

A HANDBOOK FOR THE TEACHING OF BALLROOM DANCE  
IN SECONDARY SCHOOLS AND COLLEGES

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We hereby recommend that the thesis prepared under  
our supervision by DARLENE SYLVIA DEL ZINGRO  
entitled A HANDBOOK FOR THE TEACHING OF BALLROOM  
DANCE IN SECONDARY SCHOOLS AND COLLEGES

be accepted as fulfilling this part of the requirements for the Degree of  
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To My Mother and Dad  
with all the thoughts a  
dedication implies

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## CHAPTER I

### ORIENTATION TO THE STUDY

#### Introduction

Dance is a vital force in American society just as it is in other countries and other societies of the known world. The efficacy of dance as an expression of mankind in his complexities is unquestionable. Its uniqueness as a powerful expression of nature and of man is indicative through definition. The meaning of dance is extensive, and definitions of it must encompass numerous manifestations of rhythmic movement. John Martin, former dance critic, states:

Dancing is a very broad term, since it includes a multiplicity of activities ranging all the way from certain natural and instinctive practices of animals, birds and fish to the most elaborate and carefully planned artistic creations of especially gifted men and women. It is all dancing, however, and in spite of many variations in outward appearance and inward motivation, it is all basically the same thing.<sup>1</sup>

Dance is, indeed, a basic and fundamental element of man's behavior. Historically, the roots of what might be referred to as basic dance are traced back to primitive man. From the times of the most sacred ritual dances of primitive

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<sup>1</sup>John Martin, Book of the Dance (New York: Tudor Publishing Company, 1963), p. 7.

peoples, through the period of the French court ballets, to the era of jazz of the modern world, dance has been simply at different stages of development. Dance has performed its same primary function in any given period of civilization in the known world. The expression and communication of man's being and his environment. Each type of dance shares the common impulse to move rhythmically and "to externalize states which [one] cannot externalize by rational means."<sup>1</sup> One of the great values of dance lies in the fact that each individual may communicate and express his personal ideas, emotions, and experiences. Accordingly Jean Goerges Noverre's statement reinforces this aspect of dance:

All men having the same passions, differ only in proportion to their sensibilities; they affect with more or less force all men, and manifest themselves outwardly with more or less vehemence and impetuosity. This principle stated, which nature demonstrates every day, one should vary the attitudes, diffuse the shades of expression, and thenceforth the pantomimic action of each person who would cease to be monotonous.<sup>2</sup>

It is noted by the investigator that the ageless appeal of dance is universal for the essence of dance is movement. According to Anne Schley Duggan, a noted dance educator, "Movement [is] the substance of which all dance is

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<sup>1</sup>Ibid., pp. 7-8.

<sup>2</sup>Jean Goerges Noverre, Letters on Dancing and Ballets, trans. Cyril W. Beaumont (New York: Dance Horizons, 1966), pp. 13-14.

made."<sup>1</sup> Movement, as explained by John Martin, ". . . in and of itself is a medium for the consciousness of one individual to that of another."<sup>2</sup> The universal affectors of dance are spatial form, rhythm, and dynamics or energy. Consequently, dance involves the logical performance of sequential steps, movements, and movement patterns subjected to a specific spatial, rhythmic, and dynamic arrangement. The term "dance" is being used in its broadest sense; its area or form is variant and applicable to whatever is best for a dancer's needs. In a sense a dancer takes from the term "dance" whatever he or she needs.<sup>3</sup>

Norris and Shiner state that "as a creative and expressive activity, dance suggests a constant search for meanings, the use of judgement, the translation of imagination and the evaluation of experiences."<sup>4</sup> As a universal art form, Hawkins states that "it is one of man's oldest and most basic means of expression. . . . Through dance, man

<sup>1</sup>Anne Schley Duggan, "Modern Dance Course Outline: For Major Students" (College of Health, Physical Education, and Recreation, Texas Woman's University, December, 1963), p. 4.

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

<sup>3</sup>Frances Jellinek Myers, Notes from course entitled "Choreographic Studies in Dance," College of Health, Physical Education, and Recreation, Texas Woman's University, Spring, 1968.

<sup>4</sup>Dorothy E. Koch Norris and Reva P. Shiner, Keynotes to Modern Dance (Minneapolis: Burgess Publishing Company, 1965), p. 1.

relates to his fellow man and the universe."<sup>1</sup> Curt Sachs, art historian, specifies dance as the mother of the arts and acclaims it as the oldest of the art forms of expression.<sup>2</sup>

Dance has a decided raison d'être which is evidenced through the examination of statements made by authorities in the areas of aesthetics and dance. Havelock Ellis states that dance is the ". . . loftiest . . . of the arts; it is life itself."<sup>3</sup> According to Ted Shawn ". . . Dance includes every way men of all races, in every period of the world's history, have moved rhythmically to express themselves."<sup>4</sup> Further testimonial for dance's raison d'être is offered by McDaniel when she states:

. . . dance is more than a need of man; it is an innate part of him and develops as he develops . . . , the form which dance assumes in any given time and place is that which best satisfies the needs of a particular civilization.<sup>5</sup>

Norris and Shiner add strength to this contention when they state:

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<sup>1</sup>Alma M. Hawkins, Creating Through Dance (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1964), p. 3.

<sup>2</sup>Curt Sachs, World History of the Dance (New York: W. W. Norton and Company, Inc., 1963), p. 3.

<sup>3</sup>Havelock Ellis, Dance of Life (Boston: Houghton Mifflin Company, 1923), p. xi.

<sup>4</sup>Ted Shawn, Every Little Movement (Pittsfield: The Eagle Printing and Binding Company, 1954), p. 7.

<sup>5</sup>Patti B. McDaniel, "A Syllabus for the Teaching of Modern Dance in Secondary Schools and Colleges" (unpublished Master's thesis, Texas State College for Women, 1949), pp. 3-4.



In its earliest beginnings, dance existed despite its lack of aesthetic inspiration or studied meaning. Nevertheless, even then, it sprang from a prolific spontaneity of expression, vitality, and pleasure. Through the rounds of time dance forms have changed but the appeal to dance remains constant.<sup>1</sup>

Finally, Walter Sorell reinforces the idea of the universality of dance's raison d'être when he explains:

Dancing is certainly as old as man and his desire to express himself, to communicate his joys and sorrows, to celebrate and to mourn with the most immediate instrument at his disposal: his body. His instinctive organic life, his mental complexities, his spiritual desires demanded communication.<sup>2</sup>

With respect to scope, John Martin states:

Dancing falls naturally into two major categories; that that is done for the emotional release of the individual dancers, without regard to the possible interest of the spectator; and that, on the other hand, that is done for the enjoyment of the spectator either as an exhibition of skill, the telling of a story, the presentation of pleasurable design, or the communication of emotional experiences.<sup>3</sup>

Specific to the first category suggested by Martin is the dance form which is termed social dance. It is one of the four main types of dance (along with folk dance, modern dance and tap dance) which has persisted in the curriculum of American secondary schools and colleges. With respect to this dance form Harris, Pittman, and Waller explain:

Social dance has been variously used to mean all dances designed to bring people together for group participation

<sup>1</sup>Norris and Shiner, Keynotes to Modern Dance, p. 1.

<sup>2</sup>Walter Sorell, The Dance through the Ages (New York: Grosset and Dunlap, 1967), p. 9.

<sup>3</sup>Martin, The Dance, p. 18.

and enjoyment and in the twentieth century to refer to a specific type, namely, ballroom dance.<sup>1</sup>

Lastly, another definition of social dance by Anne Pittman reads:

Social dance, broadly speaking, includes all those dance forms which bring individuals together in dances designed for participation and group enjoyment. Popular usage made ballroom and social dance synonymous terms.<sup>2</sup>

The investigator has noted that there are many conflicts and discrepancies in the use of the terms ballroom dance and social dance. Several authorities have used these terms synonymously, while other authorities insist upon using one term in preference to the other. For the purpose of this handbook, the present investigator has used the terms interchangeably. Two authorities who support this viewpoint are: Anatole Chujoy, who states that ballroom dances are:

Social dances usually performed by couples at balls in night clubs, restaurants, and at other social gatherings. Modern ballroom dances include: foxtrot, waltz, tango, rumba, conga, samba, lindy, cha cha, paso doble, merengue, and such evanescent dance crazes as the charleston, the twist, and others.<sup>3</sup>

and Elizabeth R. Hayes who asserts:

Ballroom dance is primarily a social activity; . . . The function of [ballroom dance] is to give physical enjoyment to the participants through the performance

<sup>1</sup>Jane A. Harris, Anne Pittman, and Marlys S. Waller, Dance A While (Minneapolis: Burgess Publishing Company, 1964), p. 3.

<sup>2</sup>Anne M. Pittman, "Infusion-diffusion," Journal of Health, Physical Education, and Recreation, XXXVII (January, 1966), 63-64.

<sup>3</sup>Anatole Chujoy, The Dance Encyclopedia (Rev. enl. ed.; New York: Simon and Schuster, 1967), p. 111.

of the specific rhythms and movements involved and social satisfaction through group participation.<sup>1</sup>

It has been noted by the investigator that ballroom dance is one of the four main types of dance that has prevailed in the curriculum of American secondary schools and colleges. Ballroom dance, properly taught, adheres to the aim of education which is to develop a student physically, mentally, emotionally, and spiritually in such a manner that he is better able to adjust to the conditions of his time and to take his mature place in society. In 1918, a set of seven cardinal principles were proposed for the institutional programs: "health, command of fundamental processes, worthy home membership, vocational competence, effective citizenship, worthy use of leisure, and ethical character."<sup>2</sup>

Because of the widespread popularity and practice of ballroom dancing, throughout the United States of America and among all age groups, this writer deems it important that students be purposefully and carefully guided through a course designed with specific objectives in mind. These objectives should take into consideration knowledges, physical skills, appropriate attitudes, and desirable habits, in order that the end product be an enriching and valuable

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<sup>1</sup>Elizabeth R. Hayes, An Introduction to the Teaching of Dance (New York: The Ronald Press Company, 1964), p. 178.

<sup>2</sup>Educational Policies Commission, The Central Purpose of American Education (Washington, D. C.: National Education Association of the United States, 1961), p. 2.

experience. Consequently, the general objectives which are presented within the course outline based upon the unit plan are specifically related to and derived from the Seven Cardinal Principles of Education as set forth by the Educational Policies Commission in the text entitled The Central Purpose of American Education (1961).

Walter Terry, dance critic, has noted that in the twentieth century the learning of ballroom dance is "mostly obtained from privately operated schools but a number of general educational establishments on all levels also feature various kinds of dance education, either in their normal curriculum or as an extramural subject."<sup>1</sup> Terry comments upon the teaching of ballroom dance by stating:

. . . In girls' finishing schools and in certain military academies, etiquette and dance figurations are taught and even the professional dance studios instruct the student in the proper way to ask someone to dance or to accept the invitation, how to hold a partner, and other aspects of ballroom behavior; but professional studios are primarily concerned with teaching individuals how to dance or introducing them to new steps.<sup>2</sup>

Professional dance schools vary in size from a single studio, managed by one instructor, to studios with numerous branches throughout the United States and abroad, managed and staffed by many qualified instructors, such as those comprising the Fred Astaire and Arthur Murray corporations.

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<sup>1</sup>Walter Terry, "Dance Teaching," Encyclopaedia Britannica, VII (1968), 43.

<sup>2</sup>Ibid.

It is noteworthy to assert that the calibre of instruction does vary among private studio teachers as well as among those teaching in educational institutions. Suffice it to say that all teachers of social dance should be properly trained, should be accurate in presenting the subject, and should exhibit precise rhythmic accuracy and perform at a high level of skill. Negatively, no teacher should be employed whose main desire is to exhibit his or her own prowess and who, therefore, may neglect the proper teaching of his or her students. Walter Terry affirms:

Indeed, the top-flight social dance teacher is concerned with communicating to the pupils the joy of movement and presenting the movement disciplines that govern social dancing as methods whereby that joy may be shared by others.<sup>1</sup>

In view of the above discussion, the following statement by Thomas Briggs, educator, serves to give additional strength to the rationale for the study: "The first duty of the school is to teach pupils to do better the desirable things that they are likely to do anyway."<sup>2</sup>

The present study is concerned with the compilation of a Handbook for the Teaching of Ballroom Dance in Secondary Schools and Colleges. It is unique with respect to format, scope, and depth. The study entails the teaching of ballroom

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<sup>1</sup>Ibid.

<sup>2</sup>Thomas H. Briggs, Secondary Education (Rev. ed.; New York: The Macmillan Company, 1950), p. 173.

dance through the presentation of a series of forty-five one-hour selected and progressive lessons in beginning ballroom dance in accordance with a format appropriate to handbook style. Furthermore, the study entails discussions and analyses of methods and teaching materials concerned with beginning ballroom dance. Also these materials are suitable for the instruction of both sexes at co-educational institutions as well as at schools serving only women students.

Within the text entitled Philosophy of Education, William H. Kilpatrick discusses teaching methods. He states:

Method--in one direction or another--is inherently and inevitably educative, each different type after its kind. We who teach must know this and must accordingly study the character effects of the several possible types of method. Then, in the light of the best philosophy of life we can find or make, we must so manage our school method that, through the character it helps to build, it shall as well as possible realize the finest life we can conceive. How well will the effort succeed? Not perfectly. In so complex a thing as life we never succeed perfectly. We must do the best we can.<sup>1</sup>

Kilpatrick further states:

There are many ways to run schools and teach children. Each different way of teaching evokes its correlative type of response in pupils and accordingly fosters its correlative type of concomitant learnings and resulting character traits. The possibility of these different character effects calls for careful choice of method.<sup>2</sup>

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<sup>1</sup>William Heard Kilpatrick, Philosophy of Education (New York: The Macmillan Company, 1951), p. 298.

<sup>2</sup>Ibid., p. 284.

In view of the above authoritative discussion, the investigator contends that the present study is reflective of a creative approach to the teaching of traditional materials included in and related to ballroom dance and its pedagogy. The handbook specifically comprises the teaching of five ballroom dances: (1) foxtrot, (2) waltz, (3) rhumba, (4) cha cha, and (5) bossa nova.

#### Statement of the Problem

The investigator proposed to develop a handbook in ballroom dance to be used by teachers of ballroom dance in secondary schools and colleges. She also proposed to develop as a part of the handbook a series of forty-five selected and progressive lessons designed for a one semester course in ballroom dance meeting one-hour, three times a week for fifteen weeks.

#### Definitions and/or Explanation of Terms

A handbook may be defined in several ways, but in conjunction with the present study it refers to "... a concise reference book covering a particular subject or field of knowledge."<sup>1</sup>

Webster defines a lesson as "One of the segments into which a course of instruction is divided [for] a period

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<sup>1</sup>Webster's New Third International Dictionary  
(Chicago: Encyclopaedia Britannica, Inc., 1966), p. 1026.

of formal instruction devoted to a single subject and usually lasting no more than an hour."<sup>1</sup>

Brownell and Hagman's explanation of lesson plan is: "[It] should indicate the teaching objectives, the subject matter or educational experiences, the methods and materials to be used, . . ."<sup>2</sup>

### Purposes of the Study

The general purpose of the present study was to develop a handbook in ballroom dance which can be used by teachers of ballroom dance in secondary schools and colleges.

Specifically, the investigator proposed:

1. To survey briefly the historical development of ballroom dance.
2. To establish the aim, and general and specific objectives for a graded course of study in beginning ballroom dance which would contribute to the aim and objective of education.
3. To describe and analyze fundamental elements of rhythm, musical structure, dance positions, dance styling, and dance etiquette which would serve as preparatory information to the ballroom dances selected for the handbook.

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<sup>1</sup>Ibid., p. 1297.

<sup>2</sup>Clifford Lee Brownell and E. Patricia Hagman, Physical Education--Foundations and Principles (New York: McGraw-Hill Book Company, Inc., 1951), p. 245.



4. To prepare a handbook in outline form which comprised a series of forty-five selected and progressive lessons in beginning ballroom dance.
5. To recommend various techniques and devices for evaluating ballroom dance.
6. To present a selected annotated bibliography of ballroom dance and related activities.

#### Limitations of the Study

The handbook was limited to the inclusion of the fundamentals of dancing as applicable to beginning ballroom dance. It was limited further to the inclusion of those teaching materials pertinent to the selected and illustrative variations of the Foxtrot, Waltz, Cha Cha, Rhumba, and Bossa Nova. In addition, the handbook was limited to a presentation of forty-five one-hour selected and progressive lessons in beginning ballroom dance in accordance with a format appropriate to handbook style.

#### Survey of Related Studies

A thorough examination of previous research studies disclosed that no previous study had been reported which was identical with the present one. The following review of completed research studies was of assistance to the present investigator in the development of her research design.

Kreher<sup>1</sup> completed a study concerned with the teaching of social dancing in the field of co-educational physical education. The purpose of the study was to arrive at a method of teaching social dancing in educational institutions in accordance with general educational principles. At that time, the writer stated that "there was a decided lack of educational implications in the methods presented in the publications examined."<sup>2</sup> The study included standard materials on the teaching of specific ballroom dance steps, positions for dancing, and dance etiquette, as well as a discussion of music and of the correct relationships between posture and movement.

The investigator used both documentary and human sources in the collection of her data. The documentary sources of data were collected primarily from authoritative books, and the human sources included students enrolled in social dance classes taught at Louisiana State University. The investigator recognized the need for additional standard materials on the teaching of ballroom dance with an emphasis upon certain aspects--couple positions and rhythmic accuracy of specific steps. Therefore, in an effort to substantiate the materials designed for her study, Kreher relied upon the instructional techniques presented and the classwork

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<sup>1</sup>Louise Lee Kreher, "The Teaching of Social Dancing in the Field of Coeducational Physical Education" (unpublished Master's thesis, Louisiana State University, 1937).

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

experiences that evolved from the social dance courses taught at Louisiana State University.

From the data collected and analyzed, the investigator drew the following conclusions concerning the teaching of social dance: (1) a successful approach to the teaching of social dancing could be made through position, (2) some phases of leading and following, especially leads of direction, were found to be acquired naturally when the body was relaxed and well balanced, (3) many errors in position, step pattern, and rhythm arose in the course of instruction; these errors were corrected by analysis, trial and error, and by the prescribed remedies of others, (4) the introduction of the etiquette involved in a whole evening of dancing was of particular value to most of the students in the group, and (5) the plan for classes, including the joint informal meeting, proved particularly successful.

The present study and that completed by Kreher are similar in that both involved research concerning ballroom dance pedagogy and both employed documentary and human sources for the collection of the data. While the present study includes materials similar to those presented in Kreher's study, such as elements of rhythm, musical structure and dance positions, it is unique with respect to format, scope, and depth. The present study entails the teaching of ballroom dance through the preparation of a series of forty-five one-hour selected and progressive lessons in beginning

ballroom dance in accordance with a format appropriate to handbook style.

