

THE DEVELOPMENT OF FOUR DANCE
COMPOSITIONS SUITABLE FOR PRESENTATION
IN STADIUMS AND FILMED AS AUDIO-
VISUAL AIDS

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We hereby recommend that the **dissertation** prepared under
our supervision by **Mary Beth Mead Holm**
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CHAPTER I

INTRODUCTION TO THE STUDY

Drill teams, pep squads, half-timers, precision dance groups, call them what you will, exist in large numbers throughout the United States and Hawaii. Normally, the faculty members in the Departments of Physical Education in public schools and in colleges or universities fall heir to the direction of these groups. The personnel and facilities of the physical education department best lend themselves to the directorship of these groups in the eyes of the school and college administrators.¹ It must be said that this is a point of view which is controversial, however, since the administrators' viewpoint has not been accepted wholly by the staff members of physical education departments.

The fact that these groups increase in number every year must be indicative of the enjoyment of the general public in watching the groups perform, of the students' enjoyment in their membership within the groups, and of the physical education instructors' enjoyment in the directorship of such groups.

¹Bess Richards, "Organization, Administration, and Conduct of Girls' Pep Squads or Drill Teams in the Public Secondary Schools of Texas" (unpublished Master's Thesis, College of Health, Physical Education, and Recreation, Texas Woman's University, 1952), p. 4.

Frequently physical education instructors, when requested by their administrators to organize a half-time performing group, have maintained that they had no courses in their professional education programs in colleges and universities directly associated with drill teams, pep squads, or precision dance groups.¹

The author attended a Workshop in Twirling, Drill Teams, and Cheerleading during the first term of the 1955 summer session at Texas Woman's University, in Denton, Texas, at the request and expense of the administration of the college in which she teaches. The purpose of the administrative officers of Odessa College, Odessa, Texas, in sending her to participate in the workshop was to afford her an opportunity to acquire certain skills and knowledges requisite to the direction of a group of Odessa College students for the production of dance compositions in stadiums. It was desired, also, that the group of young women be prepared to perform dances in gymnasiums and in other large areas in which individuals gather on special occasions. Basically, the administration of Odessa College desired that the group represent the college in the realm of public relations by presenting programs within the city and surrounding areas of Texas.

The workshop at Texas Woman's University had resulted from many requests on the part of physical education instructors throughout

¹Ibid., p. 48.

the Southwest. Doctor Anne Schley Duggan, Dean of the College of Health, Physical Education, and Recreation at Texas Woman's University, in Denton, Texas, answered the appeal presented to her by the teachers in public schools and colleges. A Workshop in Twirling, Drill Teams, and Cheerleading was conducted by the College of Health, Physical Education, and Recreation at Texas Woman's University under the direct leadership of Bertie Hammond, Assistant Professor in the College of Health, Physical Education, and Recreation, augmented by outstanding consultants and, in many instances, by members of their respective pep squads and drill teams. These consultants included such well-known leaders in the field as Bess Richards, Director of the Lasses, Thomas Jefferson High School, San Antonio, Texas; and Gussie Nell Davis, Director of the Rangerettes, Kilgore College, Kilgore, Texas.

As the workshop progressed, a number of problems were revealed by the instructors in attendance. The most pertinent problems posed and attacked follow:

1. The lack of sufficient experience and background in dance to enable the inexperienced teacher to assume with confidence the direction of such activities in the public schools and colleges.

2. The necessity of developing and teaching a minimum of five dances of over three minutes in length for half-time performances in conjunction with athletic contests.

3. The rapidity with which the group involved must learn the dance compositions though having an average of only five one-hour practice periods prior to their performance.

4. The need for new ideas for dance compositions inasmuch as at least half of the instructors enrolled in the workshop had been in the capacity of directors of their own groups for over four years.

These problems have been solved by various means. In the case of the first problem, the teacher usually requested assistance from former students in the group or from experienced students within the group. Quite frequently the teacher was placed in a secondary role of leadership and was unable to regain her rightful role for some time. The fact that these groups usually have a membership of over forty young women could possibly influence her status throughout the school. Others solved the above problem by the employment of a choreographer from a local dance studio. Neither solution seemed to be wholly salutary.

In the case of the second problem, where a minimum of five dance compositions must be taught for five successive week-end performances, some of the instructors were forced to spend two or three weeks in larger cities during the summer months studying dance in private studios. They related that the expense of such an arrangement was exorbitant and that they were financially unable to continue the practice. Furthermore, they stated that they forgot many of the dance compositions

which they had learned during the summer by the time school was in progress in the fall.

The problem most common to all of the participants in the workshop was the constant pressure of meeting a Friday evening performance deadline. This was quite taxing both to the group and to the instructor. Usually two days were spent in developing a dance composition, and the remaining three days of the school week were spent in learning the dance composition. Obviously, because of the time element, most groups were unable to present a truly polished performance. It was essential that the dance steps remained exceedingly simple in order that they might be learned in the allotted time.

The most usual problem was the one of being timely. Dance compositions and themes for programs planned in the summer could be rendered virtually useless by some current event on the local, state, or national scene. This sometimes necessitated a performance being repeated which had been presented previously, or cancelling a performance altogether.

In the opinion of the investigator, the best solution for these problems appeared to be an audio-visual teaching program which might be used by the instructor and by the members of her group in teaching and learning dance compositions. The author proposed, therefore, to develop four original dance compositions which would be suitable for presentation

in stadiums, and to film these dance compositions as audio-visual teaching aids.

This study is a direct outgrowth of the Workshop in Twirling, Drill Teams, and Cheerleading conducted at Texas Woman's University during the summer of 1955 and of the problems which arose in conjunction with the workshop. Since that time, the author has discussed these problems with directors of similar groups other than those directors in attendance at the workshop, and has found them to be problems of a fairly universal nature. It is the author's sincere desire that the present study serve the various directors involved in presenting dance compositions in stadiums. And it is because of their expressed needs and the needs of the investigator that this study was undertaken.

Much of this study will be treated empirically because of the author's background in the areas of music, marching, dance, and drama. She was formerly a member of the Peabody College Symphonic Band, the Ward-Belmont College Captivators, the Vanderbilt University Marching Band, the Jay DuBose Quartet, and the Nashville Junior Symphony. She studied dance with the following dance educators and artists: Clara Haddox, Lester Horton, Jeanette Schlottmann, Harriette Ann Gray, Peggy Lawler, John Begg, and Anne Schley Duggan. In drama she has played many principal roles in both college and community theater productions; in addition, she has served extensively in the capacity of a director and a producer. At the present time, she is director of Las Señoritas, a

young women's dance group at Odessa College which has performed extensively throughout the Southwest and Mexico.

Definition and Explanation of Terms

The following definitions have been established for this study:

Dance compositions are character dances ". . . which are not traditional in nature, but which someone has created by fitting characteristic steps and designs to the folk melodies of a particular country."¹

A stadium is ". . . an ancient Greek course for foot races, typically semicircular, with tiers of seats for spectators, or a similar modern structure for athletic games."²

Audio-visual teaching aids are motivating devices which can be heard and seen; they are effective as media for facilitating the learning processes.

Purposes of the Study

The author proposed to develop four original dance compositions suitable for presentation in stadiums. She further proposed to produce audio-visual teaching aids in the form of sound motion pictures of the four

¹Anne Schley Duggan, Jeanette Schlettman, and Abbie Rutledge, The Teaching of Folk Dance, The Folk Dance Library (New York: A. S. Barnes and Co., 1948), p. 22.

²Clarence L. Barnhart (ed.), The American College Dictionary (New York: Random House, 1957), p. 1174.

dance compositions, to make the films available to film libraries and film centers, and thus to preserve for future use the choreography of dance compositions suitable for presentation in stadiums.

Limitations of the Study

This study was limited to four dance compositions suitable for presentation in stadiums.

This study was limited, also, to sound, sixteen millimeter films, with one reel of approximately three hundred feet of film for each of the four dance compositions choreographed.

This study was limited, further, to twenty subjects who were students enrolled in dance at Odessa College, Odessa, Texas, during the academic session of 1957-1958.

Sources of Data

The author read selected publications relating to dance and to audio-visual aids. Books, periodicals, bulletins, and pamphlets pertaining to motion pictures were studied. Numerous films applicable to the study were previewed. An extensive survey of unpublished theses, dissertations, and research papers related to the study was completed.

The primary sources of data for this study, however, were human and not documentary. Human sources of data included faculty members in the College of Health, Physical Education, and Recreation

and the College of Education at Texas Woman's University, authorities in the areas of cinematography and audio-visual aids, and twenty women students enrolled in Odessa College, Odessa, Texas, during the academic year, 1957-1958.

Survey of Previous Studies

Although there are copious references with respect to motion pictures filmed specifically for the purposes of entertainment, the investigator found that little educational research had been undertaken in regard to the techniques of filming for instructional purposes prior to World War II. During World War II, the value of mass media and audio-visual education became vital in the work and training of our armed forces; and because the wartime emergency demanded mass production and conservation of human resources, educational films made great advancement. The investigator also found that no studies or projects have been reported pertaining to the construction of motion pictures for the purpose of instruction of dance compositions suitable for presentation in stadiums. There are films which are available in a few colleges and high schools with groups which perform dance compositions in stadiums; these films, however, were not developed as audio-visual teaching aids. Studies were found, also, which pertained to the construction of instructional motion pictures in physical education in areas other than dance. Such studies are similar and related to the present

study in that they were concerned with the analysis of movement as a visual aid for instructional purposes.

Lockhart completed a study to determine the value of the motion picture as an aid to learning in an instructional situation in the field of physical education.¹ Because of the availability of subjects and because of the objectivity involved in measuring the degree of successful performance, bowling was selected as the activity to be observed. The study was concerned with determining the value of the motion picture as an instructional device in teaching the approach and delivery in bowling. The proposed study is similar to the Lockhart study in that films were made as an instructional device. The two studies differ in that the Lockhart study was associated with movements pertaining to the sport of bowling, whereas the present study was concerned with the movements of dance and the choreographing of dance compositions suitable for presentations in stadiums.

Huelster conducted a study to determine the value of the motion picture as an aid in showing the details of the fundamental skills of the sport activity of catching and throwing.² Filming emphasis was on action

¹Ailene Lockhart, "The Value of the Motion Picture as an Instructional Device in Learning a Motor Skill," Research Quarterly, XV (May, 1944), 181-187.

²Laura Huelster, "Amateur Motion Picture Projects," Journal of Health and Physical Education, October, 1938, pp. 494-495.

at both normal and slow-motion speeds. The study specifically was concerned with determining the value of the film as a definite teaching device which afforded an opportunity for analyzing the mechanics of the movement and the object associated with the activity. The present study is similar to that of Huelster in that both were concerned with motion pictures as instructional visual aids. The two studies differ in that the Huelster study was associated with establishing values for audio-visual teaching aids and the activity and objects associated with sports, while the present study was concerned with the movements of dance and the choreographing and filming of dance compositions suitable for presentation in stadiums.

Survey of Historical Factors Related to the Development of Dance Compositions in Stadiums

Who knows when primitive man first noticed his own heartbeat and was compelled by the recurrent rhythm of his pulse to break ". . . the uninterrupted flow of time into portions"?¹ Who knows when he broke the flow of time by lifting his foot in what was called an "Arsis" and then lowering his foot to the ground with the energy called the "Thesis"?² Can

¹Raymond S. Sinton, The Arts and Man (New York: McGraw-Hill Book Company, Inc., 1940), p. 173.

²Ibid.

this, then, be called the beginning of the art form of dance? It was the beginning of more than earthly survival, the beginning of more than "Caliban-like" grunts and actions with sunrise. It was the beginning of man and of his faith, man and his communication, man and his quest for a bright grail, cloud-misted and yet but a finger tip beyond an outstretched hand. It was the beginning of man as a race of people, for now he could tell others who he was. He could tell them that he was full of the entrails of an animal he had chased and stoned to death. He could tell them that he was born two streams away in a cave on a hillside. He could tell them that he saw many happenings from his hillside vantage point. He could tell them that he wanted a mate and male children to sit by his fire. He could tell them so much. He could tell them everything he knew, liked, and was unafraid of, and all that he did not know, hated, and feared.¹

The elements of movement are a powerful vocabulary. When the baseball umpire gestures that a player is "out," five thousand individuals know what happened. A simple shrug of the shoulders has meanings for us all. And so did ". . . . stepping, swaying, twisting, jumping, quickening of activity, lessening of activity, tension, relaxation, hopping,

¹G. Elliot Smith, The Beginning of Things (New York: William Morrow and Company, 1928), p. 14.

stamping, and turning"¹ have meaning for those who lived their lives in gray antiquity. Part of the ecstasy they must have known came to them through their exhilaration in their dances. "Sometimes this state was reached through mortification of the flesh, through torture, anguish, and torment. Sometimes, it was reached through exaltation of the flesh, through an irrepressible delight in rhythmical expression."²

Writing about this man that lived 500,000 B. C. to 4,000 B. C. in terms of saga or legend, cannot be done, nor can we describe his dances. It is known, however, that he danced about his life, birth, and entrance into the tribe. He danced about the coming of age, and circumcision. He danced about consecration of maidens, love, courtship, and marriage. He danced about death, fertility, initiation, vegetation, seasons, wars, victories, miracles, ancestors, and the sky above him.³

Man today is civilized and, although he has picked the bones of history, he is yet ingrained with inhibitions and cultivated reserves. Time and fortune have not taken away his glorious instinct to express ". . . emotional joy by action."⁴ Why else do children fall in behind

¹Mary Katherine Boone, "An Honors Course in History and Philosophy of Dance in the Western Hemisphere" (unpublished Master's thesis, College of Health, Physical Education, and Recreation, Texas Woman's University, 1939), p. 28.

