catch the call at a convenient spot.

## LESSON PLAN 29

Specific Objectives:

1. To give a general review of all patter calls.
2. To correct step difficulties.

Materials:

Records and phonograph

Procedure:

Review all patter calls:

"Duck for the Oyster"  
"Take a Peek"  
"Birdie in a Cage"  
"Golden Slippers"  
"Sisters Form a Ring"  
"Shoot the Owl"  
"Adam and Eve"  
"Arkansas Traveler"  
"Forward Up Six"  
"The Star"  
"Scoot and Scat"  
"Form an Arch"  
"Catch All Eight"  
"Reel 'em Down"  
"Virginia Reel"  
"Sally Goodin"  
"Cowboy Loop"  
"The Route"  
"Grapevine Twist"  
"Dip and Dive"

Comments:

The entire class should have no difficulty in following any of the calls taught thus far, and should be able to follow any of them with very little prompting.

## LESSON PLAN 30

Specific Objective:

1. To give a test covering the entire square dance unit.

Materials:

Records and phonograph

Procedure:

Give a test covering the entire square dance unit.

Comments:

The instructor should construct her own test, since it will depend upon the size and type of class she has been working with. However, it is suggested the class should be graded on dance form, execution of calls and knowledge of terms.

## D. Social Dance Unit

## LESSON PLAN 1

Specific Objectives:

1. To stimulate interest in social dance.
2. To introduce the unit on social dance.
3. To teach the basic fox trot steps.

Materials:

Records and phonograph.

Procedure:

Introduce the unit on social dance.

Discuss ballroom etiquette.

Give pointers on being a good leader and follower.

Demonstrate the different dance positions.

Teach: Basic fox trot steps

- a. Promenade or walking step
- b. Chasse or side step

Comments:

Play several fox trot records and have the class clap out the rhythm before beginning the steps. All of the fox trot rhythms are basically the same; however, the music may be divided into three different tempos, fast, medium and slow. Basically, the fundamental steps for the three tempos are the same, so it is relatively easy for a beginner to adapt himself to any one of the tempos. Fox trot is written in 4/4 time.



### Teaching Procedures

1. Listen to music.
2. Count or tap out rhythm.
3. Practice step without music.
4. Practice step with music.
5. Partners practice step without music.
6. Partners practice with music.

### Ballroom Etiquette

1. A gentleman should not stand on the side-line or "cut-in" when there is any lady not dancing.
2. A gentleman should always thank the lady after he has danced with her, and she should acknowledge the courtesy. The lady does not thank the gentleman for the dance.
3. A lady should never refuse a gentleman's invitation to dance without having a very good reason, in which case she should not accept another partner for the same dance.
4. The gentleman follows the lady onto the floor. She stands ready for him to place his arms around her in dance position.
5. A lady should not refuse to change partners when a gentleman "cuts-in."
6. A gentleman or lady should always accept graciously any partner with whom he or she may be paired in a mixer.
7. A lady, after two successive dances with the same gentleman without having anyone "cut-in," should excuse herself and give the gentleman the opportunity to take another partner.

## Leading and Following

As social dancing is a co-operative affair, the ability to lead and follow skillfully is of major importance. Mastery of the other essentials of social dancing is of little value if the gentleman is unable to lead with confidence or the lady unable to follow with ease.

An experienced dancer is not conscious of giving lead indications, because these signals have become an integral part of his dancing. The lady who is an experienced dancer follows unconsciously, but the ease with which she follows is dependent upon the strength of her partner's lead.

For beginning groups it is necessary that definite instruction and practice be given in the principles underlying good leading and following.

### I. Leading

#### A. General essentials for good leading

1. Know a step accurately before attempting to lead it.
2. Hold partner firmly to give her confidence but not so as to restrict her movements.
3. Give lead indications definite and strong.
4. Make lead indications inconspicuous.
5. Dance on the balls of the feet, transferring weight definitely from one foot to the other.
6. At all times support own weight and maintain correct social dance position. Keep elbows away from body, both arms held slightly below shoulder level.
7. Dance in time with the music. Place the accented count of the step pattern on the accented beat of the music.
8. Always have left foot free when starting to lead.
9. When contemplating a change of direction or step pattern, plan far enough ahead to be confident of what is to be done.

10. Complicated dance patterns should not be attempted when dancing with a strange partner until her ability to follow has been ascertained.
11. Remember that simple steps well done are more acceptable on the dance floor than intricate patterns poorly executed.
12. Set the rhythmic pattern of a step in closed position before attempting to lead it in open position.
13. Time lead indications correctly. This is the most important essential for good leading. The signal for a change of direction or step pattern must be given on the count or step preceding the change. This gives the lady the opportunity to adjust herself to the shift in the direction or step pattern.

## II. Following

It is difficult to analyze what constitutes the ability to follow with ease. The keynotes are co-operation, relaxation, and pliability; the first essentials, correct body alignment and correct social dance position.

### A. Additional essentials for good following

1. Have perfect balance and be able to glide smoothly.
2. Step directly backward from the hip to avoid thigh interference.
3. Dance on the balls of the feet, transferring the weight definitely from one foot to the other.
4. Support own weight and not lean against partner.
5. Partner's lead should not be anticipated.
6. Do not step simultaneously with partner, but transfer weight just after he has stepped.
7. Do not lean forward or backward or look at the feet.
8. Have a large repertoire of steps and perfect them by practicing them.
9. Have considerable experience in dancing with different partners.

10. Do not criticize or attempt to lead partner.
- B. The lady's most common faults are:
1. Tenseness.
  2. Stepping backward from the knee rather than from the hips so that her thighs are constantly in the gentleman's way as he steps forward.
  3. Making her partner support the weight of her arms.
  4. Not keeping shoulders parallel to those of her partner.
  5. Bending forward or backward from the hips.
  6. Looking at her feet.
  7. Letting her legs swing in an outward circle when stepping backward.

## Fundamental Fox Trot Steps<sup>84</sup>

Directions are for man, lady's part reverse, except where especially noted.

### Dance Walk Counts

Step L forward.....	1-2
Step R forward.....	3-4
Step L forward.....	1-2
Step R forward.....	3-4

### Side Close

Step L sideways L.....	1
Close R to L, weight remains on L.....	2
Step R sideways R.....	3
Close L to R, weight remains on R.....	4

### Two Step

#### Sidewalk

Step L sideways L.....	1
Close R to L, take weight on R.....	2
Step L sideways L.....	3
Close R to L, weight remains on L.....	4

#### Diagonally Forward

Step diagonally forward L.....	1
Close R to L, take weight on R.....	2
Step diagonally forward L.....	3-4
Step diagonally forward R.....	1
Close L to R, take weight on L.....	2
Step diagonally forward R.....	3-4
Also backward	

### Box

Step L sideways.....	1
Close R to L, take weight R.....	2
Step L forward.....	3
Close R to L, weight remains on L.....	4
Step R sideways to R.....	1
Close L to R, take weight on L.....	2
Step R backward.....	3
Close L to R, weight remains on R.....	4

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<sup>84</sup>Jane Harris, Dance Awhile, p. 126.

## LESSON PLAN 2

Specific Objectives:

1. To be sure the class knows the basic fox trot steps.
2. To teach a fox trot routine and the hesitation step.
3. To stress correct dance positions and good form.

Materials:

Records and phonograph

Procedure:

Review: Fox trot steps

- a. Promenade or walking step
- b. Chasse or side step

Teach: Fox trot routine I.

Hesitation step.

Dance: Free dancing, exchanging partners and leaders.

Comments:

Stress correct dance positions and good form at all times. It is suggested an occasional mixer be introduced at the time of free dancing so the class period will end with an element of fun.