Robinson<sup>1</sup> completed a study of three types of dance in which she developed a syllabus for the teaching of dance to men students with a major sequence in physical education who were enrolled in classes in the Department of Health and Physical Education at the Louisiana State Normal College (now the Northwestern State College of Louisiana). The investigator limited her study to (1) the fundamentals of movement, (2) rhythm, (3) design, and (4) selected units of instruction in folk dance and in ballroom dance. The purposes of the study included the following: (1) to develop a course which would orient the men to rhythmic activities, (2) to develop dance skills, (3) to provide enjoyment and appreciation for dance, and (4) to encourage the development of the field of dance for men in order to insure more adequate leadership on their part at each of the three levels of education.

All available documentary sources of data pertinent to the study were surveyed and organized by the investigator. Data were collected also from human sources that included men students enrolled in three types of dance classes (modern dance, folk dance, and ballroom dance) taught at Louisiana State Normal College.

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<sup>1</sup>Palma Robinson, "A Syllabus for the Teaching of Dance to Men Major Students in the Health and Physical Education Department of the Louisiana State Normal College" (unpublished Master's thesis, Texas State College for Women, 1942).

In the summary of her study, Robinson stated that The educational value of the study might be considered localized for that specific teacher education institution . . . She further stated that the need and interest as revealed by the survey of authorities showed that adequately trained men in the field of dance were needed on all three levels of education.<sup>1</sup>

The present study is similar to Robinson's in that it is concerned also with research in the field of dance. Like Robinson, the present investigator relied upon both documentary and human sources for her data. The two studies differ, however, with respect to scope, depth, purposes, types of materials presented, and the manner of presentation. The present study is concerned with those teaching materials pertinent to ballroom dance rather than to the areas of dance applicable to (1) the fundamentals of movement, (2) design, and (3) selected units of instruction in folk dance. It further differs in that the present study will be suitable for both sexes.

Recognizing the need for sound professional literature in the field of modern dance, McDaniel<sup>2</sup> completed a study in which she developed a syllabus that might serve as a basis for a course of study in modern dance in secondary schools and colleges. The syllabus included the aims and objectives for a course of study in modern dance, selected fundamentals of movement, rhythm, form, design, selected

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<sup>1</sup>Ibid., p. 274.

<sup>2</sup>McDaniel, "Syllabus for Teaching."

approaches to composition from these fundamentals, and a selected annotated bibliography of modern dance and related subjects.

In developing her study, McDaniel employed both documentary and human sources of data. She reviewed all available printed materials related to her thesis. Human sources of data included members of the faculty in the College of Health, Physical Education, and Recreation at the Texas Woman's University (formerly, the Department of Health, Physical Education, and Recreation at the Texas State College for Women), concert artists and dance instructors, and students enrolled in modern dance classes taught by the investigator at Texas Woman's University.

Upon completion of the study, McDaniel stated that a syllabus was developed "which might serve as a basis for a course of study in modern dance in secondary schools and colleges."<sup>1</sup>

The present study and that completed by McDaniel are similar in that both involved research concerning dance pedagogy. Like McDaniel, the present investigator employed both documentary and human sources for the collection of her data. A further similarity obtains in the compilation of a selected annotated bibliography. The two studies differ, however, with respect to scope, format, and types of teaching materials

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<sup>1</sup>Ibid., p. 287.

presented. The present study entails discussions and analyses of methods and teaching materials concerned with beginning ballroom dance rather than discussions and analyses of teaching materials applicable to modern dance.

In addition to the foregoing studies, the investigator relied upon published materials related to dance history, ballroom dance and its pedagogy, and other relevant materials. Illustrative of these published materials are (1) World History of the Dance,<sup>1</sup> (2) The Dance Encyclopedia,<sup>2</sup> (3) Dance Through the Ages,<sup>3</sup> (4) Dancing and Its Relations to Education and Social Life,<sup>4</sup> (5) America Learns to Dance,<sup>5</sup> (6) The Art of Social Dancing,<sup>6</sup> (7) "May I Have This Dance?": A Graded Course in Ballroom Classes for Young People,<sup>7</sup> (8) Techniques of Teaching Ballroom Dance,<sup>8</sup> (9) Dance A

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<sup>1</sup>Sachs, World History of the Dance.

<sup>2</sup>Chujoy, The Dance Encyclopedia.

<sup>3</sup>Sorrell, Dance Through the Ages.

<sup>4</sup>Allen Dodworth, Dancing and Its Relations to Education and Social Life (New York: Harper & Brothers, 1888).

<sup>5</sup>Joseph E. Marks, America Learns to Dance (New York: Esposition Press, 1957).

<sup>6</sup>Lawrence A. Hostetler, The Art of Social Dancing (New York: A. L. Burt Company, 1936).

<sup>7</sup>Harriett Schonberg, "May I Have This Dance?": A Graded Course in Ballroom Classes for Young People (New York: Kamin Publishers, 1958).

<sup>8</sup>Alma Heaton, Techniques of Teaching Ballroom Dance (Provo, Utah: Brigham Young University Press, 1961).

While,<sup>1</sup> (10) Social Dance,<sup>2</sup> (11) Beginning Social Dance,<sup>3</sup>  
 (12) Etiquette.<sup>4</sup>

### Summary

The content of this thesis is organized into nine chapters which follow in logical order and which relate to ballroom dance and its pedagogy and ultimately result in the preparation of a handbook for the teaching of ballroom dance in secondary schools and colleges. In Chapter I, the introduction specifically treats: (1) dance--and man, (2) the universal appeal of dance, (3) the essence of dance, (4) dance as a creative and expressive art form, and (5) dance's raison d'être. The definitions and/or explanation of terms pertinent to social dance and ballroom dance are presented by way of authoritative documentation. The calibre of teaching and the methodology relevant to ballroom dance are also discussed. Furthermore, the orientation to the study includes the statement of the problem, the definitions and/or explanation of terms, the purposes, and the limitations of the study. Research studies and all previous literature pertinent to the investigation important for the

<sup>1</sup>Harris, Pittman, and Waller, Dance A While.

<sup>2</sup>William F. Pillich, Social Dance (Dubuque: William C. Brown Company Publishers, 1967).

<sup>3</sup>Richard G. Kraus and Lola Sadlo, Beginning Social Dance (Belmont, California: Wadsworth Publishing Company, Inc., 1964).

<sup>4</sup>Emily Post, Etiquette (New York: Funk and Wagnalls, 1936).



development of this study are surveyed. This investigation treats the discussion of the topics as mentioned above in order to familiarize the reader with aspects of dance in general and ballroom dance and its pedagogy, in particular. As an introduction to the thesis Chapter I is succinctly presented and the significant contribution of this study to the present literature of ballroom dance and its pedagogy is indicated.

Chapter II includes a detailed description of the procedures followed in the development of this study.

## CHAPTER II

### PROCEDURES FOLLOWED IN THE DEVELOPMENT OF THE STUDY

The development of the present study will be discussed in this chapter under the following major headings: Sources of Data; Procedures Followed in Developing the Study; and Summary.

#### Sources of Data

In the preparation of this thesis, the investigator used both documentary and human sources of data. All available printed materials related to the preparation of a handbook and to the various aspects of the present study were reviewed. Specifically, these materials included books, articles, pamphlets, bulletins, theses, dissertations, class notes, courses of study, and other unpublished and published reports of research pertinent to the study. The investigator studied in detail those documentary sources which were devoted to ballroom dance pedagogy.

Human sources of data included members of the faculty in the College of Health, Physical Education, and Recreation at the Texas Woman's University in Denton, Texas. The

investigator's personal knowledge of and experience in teaching ballroom dance were utilized. This experience included three years as an instructor for the dance studios of Arthur Murray and Fred Astaire. In addition, during four years as a college teacher at Wisconsin State University--Oshkosh and the Texas Woman's University in Denton, Texas, the investigator instructed both co-educational classes and classes comprised of women students only.

#### Procedures Followed in Developing the Study

In order to make this study practical in content and in organization, certain procedures were adhered to in its development. With respect to the preliminary procedures the investigator first surveyed, studied, and assimilated data from literature pertaining to the writing of a handbook in order to become acquainted with the techniques employed in developing a handbook concerned with ballroom dance and its pedagogy. Her next procedure was to determine methods for collecting and assembling data for all aspects of the present study. She then prepared a bibliography of available documentary sources of data and surveyed, studied, and recorded information obtained through these sources. At this time, she prepared a Tentative Outline of the study which was edited and revised in accordance with suggestions made by members of her thesis committee. Finally, she presented the Tentative Outline at a Graduate Seminar in the College of

Health, Physical Education, and Recreation at the Texas Woman's University in Denton, Texas on March 14, 1968, revised the Tentative Outline in accordance with corrections and suggestions received at the Graduate Seminar, and approved by the investigator's committee; and finally filed the approved Prospectus in the office of the Dean of Graduate Studies at the Texas Woman's University in Denton, Texas.

Six essential procedures were followed in the organization and presentation of the handbook. The investigator studied, organized, and categorized data collected from all documentary and human sources; and then developed a Topical Outline for the present study as a whole to serve as a working outline for the development of each chapter. She arranged the handbook according to an accepted plan of organization in accordance with a format appropriate to handbook style. Finally, she compiled the handbook comprised of forty-five one-hour selected and progressive lessons in beginning ballroom dance. Each of the lessons is developed in accordance with the following factors: (1) specific objectives; (2) evaluation of specific objectives; (3) procedures for conducting each lesson; (4) organization of the class; and (5) methods of teaching.

A list of recommendations for further studies was prepared, and a selected annotated bibliography was compiled to be used as a source for recommended supplementary materials.

### Summary

In Chapter II the investigator presented a detailed discussion of the procedures followed in the development of this study under the following major headings: Sources of Data; Procedures Followed in Developing the Study; and Summary.

Data for use in this study were collected from both documentary and human sources. In order to secure the needed materials from documentary sources, the investigator reviewed all of the related literature to secure the information that was deemed pertinent to the present study.

Human sources of data were also used to make contributions deemed pertinent and important to the development of this present study. These human sources included members of the faculty in the College of Health, Physical Education, and Recreation at the Texas Woman's University in Denton, Texas. In addition, the investigator's personal experience in the teaching of ballroom dance both in educational institutions and professional dance studios was utilized.

The procedures followed in the development of the study fell into two categories: (1) those preliminary procedures pertinent to the development of the study as a whole and (2) those procedures specific to the organization and presentation of the handbook in ballroom dance.

The preliminary procedures included six essential steps. The literature was surveyed, methods for collecting

data and assembling the handbook were determined, a bibliography was compiled, a Tentative Outline was prepared, the Tentative Outline was presented at a Graduate Seminar, and the Prospectus for the present study was filed in the office of the Dean of Graduate Studies at the Texas Woman's University.

In addition, six steps were followed in the organization and presentation of the handbook. All data were collected and organized, a Topical Outline was developed, the handbook was arranged in an appropriate format, plans for forty-five lessons were developed, recommendations for further studies were presented, and a selected annotated bibliography was compiled.

Chapter III presents an historical survey of the development of ballroom dance.

### CHAPTER III

#### HISTORY OF BALLROOM DANCE

Historically, ballroom dance had its origin in the royal courts of the Renaissance Period. The Renaissance signified the cultural awakening of European society between the years 1300 and 1600; it marked the passage of time from the Middle Ages to that of the modern world. The Period of the Renaissance placed emphasis upon high accomplishments in art, music, literature, and the sciences; it reflected changes in the structure of the social order and in the economic bases of life. Significant also during this period was a renewed interest in dance.<sup>1</sup> Emphasis was placed upon the importance of the individual and the philosophy of humanism emerged with its reflections upon man's freedom to pursue leisure time activities for the sake of pure enjoyment.<sup>2</sup>

During the Renaissance the royalty of Europe were vying with each other for social leadership by sponsoring extravagant parties, balls, and festivals. At these

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<sup>1</sup>Anne Schley Duggan, Notes from course entitled "History and Philosophy of Dance," College of Health, Physical Education, and Recreation, Texas Woman's University, Spring, 1966.

<sup>2</sup>J. Tillman Hall, Dance (Belmont, Calif.: Wadsworth Publishing Company, 1963), p. 8.

elaborate balls the court dances were performed. The nature of these court dances performed by the nobility was strongly influenced by the following factors: the shape of the halls and courtyards, and the elaborate and outlandish costumes, headdresses, and shoes worn by the courtiers.<sup>1</sup>

These court dances, which evolved from the folk dances of the common people, reflected the expressions of the crude and unpolished European peasants as being rustic, uninhibited and lusty in nature. The folk dances during the Middle Ages followed three main forms; the caroles;<sup>2</sup> the basse dances;<sup>3</sup> and the haute dances.<sup>4</sup> The caroles with song accompaniment consisted of two major types: the line dance termed the farandole which was popular in France; and the round or circle dances called the branles.<sup>5</sup> The derivation of the basse dances and the haute dances was from the branles.<sup>6</sup> While performing the basse dances the dancer's feet rarely left the floor; in a sense the movements of the basse dances were similar in nature to shuffling and were characterized by earthbound, slow and heavy qualities. In contrast the haute

<sup>1</sup>Duggan, "History and Philosophy of Dance."

<sup>2</sup>Sorell, The Dance through the Ages, p. 41.

<sup>3</sup>Sachs, World History of the Dance, pp. 311-47.

<sup>4</sup>Ibid.

<sup>5</sup>Paul Nettl, The Story of Dance Music (New York: Philosophical Library, 1947), pp. 52, 57, 74.

<sup>6</sup>Sachs, World History of the Dance, pp. 311-47.



danses were performed, obviously, with steps that left the ground. They incorporated several steps that were livelier, lighter, and faster than the basse dances.<sup>1</sup>

During the fifteenth century, when the nobility desired to enjoy social dancing, they employed dancing masters to "refine" and to conceal the erotic features of the crude and unpolished folk dances of the common people in order that they be suitable for royalty, both in movement and in the manner and style of the court. Both the basse dances and the haute dances were sought and studied by dancing masters who brought them back to their noble patrons. These dances then underwent interpretation, stylization, and perfection in order to be acceptable within the courtly conventions of the period. Social court dances emerged through Europe. These early court dances are now commonly referred to as the Pre-Classic dances. They reflected the social life behavior of the court; they were standardized, crystallized, characterized, and clarified according to rules of proper etiquette and performance.<sup>2</sup>

The ancestry of ballroom dance actually originated in the Italian courts of Europe; it was in the sixteenth century when Catherine de Medici of Italy married Henry II of France that she moved her retinue with her to France.<sup>3</sup>

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<sup>1</sup>Nettl, The Story of Dance Music, pp. 75, 111-16.

<sup>2</sup>Duggan, "History and Philosophy of Dance."

<sup>3</sup>Sorell, Dance through the Ages, p. 100.

The development of the court dances for couples was fostered in the French courts, however, since in this milieu they ultimately acquired their crystalized form. By 1565, a code of etiquette was formalized and a recognized standard of manners became a mode of life for the royalty. Such formalized social and court behavior created an atmosphere of artificiality in which the Pre-Classic dance forms flourished. These Pre-Classic dances were indicative of man's innate desire to dance; they reflected, however, the restrictions placed upon man in accordance with the formal and artificial conditions of the period.<sup>1</sup> They flourished during the sixteenth and seventeenth centuries but their popularity waned and faded at the close of the eighteenth century as the Pre-Classic dance forms were replaced by more suitable standardized couple dances which were reflective of the romanticism of the succeeding period.<sup>2</sup>

The dances of the eighteenth and nineteenth centuries were mainly of European derivation. The waltz became standardized from the characteristic similarities that were shared by its popular predecessors including the volta of Italy, and the Ländler of Austria.<sup>3</sup>

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<sup>1</sup>Duggan, "History and Philosophy of Dance."

<sup>2</sup>Ibid.

<sup>3</sup>Hall, Dance, p. 193.

The volta is said to be the mother of the waltz.<sup>1</sup> In describing the Italian volta, aesthetician Paul Nettl explains that the dancers turned about, embraced each other, and that one figure included the whirling of the lady high up in the air.<sup>2</sup> Another important aspect of this particular waltz-like dance is the fact that the volta was one of the first of the court dances which was performed in a closed dance position. Curt Sachs explains and reinforces the above descriptions of the volta. He states that

The volta occupies a unique position amongst all the court dances of the Romance world. Instead of dancing alongside or opposite each other, back and forth, to and fro, scarcely touching each other with a mere suggestion of couple form, the volta dancers, in close embrace, turn constantly and without separating leap high into the air.<sup>3</sup>

In addition to the volta of Italy, historians reveal that the Ländler of Austria is considered another predecessor of the waltz. This dance, also performed to 3/4 meter, gained popularity in the early part of the nineteenth century but was danced in a slower tempo than that required for the volta or for some of the quicker German waltzes that were evolving at the same time. Furthermore, unlike the improvised patterns created by couples while performing the German waltzes, the figure patterns of the ländler dances were more contrived and specifically designed. The word ländler was

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<sup>1</sup>Sachs, World History of the Dance, p. 376.

<sup>2</sup>Nettl, The Story of Dance Music, p. 111.

<sup>3</sup>Sachs, World History of the Dance, p. 374.

created as a collective term for the Austro-Bavarian dances; it referred to the colloquial designation of the Upper Austria province named Landl (diminutive of 'land').

Musicians such as Mozart, Haydn, Schubert, Beethoven, and the older Strauss composed scores for the landerlike dances.<sup>1</sup>

Many historians give credit to Germany for the origin of the waltz as it is known today. During the eighteenth century, however, both Germany and Austria emphasized the great waltz. Furthermore, the beautiful and immortal music of Johann Strauss contributed significantly to the development and standardization of the waltz.<sup>2</sup> The waltz music, with its accented first beat of each measure of three counts, has a pulsating yet swinging rhythm. Because of its lyrical nature and the fact that the basic waltz step is a simple form, the waltz has been enjoyed by peoples the world over. As an outstanding and perennial favorite couple dance of the present time, Harris, Pittman, and Waller reveal that "Its immediate popularity or its temporary obscurity is not unlike other fine inheritances of the past which come and go with the ebb and flow of popular accord and discord."<sup>3</sup>

The waltz can be danced to a fast, medium, or slow tempo and the steps are performed in a quality that is smooth, lyrical, and gliding. Walter Sorell explains that

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<sup>1</sup>Paul Nettl, "A Glossary of Dances," Collier's Encyclopedia, 1965, VII, 695, 697.

<sup>2</sup>Harris, Pittman, and Waller, Dance A While, p. 266.

<sup>3</sup>Ibid.