²Ibid., p. 26.

³Ibid., p. 27.

⁴Sheldon Cheney, The Theatre, Three Thousand Years of Drama, Acting, and Stage Craft (London: Longmans, Green, and Co., 1929), p. 15.

the stirring pace of a marching band? Why else does Grandpa tap his foot to a folksy fiddling tune? And why does a girl run to the gate when her lover has come home? Just as earth's first born were compelled by the trochee rhythm of their own pulse, so are we compelled by the emotional joy to action.

What parent or teacher has not said a thousand times, "Here, let me show you"? Primitive man danced to teach, as Harrison related:

Instruction among savage peoples is always imparted in more or less mimetic dances. At initiation you learn certain dances which confer on you definite social status. When a man is too old to dance, he hands over his dance to another and a younger, and he then among some tribes ceases to exist socially. His funeral when he dies is celebrated with scanty and perfunctory rites; having lost his dance, he is a negligible social unit.¹

On July 2, 1798, Napoleon placed his feet in the sand of Egypt.² He marched his soldiers across a bitter desert to battle the army of the Mameluke sultans. Ten thousand horsemen on prancing, noble stock stood between the little man and his pyramids. "Napoleon pointed to the pyramids. He exhorted his men, as a general, a master of mass psychology, and as a European face to face with world history. 'Soldiers,' he

¹Jane Ellen Harrison, Themis, A Study of the Social Origins of Greek Religion (Cambridge: At the University Press, 1927), p. 24.

²G. W. Cozart, Gods, Graves, and Scholars, The Story of Archaeology (New York: Alfred A. Knopf, 1951), p. 72.

said, 'forty centuries are looking down upon you!'"¹ No older culture was known at the time. Egypt was old when the buds of the future Roman Empire were bursting on Capitoline Hill. Worn out with the rage of years was Egypt, for she had many masters. Her masters possessed her from 4000 B. C. to 550 B. C. The Libyans, the Ethiopians, the Assyrians, the Persians, the Greeks, the Romans, all had used her long before the star shone over the stable at Bethlehem.²

Great Egypt was gone. All that she left behind was her god of all gods, the source of life and goodness, the sun god Ra, and her philosophy. For "The life of the Egyptian," it has been said, "was a journey toward death."³ And the tombs of the Pharaohs, built with the lives of generations, stand today in mocking tribute for all that Egypt was and all that Egypt hoped to be.

Great Egypt's dance was sepulchral in that the priests caused it to be paraded choral fashion through the vast hollows of the tombs.⁴ The motives of the dances were refined. Especially trained performers moved through ballet-like processions, both religious and spectacular in nature, in homage to the gods of the day. "Often a leader or first dancer was used as a focus and the dancing group served as his background.

¹Ibid.

²Ibid., p. 79.

³Gaston Maspero, The Dawn of Civilization (London: Society for Promoting Christian Knowledge, 1922), p. 88.

⁴G. Elliot Smith, op. cit., p. 24.

Again a group of two or three dancers would serve as the focal point, but always a choral group formed the background."¹

Who would ever have imagined that the vivacious, intellectual, and handsome Athenians derived their origin from the gloomy, priest-ridden, dark-faced people of Egypt? Yet, it remained that a colony from Egypt went to Attica about the time of Moses.² A great physical metamorphosis transformed the descendants of the Egyptian colony into the most graceful and finely-formed nation history has ever known.³ Mild seasons, beautiful country, simple living by an out-of-door people gave to the world between 550 B. C. to 201 B. C., its first great thinkers and its first great fabulists.⁴

"Religion was a vital part of the lives of the Greeks. Altars were found in every home and prayers were offered before every important occasion and before any difficult task was begun."⁵ Unquestionably, the strong religious element in the life of the Greeks resulted in the dominant role that religion played in the ancient Athenian theatre.

¹Horatio Smith, Festivals, Games, and Amusements (New York: J. J. Harper, 1833), p. 31.

²Ibid., p. 32.

³Ibid.

⁴L. B. Rodgers, F. Adams, and W. Brown, Story of Nations (New York: Henry Holt and Co., 1934), p. 106.

⁵Boone, op. cit., p. 41.

Consequently the theatres, when they are erected, must provide a considerable acting space, or, so to speak more correctly, a considerable space in which the chorus would make those elaborate terpsichorean movements which always were associated with the verses of the lyric chants. The solution for both of these necessary requirements was found in the selection of a hill slope at the bottom of which was marked out a circle or an orchestra. . . . The upper slope of the hill provided natural opportunities for the witnessing of the action. The bare hillside, then, with the round orchestra and the altar, was the first theatre.¹

Beginning with this simple arrangement in which a circular dancing place was all that converted natural ground into an artificial theatre, the Greek stadium developed easily and logically.²

The large dancing chorus no doubt presented difficulties to the play. The original dithyrambic chorus consisted of over fifty dancers.³ Over the years, however, the number of dancers in the chorus was decreased.⁴ Sophocles used fifteen dancers in the chorus for his plays.⁵ His chorus was present in the view of the audience throughout the entire action of the play. Sophocles constantly felt that he needed to explain

¹Allardyce Nicoll, The Development of the Theatre (London: George C. Harrap and Co., Ltd., 1949), p. 20.

²Jesse Feiring Williams and William Leonard Hughes, Athletics in Education (Philadelphia: W. B. Saunders Co., 1930), p. 93.

³Nicoll, op. cit., p. 36.

⁴Ibid.

⁵Ibid.

their presence, while other ancient dramatists were spared this dialogue problem by simply making the chorus the point of focal attraction.¹

The dancing must have been clear to the audience from their elevated view on the hillside. One could distinctly see the dancers executing their expanded movements such as leaping and whirling or developing elaborate patterns of design through labyrinthine processions. The music of the lyre, the psaltery, the harp, the dulcimer, the cithara, the sistrum, Pan's pipes, and the flute enhanced the delight of the audience.²

It was understood, at the time, that the chorus represented the people. In many of the interludes, ". . . they sang in parts, marching and countermarching, and performing different evolutions to the sound of the flute."³ In some of the gigantic theatre bowls, the audience failed to hear the actors:

To be universally heard, it became necessary to have recourse to the language of nature which influences the passions by appealing to the eye. The Greeks, therefore, neglected nothing which might contribute to the perfection of theatrical dancing, or might give effect to the poetry and the music by correspondent action.⁴

¹ Ibid.

² Ibid.

³ Raymond S. Stiles, The Arts and Man (New York: McGraw-Hill Book Co., Inc., 1940), p. 461.

⁴ Horatio Smith, op. cit., pp. 46-47.

No less bright was the role of athletics or games in Greece.

"From earliest times, games of all kinds had centered around religious festivals, and it was natural that a stadium be built at Olympia, where stood the greatest of all temples to Zeus and Hera."¹ The stadium in Athens is still a tribute to the glory of athletics in the life of the Athenians. The word "stadium," as we use it today, refers to places in which athletic meets are held. The word, however, comes from a Greek word meaning the approximately lineal measure of 607 feet in length, the distance of the first race course.² All other race course areas in Hellas derived the name of "Stadium" from the first one erected in Olympia.³ Many of our stadiums which are constructed today have sought for their location terrain similar to the site in Athens. For the stadium should be situated ". . . in a natural hollow of ground, the sloping hillsides affording both seats and beautiful landscape."⁴

Had a wreath of wild olive branches been forged of gold, it would have been no more precious to the Greek. Herodotus, the historian, chronicles an expression of wonderment by the officers of Xerxes

¹Marian Murry, From Rome to Ringling—Circus (New York: Appleton-Century-Crofts, Inc., 1957), p. 58.

²Marian King, The Story of Athletics (New York: Harper and Brothers, Publishers, 1931), p. 138.

³Ibid., p. 139.

⁴Ibid.

who fought against the Greeks at Thermopylae. When told that all that the winners received for their feats in the Olympic Games was the prize of a wreath of wild olive, "Tigranes expressed the surprise of all concerned with the remark: 'What manner of men are these we are fighting? It is not for money they contend, but for the glory of achievement.'"¹ This spirit is kept alive in the Olympic Games of today.

Henry mentions the fact that dance was also performed in the stadiums when he tells of Dionysius the Elder, Tyrant of Syracuse, and a social climber of the day, who was determined to impress the Greeks with his learning and talents by sending a large chorus to the ninety-eight games to recite his poems, to dance, and to sing songs of his composition.² The feeling of the Greeks toward Dionysius did not insure an unbiased hearing of his works. The audience hissed his performers; their opinion was confirmed by Diodorus, who repeated evidence to the effect that the boat transporting the poems, songs, and performers back to Syracuse sank en route. This disaster was attributed in no small measure to the poor quality of the compositions.³

The practice of building stadiums begun by the Greeks, has come down to us today, more than twenty-three centuries later; and

¹ Bill Henry, An Approved History of the Olympic Games (New York: G. P. Putnam's Sons, 1948), p. 19.

² Ibid., p. 17.

³ Ibid.

stadiums may be found on every continent in the world. These include not only expensive modern structures which seat over one hundred thousand spectators, but also ancient structures analogous to the Stadium of Athens. Monte Albán in Mexico is illustrative of the latter type. In speaking of Monte Albán, the German journalist, Egon Erwin Kisch, asks:

Is there any other spot on earth, so completely shrouded in darkness and so mute in the face of all our questions? Is it the spatial complex, the outlines of which suggest a prospect of infinity? Or is it the pyramids, which look like stately stairways leading on and up into the inner reaches of heaven? Or is it the temple court which—thanks to our powers of imagination—is filled with many thousands of Indians in impetuous prayer? Or is it the observatory, with peepholes let into the masonry walls which provide a line of sight along the azimuth of the meridian? Or is it the spectacle of a stadium such as Europe has never built from the ancient Roman days to the twentieth century, one hundred and twenty steeply rising tiers of stone seats? ¹

The most flagrant debauchery in history came to pass between 201 B. C. and 476 A. D. ² Gentle beauty withered and cowered before the cancerous legions of Rome. Athletes, actors, dancers, artists, and engineers hopefully joined a victory parade, only to find that they were the mocked and not the honored. For the average Roman was not one

¹Ceram, op. cit., pp. 398-399.

²Chenoy, op. cit., p. 88.

for fondness of anything except for "bread" and his "Circus."¹ Certainly, the Roman had no talent for the magnificent artistic achievements of the Greeks. So Rome enslaved a mistress to give him his "Circus."

Roman drama closely resembled the Roman circus for, at intervals, it was interrupted by pageantry

. . . . sometimes frank unrelated spectacle, gorgeous or sensational, other times filling out the dramatist's intention. Realistic battles, floods, processions of exotic animals, interrupt the flow of action. There is a chorus which sings appropriate songs and dances appropriate gestures. The whole entertainment is a medley of dialogue, sketch, ballet, and song, strung on a farce idea. For the first time women have come on the regular stage as actors and dancers, and their performance is like as not a shameful display and an invitation.²

The chief female dancers were Spaniards of the province of Andalusia, and their mode of exhibition was remarkable, then as now, for its voluptuousness.³ Although subject to conjecture, the fandango and the bolero, so popular in Spain today, no doubt delighted the spectators of ancient Rome.⁴ The flashing castanets, an integral part of Roman chorus accompaniment, were played in unison with the music.⁵

¹Ibid., p. 89.

²Ibid., p. 94.

³Ibid.

⁴Ibid.

⁵Horatio Smith, op. cit., p. 47.

Surely no more horrendous transgressions could ever be committed than those committed against the spectators and participants, either man or beast, in the Roman Colosseum.¹ Although Caesar Augustus set out to dignify Rome with monuments worthy of the capital of a world empire, he could not dignify the memories that the world today has of his State. No colored marble, no creamy travertine, no colored stucco, no bronze statues, no rich mosaics, no gilt, no arches of triumph, no fountains, no pools nor parks can erase the emblazoned depravity which was nurtured in the Colosseum, the hippodrome, the amphitheatre, the circus, the gymnasium, the stadium, and the naumachia.²

Prior to the time of Trajan's accession to the throne of the Roman Empire, there had been a massive withdrawal of support of dance by the government.³ With the cessation of governmental protection, the art of dance became shrouded, as did all of the arts. "The disrepute suffered by dancing during the decay of the Roman Empire can be compared to the ingloriousness and disfavor dance suffered during the early period of the Dark Ages."⁴ From 476 to 1600, the church arose all-powerful, and treated dance as an illegitimate child, hidden

¹Cheney, op. cit., p. 89.