## Fox Trot Routines

	<u>Counts</u>	
I.		
Step L forward.....	1	
Step R forward.....	2	
Step L forward.....	3	
Step R forward.....	4	
Step L backward.....	1	
Step R backward.....	2	
Step L backward.....	3	
Step R backward.....	4	
Step L sideways L.....	1	
Close R to L, weight remains on L.....	2	
Step R sideways R.....	3	
Close L to R, weight remains on R.....	4	
Repeat		
II.		
Walk forward L, R, L, R.....	1 2 3 4	
Step L forward.....	1 2	
Swing R forward past L.....	3	
Touch R lightly to floor forward.....	4	
Step R backward.....	1 2	
Swing L backward past R.....	3	
Touch L lightly to floor backward.....	4	
Walk forward L, R, L, R.....	1 2 3 4	
Step L sideways L.....	1	
Close R to L, weight remains on L.....	2	
Step R sideways R.....	3	
Close L to R, weight remains on R.....	4	
Repeat		
III.		
Step L forward.....	1	
Step R forward.....	2	
Step L sideways L.....	3	
Close R to L.....	4	
Dip back onto L.....	1 2	
Recover forward onto R.....	3 4	



	<u>Counts</u>
Step L forward.....	1
Close R to L.....	2
Step L forward.....	3 4
Step R forward.....	1
Close L to R.....	2
Step R forward.....	3 4
Repeat	
IV. Beginning L, two-step forward.....	1 2 3 4
Beginning R, two-step forward.....	1 2 3 4
Open social dance position, walk	
L, R, L, R,.....	1 2 3 4
Pivot turn to right.....	1 2 3 4 (fast)
Hesitation step forward.....	1 2 3 4
Hesitation step backward.....	1 2 3 4
Repeat	
V. Walk forward L, R, L, R.....	1 2 3 4
Balance forward.....	1 2
Balance backward.....	3 4
Open social dance position, walk	
L. R, L, R.....	1 2 3 4
Promenade turn.....	1 2 3 4
Dip.....	1 2 3 4
Repeat	

Other steps may be added to these routines as desired.

Fundamental Fox Trot Turns<sup>85</sup>

<u>Promenade Turn</u>	<u>Counts</u>
Step L forward.....	1
Step R forward.....	2
Step L forward, toe out, turn $\frac{1}{2}$ to L	3
Step R sideways R.....	4
Turn $\frac{1}{4}$ L and step back on L, toe out	1
Step back R, toe in, turn $\frac{1}{4}$ L.....	2
Turn $\frac{1}{4}$ L and step L forward.....	3
Step R forward.....	4

Pivot Turn

Step L backward.....	1-2
Step R forward.....	3-4
This turn is used most often to the right. In turning to the right, keep the right foot forward and the left foot back.	

Two-Step Turn

Step L sideways.....	1
Close R to L.....	2
Step L forward, toe out, turn $\frac{1}{4}$ to L	3-4
Step R sideways.....	1
Close L to R.....	2
Step R back, toe in, turn $\frac{1}{4}$ to L.....	3-4
Step L forward.....	1
Close R to L.....	2
Step L forward, toe out, turn $\frac{1}{4}$ to L	3-4
Step R back.....	1
Close L to R.....	2
Step R back, toe in, turn $\frac{1}{4}$ L.....	3-4

## LESSON PLAN 3

Specific Objectives:

1. To review the basic fox trot steps taught thus far and be sure the class knows each one.
2. To teach the rock step.
3. To introduce a fox trot routine.

Materials:

Records and phonograph.

Procedure:

Review: Promenade, chasse and hesitation steps.

Fox trot routine I.

Teach: Rock step.

Fox trot routine II.

Dance: Free dancing, exchanging partners and leaders.

Comments:

Be sure that the entire class knows each routine before beginning a new one. If the teacher is not careful about this the slower students will be confused from the beginning. Have the class walk through each routine several times before putting it to music.

## LESSON PLAN 4

Specific Objectives:

1. To be sure the class knows fox trot routines I and II.
2. To be sure the class knows the rock step.
3. To teach the dip, fox trot two-step and a new fox trot routine.

Materials:

Records and phonograph

Procedure:

Review: Fox trot routines I and II.

Rock step.

Teach: Dip or corté.

Fox trot routine III.

Dance: Free dancing, exchanging partners and leaders.

Comments:

In discussing the steps with the class, use the correct terms for each step so the students will become familiar with them. For example, use corte for dip, chasse for side step and promenade for the walking step.

## LESSON PLAN 5

Specific Objectives:

1. To give the class an opportunity to practice the routines and steps taught thus far.
2. To encourage the class to work on original routines.
3. To stress correct dance positions and good form.

Materials:

Records and phonograph

Procedure:

Free dance period.

Teach: Mixers

"Glowworm"

"Paul Jones"

Comments:

Every fifth lesson plan will be a free dance period.

Let the class select the records to be used and the dances to be done. Teach the mixers for a fun element. The class should be encouraged to work on original routines. Correct dance positions and good form should be used at all times.

## LESSON PLAN 6

Specific Objectives:

1. To be sure the class knows the fox trot routines.
2. To teach the box waltz.
3. To stimulate interest in the waltz.

Materials:

Records and phonograph

Procedure:

Review: Fox trot routines I, II and III.

Teach: Box waltz.

Waltz forward.

Dance: Free dancing, exchanging partners and leaders.

Comments:

Waltz music is played in  $3/4$  time, hence there are three beats per measure of music. The first beat of each measure generally takes the heaviest accent with the second and third beats receiving lighter accents. There are two kinds of waltz music, the slow waltz tempo that is usually called the American waltz and the faster waltz called the Viennese waltz.

## Fundamental Waltz Steps<sup>86</sup>

Directions are for man, lady's part reverse, except where specially noted.

<u>Waltz Forward</u>	<u>Counts</u>
Step L forward.....	1
Step R forward.....	2
Close L to R, take weight L.....	3
Step R forward.....	1
Step L forward.....	2
Close R to L, take weight R.....	3

<u>Waltz Box</u>	
Step L forward.....	1
Step R sideways.....	2
Close L to R, take weight on L.....	3
Step R backward.....	1
Step L sideways.....	2
Close R to L, take weight R.....	3

<u>Waltz Box Turn</u>	
Step L diagonally L, turn $\frac{1}{4}$ L.....	1
Step R sideways.....	2
Close L to R, take weight L.....	3
Step R backward.....	1
Step L sideways.....	2
Close R to L, take weight R.....	3

Repeat above step 3 times.

### Waltz Balance Forward, Backward, and to Side

<u>Forward</u>	
Step L forward.....	1
Close R to L, raise on both toes.....	2
Lower L heel.....	3
<u>Backward</u>	
Step R backward.....	1
Close L to R, rise on both toes.....	2
Lower R heel.....	3

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<sup>86</sup> Harris, op. cit., p. 134.

<u>Side</u>	<u>Counts</u>
Step L sideways.....	1
Close R to L.....	2
Lower L heel.....	3
Repeat to the R.	

Waltz Hesitation Forward and Backward

Step L forward.....	1
Swing R leg forward past L.....	2
Touch R toe lightly to floor forward.....	3
Step R backward.....	1
Swing L leg backward past R.....	2
Touch L toe lightly to floor backward.....	3

Three Step Turn

Step L sideways, toe out.....	1
Step R across in front of L, toe in, turn $\frac{1}{2}$ to L.....	2
Swing L behind R, turn $\frac{1}{2}$ to L.....	3



## LESSON PLAN 7

Specific Objectives:

1. To be sure the class knows the box waltz and the waltz forward.
2. To teach the waltz backward and the box waltz turn.
3. To stress correct dance positions and good dance form.

Materials:

Records and phonograph

Procedure:

Review: Box waltz

Waltz forward

Teach: Waltz backward

Box waltz turn

Dance: Free dancing, exchanging partners and leaders.

"Westphalia Waltz"

Comments:

Several of the couple dances learned in the Folk Dance unit could very well be used here to lend variety to the straight waltz steps.

## LESSON PLAN 8

Specific Objectives:

1. To be sure the class knows the waltz forward and backward.
2. To teach the balance step.
3. To give a general review of fox trot routines.