Two famous types of the waltz are the fast Viennese, in which the couples turn in one direction, and the slower Boston, in which couples turn in several extemporaneous directions.<sup>1</sup>

The Viennese waltz included step variations that were rapid and whirling in nature whereas the Boston waltz (also known as the Hesitation waltz) was performed with dipping and gliding steps.<sup>2</sup> The following text is from a lecture given by Walter Sorell held at Columbia University. He succinctly discusses these two famous types of the waltz:

The classical waltz, . . . , had its cradle in Vienna; Vincente Martín y Soler's opera Una cosa rara (produced there in 1786) featured what is usually considered the original Viennese waltz. Ever since then the waltz has remained the expression of youthful exuberance . . . ; even its successors, such as the slow boston, or the hesitation waltz introduced by Vernon and Irene Castle in the decade following 1910, have retained some of . . . [the] estatic feeling.<sup>3</sup>

It is to be noted that in the early part of the eighteenth century other dances for couples were evolving approximately at the same time as the waltz. Walter Sorell points out that it must not be forgotten that all dance steps are derived from such basic loco-motor movements as the walk, run, hop, leap, skip, slide, or gallop. He states that

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<sup>1</sup>Walter Sorell, "Waltz, The World Book Encyclopedia, 1964, XX, 19.

<sup>2</sup>Lillian Moore, "Waltz," Encyclopaedia Britannica, 1968, XXIII, 184.

<sup>3</sup>Walter Sorell, "Waltz," Encyclopedia Americana, 1966, XXVIII, 315.

"their combinations to a certain rhythm have become traditional steps: the two-step, polka, waltz, or mazurka."<sup>1</sup>

According to Sachs the only serious rival to the waltz was the polka in the mid-part of the nineteenth century.<sup>2</sup> The origin of the polka has been shared by the Czechoslovakians and the Bohemians. Sachs relates that

The Czech name p<sup>o</sup>lka, 'half'--semi--or chain-step, points to Bohemia . . . , and it is said to have been a Bohemian peasant girl who was the first to dance a polka at the beginning of the eighteen thirties. The new dance was brought to Prague about 1835, to Vienna in 1839, and to Paris . . . in 1840.<sup>3</sup>

Whereas the polka was Czechoslovakian and Bohemian in origin, the mazurka was Polish. According to Paul Nettl, much of the great national music of Poland was composed by Frederick Chopin. Three dance forms were greatly favored by Chopin: (1) the "Mazurka" (Polish), (2) the "Polonaise" (Polish), and (3) the "Waltz" (Viennese). Chopin "did all the more for the development of these dances as he promoted their revival in new forms with a new content and in his own highly personal way."<sup>4</sup>

With respect to ballroom couple dances, those that were performed in the greater portion of the nineteenth century at celebrated balls and social events mainly included the

<sup>1</sup>Sorell, Dance through the Ages, p. 75.

<sup>2</sup>Sachs, World History of the Dance, p. 434.

<sup>3</sup>Ibid., p. 435.

<sup>4</sup>Nettl, Dance Music, p. 291.

following: waltzes; polkas; mazurkas; quadrilles; cotillions; and schottisches.

The quadrille, a late eighteenth century French dance, was danced in England in the early nineteenth century and, at the same time "became popular in America, particularly [in] New Orleans."<sup>1</sup> Nettl reveals that the quadrille is now referred to as a square dance for couples.<sup>2</sup> In America during the nineteenth century, two or four couples danced opposite one another while performing a square-like floor design. Paul Nettl notes that "popular tunes were adapted for quadrilles and played in 2/4 or 6/8 time, many . . . [such tunes were selected] from opera and operettas."<sup>3</sup>

Another popular dance during the late 1700's and early 1800's was a social dance similar to the quadrille named the cotillion. In the following discussion Nettl relates several interesting features of the cotillion.

[Its name was derived] from the French word for 'petticoat' (cotillon) found in a then-popular song. Originating in France, the cotillion spread to England and America, where it was danced at the close of a set of country dances . . . A variety of steps and figures were executed by the leading [head] couple to music of almost any type, either in duple [i.e. 2/4, 4/4] or triple [i.e. 3/4, 6/8] meter, and these [figures and steps] were imitated by the other dancers.<sup>4</sup>

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<sup>1</sup>"The Quadrille," Collier's Encyclopedia, 1965, VII, 692.

<sup>2</sup>Nettl, Dance Music, p. 275.

<sup>3</sup>Nettl, "A Glossary of Dances," p. 696.

<sup>4</sup>Ibid.

The following statement by Walter Sorell clearly explains the relationship of the couple dance to the development of ballroom dancing:

The couple dance is forever and exclusively a courtship dance; for the satisfaction of other social emotions, the square and circle and longways dances of folk origin have once again found themselves in demand, and by the urban sophisticates. Between they they present a broad and healthy program for the contemporary ballroom and inspite of adaptations and compromises, still maintain identifiable relationships to basic dance.<sup>1</sup>

According to Anatole Chujoy a social dance of the nineteenth century which gained popularity in England and other European countries was the schottische. He explains that "the correct name of the dance is Scottish, but for some reason the German schottische is more often used."<sup>2</sup> Paul Nettle relates that the schottische and the polka share similar characteristics such as the hops and slides.<sup>3</sup>

Ballroom dancing changed during the nineteenth and twentieth centuries. In the middle 1800's the importance of the European inspired dances (waltz, polka, and mazurka) diminished while those dances inspired by the United States and South America increased.<sup>4</sup> The dances that entered the American scene in the early 1900's were the military

<sup>1</sup>Martin, The Dance, p. 24.

<sup>2</sup>Chujoy, Dance Encyclopedia, p. 808.

<sup>3</sup>Nettl, "A Glossary of Dances," p. 696.

<sup>4</sup>Arthur Henry Franks, "Social Dancing," Encyclopaedia Britannica, 1968, VII, 34.



schottische, the barn dance, the cakewalk, the two-step, the Boston and the turkey trot.<sup>1</sup> The barn dance, indigenous to America, is illustrative of the schottische influence. The dance evolved as a means of celebration for the completion of the building of a barn, a communal affair during that time.<sup>2</sup> From the Dance Collection of the New York Public Library, Genevieve Oswald notes that

America got off to a late start in dancing because, under Puritan rule, dancing was prohibited. It was only later that the waltz, the square dance, and the English folk dances entered through the more liberal settlements of the South.<sup>3</sup>

At this time, there was also a rise in the popularity of ragtime and jazz music, and their development evoked "an entire new set of dances typical of a roaring, industrial country."<sup>4</sup> Other dances such as the bunny hug and the grizzly bear were added to the American repertoire. Oswald explains that

Partners walked a sort of rocking, sweeping walk, swaying outward with each step. It epitomized the go--as--you--please style and symbolized the rebellion against the formalized technique of the European dancing master.<sup>5</sup>

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<sup>1</sup>Ibid., pp. 34-35.

<sup>2</sup>Genevieve Oswald, "Ballroom Dance," Encyclopedia Americana, 1966, VIII, 450-51.

<sup>3</sup>Ibid., p.451.

<sup>4</sup>Ibid.

<sup>5</sup>Ibid.

One of the most important achievements that brought the dance to the masses of people was innovated by restaurant management. In the early 1900's restaurants began to permit their clientel to perform such new dances while dining. Dancing became a vogue of the day and everybody, both young and old, was doing it.

Another dance which evolved at the turn of the twentieth century was the foxtrot which is one of the most favored and actually the only true American ballroom dance form. Its name is derived from a musical comedy star of 1914 (approximately), Mr. Harry Fox, "who danced a fast but simple trotting step to ragtime music in one of the hit Ziegfield shows of that time."<sup>1</sup> The foxtrot originally consisted of four slow dance walk steps combined with eight faster trotting steps and was later modified by night-club performer, Oscar Duryea. The dance was eventually changed to the present standardized combination known as the "box rhythm" which consists of one slow step and two fast steps. Good stylistic execution of the foxtrot requires that the continuity of steps be performed in a smooth manner.<sup>2</sup>

Between 1912 and 1914 the performances of Vernon and Irene Castle, a professional dance team, augmented the popularity of the dances of the day, particularly the foxtrot, the Castle Walk, the two-step, the turkey trot, and

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<sup>1</sup>Harris, Pittman, and Waller, Dance A While, p. 250.

<sup>2</sup>Hayes, The Teaching of Dance, p. 204.

eventually the tango. The Castles launched a campaign to refine these various popular dances.<sup>1</sup> According to Oswald, this famous dance team contributed to "the development of the American dance in that they brought to the awkward and vulgar-looking dance forms a combination of easy gaiety and almost patrician fastidiousness."<sup>2</sup> Furthermore, the inventiveness and the artistic performances of the Castles contributed greatly to the development of social dancing in exhibition form.

Parallel with the rise in popularity of Dixieland jazz in the 1920's were many variations and rhythmic developments of the basic foxtrot steps which were widely accepted by the dancing public. Illustrative of the most popular forms are the Charleston, the Black Bottom, and the jitterbug or lindy hop.<sup>3</sup>

The Charleston reached its height about 1925. Some of the earliest composers of music in the Charleston rhythm were North American Negroes, including the musicians Cecil Mack and Jack P. Johnson. The type of music called Dixieland jazz was introduced into the concert realm of music by Erwin Schulhof when he composed his "Etudes de Jazz" in 1929. Although the Charleston dance originated in Charleston,

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<sup>1</sup>Franks, "Social Dancing," p. 35.

<sup>2</sup>Oswald, "Ballroom Dance," p. 451.

<sup>3</sup>Nettl, "A Glossary of Dances," p. 694.

South Carolina, its appeal spread rapidly to the dance halls all over the world. The rhythm is sharply accentuated, and most of the dance movements are emphasized on the syncopated beat.<sup>1</sup>

The Black Bottom was shorter-lived than the Charleston, and by 1927 both dance crazes were somewhat replaced by the jitterbug, originally known as the lindy hop. In the early 1930's the jitterbug was considered to be a dance consisting of "gymnastic feats, breaks and wilk foot-work."<sup>2</sup> By 1936 this dance form was restricted only by a few basic patterns thus permitting the dancers ample opportunity to improvise to swing music based upon a repeated rhythmic pattern in the bass. This phase of swing music was referred to as "boogiewoogie." The rhythms of the lindy hop stress syncopation and accents placed upon the second and fourth beat in a measure of 4/4 meter. A specific characteristic of the lindy hop is the fact that the "dancers count six [beats] against the 4/4 rhythm of the music."<sup>3</sup>

Dances of the late 1930's which also used syncopated swing music continued to spread. A statement from the

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<sup>1</sup>Ibid., pp. 691, 694.

<sup>2</sup>Franks, "Social Dancing," p. 35.

<sup>3</sup>Nettl, "A Glossary of Dances," p. 695.

Encyclopaedia Britannica reveals that "the most popular dance in the U. S., . . . , was the Big Apple: in it the dancers formed a circle, a leader calling out the various figures, which bore names [such] as shag, Suzy Q and truckin'."<sup>1</sup>

Although the first American ballroom dances were of European derivation American ballroom dancing has in reality borrowed heavily from the steps and rhythms of many countries. Illustrative of this fact is the great surge of American interest in the polyrhythmic musical forms and syncopation found in such Latin American dances as the tango (Argentine), the rhumba (Cuban), the Cha Cha (American-Cuban), and the Bossa Nova (American-Argentine).

Paul Nettl described the tango in the following interesting manner:

The tango first appeared about 1900 among dock hands and other slum dwellers in Buenos Aires and elsewhere around the mouth of the La Plata River. Most of these people were migrant West Indian and Central American Negroes, and it seems evident that the tango developed out of earlier and very similar West Indian dances, such as the habanera and the tangano, from the latter of which the tango may have inherited its name. By about 1910 the tango was a favorite in Argentine ballrooms, and within a decade it had become popular in Europe and, to a lesser degree in North America, although not without opposition from churchmen and purists, who considered its movements suggestive. Among Europeans the melancholy music and unhurried elegance of the tango, although they have now become somewhat refined and stylized, have made it a leading ballroom dance; but in North

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<sup>1</sup>Franks, "Social Dancing," p. 35.

America it has never lost its exotic flavor and remains largely an exhibition dance.<sup>1</sup>

The rhumba, a Cuban dance of Negro origin, made its appearance in the United States about 1930. Played in 4/4 meter, the rhythmic pattern frequently varies in each measure, "and is characterized by syncopation and indefinite repetitions."<sup>2</sup> Basically, this Cuban dance usually consists of eight measure phases, with rhythm being the predominant musical element, whereas the melodic line seems to be of lesser importance.<sup>3</sup>

The foxtrot, the waltz, and the tango remained as popular and standard dances after World War II. Between the late 1940's and the early 1960's Latin American dances such as the mambo and the calypso became popular. The sophisticated movements and subtle rhythms which characterize the mambo and calypso challenged and delighted the masses of the newer generation.<sup>4</sup>

In the early 1960's the Cha Cha ranked high as a favorite Latin American dance in the United States. The following explanation by Paul Nettle highlights the important aspects specific to this dance:

[The Cha Cha is] a form of mambo to a rumba beat, originated by a group of orchestras called the

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<sup>1</sup>Nettl, "A Glossary of Dances," p. 697.

<sup>2</sup>Ibid., p. 696.

<sup>3</sup>Ibid.

<sup>4</sup>Franks, "Social Dancing," p. 35.

'Charangas' or 'Orquistras Danzoneras,' and introduced to the United States by tourists. The first cha-cha (nonsense syllable--cha-cha-cha) records . . . were all labeled 'mambo.' The rhythm section was gradually augmented. Dancers responded to the new slow rhythm by doubling time on the 4 and 1 counts, and by turning subtle hip movements into three steps; it took four years until initial stiffness disappeared and the three steps were danced with the typical Cuban hip sway. As with most Latin dances, the charm lies in subtlety and ease rather than in intricacy.<sup>1</sup>

Several new dances have appeared on the American scene since the early 1960's. While some of these have been developed by the general dancing public, many of these were initiated on college campuses throughout the United States. One such dance was the Bossa Nova. Of Brazilian origin, Bossa Nova literally means, "new voice," a term which maybbe related to both music and dance forms. The rhythmical structure and the dance styling are similar to those of the Brazilian samba. Finally, another factor that contributed to the development and popularity of the Bossa Nova music and dance was the jazz influence of the times.<sup>2</sup>

The interest in the sophisticated Bossa Nova began to fade as unique dances were being created to parallel the "electronic a-go-go" music of the mid-1960's. Several dances stemmed mainly from a solo performing dance known as the twist. In addition the syncopated rhythms and mixed meters of the new rock 'n' roll music greatly affected the movement

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<sup>1</sup>Nettl, "A Glossary of Dances," p. 691.

<sup>2</sup>Random House Unabridged Dictionary (New York: Random House, 1966), p. 172.

of the dancers. According to Arthur Murray, all of the 1964 dance crazes were performed to the new rock music and were danced with partners standing in solo position, opposite one another. Murray goes on to explain that "most '64 crazes were [dances of] gestures more than separate dances or step patterns."<sup>1</sup> Also the names of the dances epitomized the type of movement employed; for example, dances were called the jerk, the swim, the hitchhiker, the monkey, the dog, and the skate.

It is interesting to note that a few present day critics and ballroom dance authorities liken the rise in popularity of rock 'n' roll and "a-go-go" dances to that surge of interest in dances popular during the 1920's or Pre-Depression Period. When comparing the dance crazes of each era, it is noted that several of the dances are similar in nature. Such dances are characterized by wild and fairly uninhibited frenzied movements; many of the gestures performed by the dancers are often of an imitative nature and are specifically applicable to the name of the dance being performed. In addition there is usually no physical contact between partners; the dancers themselves acting in a manner that might be described as anti-social as they perform in a solo position, opposite one another. Lester L. Brown, Chicago Bureau Chief of Variety, goes on to explain:

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<sup>1</sup>Arthur Murray, "Ballroom," Britannica Book of the Year 1965 (Chicago: Encyclopaedia Britannica, Inc., 1965), p. 286.



Like the earlier twist, the new steps were rock 'n' roll expressions, primitive in character but offering wide latitude for invention. Bearing no resemblance of the foxtrot and little even to the jitterbug forms of the 1940's, the new styles in general demanded more movement of the torso than of the legs. Their appeal seemed to be in their apparently endless variety, in the acrobatic skills required to perform them, and in their overt sensuality. Indeed, the nightclubs drew about as many observers as they did participants.<sup>1</sup>

A style of dancing which is often referred to as "discothèque dancing" encompasses the realm of the faddish dances since 1964. This kind of dancing is prevalent in establishments known as discothèques which are public places (clubs or cabarets) where the masses of people, both young and old, gather socially to listen and/or dance to the new beat music of our times. Arthur Murray states that at discothèques the rock 'n' roll music is usually played full volume. He goes on to explain that "the strong beat plus [the] deafening sound [seem] to mesmerize patrons into a marathon of continuous gyrations."<sup>2</sup>

The following text is concerned with a succinct discussion of the discothèque as it relates to ballroom dancing. Dick Richards, Film Critic of the Daily Mirror and a broadcaster on show business topics, reveals:

The French-created dancing parlours that had begun to appear here and there in 1964 spread over the hinterlands of the U.S. and U. K. in 1965, and were in increasing evidence in many parts of Europe. As

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<sup>1</sup>Lester L. Brown, "Show Business," Britannica Book of the Year 1965 (Chicago: Encyclopaedia Britannica, Inc., 1965), p. 729.

<sup>2</sup>Murray, "Ballroom," p. 286.

the craze spread, a number of variations and embellishments were added to the basic arrangement, consisting of a (usually small) dance floor, a disc jockey and records, and (often) one or two live musicians accompanying the records. These alterations ranged from the replacement of the disc jockey by 'go-go' dancers and his turntable equipment by a juke-box to the concept, of a completely packaged 'instant' discothèque or, at the opposite pole, a bandstand filled with live musicians at the expense of the electronic equipment.<sup>1</sup>

Within the same discussion Richards goes on to explain the term discothèque as it is now used by the people of our times. Richards says:

In short, discothèque [has] come to mean different things to different people, but the hard core of its definition [is] more or less unhibited dancing against a loud and pulsating rhythmic background. Dancing for fun and athletics [has] cut across age, national, and racial barriers as couples [strive] to keep up with the high-spirited youth on the one hand and 'jet set' playgirls and playboys on the other. Surprisingly, the reaction of the bluestockings [is] milk--even grandmother [seems] to enjoy trying an occasional 'Surf' or--significantly to social critics who [see] in all of this a revival, or recrudescence, of the days of the Charleston flappers--a 'Shimmy.'<sup>2</sup>

The standardization of ballroom dancing in the United States can be traced back to 1925 when Arthur Murray formulated five fundamental steps for the simplification of all modern (social) dancing.<sup>3</sup> These five fundamental steps were: (1) the walking steps, (2) the chassé, (3) the waltz,

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<sup>1</sup>Dick Richards, "Show Business," Britannica Book of the Year 1966 (Chicago: Encyclopaedia Britannica, Inc., 1966), p. 680.

<sup>2</sup>Ibid.

<sup>3</sup>Oswald, "Ballroom Dance," p. 451.