²Horatio Smith, op. cit., p. 50.

³Ibid., p. 51.

⁴Boone, op. cit., p. 58.

and badgered by ignominious relatives.¹ Secular dance was chastised and dispossessed. Only a few ritualistic dances were condoned. In short, there was no place for movement in the concept of art during the early Middle Ages.² The architecture of the day discloses the status of the dance. Years before, in the temples of Alexandria, a stage was erected for the religious dance and singing which accompanied the mass. In the great Gothic cathedrals, however, the choir and the nave in which the worshipers had danced lost their prominence. Forgotten were the facts that a Christian danced for joy, that Jesus Christ had risen from the dead, or that David danced before the Ark of the Covenant when it was returned to him after a long absence.³

The Dark Ages spanned a seven-hundred-year period of marching, seafaring, and migrations by the Goths, Huns, Mongols, Crusaders, Saracens, Longobards, Norsemen, Anglo-Saxons, Scots, and Irish.⁴ This was a period of interpolation of cultures which opened the massive doors of Chartres, Amiens, Reims, and Bourges—an interpolation which created unparalleled stained glass windows and the music of the minstrels and troubadours. Equally as important was the story of

¹Ibid.

²Ibid., p. 59.

³Horatio Smith, op. cit., p. 56.

⁴Ibid., p. 56.

Tristan and Iselde, making strong the mortar for our monogamic society of today.¹

Awesome things occurred in the Middle Ages: prestidigitators made gold disappear, minstrels sang of oncoming doom, sculptors produced dragons, the devil became a member of the household, and dance manias spread throughout Europe.²

Groups of people started dancing and singing in the church yards. Even when they were commanded to stop by the priests, they refused. They danced as if possessed by some evil spirit that forced them to dance. The black plague that swept over Europe during the Hundred Years' War threw people into a dance hysteria.³

These maddened dancers danced for the expression of ideas, feelings, emotions, and experiences. They danced their crafts, their ploughing, their weaving, and their spinning. The dances were performed in graveyards which, no doubt, contributed to the mass dance hysteria of the period of the thirteen-hundreds.⁴

Dance during the fourteenth century moved into the Great Halls in Italy and in France.⁵ Dance ceased to be an out-of-door activity for

¹Ibid.

²Cheney, op. cit., p. 94.

³Boone, op. cit., p. 59.

⁴Curt Sachs, World History of the Dance (New York: Seven Arts Publishers, 1952), p. 266.

⁵Ibid., p. 270.

the rich. It moved into the halls of the wealthy merchants, which contained a raised platform for the family and honored guests in order that they might view the dancing with greater ease. And equally important was the fact that they might be removed from the general company at their own volition. Dances became processional in type because of the long, narrow halls in which they were performed, and because of the elaborate costumes and headdresses which prohibited the vigorous movements of the folk dances from which they were adapted.¹

With the invention of gun-powder and the cannon, a new century began, marked by extreme artificiality. The movements of the dancers were no less artificial than the formality and fixed rules of etiquette which governed the society of the day.²

The di Medici family, with its lavish court festivals and superb entertainments, held the first ballets for the upper classes.³ This form of dance appeared in conjunction with elaborate banquets. In reality, the ballets were a form of costumed pantomime which included music, verse, and dance.⁴ This form of presentation was first established at the courts of Italy, from which it spread throughout the courts of western Europe. The ballet masters of the day did not demand

¹Ibid., p. 106.

²Ibid.

³Ibid.

⁴Ibid.

expressiveness, vitality, or imagination, but technique, clarity, and balance.¹

According to written records, the first woman to dance at the Paris Opera was the Princess de Conti on January 21, 1661.² Her appearance began an era of dance which lasted from 1661 to 1800.

Noverre, a celebrated ballet-master and performer of the day, said that

A ballet, perfect in all its parts, is a picture drawn from life, of the manners, dress, ceremonies, and customs of all nations. It must, therefore, be a complete pantomime, and through the eyes speak, as it were, to the very soul of the spectator. If it want expression, if it be deficient in point of situation and scenery, it degenerates into a spectacle equally flat and monotonous.³

The description of a ballet presented on the stage of the Paris Opera House and its accompanying critique by Horatio Smith are included to illustrate the ballet of the seventeen-hundreds:

At the sudden and unexpected appearance of some young fauns, a troop of nymphs take themselves to flight with equal terror and precipitation. The former are in pursuit of the latter, with that eagerness which the very hope of pleasure can inspire. Now they stop to observe what impression they have made on the nymphs; these, at the same time, and for a similar reason, check their career; with fear they survey

¹Ibid., p. 100.

²Horatio Smith, op. cit., p. 58.

³Ibid., p. 202.

their pursuers, and endeavour to guess at their intentions and provide for a retreat to some spot where they may rest secure from the dangers that threaten them. Both troops now join, the nymphs resist, defend themselves, and at last effect their escape with no less swiftness than dexterity. This I call a busy active scene, in which the dance, as it were, should speak with energy. Here studied and symmetrical figures cannot be introduced without a manifest violation of the truth, without weakening the action and lessening the effect. This scene should be conspicuous for its beautiful disorder, and the art of the composer must here be the handmaid of nature.¹

Surprisingly enough, dance at this time was not looked upon with disfavor, provided, of course, that it was not associated with feasts or public demonstrations.² The Puritans proclaimed in detail their stand on dancing insofar as the Old Testament referred to couple dancing favorably on two occasions.³ This religious tolerance of dancing carried across the Atlantic to the Pilgrim colonies of the New World with a few pronounced restrictions.⁴

Although not held in great favor with the church powers of the day, festivals have continued to be held from 1628 until the present period.⁵ Dancing was an integral part of the festivals held on many

¹Ibid., p. 203.

²Melusine Wood, Some Historical Dances (London: C. W. Beaumont, 1952), p. 11.

³Joseph Marks, America Learns to Dance (New York: Exposition Press, 1957), p. 15.

⁴Ibid.

⁵Ibid.

occasions, commemorating such special events as those in conjunction with the celebration of the New England Thanksgiving, May Day, Militia Training, Election Day, The Battle of Bunker Hill, Husking Frolics, New Year's Day, Saint Patrick's Day, Evacuation Day, Barbeque, and Shooting the paud-gaud.¹

The Maypole Dance was to the Puritan father a pagan dance, with the Maypole symbolizing the role of an idol.² Even without the approval of the church, however, the Maypole Dance has continued to be performed out-of-doors on the green in keeping with its origin in conjunction with ancient rites when primitive peoples identified themselves with plant as well as animal life and regarded the tree, the progenitor of our contemporary Maypole, as the supreme and most noble example of elements in the realm of plants.

Contemporary with the Maypole Dance was the dance of the Southern planters.³ Their social life, patterned after the English customs from which they stemmed, included dancing. This seemed to be their major diversion. Because of the problem of distances and contemporary means of transportation, their visits with their neighbors often lasted for several days. During these visits, parties and dances lasted

¹ Heratio Smith, op. cit., p. 17.

² Marks, op. cit., p. 15.

³ Ibid.

over long periods of time. The music usually was supplied by female members of the household, but sometimes by "servants who played the fiddle or called the dances."¹

The dances which were most popular in the homes of the Southern planters were the pavanne, courante, galliard, allemande, sarabande, passepied, and minuet. These were the dances which the itinerant dancing master brought with him as he followed the frontier, teaching both dances and manners when and where he could.²

The marked contrast between the Southern and Northern views on the role of dance in the community continued to permeate the academic scene.

Where northern colleges tended to pass laws against dancing and forbid their students to frequent dancing schools, the southern colleges encouraged it. It is not surprising to find that dance was supported and encouraged by the College of William and Mary, since dance played such an important part in the life and education of the South.³

With the progression of the eighteenth century, a change in attitudes took place with regard to religion. Private schools emerged with no religious affiliation. "If a parent felt that dance should play a part

¹Ibid., p. 25.

²Ibid.

³Ibid., p. 63.

in the education of his child, he sent him to schools that included dance in their program, or the child was instructed in the art in a private dancing school or by a tutor."¹

Particular groups of individuals during the nineteenth century were rather austere in their attitudes toward dance. The disfavor of most of the churches was a strong force in almost stifling the "wicked" polka and the waltz. Still, there were church groups that felt that dancing was a form of worship, as did the Shakers.² St. John's Episcopal Church in Jersey City, New Jersey, maintained that dances should be held in the church gymnasium.³ Educational institutions fostering the traditional May Day pageant retained dance as an integral part of education. Jeanette Carpenter Lincoln describes the beginning of a typical May Day pageant at a school for young ladies:

At six o'clock in the evening, just about sundown, the processional pageant of all the players, two and two, carrying their ornamental accessories, proceed in their march to the may-pole, heralded by the forester's bugle horn. There various groups of national dancers in characteristic costume of their countries including the little milkmaids with cap, apron, and pail; the Scotch Highlanders with plaid cap and feather; the English shepherdesses with their crooks, looking like a band of veritable Beepers; the graceful Roman maidens with their musical pipes and garlands; some Japanese girls with their parasols, waddling and tiptoeing. Rollicking and wild

¹Ibid., p. 34.

²Ibid.

³Ibid., p. 71.

with glee come Robin Hood and his merry men, for the Morris dances, not forgetting the hobby horse with spirited false trots, smooth ambles, and Canterbury paces. The inimitable jester with his pranks, and the little black-faced chimney-sweeps. The pageant procession approaches the May-pole.¹

In addition to receiving recognition from the audience and from the May Queen, the pageant procession executed a most elaborate and intricate type of march. The various groups formed patterns of circles, triangles, figure eights, and diagonals, as well as many other designs and formations through the medium of marching.²

In 1802 the first book on gymnastics was published in America.³ It was the translation of a book written by Gutsmuths. The author recommended dancing as one of the exercises necessary for the youth in that it tended to "unite gracefulness of motion and agility."⁴ He further recommended dancing which was gymnastic in nature and suitable for dancing in the open air.⁵

Professional leaders in the area of health and physical education began to write books and articles and to make speeches pertinent to the values which could be derived from dancing. The widening interest

¹Jeannette Carpenter Lincoln, The Festival Book (New York: A. S. Barnes and Co., 1929), pp. 10-11.

²Ibid., p. 11.

³Marke, op. cit., p. 84.

⁴Ibid.

⁵Ibid.

in physical education aided the cause for dance, as did the cause for better education for women led by Emma Willard, Catherine Beecher, and Mary Lyon.¹

Gymnastics and dancing, on many occasions, were blended in musical drills and marching. Simple dance steps like the chassez were used in the musical drills. These drills were performed with a large number of participants for mass demonstration purposes, and were added to the May Day program in girls' schools and in women's colleges.²

The Chautauqua Institute played a vital role in adult education with respect to the various arts. This Institute, along with gymnastics, aided and influenced the movement of modern dance at the turn of the century.³

The dancing of the twentieth century in the United States has proved a panoramic pot-pourri of the history of dance. We have had our dance manias with the "Charleston," the "Shimmy," "Black Bottom" and the like. We have had our return to the Hellenic spirit with Isadora Duncan. We have returned to the choral dances in stadiums in conjunction with athletic contests by groups such as the Rangerettes of Kilgore College. We have the early primitive touch in the simple rhythmic pattern

¹Ibid., p. 82.

²Ibid.

³Ibid., p. 100.

of the "rock-and-roll." We find our dances of the people depicting their lives in the various ethnic groups. The ballet is still with us, and contemporary modern dance represents man's innate desire to express himself through his own movement. The May Day spectacular continues at educational institutions as well as in private dancing studios.

Out of this image of confusion a few names have arisen which should be remembered for their worthy contributions to the dance in this country. Recognition must be given to such outstanding personalities as Ruth St. Dennis, Ted Shawn, Margaret H'Doubler, Elizabeth Burchenal, Martha Graham, and Anne Schley Duggan, if only for their sensible influence in an era of "Tango, T.V., and Teenagers."

Survey of Historical Factors Related to the Development of Audio-Visual Teaching Aids

It seems that the so-called multi-sensory aids in teaching and learning have at the root of their principles an ancient Chinese adage to the effect that "One picture is worth ten thousand words."¹ The early pictographs were forerunners of the moving picture which we associate so frequently with reference to audio-visual aids today. An example of early graphic movement is identified thus by one authority:

¹John R. Miles and Charles R. Spain, Audio-visual Aids in the Armed Services (Washington, D. C.: American Council on Education, 1947), p. v.