Materials:

Records and phonograph

Procedure:

Review: Waltz forward and backward

Box waltz turn

Teach: Balance step - waltz and fox trot rhythm

Review: Fox trot routines I, II, III.

Dance: Free dancing, exchanging partners and leaders.

Comments:

At any time the steps can be done to several rhythms demonstrate such to the class for comparison.

## LESSON PLAN 9

Specific Objectives:

1. To give a general review of fox trot and waltz routines.
2. To teach a waltz routine.
3. To teach the waltz hesitation step.

Materials:

Records and phonograph

Procedure:

Review: Fox trot routines.

Waltz steps.

Teach: Waltz routine I.

Waltz hesitation forward and backward.

Dance: Free dancing, exchanging partners and leaders.

"Black Hawk Waltz."

Comments:

Some students will learn the steps and routines more quickly than others, so encourage them to work on original routines.

## Waltz Routines

- |   | <u>Counts</u> |
|---|---------------|
| I. Waltz L forward.....   | 1 2 3         |
| Waltz R forward.....  | 1 2 3         |
| Beginning L waltz box turn.....   | 8 measures    |
| Hesitation L forward.....   | 1 2 3         |
| Hesitation R forward.....   | 1 2 3         |
| Beginning L waltz box turn.....   | 8 measures    |
| Balance L forward.....  | 1 2 3         |
| Balance R Backward.....   | 1 2 3         |
| Beginning L waltz box turn.....   | 8 measures    |
| II. Balance L to side.....  | 1 2 3         |
| Balance R to side.....  | 1 2 3         |
| <u>Lady:</u>  |               |
| Beginning R - three step turn.....  | 1 2 3         |
| <u>Man: Cross-Over</u>  |               |
| Beginning L - step L sideways L.....  | 1             |
| Step R across in front of L.....  | 2             |
| Step L sideways L.....  | 3             |
| Balance R to side.....  | 1 2 3         |
| Balance L to side.....  | 1 2 3         |
| Repeat Lady's three step turn to her L.   | 1 2 3         |
| Repeat Man's cross-over step to his R..   | 1 2 3         |
| Note: This same routine may be done as described above except that both man and lady may turn with a three step turn. Man's three step turn takes the place of the above described cross-over step. |               |
| III. Waltz L forward.....   | 1 2 3         |
| Waltz R forward.....  | 1 2 3         |
| <u>Open social dance position - walk</u>  |               |
| Walk L R L - R L R.....   | 1 2 3-4 5 6   |
| <u>Close dance position - pivot turn</u>  |               |
| Step back L, turn $\frac{1}{4}$ R.....  | 1             |
| Step back L, turn $\frac{1}{4}$ R.....  | 3             |
| Step forward R, turn $\frac{1}{4}$ R.....   | 1             |
| Step back L, turn $\frac{1}{4}$ R.....  | 2             |
| Step forward R, turn $\frac{1}{4}$ R.....   | 3             |

	<u>Counts</u>
<u>Dip</u>	
Dip back on L.....	1 2 3
Balance forward on R.....	1 2 3
Repeat beginning L	
IV. Waltz L forward.....	1 2 3
Cross R over L.....	1
Step L sideways.....	2
Close R to L.....	3
Dip back L.....	1 2 3
Balance forward on R.....	1 2 3
Waltz L forward.....	1 2 3
Waltz R forward.....	1 2 3
Balance L to side.....	1 2 3
Balance R to side.....	1 2 3
Dip back onto L.....	1 2 3
Balance forward onto R.....	1 2 3
Beginning L waltz box turn.....	8 measures
Repeat	

## LESSON PLAN 10

Specific Objectives:

1. To give the class an opportunity to work on original routines.
2. To add an element of fun by introducing a new mixer.
3. To correct step difficulties.

Materials:

Records and phonograph

Procedure:

Free dance period.

Teach: A new mixer.

Dance: Paul Jones

"Glowworm"

Comments:

"Moving up" is a suggestion for a new mixer. The starting formation is a large circle with partners, facing clockwise. The gentlemen are on the outside. All march forward until the music stops. The leader calls, "Gentlemen move up and dance with the fifth lady." They dance until the leader calls for the gentlemen to move forward again, partners having returned to the circle.

## LESSON PLAN 11

Specific Objectives:

1. To review the waltz routines and steps taught up to this point.
2. To teach a waltz turn and a waltz routine.
3. To teach a fox trot routine.

Materials:

Records and phonograph

Procedure:

Review: Waltz hesitation forward and backward.

Waltz routine I.

Teach: Waltz three step turn.

Waltz routine II.

Fox trot routine IV.

Dance: Free dancing, exchanging partners and leaders.

"Ting-a-ling"

Comments:

Continue to stress good form and dance positions. Be sure the entire class knows the routines before teaching new ones.

## LESSON PLAN 12

Specific Objectives:

1. To be sure the class knows the waltz turns.
2. To be sure the class knows waltz routine II and fox trot routine IV.
3. To introduce the rumba.

Materials:

Records and phonograph

Procedure:

Review: Waltz three step turn.

Waltz routine II.

Fox trot routine IV.

Teach: The basic rumba step.

Lady's turn.

Dance: Free dancing, exchanging partners and leaders.

Comments:

The rumba is a Cuban dance and may be played in fast or slow tempo. In order to dance the rumba, one doesn't have to learn a new group of basic steps but must learn the rumba movement. The actual difference between the rumba and the fox trot is not the step pattern, but the style of movement and the character of the dance.



## Rumba

The secret of the Cuban Rumba movement lies in the trick reverse shift of weight as compared to the normal dance step. When stepping forward on the left foot, the weight remains on the right. Subsequently when stepping forward on the right foot the weight remains on the left. The weight shift is very pronounced and the hip should protrude on the side opposite the step. The steps themselves should be short and made with the knee leading. On each transfer of weight the feet are kept close to the floor--do not dance on toes!<sup>87</sup>

The position assumed by partners differs from the other ballroom dances, and aids in effecting the style of movement. The feet of the partners are close together, while their bodies seldom make contact. The man holds the lady well away from him, with his right hand at her waist. Both lean slightly back from the hips, with the lady pressing backward against the man's right hand. Her left arm extends so that her hand rests lightly on his right shoulder. The man's left hand and the lady's right hand are joined, with elbows raised away from sides, fore-arms vertical, palms upward.<sup>88</sup>

### Rumba Routines

<u>Practice Routine</u>	<u>Counts</u>
Step L forward, weight shifts to R.....	1
Step R forward, weight shifts to L.....	2
Step L forward, weight shifts to R.....	3
Hold.....	4

### Lady's Turn

While in a closed dance position, the man executes a very small rumba box step in place while the lady circles to her own right (clockwise) under the up-raised left arm of the man. The lady begins with the right foot.

### Lady Circles Man

Beginning left the man and lady take one rumba step to the man's left. As the man begins the second step to the right, he leads the lady past his left side and she continues

<sup>87</sup>Jane Harris, Dance Awhile, p. 142.

<sup>88</sup>Thomas Parson, Ballroom Dances for All, p. 46.

her step, passing back to back with the man, and around past his right side back to place. The dancers hands, on the open side, remain clasped as the man's left arm leads the lady around. The lady faces the same way throughout her encirclement of the man.

### Left Reverse

Beginning in closed dance position, dancers execute a rumba box of eight counts. Beginning left, the man then executes another rumba step and at the same time leads the lady into a left reverse dance position.

	<u>Counts</u>
Step L diagonally L.....	1
Step R across behind L.....	2
Step L forward.....	3
Hold.....	4
Couple executes one more rumba step in left reverse position.	

### Turn Into Varsouvienne Position

As the couple executes two rumba steps the man releases the lady's right hand and reaches across in front of his right shoulder and takes her left hand pulling it across in front of him causing the lady to turn clockwise ending facing in the same direction. The man now holds the lady's left hand in his left and her right in his right. The couple continues to circle clockwise throughout this change of position. In this position they execute two more rumba steps.