(4) the balance, and (5) the pivot. In 1930, a sixth basic step termed the running step was introduced by Murray.<sup>1</sup>

The importance of standardizing ballroom dances was augmented by a mass interest in competitive dancing. This kind of dancing enjoyed its first popularity in England and there in 1929 the Official Board of Ballroom Dancing was established "to govern amateur status and other matters."<sup>2</sup> In 1950 a rapid development in international competitive events occurred, especially important were the British and the International Ballroom Dancing championships. Furthermore, at that time the establishment of the International Council of Ballroom Dancing occurred. Arthur Henry Franks, former Chairman of the International Council of Ballroom Dancing, states that nine years later:

the first world championships in both amateur and professional sections, held in accordance with rules and conditions laid down by the International council, were organized. They became yearly events and were contested in the four standard dances (waltz, fox trot, tango, and quickstep), Viennese waltz, and Latin-American dances . . .<sup>3</sup>

Today ballroom dance (or social dance) is essentially a dance for couples. Walter Terry states that "social dance is, . . . , a ballroom dance not limited to court or home but

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<sup>1</sup>Arthur Murray, "Technique of Modern Social Dancing," Encyclopaedia Britannica, 1968, VII, 37.

<sup>2</sup>Franks, "Social Dancing," p. 35.

<sup>3</sup>Ibid.

found in commercial establishments also and looked upon as a social asset."<sup>1</sup>

Like all of the arts, dance continues to reveal the conditions of the peoples, the times, and the place. The changing of dance styles from one generation to the next is illustrative of the fact that ballroom dances specifically express the emotional climate of the times of any given country or society. The influential factors of cultural integration and individual interpretation revise the ballroom dance forms as they pass from one generation and country to another.<sup>2</sup> The American people have altered and expanded even further the original dances of a given country in order to meet the needs and the desires peculiar to their own society.

### Summary

In Chapter III the investigator presented a history of ballroom dance.

The Renaissance signified the cultural awakening of European society between the years 1300 and 1600; it marked the passage of time from the Middle Ages to that of the modern world. During the Renaissance Period, court dances evolved from the folk dances of the common people. These folk dances included the caroles, the basse danses, and the

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<sup>1</sup>Walter Terry, "Social Dance," Collier's Encyclopedia, 1965, VII, 688.

<sup>2</sup>Pillich, Social Dance, p. 4.

haute dances. From these dances, the Pre-Classic or social court dances evolved during the fifteenth century. Originating in the Italian courts, court dances for couples were developed primarily in the French courts. The court dances flourished during the sixteenth and seventeenth centuries; but their popularity waned and faded at the close of the eighteenth century as the Pre-Classic dance forms were replaced by more suitable standardized couple dances which were reflective of the romanticism of the succeeding period.

The dances of the eighteenth and nineteenth centuries were mainly of European derivation. The popular predecessors of the waltz were the volta of Italy and the Ländler of Austria. The volta is said to be the mother of the waltz and was one of the first court dances which was performed in a closed dance position. The ländler gained popularity in the early part of the nineteenth century but was danced in a slower tempo than that required for the volta or for some of the quicker German waltzes that were evolving.

Many historians give credit to Germany for the origin of the waltz as it is known today. During the eighteenth century both Germany and Austria emphasized the great waltz. Because of its lyrical nature and the fact that the basic waltz step is a simple form, the waltz has been enjoyed by peoples the world over. Two famous types of waltz are the fast Viennese and the slower Boston.

In the early part of the eighteenth century, other dances for couples were evolving approximately at the same time as the waltz. It was pointed out that all dance steps are derived from such basic locomotor movements as the walk, run, hop, leap skip, slide, or gallop. Combinations of these steps performed to definite rhythms have evolved into the traditional steps used in the two-step, polka, waltz, schottische, and mazurka.

The only serious rival to the waltz was the polka in the mid-part of the nineteenth century. The origin of the polka has been shared by the Czechoslovakians and the Bohemians. With respect to ballroom couple dances, those that were performed in the greater portion of the nineteenth century included waltzes, polkas, mazurkas, quadrilles, cotillions, and schottisches. The quadrille, a late eighteenth century French dance, was danced in England in the early nineteenth century and, at the same time, became popular in America. A popular dance during the late 1700's and early 1800's was a social dance similar to the quadrille named the cotillion. Originating in France, the cotillion spread to England and America. Another social dance of the nineteenth century which gained popularity in England and other European countries was the schottische. The schottische and polka share similar characteristics such as the hops and slides.

Ballroom dancing changed during the nineteenth and twentieth centuries. In the middle 1800's the importance of the European inspired dances diminished while those dances inspired by the United States and South America increased. The dances that entered the American scene in the early 1900's were the military schottische, the barn dance, the cakewalk, the two-step, the Boston, and the turkey trot. At this time, there was also a rise in the popularity of ragtime and jazz music, and their development evoked an entire new set of dances typical of a roaring industrial country. Other dances such as the bunny hug and the grizzly bear were added to the American repertoire.

One of the most important achievements that brought the dance to the masses of people was innovated by restaurant management. In the early 1900's restaurants began to permit their clientele to perform such new dances while dining and dancing became a vogue of the day.

Another dance which evolved at the turn of the twentieth century was the foxtrot which is one of the most favored and actually the only true American ballroom dance form. Its name was derived from a musical comedy star of 1914 (approximately), Mr. Harry Fox. The dance was eventually changed to the present standardized combination known as the "box rhythm."

Between 1912 and 1914 the performances of Vernon and Irene Castle, a professional dance team, augmented the



popularity of the dances of the day, particularly the foxtrot, the Castle Walk, the two-step, the turkey trot, and eventually the tango. Furthermore, the inventiveness of the Castles contributed greatly to the development of social dancing in exhibition form.

Parallel with the rise in popularity of Dixieland jazz in the 1920's were many variations and rhythmic developments of the basic foxtrot steps. Illustrative of the most popular forms were the Charleston, the Black Bottom, and the jitterbug or lindy hop. Although the Charleston dance originated in Charleston, South Carolina, its appeal spread rapidly to the dance halls all over the world; and the Charleston reached its height about 1925. The Black Bottom was shorter-lived than the Charleston and by 1927 both dance crazes were somewhat replaced by the jitterbug, originally known as the lindy hop. By 1936 this dance form was restricted only by a few basic patterns thus permitting the dancers ample opportunity to improvise to swing music based upon a repeated rhythmic pattern played in the bass. Dances of the late 1930's which also used syncopated swing music continued to spread and the most popular dance in the United States during this time was the Big Apple.

Although the first American ballroom dances were of European derivation, American ballroom dancing has in reality borrowed heavily from the steps and rhythms of many countries.



Illustrative of this fact was the great surge of American interest in such Latin American dances as the tango, the rhumba, the Cha Cha, and the Bossa Nova. The tango first appeared about 1900 in Buenos Aires and elsewhere around the mouth of the La Plata River. By about 1910 it was a favorite in Argentine ballrooms, and within a decade it had become popular in Europe and North America. The rhumba, a Cuban dance of Negro origin, made its appearance in the United States about 1930. The foxtrot, the waltz, and the tango remained as popular and standard dances after World War II. Between the late 1940's and the early 1960's Latin American dances such as the mambo and the calypso became popular.

In the early 1960's the Cha Cha ranked high as a favorite Latin American dance in the United States. The Cha Cha, a form of mambo danced to a rhumba beat, was originated by a group of orchestras called the Charangas and introduced to the United States by tourists.

Several new dances have appeared on the American scene since the early 1960's. While some of these have been developed by the general dancing public, many of these were initiated on college campuses throughout the United States. One such dance was the Bossa Nova which is of Brazilian origin.

As the "electronic a-go-go music of the mid-1960's emerged, interest in the sophisticated Bossa Nova faded.

Several dances stemmed from a solo performing dance known as the twist. All of the 1964 dance crazes were performed to the new rock music and most were dances of gestures more than separate dances or step patterns. The names of the dances epitomized the type of movement employed and included the jerk, the swim, the hitchhiker, the monkey, the dog, and the skate. Some critics liken these dance crazes to those dances popular during the 1920's or Pre-Depression Period. They do share similar uninhibited frenzied movements, imitative gestures applicable to the name of the dance being performed, and partners performing in solo position.

Discothèque dancing encompasses the realm of the faddish dances since 1964. This kind of dancing is prevalent in public places known as discothèques where people gather to listen and/or dance to the new beat music of our time. Originating in France, the discothèque craze spread to England and the United States. Discothèque means different things to different people; however, it can generally be defined as more or less uninhibited dancing against a loud and rhythmic background.

The standardization of ballroom dancing in the United States can be traced back to 1925 when Arthur Murray formulated five steps for the simplification of all modern (social) dancing. These five fundamental steps were the walking steps, the chassé, the waltz, the balance, and the pivot. In 1930, a sixth basic step termed the running step was introduced by Murray.

The importance of standardizing ballroom dances was augmented by a mass interest in competitive dancing. This kind of dancing enjoyed its first popularity in England and there in 1929 the Official Board of Ballroom Dancing was established. In 1950 a rapid development in international competitive events occurred; especially important were the British and International Ballroom Dancing championships. At that time the establishment of the International Council occurred, and nine years later the first amateur and professional world championships were held.

Today, ballroom dance (or social dance) is essentially a dance for couples. Like all of the arts, dance continues to reveal the conditions of the peoples, the times, and the place. The American people have altered and expanded even further the original dances of a given country in order to meet the needs and desires peculiar to their own society.

In Chapter IV the investigation is pertinent to the fundamental elements for the teaching of ballroom dance.

CHAPTER IV

FUNDAMENTAL ELEMENTS FOR THE TEACHING  
OF BALLROOM DANCE

Facilities, Equipment, Attire

Facilities

1. Indoor and/or Outdoor: large cleared space.
  - a. Dance studio.
  - b. Stage.
  - c. Ballroom.
  - d. Gymnasium.
  - e. Multipurpose room.
  - f. Playground.
  - g. Patio.
2. Essential characteristics.
  - a. Well lighted.
  - b. Well ventilated.
  - c. Good acoustics.
  - d. Hardwood floor with light oil finish.
  - e. Smooth cement, flagstone, or tile floor.
3. Storage of equipment.
  - a. Permanent facilities in close proximity to the dance area.

- b. Cabinets and/or closets that can be locked.
- c. Free from moisture.
- 4. Miscellaneous.
  - a. Easily accessible electrical outlets.
  - b. Accessible room for student's use for practice sessions; policies determined by instructor.
  - c. Accessible phonograph and records for student's use for practice sessions; policies determined by instructor.

#### Equipment

- 1. Accompanist preferred.
- 2. Phonograph and speaker system.\*
- 3. Record collection of various selections suitable for each of the five ballroom dances.\*\*
- 4. Sheet music for use by accompanist.
- 5. Microphone when necessary.
- 6. Bulletin board if available.
- 7. Blackboard, chalk, eraser.
- 8. Films and/or film strips if available to supplement lectures.\*\*

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\*It is economical to purchase an expensive phonograph of good quality designed for heavy duty and perhaps rugged handling rather than to buy a cheap lightweight phonograph that is not suitably designed for extensive use and handling. Furthermore, the speaker system of the phonograph should be powerful enough to be suitable to the type and size of activity area.

\*\*There are printings of suggested purchasing lists and other resource materials available in such publications as the Journal of Health, Physical Education and Recreation, Dance Magazine, and Ballroom Dance Magazine.

Attire

1. Dress or costume determined by instructor.
2. Suggested attire.
  - a. Reasonable and comfortable school clothes.
  - b. Clothing that will not hinder ballroom dance movement.
  - c. For women, skirts with some fullness or a flair.
  - d. For men, trousers with some fullness.
3. Shoes.
  - a. Street shoes preferred.
  - b. For women, shoes that are comfortable with medium heels in order to enhance appearance.
  - c. Rubber soled shoes not desirable as they hinder movement and perhaps give the dancer a false sense of balance.

Fundamental Elements of Dancing

The acquisition of basic knowledges and fundamental skills is necessary if a student is to attain confidence in ballroom dancing. Basic knowledges and skills are best acquired by teaching the student the fundamental elements of dancing which are then made applicable to ballroom dance: elements of rhythm and musical structure; dance positions; leading and following techniques; dance styling techniques; and dance etiquette. Such fundamental elements of dancing are common to all of the ballroom dances and comprise the components with which a particular dance can be performed in

either an extemporaneous or prepared manner. Such specific elements are defined and/or explained below.

### Elements of Rhythm and Musical Structure

#### Rhythm

The term "rhythm" can be explained simply as a regularly recurring pulse or beat. The terms "rhythm," "meter," and "beat" are usually used interchangeably.

#### Measure

The regularly recurring pulse or beats are divided into a uniform number of time units. Each one of these units is called a "measure" and it may have any number of beats. The number of beats per measure is usually two, three, four, or six.

#### Note Values

Each of the following basic notes has a value relative in time as stated below:

1. Whole note: four beats.
2. Half note: two beats.
3. Quarter note: one beat.
4. Eighth note: one-half beat.

#### Meter

The number of beats per measure is indicated in the "time signature" which indicates the "meter" of a

particular piece of music. When reading the time signature the top number identifies the number of underlying beats that are contained in one measure of music; the bottom number indicates the kind of note value that receives one whole count. A meter is written as 4/4, or 3/4, or 2/4, or 6/8, etc.

### Rhythmic Pattern

A "rhythmic pattern" may be simple or complex in structure. The basic or underlying pattern is referred to as the "primary rhythmic pattern." Furthermore, a rhythmic pattern that is imposed upon the basic or underlying pattern is referred to as the "secondary rhythmic pattern."

### Tempo

"Tempo" refers to the speed of the music or movement. A rhythmic pattern may be played or danced at various tempos such as fast, moderate, or slow.

### Accent

Usually, the first beat that occurs in each measure is stressed and this stress is referred to as the "accent." The use of an "accent" aids in establishing the meter of a particular piece of music.

### Syncopated Accent

A "syncopated accent" or what is commonly referred to as "syncopation" refers to the placing of a stress or



accent on a normally unaccented beat or beats and/or inbetween beats.

### Inbetween Beats

Usually a rhythmic pattern in 4/4 meter is counted as 1 - 2 - 3 - 4 (one measure). Many dances require stepping "inbetween" these beats and the word "and" is used: 1 and 2 and 3 and 4. For a still shorter time value between beats, the word "a" is used: 1 and a 2 and a 3 and a 4. The time value or tempo of the measure does not change when dancing "inbetween beats"; the dancer simply takes quicker steps.

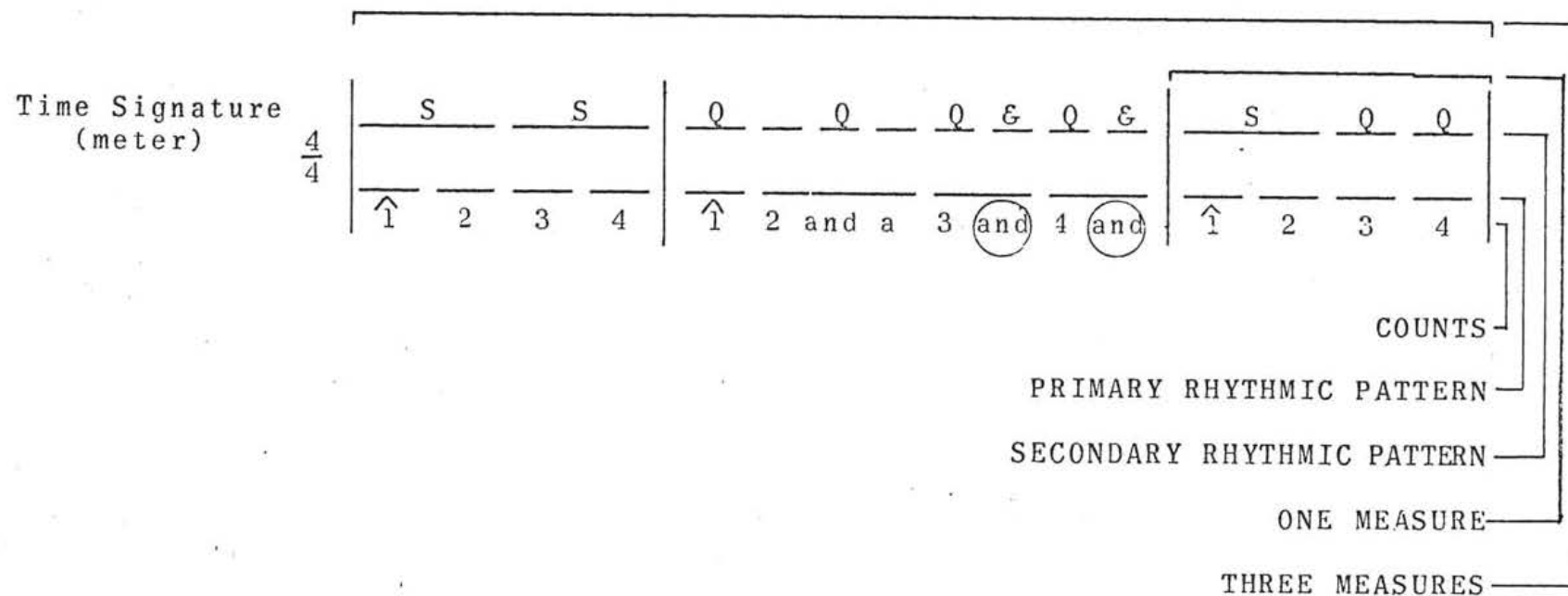
### "Slow" and "Quick" Steps

The terms "slow" and "quick" are used to prompt verbally the "secondary rhythmic pattern" of the ballroom dance steps. A "slow" normally receives twice as much time in terms of the metric beat as a "quick." Accordingly, in a 4/4 meter, a "slow" receives two counts and a "quick" receives one count.

### Qualities

A knowledgeable discernment of the rhythmic and musical qualities of the various types of ballroom dance is important in order to attain good dance style in executing the various techniques. Such

qualities and characteristics which are pertinent to five basic ballroom dances are discussed in the lesson plans as each dance is introduced.



- ^ NORMAL ACCENT
- SYNCOPATED ACCENT
- S SLOW
- Q QUICK
- & "AND"
- a

## Dance Positions

The nine dance positions described below are used throughout the lesson plan series. Knowledge and use of a variety of dance positions can serve to make the execution of simple steps more interesting. It is necessary for the student to master each of the described positions prior to acquiring competence as a knowledgeable ballroom dancer and such mastery can only be attained by concentrated practice sessions. Definitions for each of the positions are presented below.

### Dance Position

In the Practice Position, partners are facing one another as in the Closed Position except that their opposite hands are joined as in a "two hand" square dance swing.

### Closed Position

In the Closed Position, partners stand facing directly in front of one another with their feet directly aligned opposite those of their partner's. The head of each person is turned slightly to the left in order that each focuses beyond one another's right shoulder. The man's right hand should be firmly placed in a flat position against the woman's back near her waistline, or placed slightly below her left shoulder blade with his fingers crossed over

her backbone. The man's right elbow should extend away from his torso and should be considered primarily as a lever in leading his partner. The palm of the man's left hand, turned upward, should hold the woman's right hand, palm turned downward; both hands are extended to approximately shoulder height for the woman. The man's left elbow should be held away from his torso and his whole left arm should retain a firmness while dancing.