. . . . the cave drawing of a running boar may be considered the common ancestor of all motion pictures—the movie to begin movies. It was drawn by an anonymous artist about twenty-five thousand years ago on the wall of a cave in Altamire, Spain. Whoever he was, this antediluvian Disney was capable of analyzing motion and making a brave attempt to convey it in terms of two dimensions.¹

The drawing of crude pictures was an initial step in the representation of reality by primitive man, although some time was to elapse before such drawings were to supplement or to supplant the drama of story-telling and dancing. The pictures were, of course, easy to understand and, in the beginning, they must have been highly satisfactory. But they had one major difficulty: they did not move and, therefore, they could only suggest motion.²

Gage, in speaking of the Natural Camera Obscura, relates:

The formation of images in a dark place, the light from the brilliantly illuminated objects or scenes being admitted through a small opening is a perfectly natural phenomenon and entirely independent of man's invention or control. This is represented by images of the sky with its clouds and the brilliant scenes of nature pictured on the walls of caves facing the scenes, and the images of the sun admitted through chinks between the leaves.

In rooms of man's construction such images are often seen if light enters through a hole in the right position. General Waterhouse, from his own observation, says it is a

¹Deems Taylor, A Pictorial History of the Movies (New York: Simon and Schuster, 1943), p. ix.

²Edgar Dale, How to Appreciate Motion Pictures (New York: Macmillan Company, 1938), p. 27.

common occurrence in the bungalows of India, and the writers have often seen the same in America.¹

No authority has attempted to substantiate who first deliberately arranged a darkened room with a white wall or screen on one side and, on the other, a small opening facing some object or scene that could be illuminated brightly. All that the earliest accounts relate in terms of pictures occurring in a darkened place are in connection with the explanation of some other phenomenon rather than to demonstrate that such pictures were possible. It was recognized, however,

. . . . that as light rays extend in a straight line, that those from an object must cross in passing through a small hole, and hence the images beyond the hole in the dark place must be inverted, the top being below and the right being left. We have the illustrated manuscripts of Leonardo da Vinci, which not only describe the phenomena of the Artificial Camera Obscura, but give the pictures which are unmistakable. As Leonardo died in 1519, these manuscripts are of an earlier date, probably before 1500 A. D.²

Diverse names were attached to the Artificial Camera Obscura by every writer-inventor of the day, including such as Cubiculum, Conclave Obscurum, Tenebricosum, or Camera Clausa.³

¹Simon Gage and Henry Gage, Optic Projection (New York: Comstock Publishing Company, 1914), p. 673.

²Ibid., p. 674.

³Ibid., p. 677.

In 1568, Daniel Barbaro placed a convex spectacle glass in the aperture in an effort to produce a more brilliant picture than that which formerly was obtained.¹ The mirror had been used earlier in the Camera Obscura, changing the image position or causing the images to appear in an erect position.² Walgensten, a Danish mathematician, in 1674 stated that, "In the year 1665 there came to Lyons a learned Dane, well versed in dioptrics. Among other things he exhibited a magic lantern."³ Thus began a new era in the realm of visual aids.

Aristotle developed the theoretical basis of the science of optics; Archimedes made the first systematic use of lenses and mirrors; and Alhazan, the Arab, pioneered in the study of the human eye.⁴ The Chinese Shadow Plays and Roger Bacon, Leonardo da Vinci, Giovanni Porta, and Athanasius Kircher contributed to the invention of the "magic lantern," the progenitor of all cinematographic projectors.⁵

A series of modified inventions of projection followed the innovation of the magic lantern from the phantasmagoria which followed the French Revolution to the development of the kaleidoscope in 1819.⁶

¹Ibid., p. 680.

²Ibid.

³Ibid., p. 681.

⁴Martin Gulgley, Jr., Magic Shadows (Washington, D. C.: Georgetown University Press, 1948), p. 13.

⁵Ibid., p. 26.

⁶Ibid., p. 84.

But it took a man, blind half of his life, to develop a device as a medium of recording motion. "Plateau, a Belgian scientist who became blind in work that resulted in making it possible for millions all over the world to see motion pictures, deserves more than anyone else the title, 'Father of the Motion Picture.'"¹ His picture wheel was a real instrument which recorded the picture of a perfectly regular image from a deformed image.²

Following this invention, a natural sequence of events occurred. A German named Baron General Franz von Uchatius combined the magic lantern of Kircher and the magic disc designed by Plateau, thereby creating a device for projecting moving images on a screen which was visible to an audience.³

The Langenheims of Philadelphia are credited with the development of slide films. The projectors which they used were made by another Philadelphian, Henry Renno Heyl.⁴ The interest of a Paris physiologist in movement sped the research in moving pictures considerably. Jules Marey developed a "photo gun" with which he photographed his main interests in movement. His subjects included men, birds, and animals. His camera, incidentally, was also the first portable camera.⁵

¹Ibid., p. 85.

²Ibid., p. 90.

³Ibid., p. 96.

⁴Ibid., p. 106.

⁵Ibid., p. 115.

The genius of Thomas Alva Edison created the first motion picture camera and the viewing apparatus of any real practicability.¹ Oddly enough, his motion picture experiments were developed as a light diversion. The serious inventor merely expanded on the principle of his recently developed Talking Phonograph. The Talking Phonograph was developed as a substitute device for a court reporter. Edison's "peep-show" took the world by surprise and brought back to America the leadership in the motion picture industry which it has not lost since that time.²

The motion picture made its commercial debut in 1895 and 1896, more or less simultaneously, in Paris, London, New York, and elsewhere. That debut is duplicated occasionally at the present time when important Hollywood films have a number of simultaneous "world premieres."³

A few of the early world premiere films were, Le Repas de Bebe, or "The Baby's Meal," "A Rough Sea at Dover," "Bootblack at Work in a London Street," and scenes showing the Prince of Wales' horse, Fersimmon, winning the Derby.⁴

Edison made another exceptional contribution to motion pictures with his perfection of the Kinetoscope. The Kinetoscope was a device

¹Ibid., p. 130.

²Ibid.

³Ibid., p. 149.

⁴Ibid., p. 153.

for projecting moving figures and scenes upon a canvas or screen before an audience. The Kinetoscope, capable of projecting only a small picture, preceded the Edison Vitascope. Thus, "Magic shadows—living reproductions of people and the world—at last have reached the screen."¹

Thirty years passed before motion picture history was made again. According to Quigley, it occurred

. . . . this time at the Winter Garden Theatre in New York City on October 6, 1927. The event was the premiere of "The Jazz Singer," starring Al Jolson and presenting the Vitaphone system of talking motion pictures. This rounding out of the faculties of magic shadows came through the enterprise of the Warner brothers—Harry, Sam, Albert, and Jack—and the technological achievements of Dr. Lee DeForest, Theodore Case, Charles A. Hoxie, and others who gave the screen its voice.²

As early as 1931, the sound motion picture was made available to schools and colleges.³ At this time the ancient Chinese adage, "One picture is worth ten thousand words," was questionable. The use of the audio-visual instructional method was limited. Some of the lack of use might be attributed to the exaggerated prophecies concerning the role of the motion picture. It was said by many that the motion picture would, in time, replace the teacher in the classroom,⁴ thus reducing

¹Ibid., p. 160.

²Ibid., p. 165.

³Edgar Bruce Wesley, Teaching the Social Studies (Boston: D. C. Heath and Company, 1942), p. 343.

⁴Ibid., p. 345.

appreciably the period of formal education. Another cause for lack of use was certainly the poor quality of films produced for educational purposes. A further explanation for the failure of schools to take advantage of available audio-visual aids was a general lack of projection equipment on the part of many schools. A final obstacle to be surmounted was the religious feeling against motion pictures. All of these factors have been overcome to a great extent. Churchmen and educators no longer consider the motion picture as a device for light or libidinous entertainment, but as an instrument for sound and worthy instruction.

An authority has estimated that about forty per cent of all human concepts are based upon visual experiences, twenty-five per cent upon auditory, seventeen per cent upon the sense of touch, fifteen per cent upon miscellaneous organic sensations, and three per cent upon taste and smell.¹ It is logical, therefore, to conclude that the sound motion picture can be a powerful aid to the learning processes.

Today the value of the sound motion picture is intensified

. . . . in situations in which a close approach to reality in the learning process is necessary to the attainment of educational objectives, in which sound is an indispensable element in instruction, in which pupils experience difficulty in mastering skills and activities desired, in which teachers are inadequately trained in subject matter, and in which teachers lack or fail to use dynamic directive ability in the classroom instructional procedures.²

¹Ibid., p. 339.

²Charles F. Hoban and Charles F. Hoban, Jr., and Samuel B. Zisman, Visualizing the Curriculum (New York: Gordon Co., 1937), pp. 110-112.

The motion picture has many advantages in the classroom situation. The motion picture compels attention, and certain meanings involving motion can be presented most graphically. The motion picture helps the viewer to understand the time factor in any operation or series of events. The motion picture can bring the past and the distant into the classroom as well as enlarge and reduce the actual size of objects. Motion pictures can be used to present a process that cannot be seen by the human eye, even with the help of a microscope or telescope lens attachment. The motion picture can provide an easily reproduced record of an event and can reach a mass audience at a relatively low cost per person. The motion picture builds a common denominator of experience and offers a satisfying aesthetic experience to viewers. The motion picture can afford an understanding of the relationships of things, ideas, and events.¹

The advantages of the motion picture are applicable, also, in the analysis of movement and in the teaching of movement, because the motion picture is the most detailed and accurate procedure for gathering data for the analysis of movement. In addition, the motion picture represents a record of the movement which has been performed and a technique for communicating to teacher and to students. Motion pictures can

¹Edgar Dale, Audio-visual Methods in Teaching (New York: Dryden Press, 1946), pp. 183-190.

focus attention at any point or motion in a procedure or operation. They help "sell" improved methods, partly by pointing out inefficiencies of the original method. Motion pictures can be run forward and backward to obtain the exact relationships among individuals; they can be operated at various speeds to obtain the proper amount of detail for a given situation. Motion pictures can be used to train viewers in a given method in a locale other than the one in which the pictures were taken. They may be slowed down or speeded up in order to emphasize a point in training. The films permit a review of details in quiet surroundings, and they provide an accurate portrayal of simultaneity.¹

The value of the sound film has been demonstrated amply in the training of our armed forces.² The impact of the sound motion picture on the general public is beyond conjecture. Industry utilizes every facet of the sound and silent motion picture, even to extensive time and motion studies.³ The classroom teacher utilizes the sound motion picture as an instructional aid.⁴ The physical education instructor and the athletic coach use the motion picture in teaching various sports.⁵ With this wide

¹Gerald Nadler, Motion and Time Study (New York: McGraw-Hill Book Company, Inc., 1955), pp. 50-51.

²Miles and Spain, op. cit., p. v.

³Nadler, op. cit., p. 51.

⁴Wesley, op. cit., p. 340.

⁵Mayfield Workman, "A Study of the Use of Motion Pictures and Film Strips in the Coaching of Athletics in a Selected Group of Texas High Schools" (unpublished Master's thesis, North Texas State College, 1951), p. 76.

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and general usage of the motion picture, it is by no means far-fetched to conclude the efficiency of the motion picture as the instructional aid to be used in this study for the purpose of teaching dance compositions for presentation in stadiums.

Summary

Drill teams, pep squads, half-timers, or precision dance groups exist in large numbers in the United States. Very often they are under the direction of a staff member in the physical education department of the high school or college in question. The lack of sufficient experience and background in dance is often a problem with the inexperienced teacher in assuming the direction of these groups. The investigator believed that the development of four original dance compositions for stadiums, filmed as audio-visual teaching aids, would be of assistance to the inexperienced teacher confronted with the direction of such groups.

In the survey of the historical factors related to the development of dance compositions in stadiums, the investigator traced dance from the early primitive era up to the present time. It is known that man who lived 500,000 B. C. danced about his life and times and used dance as a basic means of communication. In the age of the Egyptians, the dances became choral-like in structure. In theme, the dances were often associated with either religion or death. The Greek era, from 550 B. C. to 201 B. C., gave dance an important role in all phases of the life

of the Greek. The choral form of dance reached a pinnacle in the huge amphitheatres comparable to the athletic stadiums of today.

The Roman era was decadent with respect to the further development of the arts which the Romans borrowed from the Greeks after their conquest of the Grecian nation. The flagrant displays for purposes of entertainment degraded dance to a level unheard of.

From 476 to 1600, the church suppressed dancing as much as possible. In some instances, however, the church was responsible for saving remnants of the dance. In the brilliant courts of Europe the dance became classic in time and moved to the stages of the opera houses, where it occupied a position of great prestige for many years.

Dance in early America was in a rather precarious position. The Pilgrim fathers tolerated dance under certain circumstances. Although dance, when associated with festivals, was looked upon with disfavor as an aspect of paganism, it still remained a part of the culture of the New World after having achieved this role in England and in other countries from which the early settlers in America migrated.

Schools brought dancing into the curriculum with their May Day fetes and, in time, physical educators made dance an integral part of their programs. Dance in the twentieth century has pinpointed the history of dance in that forms of dance have been analogous to those in the past.