### Turn Into Reverse Varsouvienne Position

As the couple executes two rumba steps the man releases the lady's right hand and turns to his own right ending in front of and to the left of the lady as they assume a reverse varsouvienne position. In this position they execute two more rumba steps continuing to turn clockwise.

### Return to Varsouvienne Position

As the couple executes two rumba steps the man releases the lady's right hand and leads the lady with his left hand from behind him into the original varsouvienne position.  
Note: As the lady moves from behind the man into this position she must turn clockwise a full turn to end in front of and to the right of the man. Both are moving (spinning) clockwise at

the same time. This amounts to a turn within a turn. Couple executes two more rumba steps while in this position.

#### Back to Original Closed Position

As the couple executes two rumba steps the man releases the lady's left hand and by leading with the right, turns the lady clockwise back into the original closed dance position.

Note: As soon as the lady is again facing the man the couple simply assume the original closed dance position.

#### Pull Away Circle Turn

Couples rumba away from each other, man retains lady's right in his left, and as the arms become taunt, the man leads the lady past his right side. As his left hand touches his right shoulder his left hand changes lady's right hand to his right and turns her into reverse varsouvienne position by grasping her left hand in his left. The couple continues to spin or turn clockwise in this position. By releasing lady's right hand the man leads the lady around in front and into a regular varsouvienne position. From this position this, position the man may turn the lady with either his right or left hand into closed dance position.

## LESSON PLAN 13

Specific Objectives:

1. To be sure the class knows the basic rumba steps and the lady's turn.
2. To teach a rumba routine.
3. To stress correct dance positions.

Materials:

Records and phonograph

Procedure:

Review: The basic rumba step.

The lady's turn.

Teach: Rumba routine

a. Lady circles man.

b. Left reverse.

Dance: Free dancing, exchanging partners and leaders.

Comments:

During the free dancing time play records to include all types of dances done thus far. Stress the correct position for the rumba.

## LESSON PLAN 14

Specific Objectives:

1. To be sure the class knows the rumba routines.
2. To teach a fox trot routine.
3. To correct step difficulties.
4. To stress correct dance positions.

Materials:

Review: Rumba routine

- a. Lady's turn
- b. Lady circles man
- c. Left reverse

Teach: Fox trot routine V.

Dance: Free dancing, exchanging partners and leaders.

Comments:

In teaching new routines, play several different records so the students will become accustomed to dancing to the slow and fast tempos.

## LESSON PLAN 15

Specific Objectives:

1. To give the class an opportunity to work on original routines.
2. To correct step difficulties.

Materials:

Records and phonograph

Procedure:

Free dance period.

Dance: Mixers

Comments:

Be sure to include all dances done thus far. Insist that correct form and dance positions be used during the free dance periods as well as during periods of instruction. Continue to have the students exchange partners and leaders. It is important that they learn to dance with more than one person.

## LESSON PLAN 16

Specific Objectives:

1. To review rumba and fox trot routines.
2. To teach a rumba routine.

Materials:

Records and phonograph

Procedure:

Review: Rumba routine

Fox trot routines IV and V.

Teach: Rumba routine (continued)

- a. Turn in varsouvienne position
- b. Turn into reverse varsouvienne
- c. Return to varsouvienne position

Dance: Free dancing, exchanging partners and leaders.

Comments:

Rumba turns should be made with a gradual, rather than a sharp turning movement. When done in this manner more time is used and more steps are required than in fox trot and waltz turns.

## LESSON PLAN 17

Specific Objectives:

1. To review rumba, fox trot and waltz routines.
2. To introduce the tango.

Materials:

Records and phonograph.

Procedure:

Review: Rumba routine

Waltz routines

Fox trot routines

Teach: The basic tango steps

- a. Promenade or walk
- b. Break
- c. Corte or dip

Dance: Free dancing, exchanging partners and leaders.

Comments:

Tango music is written in 2/4 time and resembles the slow fox trot, the main difference being one of accent. Proficiency in the style of movement in the tango is as important as the dance combinations. The music suggests the basis for its style: a slow, langorous movement with a sharp definition of the progressive and the side-ward and closing steps.



## The Basic Tango Steps<sup>39</sup>

Connecting steps are designed to be interspersed with the Tango variations. The dancer is at liberty to make his own combinations with or without the use of connecting or basic steps. Remember, however, that as a beginner the connecting steps help in the following ways: (a) gives opportunity to decide on the next variation, (b) assures the man of a left lead. When using these Tango variations and connecting steps, the Dip and Promenade should always be done in that order except if noted in the variation description.

### Fundamental Dip or Corte

<u>Variation I</u>	<u>Counts</u>
Step forward on L.....	1
Shift weight back on R.....	and
Swing L back past R, take weight, bending L knee slightly.....	2 and

<u>Variation II</u>	<u>Counts</u>
Step forward L.....	1
Close R to L, take weight R.....	and
Step backward on L, take weight, bending knee slightly, keep R leg straight.....	2 and

### Hints

1. In the dip, man's left toe should be turned out slightly to accommodate the oncoming step of the lady.
2. Left knee should be flexed only slightly.
3. Avoid lifting the right leg as if to kick it up!
4. Do not JUMP into dip, glide weight on to left smoothly.

### Promenade or Break

Step forward R.....	1 and
Step forward L.....	2 and
Step forward quickly R.....	1
Step forward quickly L.....	and
Step forward R.....	2 and

Note: The dancer may count the promenade as he practices by saying: Slow, Slow, Quick, Quick, Slow.

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<sup>39</sup>Jane Harris, Dance Awhile, p. 139.

Rock StepCounts

Step L forward.....	1
Step R backward.....	2
Step L forward.....	3-4
Step R forward.....	1
Step L backward.....	2
Step R forward.....	3-4
In the Rock Step after the initial step in each measure is taken, the position of the feet does not change.	

HesitationForward

Step L forward.....	1-2
Swing R forward past L.....	3
Touch R lightly to floor forward.....	4

Backward

Step R backward.....	1-2
Swing L past R.....	3
Touch L lightly to floor backward.....	4

Balance

Step L forward.....	1
Bring R even with L, rising on both R and L toes.....	2
Lower heel L, take weight.....	3-4
Step R backward.....	1
Bring L even with R, rising on both R and L toes.....	2
Lower L heel, take weight.....	3-4

Dip or CorteForward

Step L backward.....	1-2
The L leg is flexed easily at the knee while the R leg is kept extended forward with the toe turned outward. The toe touches the floor slightly.	
Step forward onto R.....	3-4
This is the recovery movement. Care should be taken to move into and out of the Dip without jumping or jerking. The Dip is NOT a leap onto the left foot!	

## LESSON PLAN 18

Specific Objectives:

1. To be sure the class knows the basic tango steps.
2. To teach a tango routine.
3. To teach a waltz routine.

Materials:

Records and phonograph

Procedure:

Review: The basic tango steps

Teach: Tango routine

Waltz routine II

Dance: Free dancing, exchanging partners and leaders.

"Veleta Waltz"

Comments:

Be sure the class gets the correct timing in the tango movements, otherwise they will too closely resemble the fox trot movements. Emphasize the gracefulness of the tango movements.

Tango Routine and Step Variations<sup>90</sup>Routine:

<u>Promenade</u>	<u>Counts</u>
Step forward R.....	1 and
Step forward L.....	2 and
Step forward quickly R.....	1
Step forward quickly L.....	and
Step forward R.....	2 and

Break

Open position, stepping to the L, repeat above.