#### Conversation Position

From the Closed Position, the man turns one-quarter to his left and the woman turns one-quarter to her right. In the Conversation Position the couple is then standing side by side closely to one another; the woman remains on the man's right side. The man's right hand is near the outer edge of the woman's waistline. The woman's left hand is still placed on her partner's right shoulder. The man's left hand and the woman's right hand remain joined with the arm extended.

#### Mirror Position

In the Mirror Position, partners are standing side by side with opposite hips next to each other as in the Conversation Position, however, there is contact between the couple through their inside joined hands

only. The side position of the couple may be relative to either one of their sides.

#### Open Break Position

In the Open Break Position, partners are standing opposite each other as in the Closed Position, however, the dancers execute a break apart by stepping slightly backward and away from one another. While performing the Open Break Position the man's right hand and the woman's left hand lose body contact; the man's left hand and the woman's right hand remain joined or clasped.

#### Left Outside Position

In the Left Outside Position, partners are standing next to each other with the right sides of their bodies close together. This requires that the dancers face in opposite directions, however, the arm position is basically the same as for the Closed Position and only a slight adjustment is necessary.

#### Right Outside Position

In the Right Outside Position, partners are standing in a position which is comparable to but is directly the reverse of the Left Outside Position. The dancers stand with the left sides of their bodies together while facing in opposite directions. The adjustment that is necessary in the arm position is the same as for the Left Outside Position.



### Exhibition Position

In the Exhibition Position, partners are standing in a solo-like position which is further apart from one another than in any of the previously described positions. The dancers are without joined contact and may be either facing, or back to back, or side to side, or in any variation relative to each other thereof. Several ballroom dance authorities refer to this position as the Shine Position.

### Individual Technique Position

In the Individual Technique Position, the dancers are standing without partners on the performing area. They should automatically assume good posture; the feet pointing straight ahead, being comfortably together, and parallel. The body weight is carried slightly forward on the balls of the feet. The rib cage is uplifted slightly so that the dancer's weight is not carried downward into the hips. The head of the dancer is usually focused into the direction of the oncoming step. The arms of the dancer are held with control to the sides and away from the body leveled at approximately shoulder height. The dancer should attend to the manner in which the arms are held so that hypertension is not noticeable in the shoulder region. The fingers, arms, and face should be responsive and should "look alive" at all times!

The dancer should first practice all steps and step patterns in the Individual Technique Position. It is also useful for administering individual skills tests. Dancing in this position will assist the beginning dancer in practicing without being hindered by a partner and will also help in improving his or her dance appearance.

### Leading and Following Techniques

It is imperative for the student to acquire the knowledges and skills concerned with the techniques of leading and following in order to execute ballroom dances effectively and with confidence. To lead means to step first; to follow means to step after. It is the man's responsibility to be leader; however, it is quite necessary for the man and the woman to be aware of, to understand, and to appreciate their own and their partner's responsibilities with regard to the techniques of leading and following. Acquiring knowledges and skills pertinent to leading and following techniques enhances the mastery of performance. A smooth and continuous flow of movement while performing steps accurately, comfortably, and with confidence is one of the desired outcomes of social dance. This is achieved by good knowledge and execution of leading and following techniques.

The most important skills to be mastered in order to lead effectively and with confidence include the following reminders:



### Leading Reminders

1. In dance positions (particularly in the Closed Position) where there is physical contact, the couple must maintain a firm pressure-resistance between each other (push and pull, steady and firm contact). Such pressure is not only sustained in the couple's joined hands, but in the woman's left hand which is placed on the front or top of the man's right shoulder, and in the man's right hand which is placed on the small of the woman's back either near her spine or near the outer edge of her waist.
2. The pressure applied by the man's right hand upon the small of the woman's back must be sustained while in the Closed Position, and in similar dance positions where the man has his right hand near the woman's spine or near her waist.
3. When beginning a dance, the man's lead must occur just before the execution of the step or basic step pattern which he desires to initiate.
4. To dance forward (from the man's point of view), in the Closed Position the lead may be indicated by the forward pressure of the man's left hand while lifting his right elbow higher which is supporting his partner's left arm. The man's right hand remains in the sustained and firmly cupped position near the side of the woman's waistline.

5. To dance backward (from the man's point of view), in the Closed Position the lead may be indicated by the pressure of the whole right hand of the man, especially through the fingertips of his hand, upon the small of the woman's back near her spine. The left hand is lifted and pulled slightly toward the outer edge of his left shoulder.
6. To dance sideward left (from the man's point of view), in the Closed Position the lead may be indicated by the pressure of the man's right hand, especially through the heel of his hand, upon the woman's left side. The pressure continues for as long a time as the man desires to dance. The partner's joined hands remain away from their torsos, evenly placed between both their bodies, and held approximately at the height of the woman's shoulder.
7. To dance sideward right (from the man's point of view), in the Closed Position the lead may be indicated by the pressure of the man's right hand, especially through the fingertips, upon the small of the woman's back near her spine. The pressure continues for as long a time as the man desires to dance. The joined hands of the couple are placed in the same manner as described above in item six.

### Following Reminders

The woman should concentrate upon being relaxed so that she can readily respond to her partner's lead. A woman should always step immediately after the indication of the lead. The woman should not anticipate the step. It is imperative that she maintain her own body weight and control her posture carriage.

The criticisms cited below are those of which men frequently complain about.

1. Attempts to lead.
2. Will not relax and is too stiff.
3. Pulls right hand down heavily.
4. Leans too heavily with left arm on partner's neck and shoulder.
5. Does not step backward with long enough steps.
6. Does not step directly backward.
7. Is heavy on heel because body weight is carried backward.
8. Is ungracious in excusing partner's mistakes.
9. Has hollowback tendency.
10. Places left arm too far around man's neck and "hangs."
11. Is often ungracious in accepting or declining a dance.
12. Is too busy seeing everyone else on the floor to pay attention to partner's dancing.
13. Hums, sings, and sometimes clucks in partner's ear.
14. Stands too far away from partner and cannot be led properly.

### Dance Styling Techniques

The rhythm, tempo, and quality of the selected music determine the style with which a specific dance is performed. Styling is also affected by the amount of interest that is "put into" the execution of the step patterns. Furthermore, dance styling techniques are influenced by such factors as dance carriage, poise, relaxation, pleasant facial expression, and appropriate attire. Styling techniques vary with each selected dance; however, general styling characteristics do exist among the American dances as well as among the Latin American dances.

The following statements reveal the general and essential techniques necessary for the attainment of good dance styling. Particular styling techniques are discussed in the lesson plans, as each dance is introduced.

1. Acquire a good carriage by walking correctly and by the practice of exercises to help correct poor posture due to weak musculature.
2. Obtain poise or balance in dancing by allowing the weight to remain on the supporting foot until the moving foot is in place.
3. Learn to glide smoothly when executing forward and backward movements so that no bobbing action of the body takes place. The knees bend exactly the same amount with each step, and should always be in a slightly relaxed position.

4. The length of one's step depends upon the degree to which the supporting knee is bent.
5. Swing the leg freely from the hip with an extended knee and ankle.
6. Step directly forward or backward with the knees held closely together and feet parallel.
7. Relax the muscles of the legs in order to avoid jerky movement.
8. Allow the hips to sway slightly toward the supporting foot without moving the upper part of the body.
9. Have the sensation of pushing with the chest while carrying the hips well forward at the same time.  
Do not hyper-extend the hips.
10. Stand directly in front of partner and not at an angle while in the Closed Position.
11. When the step allows, place your foot as closely as possible to that of your partner's.

### Styling Faults

Execution of the following styling faults can result in poor dancing technique and problems related to balance and awkward style. These styling faults are categorized into three divisions: for men and women; for men; and for women.

#### For Men and Woman

1. Looking downward at the floor.
2. Bending forward too much at the waist.



3. Side-bending at the waist with each step.
4. Moving the left arm for men and the right arm for women too much as though performing a handle pumping motion.
5. Dancing with both knees too straight or stiff.
6. Dancing with both knees too bent or relaxed.
7. Bobbing up and down with every step instead of moving smoothly.
8. Reaching for the step by moving only with a knee action instead of reaching for the step by moving with a whole leg action initiated from the hip joint.
9. Failing to allow the knee to first bend and then to straighten softly whenever it receives weight.
10. Failing to reach with an extended ankle, especially when stepping backward.
11. Failing to relax the muscles of the thighs and hips thus producing a jerky, uneven step rather than the desired smooth movement.
12. Stepping with the feet too far apart rather than passing each foot close to the other in a straight line.

#### For Men

1. Holding the left arm too rigid.
2. Hunching the shoulders or holding one higher than the other.

3. Gripping your partner with the right arm in a manner that prevents her from stepping easily.
4. Failing to hold your partner firmly enough for support, protection, and leading.
5. Leading away from the line of direction.
6. Dancing away from the line of direction.

#### For Women

1. Failing to carry the hips forward and extending them to the rear.
2. Hunching the shoulders.
3. Failing to look over the gentleman's right shoulder.
4. Hooking the left arm under the partner's right shoulder instead of placing it lightly on his right shoulder.
5. Tensing the right arm and hand.
6. Failing to arch the back through a lifting action in the rib cage.
7. Tensing the thigh muscles.
8. Failing to wait for the gentleman to indicate the lead.

#### Dance Etiquette

Students should attend to the following information concerning dance etiquette.

#### When Asking a Lady to Dance

1. Man #1 taps Man #2, who is dancing, on the shoulder and says, "May I cut in please?"

2. Man #1 should not cut back on Man #2 who has just cut Man #1; Man #1 should wait until Man #3 has cut Man #2.
3. Do not ask a woman to dance who has just refused an invitation.
4. If there are an equal number of men and women, trade dances and/or cut in on the dances.
5. If women are not acquainted with very many of the men attending, it is considered proper and desirable to trade and/or cut in dances.

#### When Declining a Dance

1. It is impolite for a woman to refuse a dance unless it is for a valid reason.
2. The woman should simply say "No thank you."
3. A man should not be insistent and should accept the refusal graciously.

#### While Dancing

1. A woman should accept the man's apology for any faulty step that he has performed.
2. A woman should apologize for any faulty step that she has performed.
3. Apologies should not be overly profuse.
4. A man should recognize and apologize to a couple that has been unavoidably bumped into during the course of a dance. Likewise, a woman should excuse



herself if she was at fault in bumping another couple.

#### At the end of a Dance

1. A man should always escort his partner off the ballroom floor and return her to her original location or seat.
2. A man should always see that a woman is seated with others before he leaves her to take another partner.
3. A man should always thank his partner for the dance and indicate his enjoyment.
4. A woman should receive her partner's thank you graciously and acknowledge her own appreciation and pleasure.

#### Introduction

1. A man is presented to a woman.
2. A young person is introduced to an older person.
3. Speak names distinctly.
4. If there is no one to introduce you, a man introduces himself first.

#### Acknowledgment

1. Say "How do you do?" never "Pleased to meet you."
2. A man always shakes hands unless situations prove it too awkward.

3. A man always stands when being introduced.
4. A woman always stands when being introduced to older people or when older women approach.

### Going to a Party

1. A man always removes his hat.
2. A man opens doors for a woman and lets her pass through first.
3. A man assists a woman with her coat.
4. Guests should be sure to greet their host, hostess, and chaperones.
5. Guests should always say goodbye to their host and hostess and tell them how much they enjoyed the evening.
6. A man should always be courteous and talk or dance with women without partners, with chaperones, and with honored guests.

### Personal Appearance

1. Your effectiveness, your popularity, and your success do not depend upon good looks or expensive clothes.
2. Your grooming is not a matter of expense. It is almost entirely a matter of time and thought.
  - a. Keep your hair combed and clean.
  - b. Keep your body clean. This care includes your hands, face, and nails as well as your torso.
  - c. Keep your clothes pressed and clean. A few

appropriate clothes given proper care will look better and give you more wear than a number of inexpensive clothes given no care.

- d. Keep your shoes brushed and clean.
- e. Keep at least one clean handkerchief with you.  
Rumpled and dirty handkerchiefs have an unpleasant effect on others.
- f. Be aware of your posture at all times.
- g. Keep your breath sweet.

#### Essential Reminders

Well-bred young men still pay respect to age, superior position, and the feminine ideal.

- 1. Ask hostesses and chaperones to dance.
- 2. Give a woman and/or older person your seat; serve them first, and in all instances give them preference.
- 3. Do not stand around or cut in when there are women without partners.
- 4. Rise when others join your group.

#### Basic Terminology

The following terms and explanations are used throughout the lesson plans and it is imperative that the reader be familiar with them.

### Class Organization

The class may be organized according to the following formations; using those which best suit the specific lesson plan objectives.

1. Informal Scattered Arrangement.
  - a. Individual scattering; specific facings as indicated by the instructor.
  - b. Couple scattering; specific facings as indicated by the instructor.
2. Technique Lines.
  - a. Lines approximately six people abreast and ten people deep for a total of sixty students.
  - b. Parallel lines facing one another; men on one length of the room and women on the other length of the room. Lines can be staggered in order to accommodate a large number of dancers.

### Combination

The term combination applies to the sequence or pattern of steps that is performed in an established order; such an arrangement can be pre-determined by the instructor or can be created by the student.

### Cue

The term cue refers to prompting the dancer prior to the execution of the change in the desired action. It is

required that the cue be given in the same tempo and rhythmic pattern as the step being cued.

1. Rhythm . . . . 1            2            3 - 4        1-2        3-4  
     Word cue . . . forward - side - together; sway - sway.
2. Rhythm . . . . 1 - 2        3            4  
     Word cue . . . slow - quick - quick.
3. Rhythm . . . . 1            2            3            4  
     Word cue . . . quick - quick - quick - quick;  
                                  1        2        3        4  
                                  hold - 2 - 3 - 4.

### Line of Direction

The term line of direction refers to the flow of traffic or movement made by the dancers while progressing in a counterclockwise direction around the dance floor. Men should lead into the line of direction as much as possible. Dances such as the foxtrot and waltz move in a moderately flowing fashion and in the line of direction. Dances such as the rhumba, cha cha, and bossa nova are considered to be more "in place" or "on the spot" types of ballroom dances and therefore, need not conform to the line of direction traffic rule.

### Reverse Line of Direction

The term reverse line of direction refers to a clockwise progression on the dance floor area. The man

should avoid leading his partner into the reverse line of direction whenever possible.

### Step

The term step refers to a basic step pattern relative to one of the specific types of ballroom dance such as the foxtrot, waltz, and cha cha. Illustrative of the various steps specifically related to the foxtrot, for example, are the Conversation Step, and the Box Turn Step.

### Key to Abbreviations

1. bwd., Backward.
2. ccw., Counter Clockwise.
3. ConvPos., Conversation Position.
4. CPos., Closed Position.
5. ct(s)., Count(s).
6. cw., Clockwise.
7. diag., Diagonally.
8. ExhPos., Exhibition Position.
9. fwd., Forward.
10. ItPos., Individual Technique Position.
11. LF., Left Foot.
12. LOD., Line of Direction.
13. LOPos., Left Outside Position.
14. lt., Left when indicating direction.
15. meas., Measure(s).

16. MirPos., Mirror Position.
17. OBkPos., Open Break Position.
18. PPos., Practice Position.
19. Q., Quick.
20. RF., Right Foot.
21. RLOD., Reverse Line of Direction.
22. ROPos., Right Outside Position.
23. rt., Right when indicating direction.
24. S., Slow.
25. swd., Sideward.
26. tog., together.
27. wgt., weight.
28. X., Number of times performed.

### Summary

In Chapter IV the investigator discussed in some detail various facts related to the teaching of ballroom dance. The fundamental elements of ballroom dance were also presented and elaborated upon. Furthermore, basic ballroom dance terminology was defined and/or explained and a key to abbreviations to be used throughout the lesson series was presented.

The facilities needed, the equipment required, and the attire for students enrolled in the ballroom dance classes were discussed. A dance studio is preferred for conducting ballroom dance classes; however, a stage, a

ballroom, a gymnasium, a multipurpose room, a playground, or a patio can be used. The chosen area should provide good lighting, good ventilation, good acoustics, and have storage cabinets and/or closets nearby. A hardwood floor with a light oil finish is preferable for ballroom dancing.

Whenever possible, an accompanist is preferred; however, a good phonograph and record collection can provide adequate musical accompaniment for ballroom dance classes. In addition, sheet music, a microphone, a bulletin board, a blackboard, and films and/or film strips are valuable and needed teaching aids.

The attire of students enrolled in ballroom dance classes was an important factor considered. Women should wear school dresses with skirts having some fullness, and men should wear trousers with some fullness. Street shoes with medium heels were recommended for women. Rubber soled shoes are not desirable as they hinder movement and perhaps give the dancer a false sense of balance.

The acquisition of basic knowledges and fundamental skills is necessary if a student is to attain confidence in ballroom dancing. Basic knowledges and skills are best acquired by teaching the student the fundamental elements of dancing which are then made applicable to ballroom dance. Five fundamental elements of dancing including elements of rhythm and musical structure, dance positions, leading and following techniques, dance styling techniques, and dance etiquette were presented by the investigator.



The elements of rhythm and musical structure were defined and/or explained by the investigator. Rhythm, measure, note values, meter, rhythmic pattern, tempo, accent, syncopated accent, inbetween beats, and "slow" and "quick" were treated. Such rhythmic and musical qualities and characteristics as are pertinent to five basic ballroom dances are discussed in the lesson plans as each dance is introduced. A graphic representation of terminology was given.

Nine dance positions were described in elaborate detail. These positions included the Practice Position, the Closed Position, the Conversation Position, the Mirror Position, the Open Break Position, the Left Outside Position, the Right Outside Position, the Exhibition Position, and the Individual Technique Position.

Leading and following techniques were presented with leading defined as stepping first and following defined as stepping after. Numerous reminders relevant to both leading and following techniques were presented.

Dance styling techniques were discussed, and eleven essential techniques necessary to the attainment of good dance styling were outlined. Styling faults were categorized into three areas: faults peculiar to men and women, faults peculiar to men, and faults peculiar to women.

Finally, the area of dance etiquette was surveyed. This included a discussion of proper etiquette to be used in a variety of situations: when asking a lady to dance; when

declining a dance; while dancing; at the conclusion of a dance; making and acknowledging introductions; going to a party; and one's personal appearance.

A explanation of the basic terminology used in the lesson series was given. These terms included class organization, combination, cue, line of direction, reverse line of direction, and step. An alphabetical key to abbreviations used in the lesson plans was presented.

In Chapter V, a discussion of the unit plan, the block plan, and the lesson plans is presented.

## CHAPTER V

### THE UNIT PLAN, THE BLOCK PLAN, AND THE LESSON PLANS

#### Value and Use of the Unit Plan

The unit plan presented in this chapter has been developed in the form of a course outline and is designed for a one semester course in beginning ballroom dance. The unit plan of study is prepared prior to the actual teaching of the course and allows for the instructor to fully formulate her ideas. The unit plan affords the instructor and student a precise and thorough overview of: course objectives; introductory activities; sustaining activities; culminating activities; teaching aids; and methods of evaluation.