In the survey of historical factors related to the development of audio-visual teaching aids, the investigator traced the motion picture

from the early primitive era up to the present time. The motion picture was traced from the early cave drawings which depicted movement to the Natural Camera Obscura and the Artificial Camera Obscura, as illustrated by Leonardo da Vinci.

The magic lantern, the first truly great achievement with respect to the development of visual aids, was evolved from the experiments of many men. Plateau, a blind inventor, is called the father of the modern motion picture because of his initial invention, the so-called magic disc.

America has been foremost in the field of motion pictures since Thomas Alva Edison created the first motion picture camera. His other exceptional contribution, the Kinetoscope, enabled motion pictures to actually reach the screen and to be seen by people throughout the world.

Sound was added to the motion picture in 1927; and in 1931, sound movies were first made available to schools and colleges. Although not utilized until recently by educational institutions, motion pictures were used extensively by the armed forces during World War II. During this time, great advancements were made in the development of instructional films. The sound motion picture is recognized today as such an adequate audio-visual teaching aid that few, if any, individuals belittle the significance of its usage.

In Chapter II, the investigator presents procedures followed in the development of this dissertation.

CHAPTER II

A DESCRIPTION OF PROCEDURES FOR THE DEVELOPMENT OF THE STUDY

In this chapter are presented standards which were established by the investigator to serve in the development of the four original dance compositions for presentation in stadiums and their filming as audio-visual aids. These standards, in turn, served as specific criteria for the selection of dancers, the dancers' costumes, and dance movements in general, as well as criteria for the basic elements of dance for the stadium, including dimension, simplicity, focus, level, contour, elevation, direction, properties, design, and style.

Also included in this chapter are the themes for the four original dance compositions choreographed for this study, and an explanation of their appropriateness for the occasions and areas for which they were choreographed. The approaches to composition followed in choreographing the four dance compositions and the methods for teaching these dance compositions are reviewed. Finally, the production procedures used in filming the four original dance compositions as audio-visual teaching aids are outlined.

**Standards for the Development of Dance
Compositions for Presentation
in Stadiums**

In assuming the leadership of a group of young girls or women, certain standards must be established. These standards may be called practices to be followed in presenting dancers and dance compositions in stadiums.

The field of education is associated with a commodity which is public property. Young girls and women presented through dance in a stadium not only represent themselves as individuals, but also they represent their families, their neighborhoods, their friends, their churches, their school, and their community. In the final analysis, such a group of dancers represents the people just as the choral dancers did centuries ago in the age of ancient Greece. The director of such a group is responsible for the presentation of these young girls and women in a performance which is viewed by the general public.

The following standards are neither new nor unique. Anyone in a position of leadership has subscribed to them. They exist merely because of their usefulness.

Selection of the dancers. — The twenty girls who participated as subjects in this study were chosen on the basis of the standards which follow. The dancers should represent the finest young women the

schools and/or colleges have to offer. They should be superior physically, mentally, and morally. Qualities of height, weight, proportioned physique, personal attractiveness, skill in rhythmic movement, and good posture are paramount in importance.

Selection of dancers' costumes. -- The costumes in which the dancers appear necessitate considerable thought and judgment. The costumes of the dancers presented on film for this study reflected the standards which follow. The costume will be worn, for the most part, out-of-doors in the fall season of the year. It is necessary, therefore, that the costume afford adequate protection for the wearer against cold weather. A sequined, short-sleeved leotard, so often seen today, cannot afford this protection and is inappropriate. Suggestive accessories placed about the hips and chest should be avoided; the more modest the costume, the more lasting the pride of the group.

Whenever shorts are worn as part of a costume, the inside seam of the shorts should be two inches in length. This length is more becoming to the majority of young women, regardless of their respective heights and weights, and it is essential for the maintenance of a good appearance in the performance of specific movements.

The costume should cover the upper part of the torso. The blouse should have sleeves which are long enough, at least, to cover the pit of the arm, and the blouse should not be decolletage, both for the sake

of warmth and of modesty. Because there are occasions when the young women of these groups appear in social situations removed from the flood lights or spot lights, the costumes should be suitable for such occasions.

The selection of movement. — The standards for the development of movements for dances presented in athletic stadiums are relatively few in number. Movements should be avoided which involve the shaking of the shoulders and of the hips, or exaggerated tilting of the pelvis. An emphasis upon good posture in the lower regions of the spine naturally tightens the buttocks and precludes unnecessary hip movements. The investigator does not intend to imply that dances of coquetry should be excluded altogether from the repertoire. With discreet treatment, a dance composition of coquetry is possibly one of the most pleasing to dance and to observe, and dances of coquetry rightfully belong to young women. They should, however, be in good taste and, therefore, avoid the exploitation and subsequent cheapening of sex.

Basic Factors of Dance for the Stadium

In developing dance compositions for presentation in athletic stadiums, a number of factors must be considered. Certain factors are particularly effective in the stadium setting and need unique emphasis for this type of performance area. Some of the factors are not new; in reality,

most of the elements exhibited in this modern form of dance actually date back to the Hellenic Age and, possibly, pre-date that particular period of civilization.

It must be remembered that in an athletic stadium, the audience is seated, as were the ancient Greeks, in amphitheatres well elevated above the performers. The viewing of the dancers in the performance area below is similar to that of reviewing choral groups of the ancient Greeks. Two factors, therefore, which were necessary for observance by the Greek performers are also requisites for the proper presentation of dance compositions in modern athletic stadiums. These requirements pertain to the factors of dimension and simplicity; and standards for these two factors, together with standards for those of focus, level, contour, elevation, direction, properties, design, and style are discussed in the paragraphs which follow.

Dimension. — The factor of dimension is a vital one for dance compositions choreographed for presentation in stadiums because of the distance separating the spectators and the dancers. Large and expansive movements are essential for the proper projection of such dances. If movements are to be seen well by the spectators, they must be large, extended, and often exaggerated. For example, if it is intended in the dance to lift the elbow slightly, it should be lifted to shoulder level so that the movement is not lost because of the distance

separating spectators from performers. If it is desired to turn the head, the head must be turned a forty-five degree angle or, possibly, a ninety degree angle, if the movement is to be projected properly.

Small movements have meaning in an intimate theatre setting. In an athletic stadium, however, small movements not only have little meaning, but they are lost in the distance between dancer and audience. It does not follow that small movement in dance compositions may not be a part of a dance designed for presentation in athletic stadiums. They are often utilized to insure smooth transitions, or to provide contrasts and variations in style. A choreographer should remember to refrain from using a small movement, however, if a larger movement is essential for adequate projection.

Simplicity. — Another rule which the Greeks observed and which pertains to the presentation of dance compositions in today's stadium is reflected in the axiom defending the principle that the simpler the movement, the better it is. Intricate movements cannot be comprehended from the heights and distances which separate spectators from performers in modern athletic stadiums. Moreover, simple movements which are characterized by precision and perfection in performance are more effective when danced by a relatively large group than complicated movements characterized by difficult and involved co-ordinations.

Focus. — The dancer's focus is a very important factor in

presenting dance compositions in stadiums. Usually the dancer tilts the chin up toward the first tier of seats in the stadium, and her eyes are focused halfway up the stadium tiers. The dancer's chin must indicate the focus inasmuch as her eyes cannot be seen from the stadium tiers. Direction for focus should be graphic; the dancers should be instructed to turn their heads so that their chins are directly over the left shoulder, or halfway between the end of the shoulder and the sternum. These examples illustrate that direction toward a part of the dancer's own body is a satisfactory guidepost in working for uniformity of movement within a group of performers. One admonition useful to attain focus for dancers in stadiums is "Heads high," and this position is most essential for the development of style which will be discussed later in the present chapter of this dissertation.

Level. — Changes in level add interest to the movement sequences throughout a dance composition. One of the most effective methods of changing level in dances for stadiums is what is variously called the ripple, chain reaction, follow-step, or succession. This is a movement which begins at one end of a line of dancers and continues in sequence as one dancer after the other performs to the other end of the line. The movement may be a bow forward from the waist. Or the dancers may, one after the other, lower the body to the extent of taking the weight on one knee.

Dancers in stadiums should not be required to sit down upon the performing area. Normally, white lime or chalk lines traverse the area, and the lime or chalk would, most likely, soil the dancers' costumes. In addition to this hazard, the turf is likely to be so thick that the dancer might slip in attempting to regain a standing position.

Contour. — Most often, dancers in stadiums face the side of the stadium containing the largest number of spectators. Viewers' perception of the contour of the dancers' bodies, therefore, occurs primarily when the dancers turn to the side, when movements of the arms and legs are emphasized, and when variations in level are introduced. Obvious changes in contour are achieved best by having the dancers perform each movement sequence in two counts and sustain it for six counts.

Elevation. — Movements requiring elevation off the ground should be avoided, both because of the time element involved in training the dancers for jumping and leaping, and because of the uneven and rough surfaces which often obtain on the performing areas.

Direction. — The importance of the factor of direction cannot be over-emphasized. Dancing in stadiums lends itself to moving in an unlimited variety of directions. Repetition and symmetry have universal appeal, and repeated and balanced movements should be utilized for dances presented in stadiums. The view from all sides of the stadium must be considered inasmuch as audiences are always seated on two sides

and sometimes on four sides of the stadium. This is true, especially, in reference to directions of movements.

Properties. — Properties utilized in the movements by the dancers enhance the effectiveness of the dance. They add color to the costumes of the dancers. They may be used to emphasize elements in movement such as focus, level, design, and contour. Beachballs, chairs, canes, ladders, stools, pom-poms, and other properties may be used also to add interest and variety to dance compositions choreographed for presentation in stadiums.

Design. — The designs suitable for dance compositions are unlimited. The most successful designs for dance in stadiums are the patterns of simple geometrical figures. Squares, parallel lines, triangles, diamonds, and circles, as well as the formation of half-moons, stars, numbers, and many other figures may be featured to create intriguing designs. Figures which are pleasing to observe from the stadium form, in part, patterns which are familiar to the spectators. Possibly the diamond is the most difficult figure to form in dance compositions for stadiums. Diamond formations should be attempted by only the most highly skilled dancers.

Style. — Excellent dance compositions, spirited music, colorful costumes, and attractive young women dancing every phrase in the

accompaniment in proper sequence contribute to but do not insure the best of dancing in stadiums. Style, which often is lacking, is essential and can be acquired. Various approaches may be used in attempting to develop this somewhat intangible quality. The author has found the best approach to be through the medium of striving for good posture.

The dancer with exceptionally good posture should possess pride in her performance and in her posture; she should "lower" her shoulders, lift her head high from her spinal column, flatten excessive curves in her back, and move in such a fashion that she maintains a constant state of readiness in her feet. Good posture with a smiling, poised manner is conducive to genuine qualities of charm and vivacity in any group.

The Selection of Themes for the Original Dance Compositions Choreographed in Conjunction with the Present Study

A trend in recent years with regard to performances given in conjunction with half-time activities at athletic contests has been one of developing a basic and/or unifying theme. The author has found that some of the most popular themes are those concerned with good luck wishes, those of welcome, those of recognition, those which are an expression of faith, and those which relate events of widely accepted interest.

The theme of the four dance compositions developed for the present study was chosen for versatility in that the compositions could readily be adapted to more than one of the foregoing thematic categories.

The dance composition entitled "Mr. Touchdown U. S. A." can be adapted as a welcome to the football season, to affording recognition to the competing teams or coaches, and to wishing the home team good luck in the ensuing competitive activity. By the same token, this particular dance composition may be categorized as a phase of events of widely accepted interest. The dance composition entitled "Salty Dog Rag" may be used with respect to the recognition of progress, or as a theme relating to events of widely accepted interest in the Western sections of the United States. The theme for the dance entitled "I'm Looking Over a Four-leaf Clover" was built around the idea of wishing good luck and is, therefore, less versatile for purposes of adaptation than the two themes previously discussed. The dance composition entitled "Are You from Dixie?" uses a theme based upon welcome, recognition, and events of widely accepted interest.

The Selection of Music for the Original Dance Compositions Choreographed in Conjunction with the Present Study

The musical compositions utilized as means of accompaniment for the four original dance compositions choreographed for the present study were selected as music which is readily attainable through established music publishing houses and available, therefore, to anyone interested in securing scores especially arranged for bands. The selection of the accompaniments for the original dance compositions choreographed

in conjunction with the present study was based, also, upon the following criteria:

1. Musical arrangements should be compatible with the abilities and range of skill of the band providing such accompaniment.
2. Musical arrangements should be familiar to the viewers.
3. Musical arrangements should contribute to the theme of a particular dance composition.
4. Musical arrangements should be lively and spirited, and rhythmic qualities should be obvious.
5. Musical arrangements, including introductions and repeats, should not exceed three minutes in duration.