Corte

Step backward L, bending knee slightly.....	1 and
Step forward L.....	2 and
Step forward quickly R.....	1
Step forward quickly L.....	and
Step forward R.....	2 and

Repeat

Step Variations:Single Cross

Step L sideways.....	1 and
Step R across in front of L, taking weight on R.....	2 and
Swing L around behind R and forward into fundamental dip.....	1 and, 2 and

Lady's Turn

Step R sideways.....	1 and
Step L across in front of R.....	2 and
Point R sideways, take weight slightly.....	1
Pivot hips to R with slight push on R, take weight L.....	2 and
Swing R across in back of L, take weight R..	2 and
Point L to side.....	1
Pivot hips to L with slight push on L, take weight R.....	and
Swing L across in back of R, take weight L..	2 and

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<sup>90</sup>Jane Harris, Dance Awhile, p. 140.

## LESSON PLAN 19

Specific Objectives:

1. To be sure the class knows the tango and waltz routines.
2. To review the fox trot and rumba routines.
3. To teach variations of the tango.

Materials:

Records and phonograph

Procedure:

Review: Tango routine

Waltz routine II

Fox trot routines

Rumba routines

Teach: Tango variations

a. Single cross

b. Lady's turn

Rumba pull away circle turn

Comments:

Play a wide variety of records for each type of dance, so the class will not become confused at a change of tempo.

## LESSON PLAN 20

Specific Objectives:

1. To give the class an opportunity to work on original routines.
2. To correct step difficulties.
3. To teach the grand march.

Materials:

Records and phonograph

Procedure:

Free dance period

Teach: The grand march

Comments:

Play records for all types of dances done thus far.

Stress good dance form and dance positions. Continue to use mixers to add an element of fun.

## LESSON PLAN 21

Specific Objectives:

1. To review the fox trot, waltz, rumba and tango routines.
2. To teach variations of the tango.

Materials:

Records and phonograph

Procedure:

Review: Fox trot routine

Waltz routine

Rumba routine

Tango routine

Teach: Tango variations

a. Hesitation step

b. Swing step

c. Gazinta

Dance: Free dancing, exchanging partners and leaders.

Comments:

Many of the steps will be the same for the different types of dances, but the timing will be entirely different. If correct timing is not stressed the class will get the steps confused and the entire effect of the dance will be lost.

## LESSON PLAN 22

Specific Objectives:

1. To be sure the class knows the tango variations.
2. To teach a waltz routine.
3. To introduce the samba.

Materials:

Records and phonograph

Procedure:

Review: Tango variations.

Teach: Waltz routine III and IV.

Samba steps.

Dance: Free dancing, exchanging partners and leaders.

Comments:

One of the liveliest ballroom dances introduced to the United States from Latin America is the Samba. Its music possesses a rhythm which suggests a style of movement that can become as boisterous North American jive!

It is of utmost importance to apply correct timing to the step patterns of the samba, especially in the beginning. The style of the samba is closely connected with the rhythmical reaction set up when correct timing has been achieved.



Basic Samba Step<sup>91</sup>

The basic step pattern consists of the same movements learned in the Fox Trot and Waltz: Forward, sideward, close... backward, sideward, close. The timing is different from either of these dances and must be closely adhered to in sequence: quick-quick-slow...quick-quick-slow. Note that the pause is effected on the closing step, not on the forward step as in the fox trot and the waltz.

Dance Movement

<u>Measure</u>	<u>Music Count</u>	<u>Left Turn</u>	<u>Right Turn</u>	<u>Dance Count</u>
1	1	Fwd. L	Fwd. R	1
	2	Swd. R	Swd. L	and
	3-4	Close L	Close R	2
2	1	Bwd. R	Bwd. L	3
	2	Swd. L	Swd. R	and
	3-4	Close R	Close L	4

In performing the basic steps described above, partners may assume the position used in the rumba. The rhythmical reaction which provides samba style can best be explained as: DOWN-up-DOWN...DOWN-up-DOWN. On the forward step the movement of the body is accented downward; on the sideward step, upward; on the closing step, downward.

The sideward step is taken on the ball of the foot, and with the quick closing step a ball-change is effected, resulting in a movement described as: step-ball-change. At the times the "change" is not a closing step at all; rather, it becomes an accented movement of the foot "in place."

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<sup>91</sup>Thomas Parson, Popular Ballroom Dances for All, p. 55.

## LESSON PLAN 23

Specific Objectives:

1. To review the waltz and fox trot routines.
2. To be sure the class knows the tango variations.
3. To be sure the class knows the samba.

Materials:

Records and phonograph

Procedure:

Review: Waltz routines III and IV

Tango variations

Fox trot routines

Samba

Dance: Free dancing, exchanging partners and leaders.

Comments:

Be sure the class uses the correct dance positions for the type of dances done.

## LESSON PLAN 24

Specific Objectives:

1. To review the samba.
2. To introduce the jitterbug steps.

Materials:

Records and phonograph

Procedure:

Review: The samba

Teach: The basic jitterbug steps (The Lindy)

A simple jitterbug routine

Dance: Free dancing, exchanging partners and leaders.

Comments:

The Lindy was first introduced in New York's Harlam and is known to most as the "Jitterbug." An absolute sense of timing and perfect co-ordination of movement are the essentials to becoming even moderately successful with the Lindy. It is also of the utmost importance to be able to improvise, to create on the spot a new or different movement or step pattern, and the ability to adapt oneself readily to local customs.

The basic approach of the Lindy's timing effect is the utilization of each beat of the music ( $\frac{4}{4}$  time) for a definite, pronounced foot movement.

## Jitterbug<sup>92</sup>

The jitterbug as a popular ballroom dance varies in routine and style in practically every section of the country, but all routines and styles have a similarity in rhythm which makes it possible to find a common step which is basic to many variations. The Double Lindy seems to be generally accepted and very easy to learn. The steps should be short and the knee leads each step.

### Basic Double Lindy

	<u>Counts</u>
Step L sideways L.....	1
Close R to L.....	and
Step L sideways L.....	2
Step R in place.....	3
Step L in place.....	4

Repeat beginning R sideways to the right.

Note: After practicing this for a while, vary the basic step by stepping back and slightly behind the supporting foot on count 3 and slightly forward on count 4. This gives a rocking effect to the movements of these last two counts in each measure.

### A Simple Routine

#### Man's Part

1. Step L sideways L..... 1  
Close R to L..... and  
Step L sideways L..... 2  
Step R slightly across and behind L.. 3  
Step L slightly forward..... 4  
  
Step R sideways R..... 1  
Close L to R..... and  
Step R sideways R..... 2  
Step L slightly across and behind R.. 3  
Step R slightly forward..... 4
2. During this part man raises left arm for lady's turn.

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<sup>92</sup>Jane Harris, Dance Awhile, p. 131.

	<u>Counts</u>
Step L sideways L.....	1
Close R to L.....	and
Step L sideways L.....	2
Step R sideways R.....	3
Close L to R.....	and
Step R sideways R.....	4
Step (rock) back on L.....	1
Step (rock) back on R.....	2

Note: During this part the man and lady do the characteristic "pull away" so typical of the jitterbug.

### Lady's Part

1. The same as the man's except lady begins on the right foot.
2. Beginning right, the lady circles clockwise under up-raised left arm on man executing the following steps:

Step R forward.....	1
Close L to R.....	and
Step R forward.....	2
Step L forward.....	3
Close R to L.....	and
Step L forward.....	4

Note: The lady has executed a full circle and is now facing the man.

Step (rock) back on R.....	1
Step (rock) forward on L.....	2

Note: This is the "pull away" as noted in man's part.

## LESSON PLAN 25

Specific Objectives:

1. To give the class an opportunity to work on original routines.
2. To correct step difficulties.

Materials:

Records and phonograph

Procedure:

Free dance period

Dance: Mixers

Grand March

Comments:

Let some of the students lead the grand march. Suggest that they work up new floor patterns to use. Encourage student leadership.

## LESSON PLAN 26

Specific Objectives:

1. To be sure the class knows the basic jitterbug steps.
2. To give the class an opportunity to work on original routines.

Materials:

Records and phonograph

Procedure:

Review: Jitterbug or Lindy steps and routine

Dance: Have class work on original routines

Comments:

The class should have sufficient knowledge of the types of social dance and the steps used to work up original routines. Give them time to prepare a routine and then have them presented to the class.