#### Unit Plan for a Course of Study in Beginning Ballroom Dance

##### I. General Objectives.

##### A. Knowledges to be acquired.

1. To develop an understanding of the history of ballroom dance.
2. To develop an understanding of the evolution of five selected ballroom dances.

3. To develop an awareness and a better understanding of dance movement in general and as specifically applied to ballroom dancing.
4. To develop an awareness and a better understanding of rhythm and design of dance in general and specifically as applied to five selected ballroom dances.
6. To develop an ability to give and receive good constructive criticism, and to be aware of good use of class time.

B. Skills to be mastered.

1. To develop skills in securing the ability to meet physiological demands made upon the body.
2. To develop skills associated with accurate rhythmic perception.
3. To develop skills in the techniques involved in the fundamentals of dancing.
4. To develop skills that are fundamental to the various basic steps of five selected ballroom dances.
5. To develop skills in combining simple variations pertinent to five selected ballroom dances.
6. To develop skills in composing extemporaneous routines pertinent to five selected ballroom dance rhythms.

C. Attitudes and Appreciations to be developed.

1. To develop an appreciation of the recreational and social values in ballroom dance.
2. To increase an understanding of the specific countries in accordance with each dance type and style.
3. To develop an appreciation of the dancing ability or performance of others.
4. To develop an appreciation of the essentials of good partnership.
5. To develop more enjoyment in the social activity of ballroom dance.

D. Habits and Practices to be acquired.

1. To develop the habit of acquiring more poise, grace, and coordination.
2. To develop the habit of gaining personal confidence and pride of accomplishment that in turn will contribute to more pleasurable experiences in the social activity of ballroom dancing.
3. To develop the habit of rapid recognition and response to various rhythms and selections of music.
4. To establish the practice of the suggested utilization of the fundamental elements of dancing (i.e., Dance positions, dance etiquette and abbreviations).

5. To enhance the practice of a delightful form of regular exercise.
6. To enhance the practice of self-expression and extemporaneous activity provided by the dance experience.
7. To enhance the opportunity for group organizing, planning, and sharing.
8. To enhance the opportunity for making new acquaintances and friends.

## II. Introductory Activities.

### A. Verbal explanation of knowledges to be acquired

1. History.
2. Fundamental elements of dancing.
3. Demonstrations of skills to be mastered.
  - a. By instructor.
  - b. By other students in class.
  - c. By guest dancers of other classes or lecture-demonstration groups including professional dance studio personalities of local areas.

### B. Methods of evaluation.

### C. Grading procedures.

### D. Other announcements.

## III. Sustaining Activities.

### A. Fundamental Elements of Dancing.

1. Elements of rhythm and musical structure.
2. Dance positions.

3. Leading and following remainders.

4. Dance styling techniques.

5. Dance etiquette.

B. Fundamental Skills.

1. Fundamental movements.

2. Fundamental elements of rhythm.

3. Rhythm--movement orientation.

4. Basic step patterns for each of the couple dances.

a. Foxtrot.

b. Waltz.

c. Rhumba.

d. Cha Cha.

e. Bossa Nova.

5. Simple variations.

6. Combination patterns.

7. Routines; extemporaneous and/or prepared.

8. Key to abbreviations (terms).

IV. Culminating Activities.

A. Exhibitions by outstanding couples from different dance classes.

B. Dance demonstrations by outstanding professional dance studio personalities.

C. A last day class session "party" emphasizing some particular dance types.

D. Intermediate and advanced film(s) and/or film strip(s).

E. Notebooks to be handed in to the instructor.

F. Climatic--the school dance, itself!

Textbooks (NONE).

References.

V. Teaching Aids.

A. Films and/or film strips.

B. Bulletin board materials of interest pertinent to course.

VI. Methods of Evaluation.

A. Skills tests.

B. Written information examinations.

1. Mid-term examination.

2. Final term examination.

C. Observation; subjective analysis by panel of judges and instructor.

1. Skills.

2. Habits and practices.

D. Assignments.

1. Dance presentations.

a. Individuals per time.

b. Couples per time.

2. Written.

3. Oral presentations.



### The Block Plan

The block plan prepared by the investigator has been developed as a handy ready reference for the reader. The block plan serves as an overview of the lesson series and provides information pertinent to the content of each of the forty-five lesson plans.

## BLOCK PLAN

|   |  |   |
|---|--|---|
| <p style="text-align: right;">1</p> <p><u>Lecture</u></p> <p>Introduction</p> <p>General information</p> <p>Accouncements</p> | <p style="text-align: right;">2</p> <p>Locomotor Activity</p> <p><u>Susie Mixer</u></p> <p><u>Ten Pretty Girls</u></p> | <p style="text-align: right;">3</p> <p><u>Foxtrot</u></p> <p>Dance walks</p> <p>Side steps</p> <p>Basic steps</p> <p>Rhythms</p> <p>Individual<br/>Technique<br/>Position</p> <p>Foxtrot assignment</p> <p>Research paper</p> |
| <p style="text-align: right;">4</p> <p><u>Foxtrot</u></p> <p>Sway Step I</p> <p>Qualities</p> <p>Practice Position</p>        | <p style="text-align: right;">5</p> <p><u>Foxtrot</u></p> <p>Closed Position</p> <p>Assignment due</p>                 | <p style="text-align: right;">6</p> <p><u>Foxtrot</u></p> <p>Conversation Step</p> <p>Conversation<br/>Position</p>   |
| <p style="text-align: right;">7</p> <p><u>Foxtrot</u></p> <p>Sway Step II</p> <p>Foxtrot assignment<br/>routine</p>           | <p style="text-align: right;">8</p> <p><u>Foxtrot</u></p> <p>See Saw Step</p>  | <p style="text-align: right;">9</p> <p><u>Foxtrot</u></p> <p>Turning Box Step</p>   |

|  |  |   |
|--|--|---|
| <p style="text-align: right;">10</p> <p><u>Foxtrot</u></p> <p>Review</p>                             | <p style="text-align: right;">11</p> <p>TEST</p> <p><u>Foxtrot</u></p> <p>Individual Skills<br/>test</p> | <p style="text-align: right;">12</p> <p><u>Waltz</u></p> <p>Hesitation Step<br/>Balance Step<br/>Walking Waltz Step<br/>Qualities<br/>Half-box progres-<br/>sive Steps</p> <p>Waltz assignment<br/>Research paper</p> |
| <p style="text-align: right;">13</p> <p><u>Waltz</u></p> <p>Box Step<br/>Turning Box Step</p>        | <p style="text-align: right;">14</p> <p>TEST</p> <p><u>Foxtrot</u></p> <p>Couples Skills<br/>test</p>    | <p style="text-align: right;">15</p> <p>Review</p> <p>Dance Etiquette</p> <p><u>Waltz</u></p> <p>Conversation Step</p>  |
| <p style="text-align: right;">16</p> <p>Review</p> <p>Assignment:</p> <p><u>Black Hawk Waltz</u></p> | <p style="text-align: right;">17</p> <p>Review</p>   | <p style="text-align: right;">18</p> <p><u>Black Hawk Waltz</u></p> <p>assignment due</p>   |

|   |   |   |
|---|---|---|
| <p>19</p> <p>Review</p> <p>Rhumba assignment</p>                          | <p>20</p> <p>TEST</p> <p><u>Waltz</u></p> <p>Individual Skills test</p>                                   | <p>21</p> <p><u>Rhumba</u></p> <p>Rhythm<br/>Cuban Walks<br/>Box Step<br/>Qualities<br/>"Toro" Break Step</p> <p>Assignment due</p> |
| <p>22</p> <p>TEST</p> <p><u>Foxtrot</u></p> <p>Individual Skills test</p> | <p>23</p> <p>Review</p>   | <p>24</p> <p>TEST</p> <p>Written Information Examination</p> <p>Mid-term</p>  |
| <p>25</p> <p>Couples Skills test</p> <p>Mid-term</p>                      | <p>26</p> <p><u>Rhumba</u></p> <p>"Mantilla" Break Step</p> <p>"Mantilla" Break Step with walk around</p> | <p>27</p> <p><u>Rhumba</u></p> <p>Right Outside Position</p> <p>Left Outside Position</p> <p>"Bueno" Step</p>                       |

|   |   |   |
|---|---|---|
| <p>28</p> <p><u>Cha Cha</u></p> <p>Rhythm<br/>Qualities<br/>Side to Side Basic<br/>Forward and Back-<br/>ward Basic</p> | <p>29</p> <p><u>Cha Cha</u></p> <p>Mirror Position<br/>Crossover Step</p>                                   | <p>30</p> <p><u>Cha Cha</u></p> <p>Turn Ending Step</p>                       |
| <p>31</p> <p><u>Cha Cha</u></p> <p>Chase Step<br/>Exhibition<br/>Position</p>   | <p>32</p> <p>TEST</p> <p><u>Rhumba</u></p> <p>Individual Skills<br/>test</p> <p>Couples Skills<br/>test</p> | <p>33</p> <p><u>Cha Cha</u></p> <p>Kick Turn Step</p>                         |
| <p>34</p> <p>Review</p>   | <p>35</p> <p>Review</p>   | <p>36</p> <p>TEST</p> <p><u>Cha Cha</u></p> <p>Individual Skills<br/>test</p> |

|   |   |   |
|---|---|---|
| <p>37</p> <p><u>Rhumba</u></p> <p>Open Turn Step</p>  | <p>38</p> <p>TEST</p> <p><u>Cha Cha</u></p> <p>Couples Skills test</p> <p>Bossa Nova Assignment</p> | <p>39</p> <p><u>Bossa Nova</u></p> <p>Qualities<br/>New Beat Walks<br/>Walk and Point</p> |
| <p>40</p> <p><u>Bossa Nova</u></p> <p>Forward and Backward Basics</p> <p>Bossa Nova Assignment due</p>          | <p>41</p> <p>Review</p> <p>Five Basic Ballroom Dances</p>   | <p>42</p> <p>Review</p> <p>All Dances in Course of Study</p>                              |
| <p>43</p> <p>TEST</p> <p>Skills test</p> <p>Couples</p> <p>All five basic ballroom dances</p> <p>Final term</p> | <p>44</p> <p>TEST</p> <p>Skills test</p> <p>Couples</p> <p>Final term continued</p>                 | <p>45</p> <p>TEST</p> <p>Written Information Examination</p> <p>Final term</p>            |

### Value and Use of the Lesson Plans

Forty-five one hour selected and progressive lesson plans pertinent to five basic ballroom dances designed for a one semester course in beginning ballroom dance have been developed by the writer and are presented in Chapter VI.

For the purpose of clarification, the following definition and/or explanation of terms have been established for use throughout the present study.

Webster defines a lesson as

One of the segments into which a course of instruction is divided for a period of formal instruction devoted to a single subject and usually lasting no more than an hour.<sup>1</sup>

Brownell and Hagman's explanation of lesson plan is "[it] should indicate the teaching objectives, the subject matter or educational experiences, the methods and materials to be used, . . ."<sup>2</sup>

In total, the lesson plans are prepared prior to the actual teaching of the course and allow for the instructor to fully formulate her ideas. Each lesson plan within the lesson series affords the instructor a precise and logical daily teaching plan and contains the following integral parts: specific objectives and provision for their evaluation; procedures; organization and methods.

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<sup>1</sup>Webster's New Third International Dictionary (Chicago: Encyclopaedia Britannica, Inc., 1966), p. 1297.

<sup>2</sup>Brownell and Hagman, Physical Education, p. 245.

### Summary

In Chapter V, the investigator presented the unit plan, the block plan, and a discussion of the lesson plans which are presented in Chapter VI. Within the chapter, the value and use of the unit plan and lesson plans are discussed and the unit plan and the block plan were presented.

The unit plan presented in this chapter was developed in the form of a course outline and was designed for a one semester course in beginning ballroom dance. The unit plan affords the instructor and student a precise and thorough overview of: the course objectives; introductory activities; sustaining activities; culminating activities; teaching aids; and methods of evaluation.

In the unit plan the general objectives stated by the investigator included the knowledges to be acquired, the skills to be mastered, the attitudes and appreciations to be developed, and the habits and practices to be acquired. The knowledges to be acquired included: an understanding of the history of ballroom dance; an understanding of the evolution of the five selected ballroom dances; an awareness and better understanding of dance movement; an awareness and better understanding of rhythm and design of dance; and an ability to give and receive good constructive criticism. The skills to be mastered included those that are: needed to meet physiological demands made upon the body; associated with accurate rhythmic perception; involved in the fundamentals



of dancing; fundamental to the various basic steps of five selected ballroom dances; needed in combining simple variations pertinent to five selected ballroom dances; and needed in composing extemporaneous routines pertinent to five selected ballroom dance rhythms. The attitudes and appreciations to be developed related to: an appreciation of the recreational and social values in ballroom dance; an understanding of the specific countries in accordance with each dance type and style; an appreciation of the dancing ability or performance of others; an appreciation of the essentials of good partnership; and more enjoyment in the social activity of ballroom dance. The habits and practices to be acquired were pertinent to: gaining more poise, grace, and coordination; gaining personal confidence and pride of accomplishment; recognizing and responding rapidly to various rhythms and selections of music; establishing the practice of the suggested utilization of the fundamental elements of dancing; enhancing the practice of a delightful form of regular exercise; enhancing the practice of self-expression and extemporaneous activity provided by the dance experience; enhancing the opportunity for group organizing, planning, and sharing; and enhancing the opportunity for making new acquaintances and friends.

The introductory activities included a verbal expression of the knowledges to be acquired through a study of the history of ballroom dance; the fundamental elements of

dancing; and the demonstration of skills to be mastered by the instructor, other students, and guest dancers. In addition, the methods of evaluation and grading procedures are explained. Then, any other announcements are made.

The sustaining activities included the fundamental elements of dancing, fundamental skills, and a key to abbreviations of terms. The five fundamental elements of dancing treated were elements of rhythm and musical structure, dance positions, leading and following reminders, dance styling techniques, and dance etiquette. The fundamental skills involved were: fundamental movements; fundamental elements of rhythm; movement orientation to rhythm; basic step patterns for the foxtrot, waltz, rhumba, cha cha, and bossa nova; simple variations; combination patterns; and routines. The key to abbreviations of terms concluded the sustaining activities.

Six culminating activities were outlined. These were exhibitions by outstanding couples, demonstrations by outstanding professional dance studio personalities, a last day class session "party," showing films and/or film strips, handing in notebooks, and having the school dance.

Two teaching aids were mentioned. These were films and/or film strips and bulletin board materials.

Four methods of evaluation were outlined. Skills tests; written information examinations; observation; and dance, written, and oral presentations were included.

The block plan prepared by the investigator was developed as a handy ready reference for the reader. It serves as an overview to the lesson series and provides information pertinent to the contents of each of the forty-five lesson plans.

The lesson plans presented by the investigator were developed as a basis for the preparation of forty-five one-hour selected and progressive lesson plans pertinent to five basic ballroom dances designed for a one semester course in beginning ballroom dance. Lesson and lesson plan were defined. Prepared prior to the actual teaching of the course, each lesson plan includes specific objectives and provision for their evaluation, procedures, organization, and methods.

In Chapter VI the investigation is pertinent to the presentation of forty-five one hour selected and progressive lessons in beginning ballroom dance.

## CHAPTER VI

### FORTY-FIVE ONE-HOUR SELECTED AND PROGRESSIVE LESSONS IN BEGINNING BALLROOM DANCE

The presentation of each of the forty-five selected and progressive lesson plans is comprised of the following components: specific objectives and provision for their evaluation; procedures; organization; and methods. The lesson series is pertinent to the following basic ballroom dances: foxtrot; waltz; rhumba; cha cha; and bossa nova.

An explanation of each of the component parts of the lesson plans appears below.

#### Specific Objectives and Their Evaluation

The specific objectives relevant to each lesson plan are presented in logical and correct order and indicate the major points to be covered in the lesson plans.

Space for the evaluation of the specific lesson objectives is provided for the teacher. In making such notes of evaluation of the lesson objectives the teacher should attend to the following suggestions:

1. Check back to the specific objectives to see if each has been met.

2. Be sure to include those objectives not adequately covered with a subsequent lesson plan.

### Procedures

The major procedures for conducting each lesson are presented in each lesson plan column marked "Procedures."

### Organization

The organization of the class pertinent to each lesson plan is presented. Further discussion of the formations used in the class organization is noted in Chapter VII.

### Methods

The methods of teaching are indicated in each lesson plan. Throughout the lesson plan series directions for the execution of the dance steps are indicated specifically for the man; the woman's part should be automatically assumed as the reverse. Specific step directions and cues for the woman are indicated whenever necessary. Man begins dancing by first stepping with his left foot; the woman begins with her right foot.

## LESSON NO. 1

### Specific Objectives:

1. To present general information:
  - a. "Good morning" or "Good afternoon"
  - b. Name of instructor.
  - c. Instructor's office; location and hours for conferences.
  - d. Names of maintenance staff, assistants, accompanist.
  - e. Class time--beginning and closing.
  - f. Meeting places; activity and lecture sessions.
  - g. Use of the equipment; where and when (policies).
  - h. Attire requirements.
  - i. Good hygienic practices; use of deoderants, breath fresheners, baths.
  - j. Policies and procedures concerning attendance and absences.
  - k. Policies and procedures regarding illnesses and/or accidents.
2. To present information regarding course content:
  - a. Overview; brief historical survey of ballroom dance.
  - b. Unit objectives.
  - c. Progression of course outline.
  - d. Methods of presentation.

- e. Methods of evaluation.
  - f. Assignments.
    - (1) Individual dance presentations.
    - (2) Group dance projects (several couples working together).
    - (3) Individual written projects (i.e., related to specific dances).
    - (4) Notebooks (Shorthand spiral type--all the same). Bring to class each meeting; Keep accurate notes concerning each dance:  
Origin, historical background, meter, basic rhythm, basic tempo, listing of the steps, testing combos, styling characteristics, miscellaneous.
3. To present information regarding additional items:
- a. Use of available telephone.
  - b. Smoking policies.
  - c. Use of physical education facilities.
  - d. Consulting bulletin boards--frequently.
  - e. Other posting areas.
  - f. Miscellaneous items of interest; campus activities and additional announcements.
4. To present assignments for next class meeting:
- a. Be dressed and ready for dance activity.
  - b. Bring notebooks to class.
  - c. Go to the library; browse through the dance collection; begin to read about the Foxtrot.

| <p>PROCEDURES</p> <p>Lesson No. 1</p>  | <p>ORGANIZATION</p>  | <p>METHODS</p>  |
|--|--|---|
| <p>1. Roll Call.</p> <p>2. General information.</p> <p>3. Course content.</p> <p>4. Additional items of interest.</p> <p>5. Assignments.</p> | <p>1. Squad Formation<br/>(8 per squad).</p> <p>2. Lecture room<br/>or dance area;<br/>Informal seating.</p> <p>3. "</p> <p>4. "</p> <p>5. -----</p> | <p>1. "Groups count off in squads."</p> <p>2. Lecture and discussion period;<br/>Refer to Lesson No. 1<br/>Specific Objectives.</p> <p>3. "</p> <p>4. "</p> <p>5. -----</p> |



## LESSON NO. 2

### Specific Objectives:

1. To present the eight forms of locomotor activity.
2. To present a locomotor pattern with directional changes.
3. To teach Pistol Packin' Mama Mixer.
4. To teach Susie Mixer.
5. To orient the class:
  - a. Rules of class conduct.
  - b. Class organization--formations.
  - c. Dance posture--carriage.
6. To teach Ten Pretty Girls.