The Choreography for the Original Dance Compositions Developed in Conjunction with This Study

The four original dance compositions were choreographed in keeping with the standards for dance compositions previously established. The approaches to composition were consonant with the selected themes for each of the four original dance compositions.

All four of the original dance compositions were choreographed in keeping with the regular length of choruses in the popular music idiom. The standard form for the choruses of so-called popular music is three-part, designated by the letters A, B, A. As a result, the production of

the dance compositions is not limited to the use of any particular popular melody.

In the dance composition entitled "Mr. Touchdown U. S. A.," the movements were based upon those associated with cheerleaders at athletic contests. The designs formed by the dancers are designs used often by cheerleaders in their various formations for leading cheers. In the dance composition entitled "Salty Dog Rag," the movements were based upon those associated with a Western swing couple dance by the same name. In the dance composition entitled "I'm Looking Over a Four-leaf Clover," the movements were related to the types of movement associated with the Rockettes, a precision dance group at Radio City Music Hall in New York City. In the dance composition entitled "Are You from Dixie?," the movements were based upon those associated with Southern minstrels of an earlier decade.

The Teaching of the Four Original Dance Compositions Choreographed for This Study

In teaching dance compositions for presentation in stadiums, a wealth of background material must be associated with each dance composition to insure its adequate projection. An image must be established in the mind of each dancer, thus enabling the dancer to actually "be" the role she is dancing, whether cheerleader, cowgirl, Rockette, or "Mr. Bones." New approaches for recreating this image which is so necessary

for the development of the style sought must be included in the instructional periods time and time again. The necessity stems from the large number of varied personalities with whom the teacher of such groups is associated. In any event, the same figure of speech does not affect all of the individual dancers alike, and constant reference to the image desired must be alluded to in order to stimulate the imagination and thus inspire all of the dancers in the group.

The teaching of the dance compositions choreographed in conjunction with the present study followed an orderly progression. The style was established through an orientation report about each particular dance composition. The musical composition was then played by the accompanist. This procedure was followed by the investigator's presentation of each dance composition in its entirety and with descriptions of the steps and the designs to be learned. The dance composition was then taught to the group in phrases of sixteen counts and, after each successive sixteen-count phrase was learned, the composition was danced from the beginning, thus insuring smooth transitions from one phrase to another through the sequence of phrases, and progressing until the dance composition was learned in its entirety. Corrections were made in small practice groups with the investigator directing one group at a time and rotating from group to group. Whenever a series of planned movements proved too difficult to perfect within a prescribed length of time, the movements were discarded for a sequence of movements which were easier to master.

When the dancers were relatively sure of the progression of the phrases in the dance composition, the dance was then perfected as corrections leading to complete uniformity of movement were made.

Filming the Dance Compositions as Audio- Visual Teaching Aids

The investigator, prior to assuming the duties of a motion picture producer for the present study, previewed a number of educational films. These films spanned various subject areas in content. All of the films, however, were quite helpful to the investigator in that they were previewed with respect to problems pertaining to production. Comparisons were naturally drawn between the genuinely professionally produced instructional films and those produced by amateurs. The predominant weakness in the amateur productions was not in their content, but in the use of unskilled technicians for filming and of non-professionals for the construction of layouts.

The investigator decided, therefore, to employ a professional motion picture photographer for the filming process and for developing, cutting, sound recording, and assistance in editing, as well as a professional artist to insure the balance, conformity, and craftsmanship necessary for a professional and meaningful layout. Although this entailed additional expense, the investigator felt that such professional assistance was essential for the avoidance of amateur errors such as

insufficient lighting, background color too similar to subject color, too rapid panning, poor camera angles, improper distances, wrong focus, and poor sound.

Obtaining Permission for the Production of the Films for This Study

The first step in any educational study is to obtain the permission of the administration of the institutions involved to undertake the study. Not only is this a matter of common courtesy and educational protocol, but, in a creative study such as the present one, the securing of permission had many helpful ramifications which contributed immeasurably in obtaining the best results possible in the production of the motion pictures undertaken for this study. Permission to produce the films at Odessa College resulted in an announcement by the vice-president through all college channels. All personnel involved, therefore, were officially informed with respect to the production and had an opportunity to ask copious questions. Answers to those questions were helpful in laying the groundwork for the most effective co-operation and results. This first step in the study further enabled the investigator to gain invaluable assistance from members of the student body and faculty of the college during the long and arduous sessions of preparation and filming.

Establishing the Format for the Films of This Study

A general plan was formulated with the assistance of an audio-visual resource person. It was concluded that problems pertaining to production could best be solved by the actual filming process being done in the gymnasium on the college campus at night, thus enabling the investigator and the professional cinematographer to control space, sound, light, and camera angles more readily. It was further concluded that the content of the films should afford maximum learning opportunities.

Consideration was given to the problem of shipping the films. This problem naturally was associated with the length of the four films. It was concluded that the most convenient length for maximum usage was the sixteen millimeter, one-reel film of approximately three hundred feet of film for each of the four films produced.

The matter of securing releases for the copyrighted musical compositions which accompany the dance compositions was undertaken. The cost for an American Society of Composers, Authors, and Publishers license proved prohibitive. Furthermore, such a license should cover the duration of the life of the films. Inasmuch as a five-year license, at the standard rate, would cost three hundred and fifty dollars for the use of one musical number, the necessity for another solution to the problem of accompaniment for the four dance compositions choreographed became evident. The solution evolved into the production of partially sound and

partially silent films. The musical accompaniment selected to be used in the second phase of the films produced was a rhythmical accompaniment enabling the viewer to receive an impression of the rhythmic pattern of the steps and movement sequences to be learned.

In view of discussions with an audio-visual research person, a cinematographer, and an artist, together with the previous experiences of the investigator, it was further concluded to establish the following format for the production of the four films undertaken in conjunction with this dissertation:

1. The film leaders were to suggest that the films be projected on analyst projectors for the best instructional results.
2. The film layouts were to illustrate the titles, credits, and introductory information regarding the content of the films.
3. The first sections of the films were to be filmed without sound.
4. The dance compositions were to be filmed in their entirety, using all dancing personnel, with the camera angle for the filming simulating stadium level.
5. The second sections of the films were to be filmed with sound.

6. The dance compositions were to be filmed in phrases, using limited dancing personnel simulating slow motion.
7. The dialogue accompanying the sound sections of the films was to express teaching hints and suggestions for style.
8. The instrumental rhythmical accompaniments in the sound sections of the films simulating musical compositions were to be such as will enable the viewer to receive an impression of the rhythmic patterns of the phrases and of the steps to be learned.
9. The additional film layouts were to illustrate information regarding the selection of musical compositions for accompaniment, availability of films, and film termination.

Preparing the Personnel for the Films Developed in This Study

With the dance compositions choreographed, taught to the members of the dance group, and presented in a stadium situation, the next phase of the study entailed preparing the personnel for the filming of the four original dance compositions choreographed.

The dancing personnel was comprised of twenty dancers selected on the basis of the standards previously established by the author. All of the dancers were familiar with the purpose of the study, and endeavored to co-operate fully with respect to their participation in the production of the four films.

The accompaniment was provided by the regular Las Señoritas practice and staff accompanist at the piano. The narration for the films was provided by the investigator. The cinematography was executed by the film director of a local television studio. The layouts were constructed by an art director at a local television studio. The entire production of the films was supervised by the investigator.

The Production of the Four Films for This Study

In a conference with the cinematographer it was agreed to film four original dance compositions in their entirety from an overhead angle in order to simulate the perception level of a stadium. The main gymnasium was reserved for an evening convenient to all personnel involved. The investigator and the cinematographer arrived at the shooting locale an hour prior to the time designated for the arrival of the other participants. During this hour, the investigator and the cinematographer prepared the set. Light boxes and tripod lights were arranged to illuminate the shooting area. Light meter readings were taken in the shooting area at various intervals to determine candle-power intensity. The camera was then moved up into the gymnasium stands, and the area panned for desired camera angle coverage.

Upon the arrival of the entire personnel, additional light meter readings were taken. These readings were taken with the costumes in

the background, thus enabling the cinematographer to make a final reading setting on his motion picture camera.

The dance personnel assumed the shooting position on the gymnasium floor and danced the first composition to be filmed for a practice run. At this time, a final timing of the dance composition was measured by means of a stop watch. The floor blocking was adjusted and the tempo set. Then, the actual filming process began. Each of the four original dance compositions was filmed in its entirety from the over-head angle, using the procedure just described. A deviation from this procedure occurred when an obvious mistake was made by a dancer; to correct the error, the particular part of the dance in which the mistake occurred was repeated and re-filmed. Another deviation from the described procedure occurred whenever the camera ran out of film. In those instances, the necessary phrases of a dance composition were re-filmed, necessitating subsequent editing of the film.

When the filming of the four dance compositions in their entirety had been completed, and the additional film footage had been edited because of errors, the first half of the production of the films was over.

In another conference with the cinematographer, it was agreed to film the four original dance compositions in phrases and from angles achieved from ranges of five feet to one foot in height. The auxiliary gymnasium on the college campus was reserved for an evening convenient to all personnel. The auxiliary gymnasium was chosen because its

physical facilities permitted the exclusion of all extraneous sounds. This was an essential precaution since the second phase of the production of the films entailed the use of sound.

The investigator and the cinematographer arrived at the shooting locale an hour prior to the time designated for the arrival of the other participants. During this hour, the investigator and the cinematographer prepared the set. Light boxes and tripod lights were arranged to illuminate the shooting area. Light meter readings were taken in the shooting area at various intervals for candle-power intensity. Then the motion picture camera was set up on its tripod and the area panned for desired camera-angle coverage. The sound attachments were set up and the narrator's speaking level keyed.

Upon arrival of the entire personnel, additional light meter readings were taken. These readings were taken with the costumes in the background, thus enabling the cinematographer to make a final setting on the motion picture camera.

The volume of the piano was keyed in the sound. The investigator decided to eliminate the use of a microphone on the piano in order to maintain piano accompaniments for the dance compositions at background level.

The dance personnel for the second phase of production was reduced from the twenty young women comprising the group to ten dancers who were in their second year of membership in Las Señoritas. This

measure was taken because the dance compositions were to be filmed in phrases with limited numbers in the group.

The phrases were danced, simulating slow motion, while the cinematographer did a practice run with the motion picture camera and the investigator delivered the narration for each phrase. The narration was delivered without a prepared script to simulate an actual teaching situation. At this time, a final timing of each phrase in the dance compositions was measured by means of a stop watch. Floor blocking was adjusted, and the tempi of the various compositions established. Then, the actual filming process began. Each of the four dance compositions was filmed in two shooting periods. Various camera levels and angles were used to afford the best possible learning situation for the proposed viewer.

Whenever obvious mistakes were made by a member of the personnel, that phrase of the dance composition in which the error occurred was repeated and filmed again; and in the event the motion picture camera ran out of film, certain phrases of the dance compositions were re-filmed in order to be edited in later.

With the completion of the filming of the four original dance compositions, supervision of the layouts for the four films began. A listing of credits, titles, suggested drawings, and information regarding the content of the films was given to the artist by the investigator. The artist used his own discretion with regard to form, balance, and other factors of

layout construction and composition. When the layouts were completed by the artist, they were filmed at the television studio by the cinematographer. Upon completion of the filming process, the films were sent off for developing. The editing of the four films began when the developed films were received.

The Editorial Treatment of the Four Films for The Study

The actual editing of the four films was done in the film office at the television studio. A roll of film was put on the editor to see if it was acceptable for the purposes of the study. There were a few instances for which second shootings became necessary. These second shootings were accomplished under the supervision of the author.

After all of the footage which would be used in the study was edited, the cutting and splicing of sections of the films took place. Following the format established, the cinematographer edited the additional films with the aid of the investigator.

The final editing took place in the College of Health, Physical Education, and Recreation at Texas Woman's University in Denton, Texas, as members of the investigator's dissertation committee reviewed the films. At this editing session, corrections, additions, and deletions were suggested with respect to the layout construction. The investigator complied with all suggestions made by the members of her dissertation committee at this time.

Summary

A set of standards was established for the development of dance compositions for presentation in stadiums. This was a necessary phase of the study, since the dancers and their costumes were selected for the study and the compositions were choreographed and presented in accordance with the standards established.

The standards for the selection of the dancers were those of superiority from a physical, mental, and moral point of view. Qualities of weight, height, proportioned physique, personal attractiveness, skill in rhythmic movement, and good posture were also considered.

Standards were established for the costumes which the dancers wore in the study, and the costumes were designed and constructed in accordance with the standards established. It was established that a versatile and modest costume is the most suitable for the presentation of dance compositions in stadiums.