## LESSON PLAN 27

Specific Objectives:

1. To give a general review of all dances and steps taught.
2. To correct step difficulties.

Materials:

Records and phonograph

Procedure:

Review: All dances and steps done thus far

Comments:

Tell the class that they will be graded on each type of dance. This period should be used clear up any step difficulties.



## LESSON PLAN 28

Specific Objectives:

1. To give a general review of the basic steps, dance positions.
2. To review points on leading and following.

Materials:

Records and phonograph

Procedure:

Review: All basic steps

The dance positions

Points on leading and following

Comments:

These things will be covered on the test for the unit, so be sure the students understand them.

## LESSON PLAN 29

Specific Objectives:

1. To test the class on the fox trot and waltz.

Materials:

Records and phonograph

Procedure:

Test on the fox trot and waltz

1. Form
2. Dance positions
3. Execution of steps and routines

Comments:

The class should be graded on the things listed above.

However, more may be added to the test if deemed necessary.

## LESSON PLAN 30

Specific Objective:

1. To test the class on the rumba, tango and the samba.

Materials:

Records and phonograph

Procedure:

Test on the rumba, tango and samba

1. Form
2. Dance positions
3. Execution of steps

Comments:

The class should be graded on the things listed above.

However, more may be added to the test if deemed necessary.

## Social Dance Record List

Fox Trot

"Josephine" - Victor 25518-A  
"Star Dust" - Victor 27547-B  
"Frenesi" - Victor 27548-A

Waltz

"Veleta Waltz" - Imperial 1045  
"Black Hawk Waltz" - Imperial 1006  
"Rye Waltz" - Columbia 20720

Rumba

"Green Eyes" - Victor 27443-A  
"Siboney" - Victor 27444-A  
"Estrellita" - Victor 27442-B

Tango

"La Cumparsita" - Victor 27603-A  
"Jalousie" - Victor 27601-A  
"Medias de Seda" - Victor 27602-B

Jitterbug

"Boogie Woogie" - Victor 20-2005-A

## E. Modern Dance Unit

## LESSON PLAN 1

Specific Objectives:

1. To introduce modern dance.
2. To stimulate interest in modern dance.
3. To introduce the fundamental techniques of modern dance.

Materials:

Pictures to be used for illustration.

Drum.

Procedure:

Introduction to modern dance:

Lecture on the importance of modern dance.

Discuss exponents of modern dance and show the class pictures for illustration.

Explain the fundamental techniques used in modern dance.

Activities:

Axial movements:

Flexion and extension:

$\frac{1}{4}/\frac{1}{4}$  time - scattered about room. Lie on back, arms at side. Flex ankles in time with music. Flex knees in tempo. Combine. Contract abdominal muscles. Combine with ankles and knees. Let head feel as if it were dropping

back on the floor.

Locomotor movements:

Walks:

4/4 time - class in a circle moving counter-clockwise. Walk forward eight counts, backward eight counts. Repeat.

Comments:

If a piano is available, do all of the exercises to music as well as to a drum beat. Emphasize good posture at all times.

The teacher should demonstrate each activity before the class does it.

Use counts for every movement.

Principles of Modern Dance<sup>93</sup>

Active participation in modern dance is prerequisite for learning, performing, creating, and teaching.

It is the responsibility of the instructor, and subsequently the student, to be certain the principles of good body mechanics are not disregarded in the performance of the technique.

Full use of the muscles requires proper muscle elasticity. Elasticity, inherent in the muscles, may be lost through dis-use or mis-use.

Controlled muscular activity is necessary for coordinated body movement.

Distortion in modern dance is most properly used as a movement device for communicative expression.

All dance movement requires a total organismic response, whether it be an exercise that is technique or technique that becomes a part of creative dance.

Skilled progression of movement is the responsibility of each instructor.

Elevation or body lift is basic to both technique and dance performance, whether sitting, standing, or moving through space.

Readiness for movement creates a dynamic body posture necessary for correct execution of any type of movement.

Conscious awareness of muscular action is necessary to place the body structure in any given position.

Relaxation is an end result, not an exercise in and of itself.

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<sup>93</sup> Gertrude Shurr, Modern Dance Techniques and Teaching, p. 13.

## LESSON PLAN 2

Specific Objectives:

1. To review note value and accent.
2. To continue locomotor and axial movements.
3. To begin simple composition.
4. To develop coordination and muscle tonus.

Materials:

Drum, piano

Activities and procedure:

Review: Note value and accent using a blackboard demonstration.

Flexion and extension (Lesson Plan 1).

Walks (Lesson Plan 1).

Axial movements:Stretches:

In good standing position with arms at forward bend, stretch L arm upward in line with shoulder (ct. 1). Return to starting position (ct. 2). Stretch L arm sideward, shoulder level (ct. 3). Return to starting position (ct. 4). In four counts stretch arm forward and downward, and then alternate arms.

In stride sitting position with arms extended side-ward, shoulder level, palms down, fling L arm straight backward from shoulder, shoulder level, keeping chest and head facing directly forward and



R arm in place (ct. 1). Swing R arm sideward L, parallel and line with L leg (ct.2). Bounce chest toward L thigh five times, touching R hand to L toe (ct. 3-4-5-6-7), and return to starting position (ct. 8). Repeat exercise three times, alternating R, L, R, to make 32 counts.

Trunk bounce and stretch:

In stride standing position, shift weight to L foot and bounce body downward over slightly flexed L knee, bringing head close to knee, backs of fingers of hands touching floor on either side of L foot (ct. 1). Repeat bounce of body three times on counts 2-3-4. Return slowly to standing position with lateral pull through R side, drawing arms upward over head and stretching as tall as possible, palms forward. Repeat exercise seven times alternating R and L.

Locomotor movements:

Pedaling:

In standing half-toe position with arms at forward bend, lower L heel to floor, flexing L ankle, knee, and hip as weight shifts to L foot with R ankle and toes fully extended, toes pointing downward without weight (ct. 1). Rise on L foot to half-toe position, keeping R foot fully extended ready to receive weight (ct. 7). Lower R heel to floor, flexing R ankle,

knee, and hip as weight shifts to R foot with L ankle extended, toes pointing downward without weight (ct. 2). Rise on R foot to half-toe position keeping L foot fully extended ready to receive weight (ct. &). Repeat as many times as desired. The exercise should be practiced slowly at first with tempo gradually increasing to brisk running speed. Maintain correct body alignment.

**Skips:**

Class should be moving in a circle counter-clockwise.

**Combine walk and skip:**

Walk four counts, skip four counts, etc., using as many counts as desired.

**Comments:**

Emphasize good posture at all times. Every movement should be done to its fullest extent, otherwise, the exercise will be useless.

## LESSON PLAN 3

Specific Objectives:

1. To stress even and uneven rhythm.
2. To develop poise and grace in movement.
3. To review axial and locomotor movements.
4. To introduce new axial and locomotor movements.

Materials:

Drum, piano

Activities and procedure:

Review: All axial and locomotor movements taught up to this point.

## Axial movements:

## Rolls:

The class should be lying on its back, arms extended overhead. Roll body to left, hip leading, then trunk and shoulders in four counts. Alternate sides.

## Swings:

Two-beat swing: in standing position with feet together and arms at the sides begin by bending the knees, swinging arms down to the sides and up to position. Repeat four times.

Three-beat swing: swing down, swing up, and circle arms over head. Repeat four times.

## Bounces:

Sitting up straight with soles of feet together,

grasp ankles with hands. Bounce forward, back rounded (cts. 1-8). Straighten back with arms out to side and bounce forward (cts. 1-8). Repeat.

**Locomotor movements:**

Walk and turn: lift strongly through the body for each step. The free leg should be swung forward from the hip, letting the heel touch the ground first and transferring the weight immediately forward. On the turn, step forward right, lift and step backward left. Lift again and step forward right. Walk four steps forward and turn two complete turns.