### Evaluation of the Specific Objectives:

| <p>PROCEDURES</p> <p>Lesson No. 2</p>  | <p>ORGANIZATION</p>  | <p>METHODS</p>  |
|--|--|---|
| <p>1. Roll Call.</p> <p>2. Fundamental Skills.</p> <p>    a. Movement exploration.</p> <p>    b. Locomotor pattern with directional changes.</p> <p>    c. <u>Pistol Packin' Mama Mixer.</u></p> <p>    d. <u>Susie Mixer.</u></p> | <p>1. Squad Formation.</p> <p>2. Informal Scattering.</p> <p>    a. (Individuals)</p> <p>    b. " (Keep moving throughout the space).</p> <p>    c. Double circle, LOD (man on inside, inside hands joined).</p> <p>    d. "</p> | <p>1. "Groups count off in squads."</p> <p>2. Eight forms of locomotor activity</p> <p>    a. Explore and discuss: (Walk, run, hop, jump, leap, skip, slide, gallop)</p> <p>    b. 4 walks fwd, 4/4 meter<br/>4 slides rt, (4 meas.)<br/>2 step-hops fwd FD LF;<br/>3 jumps, hold 1 ct.</p> <p>    c. Directions given for man (Reverse part for woman) <u>Pistol Packin' Mama</u>; Meter 4/4; 4 meas. per dance.<br/>4 walks fwd, face partner<br/>4 walks bwd away from partner,<br/>4 walks fwd diag lt meet new partner,<br/>4 walks turning cw;<br/>REPEAT 5X more.</p> <p>    d. <u>Susie Mixer</u><br/>Directions given for man (Reverse part for woman) Meter 4/4; 8 meas. per dance.</p> |

| PROCEDURES<br>Lesson No. 2              | ORGANIZATION               | METHODS  |
|---|----------------------------|--|
| 2. d. (con't)                           | 2. d. (con't)              | <p>2. d. (con't)</p> <p>4 walks fwd LOD,<br/>Swd lt tog, 3 stamps in<br/>place (PPos);<br/>Repeat all above RLOD,</p> <p>4 walks fwd cw w/partner<br/>right-hand star (rt hands<br/>clasped) return to orig-<br/>inal place; separate from<br/>partner 2 walks bwd,<br/>3 stamps in place;</p> <p>6 walks fwd to new partner<br/>on the left in other<br/>circle, do-sa-do rt<br/>shoulders, join inside<br/>hands 3 stamps.<br/>REPEAT 4X more.</p> |
| 3. Orientation                          | 3. Single circle, LOD.     | 3. When dance is ended:  |
| a. Rules of Class<br>Conduct "S, L, L". | a. Attention,<br>wherever. | <p>"S" Stop, "L" Look, "L" Listen.</p> <p>a. STOP: (wherever you are in<br/>room, do not talk or<br/>shuffle feet, try to<br/>quiet quickly)<br/>LOOK: (look at instructor)<br/>LISTEN: (listen attentively<br/>for instructions and<br/>for corrections).</p>   |

| <p>PROCEDURES</p> <p>Lesson No. 2</p>   | <p>ORGANIZATION</p>  | <p>METHODS</p>  |
|---|--|---|
| <p>3. Orientation (con't)</p> <p>b. Class organization (formations).</p> <p>c. Dance posture--carriage.</p> | <p>3.</p> <p>b. Different formations.</p> <p>c. Lines abreast--stationary.</p> | <p>3.</p> <p>b. Describe each class formation to be used throughout semester. Walk through those which are not clearly understood; (Single circle; double circle; parallel lines apart; groups in each diagonal corner of room; lines abreast-stationary-technique lines; lines abreast across the floor--locomotor technique lines; informal groupings--scattered, couples or individuals.</p> <p>c. Emphasize characteristics involved in good dance posture--carriage.</p> |
| <p>4. <u>Ten Pretty Girls.</u></p>  | <p>4. " (8-10 per line) LOD. Hands joined.</p>                                 | <p>4. <u>Ten Pretty Girls</u></p> <p>Directions same for all. 2/4 meter; 8 meas. per dance. Lt toe tap 2X (point fwd, point swd lt). Grapevine Step to rt (LF behind of RF, RF swd rt,</p>  |

| PROCEDURES<br>Lesson No. 2  | ORGANIZATION   | METHODS  |
|---|----------------|--|
| 4. <u>Ten Pretty Girls</u> (con't).                                 | 4.             | 4. <u>Ten Pretty Girls</u> (con't)<br><br>LF in front of RF); Rt toe taps 2X (same as LF)<br>Repeat grapevine step to lt;<br>4 walks fwd (LF,RF,LF,RF);<br>Brush LF fwd, bwd (tilt as foot is brushing);<br>3 stamps (LF,RF,LF),<br>Hold 1 ct.<br>REPEAT Dance, beginning with the RF.<br><br>Dance as many sets as desirable. |
| 5. REVIEW: <u>Susie Mixer</u> .                                     | 5. Same as 1c. | 5. <u>Susie Mixer</u><br><br>Emphasize good dance posture;<br>Practice "SLL".  |
| 6. Combine <u>Susie Mixer</u> and <u>Pistol Packin' Mama</u> Mixer. | 6. "           | 6. Continuity; each dance 2X; then if class is able, each dance 1X alternately.  |
| 7. Conclusion and announcements.                                    | 7. -----       | 7. -----   |

### LESSON NO. 3

#### Specific Objectives:

1. To review Ten Pretty Girls.
2. To teach the dance walks (slows and quicks).
3. To teach side steps.
4. To improve dance carriage by recommending the use of Individual Technique Positions.
5. To teach the basic steps of the foxtrot:
  - a. Half-box progressive.
  - b. Box step.
  - c. Magic step progressive.
  - d. Magic step.
6. To discuss the basic rhythms related to the foxtrot.
  - a. Box rhythm.
  - b. Magic rhythm.
7. To assign a research paper pertinent to the foxtrot and its related factors: origin, history, basic rhythms, dance styling and qualities, and outstanding personalities; due Lesson No. 5.

#### Evaluation of the Specific Objectives:

| <p>PROCEDURES</p> <p>Lesson No. 3</p>   | <p>ORGANIZATION</p>  | <p>METHODS</p>  |
|---|--|---|
| <p>1. Roll Call.</p> <p>2. REVIEW: <u>Ten Pretty Girls</u>.</p> <p>3. Dance Walks.</p> <p>a. Slow Walks.</p> <p>b. Quick Walks.</p> <p>c. Combination Walks<br/>Slows and quicks.</p> | <p>1. Squads Formation.</p> <p>2. Lines abreast<br/>(8-10 per line).</p> <p>3. Single circle,<br/>LOD.</p> <p>a. "</p> <p>b. "</p> <p>c. "</p> | <p>1. "Groups count off in squads."</p> <p>2. <u>Ten Pretty Girls</u><br/>(hands joined in each line).</p> <p>3. Dance w/o music, then w/music<br/>as suitable to class progress.<br/>4/4 meter.</p> <p>a. LF RF<br/>S S<br/>1-2 3-4<br/>REPEAT as necessary; fwd &amp;<br/>bwd. Walks should be<br/>smooth, gliding steps w/<br/>no bouncing or swaying.</p> <p>b. LF RF LF RF<br/>Q Q Q Q<br/>1 2 3 4<br/>REPEAT as needed;<br/>fwd and bwd.</p> <p>c. Dance ea. pattern fwd,<br/>then bwd. 4/4 meter<br/>8 S, 8 Q (6 meas.)<br/>4 S, 4 Q (4 meas.)<br/>2 S, 2 Q (2 meas.)<br/>2 S, 1 Q, 1 S (2 meas.)<br/>May be swd lt or rt.</p> |

| <p>PROCEDURES</p> <p>Lesson No. 3</p>              | <p>ORGANIZATION</p>                  | <p>METHODS</p>   |
|--|--------------------------------------|--|
| <p>4. Side Steps.</p>                              | <p>4. Single circle,<br/>LOD.</p>    | <p>4. Side Steps should be short in length and the weight change is taken with the balls of feet.<br/>Cue: "apart-together" or "side-together".</p> <p>One swd step is: lt swd, draw or close rt to lt w/o wght change to lt; this one swd step takes 2 cts or is cued "S."</p> <p>Combo: S all, then Q all.<br/>8 swd lt, 8 swd rt<br/>4 swd lt, 4 swd rt<br/>2 swd lt, 2 swd rt<br/>1 swd lt, 1 swd rt<br/>REPEAT as needed.</p> |
| <p>5. Combination Walks and Side Steps.</p>        | <p>5. Lines abreast--stationary.</p> | <p>5. 8 S walks fwd, 8 Q swd lt<br/>4 S walks bwd, 4 Q swd lt<br/>3 S walks fwd, 3 S swd rt<br/>3 S walks bwd, 3 S swd rt<br/>2 S walks fwd, 2 Q swd lt<br/>2 S walks bwd, 2 Q swd lt.</p>   |
| <p>6. Recommend Individual Technique Position.</p> | <p>6. "</p>                          | <p>6. Emphasize good ItPos., good body control, relaxed but alert, weight into balls of feet,</p>  |



| <p>PROCEDURES</p> <p>Lesson No. 3</p>   | <p>ORGANIZATION</p>                    | <p>METHODS</p>   |
|---|--|--|
| <p>6. Recommend Individual Technique Position (con't).</p>  | <p>6.</p>                              | <p>6. ItPos (con't)</p>  |
| <p>Constant maintenance of this position all the time; effort must be made to practice this position at all times when dancing alone.</p> |  |  |
| <p>7. Foxtrot basic steps:</p>  | <p>7.</p>                              | <p>7.</p>  |
| <p>a. Half-Box progressives.</p>  | <p>a. (Technique lines staggered).</p> | <p>a. LF RF LF, RF LF RF<br/>S Q Q, S Q Q<br/>1-2 3 4, 1-2 3 4<br/>fwd swd tog, fwd swd tog.</p> |
| <p>b. Box Step.</p>   | <p>b. Technique lines abreast.</p>     | <p>b. LF RF LF, RF LF RF<br/>S Q Q, S Q Q<br/>1-2 3 4, 1-2 3 4<br/>fwd swd tog, bwd swd tog.</p> |
| <p>8. Foxtrot Basic rhythm.</p>   | <p>8. Technique lines abreast.</p>     | <p>8. 4/4 meter Box rhythm (SQQ);<br/>1S,2Q</p>  |
| <p>a. Box rhythm.</p>   |  | <p>Magic rhythm (SSQQ); 2S,2Q.</p>   |
| <p>b. Magic rhythm.</p>   |  |  |
| <p>9. Magic Step Progressives.</p>  | <p>9. "</p>                            | <p>9. LF RF LF RF<br/>S S Q Q<br/>1-2 3-4 1 2 (1½ meas.)</p>                                     |
|   |  | <p>May be danced fwd or bwd.</p>   |

| PROCEDURES<br>Lesson No. 3   | ORGANIZATION   | METHODS  |
|--|--|--|
| 10. Magic Step <sup>1</sup> .  | 10. Technique lines abreast.   | 10. LF RF LF RF, LF RF LF RF<br>S S Q Q, S S Q Q<br>1-2 3-4 1 2, 3-4 1-2 3 4<br>fwd fwd swd tog, bwd bwd swd tog.<br>lt lt<br>(3 meas.)<br>to complete one magic step.   |
| 11. Combinations: Fox trot.<br><br>a. Half-box progressives.<br><br>b. Box Step; Magic progressives.<br><br>c. Box Step; Magic Step; Half-Box progressive, Hold. | 11. Concentric circles LOD, Individuals.<br><br>a. "<br><br>b. "<br><br>c. " | 11. ItPos; Very important.<br><br>a. 3 fwd tog LF, 2 bwd tog RF<br><br>b. 3 Box Steps, 2 Magic progressive fwd.<br>2 Box Steps, 1 Magic progressive bwd.<br><br>c. 2 Box Steps, 2 Magic Steps, 3 Half-box progressive fwd, & Hold 4 cts.<br>REPEAT |
| 12. Assignment: due for Lesson No. 5.  | 12. Informal grouping close to instructor.                                   | 12. Research paper related to the foxtrot. Refer to specific objective #7.   |

<sup>1</sup>Murray, Ballroom Dancing, p. 8.

## LESSON NO. 4

### Specific Objectives:

1. To review rhythms and steps of the foxtrot.
2. To teach Sway Step I.
3. To discuss rhythmic, musical, and movement qualities of the foxtrot.
4. To teach the Practice Position.

### Evaluation of the Specific Objectives:

| PROCEDURES<br>Lesson No. 4   | ORGANIZATION                 | METHODS   |
|--|------------------------------|---|
| 1. Roll Call.  | 1. Squad Formation.          | 1. "Groups count off in squads."  |
| 2. REVIEW:<br><br>a. Box rhythm.<br>b. Magic rhythm.   | 2. Technique lines, abreast. | 2. Refer to Lesson No. 3, #8.<br><br>a. #8a<br>b. #8b                             |
| 3. REVIEW: Combinations.<br><br>a. Box Step; Magic Step, Half-box progressive, Hold.           | 3. "                         | 3. Refer to Lesson No. 3, #11<br><br>a. #11c                                      |
| 4. Sway Step I.  | 4. "                         | 4. ItPos.<br>LF RF LF RF<br>S S Q Q<br>1-2 3-4 1 2<br>swd swd swd tog<br>lt rt lt |
| 5. Rhythmic, musical, and movement qualities of the foxtrot.<br><br>a. Meter.<br><br>b. Tempo. | 5. "                         | 5. Discuss:<br><br>a. Meter: 4/4.<br><br>b. Tempo: Slow, moderately fast, fast.   |

| <p>PROCEDURES</p> <p>Lesson No. 4</p>  | <p>ORGANIZATION</p>   | <p>METHODS</p>   |
|--|---|--|
| <p>5. c. Main rhythmic patterns.</p> <p>d. Musical and movement characteristics.</p> <p>6. Combination:</p> <p>a. Box Step; Sway Step I; Magic Step progressives.</p> <p>b. Half-box progressives; Sway Step; Box Step.</p> <p>7. Practice Position.</p> <p>8. Combinations.</p> <p>9. Conclusion and announcements.</p> | <p>5. c. Technique lines, abreast.</p> <p>d. "</p> <p>6. a. Technique lines, abreast.</p> <p>b. "</p> <p>7. Couples, informal scattering, LOD.</p> <p>8. "</p> <p>9. Informal grouping close to instructor.</p> | <p>5. c. Main rhythmic patterns:</p> <p>1 2 3 4 1 2 1 2 3 4 ct</p> <p>S - S - Q - Q; S - Q - Q .</p> <p>d. Musical and movement characteristics: Easy recognition of first and third beats per measure; Smooth, soft, flowing.</p> <p>6. a. 1 Box Step, 2 Sway Steps, 2 Magic Step progressive fwd. REPEAT as needed.</p> <p>b. 4 Half-box progressives fwd, 2 Sway Steps, 2 Box Steps. REPEAT as needed.</p> <p>7. Discuss Practice Position.</p> <p>8. PPos; Review all combinations in #6a and 6b.</p> <p>9. Announcements.</p> |

## LESSON NO. 5

### Specific Objectives:

1. To review the Sway Step I.
2. To teach the Closed Position.
3. To collect the assignment of Lesson No. 3.

### Evaluation of the Specific Objectives:

| PROCEDURES<br>Lesson No. 5                         | ORGANIZATION   | METHODS   |
|--|--|---|
| 1. Roll Call.                                      | 1. Squad Formation.  | 1. "Groups count off in squads."  |
| 2. Combinations.                                   | 2. Couples, informal, LOD.   | 2. PPos.  |
| a. Box Step, Sway Step I, Magic Step progressives. | a. "   | a. Refer to Lesson No. 4, #6a.  |
| b. Magic Step, Sway Step I.                        | b. "   | b. 1 Magic Step (complete fwd & bwd),<br>2 Sway Steps I.  |
| 3. Closed Position.                                | 3. Couples throughout, lines abreast, man faces one direction, woman faces the opposite. | 3. Discuss Closed Position  |
| 4. Dance in Closed Position.                       | 4. Couples, informal, LOD.   | 4. CPos, emphasized.  |
| a. Box Step, Sway Step I, Magic Step.              | a. "   | a. Permit students to dance numerous combinations pertinent to the Box Step, Sway Step I, and Magic Step. |
| 5. Couples dance.                                  | 5. Couples, informal, LOD.   | 5. Allow five couples per time to dance emphasizing #4a.  |
| 6. Assignment due: for the foxtrot.                | 6. Informal grouping near instructor.  | 6. Collect assignments of Lesson No. 3, #12.  |
| 7. Announcements                                   | 7. -----   | 7. -----  |

## LESSON NO. 6

### Specific Objectives:

1. To teach the Conversation Step.
2. To teach the Conversation Position.
3. To discuss leading and following techniques related to foxtrot steps.