Standards for movements comprising the four original dance compositions were established with regard to movements which would not be objectionable and movements which would preclude the exploitation of sex on the part of the dancers. Standards were further established for the development of the original dance compositions with respect to their effective presentation in a stadium. These standards stressed the importance of projection with respect to dimension, focus, direction, level, and

contour of dance movements when viewed from both the height and the distance which separate spectators from performers in a modern stadium, as well as the arena-like setting with spectators seated on four sides of the dancers. Because of uncontrollable conditions regarding the surface, movements of elevation should be eliminated from dance compositions presented in stadiums. The use of properties was advocated to enhance the effectiveness of a composition. It was recommended that design, though virtually unlimited, should be kept simple and distinct in form. A dance composition can only be projected at its best if the dancers possess style.

A trend in recent years with regard to performances given in conjunction with half-time activities at athletic contests has been one of developing a basic theme. Predominantly, the themes centered around the building of good will. The theme for the dance composition entitled "Mr. Touchdown U. S. A." was based upon the theme of welcome. The theme for the dance composition entitled "Salty Dog Rag" was based upon the theme of recognition. The theme for the dance composition entitled "I'm Looking Over a Four-leaf Clover" was concerned with wishing good luck. And the theme for the dance composition entitled "Are You from Dixie?" was based upon welcome, recognition, and events of widely accepted interest.

Certain standards were established for the selection of music for the accompaniment of dance compositions suitable for presentation in

stadiums. The music should be familiar to the viewers as well as to the personnel of the dance group. The music should be compatible with the abilities of the group providing the accompaniment. The music should be in keeping with the theme of the dance composition in question. The arrangement of the music selected should be lively and spirited in rhythmic quality. And the musical composition should not exceed a playing time of three minutes.

The choreography for the original dance compositions was developed in keeping with the standards previously established in this chapter. The form of the four dance compositions follows the three-part or A-B-A form standardized for the choruses of musical compositions in popular idiom. "Mr. Touchdown U. S. A." was choreographed in keeping with the form of the music, and the movements and designs were patterned after those which are associated with cheerleaders. The dance composition entitled "Salty Dog Rag" was based on the form of the music from a couple dance by the same name. Two distinct styles of folk dance were illustrated in the movement--the reserved style of the old-time dancer and the less reserved style of the younger set of today. The dance composition entitled "I'm Looking Over a Four-leaf Clover" was based on the form of the musical composition. The movements were patterned after a style of dance made popular by the Rockettes of Radio City Music Hall in New York City. The dance composition entitled "Are You from Dixie?" was based on the movements of early American minstrel dancers,

and was developed in accordance with the form of the music.

In teaching the four original dance compositions choreographed for this study, certain background materials were presented to the dancers. Imagery was a vital part of the instruction if the necessary style was to be acquired. The whole-part-whole method of instruction was used with movements of extreme difficulty discarded periodically for simpler movements. Corrections were made in small practice groups, and the final stage of instruction entailed the time and effort expended in attaining uniformity of movement.

In producing the films of the four original dance compositions as audio-visual teaching aids, the investigator decided to eliminate an amateurish quality which prevailed in many of the educational films previewed in conjunction with the study. Consequently, the services of a professional cinematographer and of a professional artist were secured.

After obtaining permission for the production of the four films, lengthy discussion periods were held with an audio-visual resource person, the cinematographer, and the artist. On the basis of these discussions, the format for the four films undertaken in conjunction with this dissertation was developed. The projection of the films on an analyst projector was suggested. The film layouts were devised. The films were first filmed partially in sound. The non-sound film sections were filmed later from a camera angle simulating stadium level. The second

section of the films included sound, and the camera angles were achieved from ground level. The dance compositions were filmed in selected phrases in the second section of the films, using limited dancing personnel and simulating slow motion. The instrumental rhythmical accompaniment simulated musical compositions. Additional film layouts concluded the format.

In preparing the personnel for the films developed, the dancers were fully oriented with respect to their participation in the study. The professional personnel comprised of the cinematographer, the artist, and the accompanist, needed limited orientation only.

In the actual production of the four films, the equipment and the areas for filming were prepared in advance by the investigator and the cinematographer. Upon the arrival of the entire personnel, the silent portions of the study were filmed. At later dates, the sound portions of the study were filmed. Following the filming of the four original dance compositions, the editorial treatment of the films was undertaken. This procedure entailed the splicing of film footage necessitated by obvious mistakes made by dancing personnel and the splicing of the layouts into the film. Directions for the final editing of the films were made by the members of the investigator's dissertation committee. At this editing, corrections were suggested with respect to layout construction. The suggestions were complied with by the investigator, the cinematographer, and the artist.

Chapter III pertains to the descriptions of the four original dance compositions which were choreographed for this study.

CHAPTER III

A BRIEF DESCRIPTION OF THE FOUR DANCE COMPOSITIONS COMPRISING THE FOUR FILMS

The following descriptions of the four dance compositions choreographed in conjunction with the present study are not detailed analyses of the dances. The actual films of the four dance compositions suffice as documentary evidence of the dance compositions choreographed. They are filed as an adjunct of the present study in the Film Library of the College of Health, Physical Education, and Recreation at Texas Woman's University, and are available for rental purposes.

In interpreting the descriptions of the dance compositions entitled "Mr. Touchdown U. S. A.," "Salty Dog Rag," "Are You from Dixie?" and "I'm Looking Over a Four-leaf Clover," respectively, certain factors conducive to the effective presentation of the dances in stadiums should be observed to insure the prevailing quality and style intended in their development. These factors are:

1. Movements of the dance composition should be large, extended, or exaggerated.

2. Small movements are not comprehended by the viewer in the stadium because of the great height and distance which separate the spectator from the performer.
3. Movements which occur directly in front of the dancers' bodies are not easily seen.
4. The dancers' focus is projected best by the use of the entire head and not by the eyes alone.
5. Little or no elevation should be used in movements for dance compositions in stadiums. The surface for the dancing area is seldom suitable.
6. The dance compositions should be performed for two or more sides of the stadium as a matter of courtesy. Therefore, frequent changes in direction should be utilized in choreographing dance compositions for stadiums.
7. Simple designs are appealing. The development of patterns through varying designs is particularly interesting from the spectators' elevated viewing area.
8. The style of the dancers should be enhanced by poise and good posture.

**A Brief Description of the Dance Composition,
"Mr. Touchdown U. S. A."**

The movement for this dance composition begins with the dancers in a straight line, arm's length apart, on the sideline of the visiting team's side of the field and facing the home stands. Each dancer carries a red pom-pom in each hand. The pom-poms are knee length when the dancers' hands are on their hips.

The movements executed by the dancers reveal those which are associated with cheerleaders at athletic contests. From the straight line pattern on the sideline of the field, the dancers move into a "V" formation with the center dancers in the line moving forward and taking longer steps than the dancers who form the wings of the "V." In the "V" formation, the dancers execute pendulum swinging movements from the shoulder, thus adding a design with the pom-poms to the design made by their bodies.

The "V" design is closed as each dancer in the left wing of the "V" moves behind the corresponding dancer in the right wing, thus forming a straight line overlapping the fifty-yard line of the field.

In the straight line perpendicular to the sideline of the field, the dancers execute characteristic cheerleading movements while changing the design from the straight line to that of two parallel lines.

The dancers in the two parallel lines execute cheerleading movements which interchange the level between the two lines of dancers.

The two lines of dancers close in at the head and the foot while the sides of the lines move out in order to create a circular formation. In this circular formation, the direction is changed by the dancers as they move in unison clockwise and then counterclockwise. The circle on the east side of the field parts and a criss-cross pattern begins. This formation evolves into a "V" with the point of the "V" toward the opposite side of the field. The criss-cross pattern opens the "V" into a straight line as the dancers move forward toward the west side of the field. With the dancers in the straight line formation, more cheerleading movements are executed and the dance composition ends with a bow from the waist.

A Brief Description of the Dance Composition, "Salty Dog Rag"

The characteristic movements in this dance composition were designed to depict two contrasting styles of folk dancing: the reserved style observed by "old time" dancers and the less reserved style of the younger dancers of the present day. These two contrasting styles are used throughout the dance composition.

The movement for this dance composition begins with a circular pattern which is bisected by the fifty-yard line. The dancers are arranged in couples holding hands in the skaters' grasp position and facing counterclockwise around the circle. From the double circle, the couples part

to form two circles with one increasing and the other decreasing in circumference. The two circles come together again to form one double circle.

In the double circle, a variation of the theme is executed and the dancers move into two parallel lines with the heads of the two lines facing the west stands in the stadium. These two parallel lines of dancers expand to the side and then diminish to the original position of the dancers in two parallel lines. The next pattern evolves as the dancers form a straight line facing the west stands as the final movement of the dance ends in a gesture of salute.

A Brief Description of the Dance Composition, "Are You from Dixie?"

The characteristic movements in this dance composition depict a style of the character dances performed by the dancers associated with early minstrel shows. The style is extremely jaunty and gay throughout the dance composition.

The movement for this dance composition begins with the dancers in a straight line in the center of the field facing the west side of the stadium. The dancers are an arm's length apart from each other. In the single line, the straight line is moved backward with the dancers still facing the west side of the stadium. In the next phrase, the dancers move into a single file toward the south end of the stadium and back to place.

The dancers having previously been designated as odd and even numbers, by the numbering-off process, the odd numbered dancers move forward out of the line while the even numbered dancers move backward out of the line, thus creating two lines parallel with the side-lines of the field. The two lines converge to form one line of dancers; then the even numbered dancers move forward and the odd numbered dancers move backward. The design is completed with the two lines converging into one line.

The next movements are executed in the straight-line formation with the dancers making four changes of direction within their own area, executing a box maneuver. This phrase is followed by the entire line moving backward for a change of level, which is achieved through bowing from the waist in unison.

The line of dancers moves to the south, then to the north, before moving forward in line formation toward the west side of the stadium to finish the dance composition with a bow from the knee to the spectators, which is characteristic of a movement used by the late Al Jolson.

A Brief Description of the Dance Composition,

"I'm Looking Over a Four-leaf Clover"

The characteristic movements in this dance composition reflect a style made popular by the famed Rockettes of Radio City Music Hall in New York City. The style is extremely poised. Although the execution

of the dance movements is quite strenuous, a flowing smoothness is sought and is maintained in the movements throughout the dance.

In the first movements, the dancers are in a straight line in the center of the field facing the west side of the stadium. The dancers stand close together and the arms of each dancer are around the waist of the dancer on either side of her. The first movements establish the theme.

In the next phrase of the dance composition, the line of dancers is broken into four ranks and into a new line of direction so that the center ranks are back to back and face the outside ranks. The movements in this part of the composition are a variation of the original theme, with transitions achieved by stylized marching. The movements are then performed in the design of cavalry wheels, evolving from four wheels into one large wheel. The formation changes from the large wheel into a half-circle.

The half-circle is expanded into a full circle; patterns within the circle are changed by diminishing and increasing the circle as well as by changing the level of the dancers. The dancers move out of the circle into a serpentine line, and the dance composition ends with a bow in succession.

Summary

In the descriptions of the four original dance compositions developed in conjunction with this study, certain factors were pointed out by the investigator. The movements are large, and simple, with little use of elevation. The direction should be more or less equal for both sides of the stadium. Simple designs or formations are an asset resulting from the elevated position of the viewer. And the style of the dancers is one of poise.

The dance composition entitled "Mr. Touchdown U. S. A." is based upon the movements of cheerleading. The colorful addition of large red pom-poms adds pleasure for the spectator and enables the dancers to achieve added effects in contour and design. Variations of the cheerleading movement theme and simple marching movements are used to create the formations or designs for the dance composition.

The dance composition entitled "Salty Dog Rag" is based upon the movements of two distinct styles of folk dance. One style is the reserved style of the old-time dancer, and the other is the less reserved style of the younger set of today. The various movements, formations, and designs in the dance composition were developed in keeping with the form of the music and the theme upon which it was based.

The dance composition entitled "Are You from Dixie?" is based upon movements which were characteristic of the dancers associated

with early minstrel shows. The dance is one following the form of the music, and the designs were based upon straight and parallel lines.

The dance composition entitled "I'm Looking Over a Four-leaf Clover" is based upon movements which are characteristic in style of the Rockettes of Radio City Music Hall in New York City. The dance composition follows the form of the music, and a number of formations or designs were developed, ranging from circles to squares.

Chapter IV pertains to the summary, conclusions, and recommendations for further study.

CHAPTER IV

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS FOR FURTHER STUDY

Summary and Conclusions

Drill teams, pep squads, half-timers, or precision dance groups exist in large numbers in the United States. Very often they are under the direction of a staff member in the physical education department of the high school or college in question. The lack of sufficient experience and background in dance is often a problem with the inexperienced teacher in assuming the direction of these groups.

The investigator attended a Workshop on Twirling, Drill Teams, and Cheerleading during the first term of the 1955 summer session at Texas Woman's University in Denton, Texas, at the request and expense of the administration of the college in which she teaches. The purpose of the administrative officers of Odessa College, Odessa, Texas, in sending her to participate in the workshop was to afford her an opportunity to acquire certain skills and knowledges requisite to the direction of a group of Odessa College students for the production of dance compositions in stadiums.