**Composition:**

Divide the class into small groups. Have each group work out a floor pattern combining any axial movement with the locomotor movements used in class. Let each group do their pattern for the others to watch and criticize.

**Comments:**

Continue to stress good posture and body alignment.

When the class is criticizing group work, insist that the criticisms be constructive ones.

## LESSON PLAN 4

Specific Objectives:

1. To review locomotor and axial movements.
2. To introduce new locomotor and axial movements.
3. To develop coordination of movement.

Materials:

Drum, piano

Activities and procedure:

Review: All axial and locomotor movements taught up to this point.

## Axial movements:

## Standing bounce:

With rounded back and knees straight, bounce forward letting arms hang (cts. 1-8). With arms out to side and back straight, bounce forward holding head up (cts. 1-8). Return to standing position and relax for eight counts. Repeat using counts 4, 2 and 1.

## Side flexibility:

In good standing position with arms extended upward from shoulders, bend body to L side with strong sideward stretch, pushing hips sideward to R (ct. 1). Return to starting position (ct. 2). Repeat, alternating R and L.

## Locomotor movements:

## Run:

Let the body lead. The free leg is swung forward

from the hip, and a strong push is given with the back foot. Land on the toes letting the ankle and knee give.

Run, run, jump:

Starting with the right foot, run R, run L, jump with both feet, springing high in the air and land on the R foot. Repeat, starting with the L foot.

Composition:

Divide class into four groups, one in each corner of the room. Have each group move diagonally across the room and combine walks, jumps, runs and skips into a pattern: three walks and a jump, four runs and four jumps, three walks and a jump, etc.

Comments:

In reviewing the axial and locomotor movements used in previous class periods, the instructor should use her own disgression as to when to use them in the period. It is a good idea to use a combination of the two types of movement whenever possible.

## LESSON PLAN 5

Specific Objectives:

1. To develop muscular control and balance.
2. To execute locomotor and axial movements applying direction, plane, dimension, and space.
3. To make students conscious of good carriage in the performance of all techniques.

Materials:

Drum, piano

Activities and procedure:

Review: Axial and locomotor movements taught up to this point.

## Axial movements:

## Swings with steps:

In standing position with feet together and parallel, lift the body and arms in complete extension.

Dropping forward from the hips the arms are swung backward outside the legs. Return to full extension, taking one step forward. Repeat, adding one more step each time.

## Four beat swing:

Starting with the feet together and the body hanging low, lift to full extension (ct. 1), make a complete circle sideward right (ct. 2), make a complete circle sideward left (ct. 3), and drop to original position (ct. 4). The hips are swung forward on the second and third beats.

### Locomotor movements:

#### Response to meter:

Clap with an accent on the strong beat. Step in place with a stamp on the strong beat. Walk with a bend of the knee on the strong beat. Run with a lift on the strong beat. First change from a duple to a triple meter using only these two; then add the compound meters.

#### Rhythmic patterns:

Using piano or percussion accompaniment, reproduce every note in a variety of one measure four-four rhythmic patterns. Each pattern should at first be played about eight times. Use the same progression as above: clapping, stepping in place, then moving through space.

### Composition:

Divide the class into small groups. Using eight measures of four-four time, combine rhythmic pattern with locomotor and axial movements. Present to class for discussion and criticism.

### Comments:

When dividing the class into groups, be sure that the stronger students do not always work together in the same group. All composition should be original within the group with little or no help from the instructor.



## LESSON PLAN 6

Specific Objectives:

1. To acquire an understanding of movement, space, a variety of levels and rhythm in simple movements.
2. To develop the ability to respond to rhythms.
3. To analyze music played and fit movement to it.

Materials:

Drum, piano

Activities and procedure:

Review: Axial and locomotor movements.

Response to meter.

Rhythmic patterns.

Axial movements:

Five beat swing:

Combine any two beat swing with any three beat swing, both swings having the same starting position.

Either may come first giving 1 2 3 4 5 or 1 2 3 4 5.

Bounce and lift:

Standing in a strong stride position with the knees bent, the body should hang loosely from the hips.

Bounce in place for one measure using a single beat for each bounce, then lift gradually to a position of full extension on the second measure. The movement should be started in the hips and finished with a follow through of the head. The arms follow the lift of the body reaching diagonally upward and

outward.

Sit and lift:

Sitting with the knees clasped to the chest, the head resting upon them, and keeping the soles of the feet flat on the floor, straighten the upper back until it is fully extended with a sharp follow through of the head. Return to original position with the chest leading and the head following.

Locomotor movements:

Accented run:

Using the same technique as described for a run, lift to greater elevation on the strong beat. Use all three springs in landing, toes, ankles and knees.

Leap, run, run:

Move as in the accented run with greater elevation on the leap. Instead of using one beat for each movement, the leap requires two and each run a single beat. The arms are swung in opposition. This movement can be reversed into run, run, leap.

Composition:

Divide the class into four groups, one group in each corner of the room. Moving diagonally across the room, have the groups combine locomotor and axial movements to four, eight and sixteen measures.

## LESSON PLAN 7

Specific Objectives:

1. To develop the ability to control body in bounces, falls, flexion and extension, etc.
2. To create new dances by combining simple steps and simple movements of the body.
3. To review axial and locomotor movements.

Materials:

Drum, piano

Activities and procedure:

Review: Axial and locomotor movements.

Axial movements:

Sideward lift:

Lying on the side with the body in a straight line, rest the head on the under arm and flex the under knee. Lifting sharply from the hips make an arch between the hips and shoulder. The head is drawn along the floor toward the hips. Both knees should be loose as the top leg slides easily along the floor in the direction of the lift. Return to original position.

Full sideward lift:

The foregoing movement is carried to a sitting position with a lateral drop in the body to the opposite side at the finish of the movement. The body is at full extension at the peak of the movement with a follow through of the head.

### Locomotor movements:

#### Leg whip:

Standing with feet together, lift the body strongly with a follow through in the head, swinging one leg sharply backward from the hip. Return to original position. The movement starts in the hip and flows out through the knee and ankle without tension at these points.

#### Leg swing:

Starting with the backward swing described above, swing the leg forward from the hip keeping the foot low. The body drops to a normal position on the forward swing. Advance on each step.

### Composition:

#### Phrasing:

Clap the beginning of each phrase making one complete movement on the first phrase. Change the direction for each successive phrase. Use a walk and build a simple design in groups. Change the design in the group on each successive phrase.

Select a short piece of music, piano or record, of about sixteen measures. Divide the class into small groups and have each group compose a dance to it.

### Comments:

In the review at the beginning of the period, combine as many axial and locomotor movements as possible.

## LESSON PLAN 8

Specific Objectives:

1. To review axial and locomotor movements.
2. To develop fundamental skills.
3. To introduce new techniques.

Materials:

Drum, piano

Activities and procedure:

Review: Axial and locomotor movements.

Axial movements:

Lift with accumulative rhythm:

Take the full sideward lift up and down in four measures, then three, two and finally in one.

Slow lift and backward sway:

Sitting on the heels, drop the head forward over the knees, lifting slowly to a kneeling position. Sway backward from the knees, keeping the body in a straight line from the knees to the head (ct. 1).

Sway forward (ct. 2). Continue to sway backward and forward on counts 3-7. Drop forward loosely to original position (ct. 8).

Percussive two beat swing:

Standing with the feet parallel and together, lift the body and the arms in complete extension. Drop forward with a sharp contraction of the chest until the head is close to the floor. The arms swing

outside the legs. Return to extension with a second strong accent.

**Locomotor movements:**

**Partial canon:**

In a two voice canon the piano provides the first voice and the class provides the second entering one measure later and reproducing in movement every note in the rhythmic pattern of the preceding measure.

**Composition:**

Divide the class in two groups and instruct them to take positions in the room in a line, wedge or circle as they choose. Each group will do a combination of walks, runs and jumps as they decide. Move in any direction for first phrase, and change directions for the next phrase. Suggest using sharply defined arm and body movements changing level and dimension. Have the groups do four counts locomotor, four axial, ect. A leader might be used in each group, but if so, change leaders frequently.

## LESSON PLAN 9

Specific Objectives:

1. To develop fundamental techniques into dance form.
2. To develop new techniques.
3. To stimulate interest in original compositions.

Materials:

Drum, piano.

Activities and procedure:

Review: Axial and locomotor movements.

Partial canon.

Phrasing.

Axial movements:

Bounce and thrust:

Stand in lines of four or more with hands joined. Every other person drop to a squatting position while those standing lend support. Bounce through the ankles and knees three times, then thrust the hips forward and upward. This position should be held momentarily before repeating.

Three beat swing with anacrusis:

Standing in strong stride position with one arm reaching outward to the side and the other behind the waist, swing the trunk forward and downward. The free arm will swing across the body (ct. 1). Swing back to starting position (ct. 2). Open the body to full extension (ct. 3). Repeat.

### Side swing and fall:

Standing with feet in stride position, the body should be erect with arms extended sideward at shoulder height. Swing body and arms to R, weight on R leg, arms beside ears. Body remains facing forward, not turning to side (ct. 1). Swing body and arms downward and then up to L side, weight over L leg, arms beside ears (ct. 2). Swing body and arms downward and then up to R side, lifting L leg from floor, with flexed knee (ct. 3). Fall to L side by quickly lowering body and arms to R, flexing hips and knees, then, as L lower leg and foot touch floor, swinging L arm across in front of body to L and sliding L arm and body out on floor. Position at completion of fall is an extended side-lying position on L side. (cts. 4-5).

### Locomotor movements:

#### Full canon:

Each measure has a new rhythmic pattern without the simplification provided by alternate measures of quarter notes. As in partial canon, the class follows the piano at a one measure interval.

### Comments:

Announce to class that each person will be responsible for an original composition for the final exam. If desired, three or four may work in a group using any type of music.



## LESSON PLAN 10

Specific Objectives:

1. To create a new dance using the whole class.
2. To review axial and locomotor movements.
3. To develop new movements and techniques.

Materials:

Drum, piano.

Activities and procedure:

Review: Axial and locomotor movements.

Full canon.

Axial movements:

Stride sit: .

Sitting with legs extended in wide stride, the body should be erect with arms at sides. Bounce body forward with rounded back, over R knee, head moving toward knee, arms stretching overhead and forward, body turned to R. Three bounces (ct. 1-2-3).

Recover by straightening body to erect starting position with arms stretched overhead (ct. 4).

Bounce body forward in same manner (ct. 1-2-3).

Recover (ct. 4). Bounce body L in same manner (ct. 1-2-3). Recover (ct.4). Repeat.

Stride sit with partner:

Stride sit facing partner with joined hands and feet touching. Circle with partner, one starting backward to R side, the other starting forward to L side.

Continue with a large body circle, describing circle as close to floor as stretch in legs allows. Use eight counts to one circle.

**Locomotor movements:**

**Four voice canon:**

Using four lines in each group move to the secondary rhythm, each line moving at one measure interval.

**Composition:**

Select a negro spiritual and divide the class into two groups, or four groups if the class is a large one. Have one group work on acial movements and the other on locomotor movements, using the number of measures in the piece of music. Combine the movements of the two groups into a dance.

**Comments:**

Continue to use as many techniques as possible in the review, using them to work in the new material to be presented.

In composing the dance, allow each group a certain length of time to work up its movements. Then put the two groups together and work as a class to improve the dance.

## LESSON PLAN 11

Specific Objectives:

1. To review the dance composition.
2. To introduce syncopation.
3. To review the four voice canon.

Materials:

Drum, piano

Activities and procedure:

Review: Axial and locomotor movements.

Four voice canon.

Dance composition to negro spiritual.

Locomotor movements:

Approach to syncopation:

Using the piano or drum to provide the beats, clap the syncope (the "and" between the beats). Then step the syncope. Change the stepping and clapping on the beat, making the change smoothly and accurately every two measures. Then raise the knee on the syncope and step on the beat. Reverse, making the change smoothly.

Comments:

Take each step slowly in teaching syncopation. Be sure the class fully understands each one before progressing to the next. Divide the class into two groups, one group using 3/4 time and the other using 4/4 time. Have each group work up a floor pattern using syncopation.

## LESSON PLAN 12

Specific Objectives:

1. To be sure the class has a sufficient knowledge of syncopation.
2. To introduce resultant rhythm. (4/4 and 3/4)
3. To review axial and locomotor movements.

Materials:

Drum, piano.

Activities and procedure:

Review: Dance composition.

Syncopation.

Axial and locomotor movements.

Composition:

Resultant rhythm:

The strong accents of two different meters (a three and a four) have been combined to produce a resultant rhythm. Taking the lowest common denominator, twelve, as the unit of measure, the resultant accent is 1, 4, 5, 7, 9, 10. Movement devised for this resultant rhythm occurs only on those beats. This can be used in various ways in rhythmic studies. For example, one group might devise movement for a three measure, a second group might then enter using a four measure. Still a third group might devise movement for the resultant rhythm to be joined later by the first two groups.

Comments:

The next lesson will be used entirely for dance composition, so select the music to be used and play it for the class. The class will then have an opportunity to think about movements that might be used before the next class period. Before selecting the music ask if the class has a preference.

## LESSON PLAN 13

Specific Objectives:

1. To be sure the class understands resultant rhythm.
2. To create a dance.

Materials:

Drum, piano.

Activities and procedure:

Review: Resultant rhythm.

Composition:

Have the class listen several times to the music to be used for the dance composition. Divide the class into as many groups as needed. With as little help as possible from the instructor, let each group work out the number of measures it will dance to and begin work. Enough time should be allowed at the end of the period to put the movements together and really whip the dance into shape.

Comments:

Emphasize the seriousness of dance composition and encourage each student to express his ideas.

Remind the class that the next two class periods will be used for the final examination, and their dances should be ready.

## LESSON PLAN 14

Specific Objectives:

1. To review the dance composition.
2. To begin the final exam.

Materials:

Drum, piano, record player.

Activities and procedure:

Review: Dance composition.

Begin the final exam.

Comments:

If the class is a large one, it will take two periods for the dance compositions of the class. If the class is small, this period may be used for the compositions and the next period for a written exam. This will be left to the discretion of the instructor.

## LESSON PLAN 15

Specific Objectives:

1. To complete the final exam.
2. To review the dance composition.

Materials:

Drum, piano, record player.

Activities and procedure:

Review: Dance composition.

Complete final exam.

Comments:

If the dance compositions were not completed at the last class period, use this period to complete them. Use any time left over after the exam to review the dance composition.



## CHAPTER IV

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

#### A. Summary

Definite, thoughtful, and purposeful planning is the best means of learning to take care of the instruction phases of the teacher's work. A well-organized lesson plan affords to both experienced and inexperienced teachers an excellent basis for self-improvement, and helps materially in overcoming the feelings of nervousness and insecurity so common in presenting new material.

These units in basic rhythms, folk dance, square dance, social dance, and modern dance were prepared primarily as a teaching aid for the beginning teacher in dance who feels inadequately prepared to teach a rhythms program. They could be used, also, by the teacher who has had a little experience, but could still use some help in conduction of her program; as well as by the experienced teacher who might be looking for new ideas.

#### B. Conclusions

The rhythms program is both flexible and extensive. The units are so constructed that they might be used as a long-range progressive program, in separate units, or as a combined program employing lesson plans from each unit. Additions can

be made to each unit, or, as in the case of the modern dance unit, the fifteen plans are extensive enough to cover a unit of thirty days.

The units have been organized so they can be used in girls' physical education classes, or in a coeducational program.

### C. Recommendations

It is recommended that additions be made to each unit in order to cover more advanced material.

It is suggested that this program be used as a basis for an adult recreational program, as well as for the secondary school level.

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