The workshop resulted from many requests on the part of physical education instructors throughout the Southwest. Doctor Anne Schley Duggan, Dean of the College of Health, Physical Education, and Recreation at Texas Woman's University, answered the appeal presented to her by the teachers in public schools and colleges. The consultants included such well-known leaders in the field as Bess Richards, director of the Lassos, Thomas Jefferson High School, San Antonio, Texas, and Gussie Nell Davis, director of the Rangerettes, Kilgore College, Kilgore, Texas.

As the workshop progressed, a number of problems were revealed by the instructors in attendance. In the opinion of the investigator, the best solution for many of the problems discussed was the development of films as audio-visual teaching aids which might be used by the instructor and her group in teaching and learning dance compositions choreographed for presentation in stadiums. The investigator, therefore, undertook as the basis of her dissertation the choreographing of four dance compositions suitable for presentation in stadiums, and the filming of these dances as audio-visual aids. The study was limited to the four original dance compositions suitable for presentation in stadiums. The study was limited, further, to sound, sixteen millimeter film with one reel of approximately three hundred feet of film for each of the four dance compositions choreographed. The study was limited, further, to twenty young women who were enrolled in Odessa College, Odessa, Texas, during the academic session of 1957-1958.

In the development of this dissertation, the investigator was guided by the reading of selected publications relating to dance and to audio-visual aids. Numerous films applicable to the study were pre-viewed, and an extensive survey of unpublished theses, dissertations, and research papers related to the dissertation was completed. The primary sources of data for this dissertation, however, were human in nature, including the faculty members in the College of Health, Physical Education, and Recreation and in the College of Education at Texas Woman's University, authorities in the areas of cinematography and in audio-visual aids, and twenty women students enrolled in Odessa College, Odessa, Texas, during the academic year, 1957-1958.

Much of this study was treated empirically because of the investigator's extensive background in the areas of music, marching, dance, and drama. In addition, she is at the present time the director of Las Señoritas, a young women's dance group at Odessa College, Odessa, Texas, which has performed extensively throughout the Southwest and Mexico.

A survey of the historical factors related to the development of dance compositions for presentation in stadiums, and a survey of the historical factors related to the development of audio-visual teaching aids were traced by the investigator from the early primitive era up to the present time.

In the survey of dance it was known that man who lived 500,000 B. C. danced about his life and times, and used dance as a basic means of communication. In the age of the Egyptians, the dances became choral-like in structure. In theme, the dances were often associated with either religion or death. The Hellenic period, from 550 B. C. to 201 B. C., gave dance an important role in all phases of the life of the ancient Greek. The choral form of dance reached a pinnacle in the huge amphitheatres which are comparable to the athletic stadiums of today.

The Roman era was decadent with respect to the further development of the arts which the Romans borrowed from the Greeks after their conquest of the Grecian nation. The flagrant displays for the purposes of entertainment degraded dance to a very low level.

From 476 to 1600, the church suppressed dancing as much as possible. In some instances, however, the church was responsible for saving remnants of the dance. In brilliant courts of Europe, the dance became classic in time and moved to the stages of the opera houses, where it occupied a position of great prestige for many years.

Dance in early America was in rather a precarious position. The Pilgrim fathers tolerated dance under certain circumstances. Although dance, when associated with festivals, was looked upon with disfavor or as an aspect of paganism, it still remained a part of the culture of the New World after having achieved this role in England and in other countries from which the early settlers in America migrated.

Schools brought dancing into the curriculum with their May Day fotes and, in time, physical educators made dance an integral part of their programs. Dance in the twentieth century has pinpointed the history of dance in that the forms of dance in this era have been similar to those in the past.

In the survey of historical factors related to the development of audio-visual teaching aids, the investigator traced the motion picture from the early primitive era up to the present time. The development of the motion picture was traced from the early cave drawings which depicted representations of movement to the Natural Camera Obscura and the Artificial Camera Obscura as illustrated by Leonardo da Vinci. The "magic lantern," the first truly great achievement with respect to the development of visual aids, was evolved from the experiments of many men. Plateau, a blind inventor, is called the father of the modern motion picture because of his initial invention of the so-called magic disc.

America has been foremost in the field of motion pictures since Thomas Alva Edison invented the first motion picture camera. His other exceptional contribution, the Kinetoscope, enabled motion pictures to actually reach the screen and to be seen by people throughout the world.

Sound was added to the motion picture in 1927; and in 1931, sound movies were made available to schools and colleges. Although

not utilized until recently by educational institutions, motion pictures were used extensively by the armed forces during World War II. During this time great advancements were made in the development of instructional films. The sound motion picture is recognized today as such an adequate audio-visual teaching aid that few, if any, individuals belittle the significance of its usage.

In Chapter II, the investigator presented procedures followed in the development of the study. A set of standards was established for the development of dance compositions for presentation in stadiums. This was deemed a necessary phase of this study, since the dancers and their costumes were selected for the study and the compositions were choreographed and presented in accordance with the standards established.

The standards for the selection of the dancers were those of superiority from a physical, mental, and moral point of view. Qualities of weight, height, proportioned physique, personal attractiveness, skill in rhythmic movement, and good posture were also considered.

Standards were established for the costumes which the dancers wore in the study, and the costumes were designed and constructed in accordance with the standards established. A versatile and modest costume was recommended as the type which is most suitable for the presentation of dance compositions in stadiums.

Standards for movements comprising the four original dance compositions were established with regard to movements which would not be objectionable and movements which would preclude the exploitation of sex on the part of the dancers. Standards were further established for the development of the original dance compositions with respect to their effective presentation in a stadium. These standards stressed the importance of projection with respect to dimension, focus, direction, level, and contour of dance movements when viewed from both the height and the distance which separate spectators from performers in a modern stadium, as well as the arena-like setting with spectators seated often on four sides of the dancers. Because of uncontrollable conditions regarding the surface, movements of elevation should be eliminated from dance compositions presented in stadiums. The use of properties was advocated to enhance the effectiveness of a composition. Design, although virtually unlimited, should be kept simple, and it should have distinct form. A dance composition can only be projected at its best if the dancers possess style.

A trend in recent years with regard to performances given in conjunction with half-time activities at athletic contests has been one of developing a basic theme. The four original dance compositions developed in this study were based upon four themes. The dance composition, "Mr. Touchdown U. S. A.," was based upon the theme of welcome. The dance composition, "Salty Dog Rag," was based upon the theme of

recognition. The theme for the dance composition entitled "I'm Looking Over a Four-leaf Clover" was concerned with good luck. And the theme for the dance composition entitled "Are You from Dixie?" was based upon welcome, recognition, and events of widely accepted interest.

Certain standards were established for the selection of music for the accompaniment of dance compositions suitable for presentation in stadiums. The music should be familiar to the viewers as well as to the personnel of the dance group. The music should be compatible with the abilities of the band providing the accompaniment. The music should be in keeping with the theme of the dance composition in question. The arrangement of the music selected should be lively and spirited in rhythmic quality. And the music composition should not exceed a playing time of three minutes.

The choreography for the original dance compositions was developed in keeping with the standards previously established in this chapter. The form of the four dance compositions followed the A-B-A form standardized for choruses of musical compositions in the popular idiom. "Mr. Touchdown U. S. A." was choreographed in keeping with the form of the music, and the movements and designs were patterned after those which were associated with cheerleaders. The dance composition entitled "Salty Dog Rag" was based upon the movements of two distinct styles of folk dance. One style is the reserved style of the old-time dancer, and the other the less reserved style of the younger set today.

The dance composition entitled "I'm Looking Over a Four-leaf Clover" was based upon the form of the musical composition. The movements were patterned after a style of dance made popular by the Rockettes of Radio City Music Hall in New York City. The dance composition entitled "Are You from Dixie?" was based upon the movements of minstrel dancers of an earlier decade, and was developed in accordance with the form of the music.

In teaching the four dance compositions choreographed for the study, certain background materials were presented to the dancers. Imagery was a vital part of the instruction if the necessary style was to be acquired. The whole-part-whole method of instruction was used, with movements of extreme difficulty being discarded periodically for simpler movements. Corrections were made in small practice groups, and the final stage of instruction entailed the time and effort expended in attaining perfection and uniformity of movement.

In producing the films of the four original dance compositions as audio-visual teaching aids, the investigator decided to eliminate an amateurish quality which prevailed in many of the educational films previewed in conjunction with this study. Consequently, the services of a professional cinematographer and of a professional artist were secured.

After obtaining permission for the production of the four films, lengthy discussion periods were held with an audio-visual resource person, the cinematographer, and the artist. On the basis of these

discussions, the format for the four films undertaken in conjunction with this dissertation was developed. The projection of the films on an analyst projector was suggested. The film layouts were devised. The films were first filmed partially in sound. The non-sound film sections were filmed later from a camera angle simulating stadium level. The second section of the films included sound, and the camera angles were achieved from ground level. The dance compositions were filmed in selected phrases in the second section of the films, using limited dancing personnel simulating slow motion. The instrumental rhythmical accompaniment simulated musical compositions. Additional film layouts concluded the format.

In preparing the personnel for the films developed, the dancers were fully oriented with respect to their participation in the study. The professional personnel, comprised of the cinematographer, the artist, and the accompanist, needed only limited orientation.

In the actual production of the four films, the equipment and the area for filming were prepared in advance by the investigator and the cinematographer. Upon the arrival of the entire personnel, the silent portions of the study were filmed. At later dates, the sound portions of the study were filmed. Following the filming of the four original dance compositions, the editorial treatment of the films was undertaken. This procedure entailed the splicing of film footage necessitated by obvious mistakes made by dancing personnel, and the splicing of the layouts

into the film. Suggestions for the final editing of the films were made by the members of the investigator's dissertation committee. At this editing, corrections were suggested with respect to layout construction. The suggestions were complied with by the investigator, the cinematographer, and the artist.

Chapter III pertains to the descriptions of the four original dance compositions which were choreographed for the study. In the descriptions of the four original dance compositions developed in conjunction with this study, certain factors were pointed out by the investigator. The movements were large, and simple, with little use of elevation. Simple designs or formations were an asset resulting from the elevated position of the viewer. And the style of the dancers was one of poise.

The dance composition entitled "Mr. Touchdown U. S. A." was based upon the movements of cheerleading. The colorful addition of large red pom-poms added pleasure for the spectator and enabled the dancers to achieve added effects in contour and design. Variations of the cheerleading movement theme and simple marching movements were used to create the formations or designs for this dance composition.

The dance composition entitled "Salty Dog Rag" was based upon the movements of two distinct styles of folk dance. One style is the reserved style of the old-time dancer, and the other the less reserved style of the younger set of today. The various movements, formations, and designs in the dance composition were developed in keeping with the

form of the music. The dance composition entitled "Are You from Dixie?" was based upon movements which were characteristic of the dancers associated with Southern minstrels of an earlier decade. The dance was one which followed the form of the music and the designs created were attained from straight and parallel lines.

The dance composition entitled "I'm Looking Over a Four-leaf Clover" was based upon movements which were characteristic in style of the Rockettes of Radio City Music Hall in New York City. The dance composition followed the form of the music, and a number of formations and designs were developed ranging from circles to squares.

In conclusion, the investigator believes that the four films for study are valuable as records of dance compositions suitable for presentation in athletic stadiums, as a source for reference for standards for dancers and dance compositions suitable for presentation in athletic stadiums, and as a source for reference for those engaged in the presentation of dances in athletic stadiums.

Recommendations for Further Studies

In the development of the present study, a number of problems pertinent to dance in education intrigued the interest of the investigator. Because of the unique treatment of this study from the standpoint of original choreography and film production as an audio-visual teaching aid, any one of these problems might constitute a challenge. The following

are recommendations for further studies in historical research, dance choreography, and film production:

1. Studies in the field of social or ballroom dancing which may be filmed as audio-visual teaching aids.
2. A study of pre-classic dance forms filmed as audio-visual teaching aids.
3. A study of art depicting movement from primitive man to Giotto and filmed on slides for use as audio-visual aids in a course in history and philosophy of dance.
4. A study developing a handbook for directors of groups which present dances in stadiums.
5. A study of the types of dance presented by the Chautauqua Institute.
6. A study of the itinerant dancing masters on the early American frontiers.
7. A study of the dances of the early American Shakers.
8. A study of the dances performed in conjunction with the inaugural balls for a selected group of governors of Texas.
9. A detailed study of the organization, administration, and role of drill teams and marching bands in high schools and/or colleges and universities in the United States.

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APPENDIX

The following instructional films of dance compositions for presentation in athletic stadiums are available for rental: "Mr. Touch-down U. S. A.," "Are You from Dixie?" "Salty Dog Rag," and "I'm Looking Over a Four-leaf Clover." The films may be obtained for a two-week period for a fee of \$15.00 each. The films are available for rental from the following sources:

The Film Library

College of Health, Physical Education, and Recreation

Texas Woman's University

Denton, Texas

and

The Audio-visual Department

Odessa College

Odessa, Texas