### Evaluation of the Specific Objectives:



| PROCEDURES<br>Lesson No. 6      | ORGANIZATION                              | METHODS  |      |    |    |    |   |   |   |   |     |     |   |   |      |     |      |      |        |  |        |  |       |  |          |  |      |  |            |  |       |  |  |  |          |  |  |  |            |  |  |  |
|---------------------------------|---|--|------|----|----|----|---|---|---|---|-----|-----|---|---|------|-----|------|------|--------|--|--------|--|-------|--|----------|--|------|--|------------|--|-------|--|--|--|----------|--|--|--|------------|--|--|--|
| 1. Roll Call.                   | 1. Squad Formations.                      | 1. "Groups count off in squads."   |      |    |    |    |   |   |   |   |     |     |   |   |      |     |      |      |        |  |        |  |       |  |          |  |      |  |            |  |       |  |  |  |          |  |  |  |            |  |  |  |
| 2. Warm-up dance sets.          | 2. Couples, informal LOD.                 | 2. Couples dance CPos.<br>All steps of foxtrot known to date; Dance to several sets of music.  |      |    |    |    |   |   |   |   |     |     |   |   |      |     |      |      |        |  |        |  |       |  |          |  |      |  |            |  |       |  |  |  |          |  |  |  |            |  |  |  |
| 3. Conversation Step (foxtrot). | 3. Technique lines, abreast.              | 3. ItPos.<br><table><tr><td>LF</td><td>RF</td><td>LF</td><td>RF</td></tr><tr><td>S</td><td>S</td><td>Q</td><td>Q</td></tr><tr><td>1-2</td><td>3-4</td><td>1</td><td>2</td></tr><tr><td>(fwd</td><td>fwd</td><td>(swd</td><td>tog.</td></tr><tr><td>¼ turn</td><td></td><td>reface</td><td></td></tr><tr><td>to lt</td><td></td><td>original</td><td></td></tr><tr><td>from</td><td></td><td>direction)</td><td></td></tr><tr><td>orig.</td><td></td><td></td><td></td></tr><tr><td>standing</td><td></td><td></td><td></td></tr><tr><td>direction)</td><td></td><td></td><td></td></tr></table><br>REPEAT as needed. | LF   | RF | LF | RF | S | S | Q | Q | 1-2 | 3-4 | 1 | 2 | (fwd | fwd | (swd | tog. | ¼ turn |  | reface |  | to lt |  | original |  | from |  | direction) |  | orig. |  |  |  | standing |  |  |  | direction) |  |  |  |
| LF                              | RF  | LF   | RF   |    |    |    |   |   |   |   |     |     |   |   |      |     |      |      |        |  |        |  |       |  |          |  |      |  |            |  |       |  |  |  |          |  |  |  |            |  |  |  |
| S                               | S   | Q  | Q    |    |    |    |   |   |   |   |     |     |   |   |      |     |      |      |        |  |        |  |       |  |          |  |      |  |            |  |       |  |  |  |          |  |  |  |            |  |  |  |
| 1-2                             | 3-4                                       | 1  | 2    |    |    |    |   |   |   |   |     |     |   |   |      |     |      |      |        |  |        |  |       |  |          |  |      |  |            |  |       |  |  |  |          |  |  |  |            |  |  |  |
| (fwd                            | fwd                                       | (swd   | tog. |    |    |    |   |   |   |   |     |     |   |   |      |     |      |      |        |  |        |  |       |  |          |  |      |  |            |  |       |  |  |  |          |  |  |  |            |  |  |  |
| ¼ turn                          |   | reface   |      |    |    |    |   |   |   |   |     |     |   |   |      |     |      |      |        |  |        |  |       |  |          |  |      |  |            |  |       |  |  |  |          |  |  |  |            |  |  |  |
| to lt                           |   | original   |      |    |    |    |   |   |   |   |     |     |   |   |      |     |      |      |        |  |        |  |       |  |          |  |      |  |            |  |       |  |  |  |          |  |  |  |            |  |  |  |
| from                            |   | direction)   |      |    |    |    |   |   |   |   |     |     |   |   |      |     |      |      |        |  |        |  |       |  |          |  |      |  |            |  |       |  |  |  |          |  |  |  |            |  |  |  |
| orig.                           |   |  |      |    |    |    |   |   |   |   |     |     |   |   |      |     |      |      |        |  |        |  |       |  |          |  |      |  |            |  |       |  |  |  |          |  |  |  |            |  |  |  |
| standing                        |   |  |      |    |    |    |   |   |   |   |     |     |   |   |      |     |      |      |        |  |        |  |       |  |          |  |      |  |            |  |       |  |  |  |          |  |  |  |            |  |  |  |
| direction)                      |   |  |      |    |    |    |   |   |   |   |     |     |   |   |      |     |      |      |        |  |        |  |       |  |          |  |      |  |            |  |       |  |  |  |          |  |  |  |            |  |  |  |
| a. man's part.                  | a. Man's part, Technique lines; abreast.  | a. Dance Conversation Step, repeat as needed.  |      |    |    |    |   |   |   |   |     |     |   |   |      |     |      |      |        |  |        |  |       |  |          |  |      |  |            |  |       |  |  |  |          |  |  |  |            |  |  |  |
| b. girl's part.                 | b. girl's part, Technique lines, abreast. | b. Dance Conversation Step, repeat as needed.  |      |    |    |    |   |   |   |   |     |     |   |   |      |     |      |      |        |  |        |  |       |  |          |  |      |  |            |  |       |  |  |  |          |  |  |  |            |  |  |  |

| <p>PROCEDURES</p> <p>Lesson No. 6</p>  | <p>ORGANIZATION</p>   | <p>METHODS</p>   |
|--|---|--|
| <p>4. Conversation Position.</p> <p>5. Leading and Following Techniques of Closed Position to Conversation Position to Closed Position.</p> <p>6. Combination Box Step, Magic Step, Conversation Step.</p> <p>7. Combination. Box Step, Magic Step, Conversation Step, Sway Step I.</p> <p>8. Announcements.</p> | <p>4. Couples, lines abreast.</p> <p>5. "</p> <p>6. Couples, informal LOD.</p> <p>7. "</p> <p>8. Informal grouping close to instructor.</p> | <p>4. Discuss Conversation Position.</p> <p>5. Discuss Leading and Following Techniques of CPos to ConvPos to CPos.</p> <p>6. Use Couple Positions for combinations.<br/>2 Box Steps, 1 Magic Step, 2 Conversation Steps.<br/>REPEAT as needed.</p> <p>7. 2 Box Steps, 1 Magic Step, 1 Conversation Step, 2 Sway Steps I.<br/>REPEAT as needed.</p> <p>8. Announcements.</p> |

## LESSON NO. 7

### Specific Objectives:

1. To review all known steps of foxtrot to date.
2. To teach the Sway Step II.
3. To assign the composition of a foxtrot routine.

### Evaluation of the Specific Objectives:

| <p>PROCEDURES</p> <p>Lesson No. 7</p>   | <p>ORGANIZATION</p>   | <p>METHODS</p>  |
|---|---|---|
| <p>1. Roll Call.</p> <p>2. Warm-up dance.</p> <p>3. REVIEW:<br/>Steps and step patterns.</p> <p>4. Sway Step II.</p> <p>5. Combination</p> <p>a. Conversation Step,<br/>Sway Step II, Box Step.</p> | <p>1. Squad Formations.</p> <p>2. Couples, informal<br/>LOD.</p> <p>3. Couples, single cir<br/>circle, LOD.</p> <p>4. Technique lines,<br/>abreast.</p> <p>5. Couples, lines<br/>abreast.</p> <p>a. "</p> | <p>1. "Groups count off in squads."</p> <p>2. Couples dance and practice all<br/>steps and step patterns known<br/>to date. Dance to several<br/>sets of music.</p> <p>3. Demonstration by instructor<br/>w/selected student partners;<br/>review all steps and step<br/>patterns known to date.<br/>Question and answer period<br/>should be given.</p> <p>4. LF RF LF RF LF RF<br/>S S Q Q Q Q<br/>1-2 3-4 1 2 3 4<br/>swd swd swd tog swd tog<br/>lt rt lt rt</p> <p>5. Couple positions.</p> <p>a. 2 Conversation Steps,<br/>2 Sway Steps II, 1 Box Step.<br/>REPEAT as needed.</p> |

| <p>PROCEDURES</p> <p>Lesson No. 7</p>  | <p>ORGANIZATION</p>  | <p>METHODS</p>   |
|--|--|--|
| <p>5. b. Box Step, Magic Step, Sway Step I, Conversation Step, Sway Step II.</p> <p>6. Assignment: foxtrot dance routine.</p> <p>7. Announcements.</p> | <p>5. b. Couples, informal LOD.</p> <p>6. Informal grouping close to instructor.</p> <p>7. -----</p> | <p>5. b. 2 Box Steps, 1 Magic Step, 2 Sway Steps I, 1 Conversation Step, 1 Sway Step II. REPEAT as needed.</p> <p>6. Assignment due next time: To compose a routine for a man's or woman's part of all the dance steps in the foxtrot known to date. Students be able to repeat routine 3X without partners.</p> <p>7. -----</p> |

## LESSON NO. 8

### Specific Objectives:

1. To observe the foxtrot routines of assignment from Lesson No. 7.
2. To teach the See Saw Step.
3. To announce the Individual Skills Test of the foxtrot for Lesson No. 11.

### Evaluation of the Specific Objectives:

| <p>PROCEDURES</p> <p>Lesson No. 8</p>   | <p>ORGANIZATION</p>  | <p>METHODS</p>  |
|---|--|---|
| <p>1. Roll Call.</p> <p>2. Assignment due.</p> <p>3. Couples dance.</p> <p>4. See Saw Step.</p> <p>5. Combination<br/>Box Step, See Saw Step.</p> | <p>1. Squad Formation.</p> <p>2. Technique lines,<br/>abreast, 10 per<br/>line.</p> <p>3. Couples, informal<br/>LOD.</p> <p>4. Technique lines,<br/>abreast.</p> <p>5. Couples, lines<br/>abreast.</p> | <p>1. "Groups count off in squads."</p> <p>2. Assignment due from Lesson<br/>No. 7, #6.<br/>See dancers in ItPos.</p> <p>3. Couples dance; man practices<br/>the routine developed from<br/>his assignment. Practice<br/>with several partners as<br/>changing partners is indicated<br/>by the instructor.</p> <p>4. LF      RF      LF      RF<br/>     S      S      Q      Q<br/>     1-2    3-4      1      2<br/>     fwd (bwd,    swd    tog<br/>             one    lt<br/>             quarter<br/>             turn<br/>             to lt)</p> <p>REPEAT as needed.</p> <p>5. PPos.<br/>1 Box Step, 2 See Saw Steps.<br/>REPEAT as needed.</p> |

| <p>PROCEDURES</p> <p>Lesson No. 8</p>   | <p>ORGANIZATION</p>  | <p>METHODS</p>  |
|---|--|---|
| <p>6. Combination<br/>Box Step, Conversation<br/>Step, See Saw Step.</p> <p>7. Assignment.</p> <p>8. Announcements.</p> | <p>6. Couples, lines<br/>abreast.</p> <p>7. Informal grouping<br/>close to instructor.</p> <p>8. -----</p> | <p>6. Couple positions.<br/>2 Box Steps, 1 Conversation<br/>Step, 2 See Saw Steps.<br/>REPEAT as needed.</p> <p>7. Assignment: Students should<br/>practice for an Individual<br/>Skills test to be administered<br/>in Lesson No. 11.<br/><br/>Content of test will include<br/>all known steps to date.</p> <p>8. -----</p> |



## LESSON NO. 9

### Specific Objectives:

1. To review all known steps of foxtrot for Individual Skills test of Lesson No. 11.
2. To teach the Turning Box Step (foxtrot).
3. To dance several combinations of foxtrot steps.

### Evaluation of the Specific Objectives:

| PROCEDURES<br>Lesson No. 9  | ORGANIZATION                 | METHODS   |        |     |     |    |    |    |   |   |   |   |   |   |     |   |   |     |   |   |       |     |      |      |     |     |       |    |  |       |    |  |       |  |  |       |  |  |        |  |  |        |  |  |        |  |  |        |  |  |       |  |  |       |  |  |
|---|------------------------------|---|--------|-----|-----|----|----|----|---|---|---|---|---|---|-----|---|---|-----|---|---|-------|-----|------|------|-----|-----|-------|----|--|-------|----|--|-------|--|--|-------|--|--|--------|--|--|--------|--|--|--------|--|--|--------|--|--|-------|--|--|-------|--|--|
| 1. Roll Call.   | 1. Squad Formation.          | 1. Groups count off in squads."   |        |     |     |    |    |    |   |   |   |   |   |   |     |   |   |     |   |   |       |     |      |      |     |     |       |    |  |       |    |  |       |  |  |       |  |  |        |  |  |        |  |  |        |  |  |        |  |  |       |  |  |       |  |  |
| 2. REVIEW DAY:<br>Practice dance steps and combination of steps for foxtrot Individual Skills test. | 2. Couples, informal LOD.    | 2. Refer to Lesson No. 8, #7. This is a review day; practice in couples. Emphasize leading and following techniques pertinent to foxtrot steps. Emphasize dance styling techniques pertinent to foxtrot.  |        |     |     |    |    |    |   |   |   |   |   |   |     |   |   |     |   |   |       |     |      |      |     |     |       |    |  |       |    |  |       |  |  |       |  |  |        |  |  |        |  |  |        |  |  |        |  |  |       |  |  |       |  |  |
| 3. Turning Box Step (foxtrot) (turning left for man, and woman).                                    | 3. Technique lines, abreast. | 3. ItPos.<br><table><tr><td>LF</td><td>RF</td><td>LF</td><td>RF</td><td>LF</td><td>RF</td></tr><tr><td>S</td><td>Q</td><td>Q</td><td>S</td><td>Q</td><td>Q</td></tr><tr><td>1-2</td><td>3</td><td>4</td><td>1-2</td><td>3</td><td>4</td></tr><tr><td>(fwd,</td><td>swd</td><td>tog,</td><td>(bwd</td><td>swd</td><td>tog</td></tr><tr><td>pivot</td><td>rt</td><td></td><td>pivot</td><td>lt</td><td></td></tr><tr><td>after</td><td></td><td></td><td>after</td><td></td><td></td></tr><tr><td>weight</td><td></td><td></td><td>weight</td><td></td><td></td></tr><tr><td>change</td><td></td><td></td><td>change</td><td></td><td></td></tr><tr><td>¼ lt)</td><td></td><td></td><td>½ lt)</td><td></td><td></td></tr></table> <p>One completed Turning Box Step should be danced so that the student or individual is turned one-half way around from the original facing of the previous position.</p> | LF     | RF  | LF  | RF | LF | RF | S | Q | Q | S | Q | Q | 1-2 | 3 | 4 | 1-2 | 3 | 4 | (fwd, | swd | tog, | (bwd | swd | tog | pivot | rt |  | pivot | lt |  | after |  |  | after |  |  | weight |  |  | weight |  |  | change |  |  | change |  |  | ¼ lt) |  |  | ½ lt) |  |  |
| LF  | RF                           | LF  | RF     | LF  | RF  |    |    |    |   |   |   |   |   |   |     |   |   |     |   |   |       |     |      |      |     |     |       |    |  |       |    |  |       |  |  |       |  |  |        |  |  |        |  |  |        |  |  |        |  |  |       |  |  |       |  |  |
| S   | Q                            | Q   | S      | Q   | Q   |    |    |    |   |   |   |   |   |   |     |   |   |     |   |   |       |     |      |      |     |     |       |    |  |       |    |  |       |  |  |       |  |  |        |  |  |        |  |  |        |  |  |        |  |  |       |  |  |       |  |  |
| 1-2   | 3                            | 4   | 1-2    | 3   | 4   |    |    |    |   |   |   |   |   |   |     |   |   |     |   |   |       |     |      |      |     |     |       |    |  |       |    |  |       |  |  |       |  |  |        |  |  |        |  |  |        |  |  |        |  |  |       |  |  |       |  |  |
| (fwd,   | swd                          | tog,  | (bwd   | swd | tog |    |    |    |   |   |   |   |   |   |     |   |   |     |   |   |       |     |      |      |     |     |       |    |  |       |    |  |       |  |  |       |  |  |        |  |  |        |  |  |        |  |  |        |  |  |       |  |  |       |  |  |
| pivot   | rt                           |   | pivot  | lt  |     |    |    |    |   |   |   |   |   |   |     |   |   |     |   |   |       |     |      |      |     |     |       |    |  |       |    |  |       |  |  |       |  |  |        |  |  |        |  |  |        |  |  |        |  |  |       |  |  |       |  |  |
| after   |                              |   | after  |     |     |    |    |    |   |   |   |   |   |   |     |   |   |     |   |   |       |     |      |      |     |     |       |    |  |       |    |  |       |  |  |       |  |  |        |  |  |        |  |  |        |  |  |        |  |  |       |  |  |       |  |  |
| weight  |                              |   | weight |     |     |    |    |    |   |   |   |   |   |   |     |   |   |     |   |   |       |     |      |      |     |     |       |    |  |       |    |  |       |  |  |       |  |  |        |  |  |        |  |  |        |  |  |        |  |  |       |  |  |       |  |  |
| change  |                              |   | change |     |     |    |    |    |   |   |   |   |   |   |     |   |   |     |   |   |       |     |      |      |     |     |       |    |  |       |    |  |       |  |  |       |  |  |        |  |  |        |  |  |        |  |  |        |  |  |       |  |  |       |  |  |
| ¼ lt)   |                              |   | ½ lt)  |     |     |    |    |    |   |   |   |   |   |   |     |   |   |     |   |   |       |     |      |      |     |     |       |    |  |       |    |  |       |  |  |       |  |  |        |  |  |        |  |  |        |  |  |        |  |  |       |  |  |       |  |  |

| <p>PROCEDURES</p> <p>Lesson No. 9</p>  | <p>ORGANIZATION</p>   | <p>METHODS</p>   |
|--|---|--|
| <p>4. Combination<br/>Box Step, Turning Box Step.</p> <p>5. Combination<br/>Magic Step, Sway Step I,<br/>Conversation Step, See<br/>Saw Step, Sway Step II,<br/>Turning Box Step, Half-<br/>Box Progressives.</p> <p>6. Announcements.</p> | <p>4. Technique lines,<br/>abreast.</p> <p>5. Couples, informal<br/>LOD.</p> <p>6. Informal grouping<br/>close to instructor.</p> | <p>4. ItPos<br/>2 Box Steps, 1 Turning Box<br/>Step.<br/>REPEAT as needed.</p> <p>5. 2 Magic Steps, 2 Sway Steps I,<br/>2 Conversation Steps, 2 See-<br/>Saw Steps, 1 Sway Step II,<br/>2 Turning Box Steps,<br/>4 Half-box Progressives.</p> <p>6. Announcements.</p> |

## LESSON NO. 10

### Specific Objectives:

1. To review for Individual Skills test in foxtrot for Lesson No. 11.
2. To review the Turning Box Step (foxtrot).

### Evaluation of the Specific Objectives:

| <p>PROCEDURES</p> <p>Lesson No. 10</p>   | <p>ORGANIZATION</p>  | <p>METHODS</p>  |
|--|--|---|
| <p>1. Roll Call.</p> <p>2. REVIEW DAY<br/>Practice dance steps and<br/>combination of steps for<br/>foxtrot.<br/>Individual Skills test.</p> <p>3. REVIEW<br/>Turning Box Step.</p> <p>4. Announcements.</p> | <p>1. Squad Formations.</p> <p>2. Couples, informal<br/>LOD.</p> <p>3. "</p> <p>4. -----</p> | <p>1. "Groups count off in squads."</p> <p>2. Refer to Lesson No. 8, #7.</p> <p>3. Couple positions.<br/>1 Box Step, 2 Turning Box<br/>Steps.</p> <p>4. -----</p> |

## LESSON NO. 11

### Specific Objectives:

1. To review the foxtrot.
2. To administer an Individual Skills test related to the foxtrot.
3. To review Ten Pretty Girls.

### Evaluation of the Specific Objectives:

| PROCEDURES<br>Lesson No. 11                                   | ORGANIZATION                            | METHODS   |
|---|---|---|
| 1. Roll Call.   | 1. Squad Formations.                    | 1. "Groups count off in squads."  |
| 2. Warm-up dance sets.  | 2. Couples, informal, LOD.              | 2. Couples dance and practice all steps and step patterns known to date. Dance 3 sets of music.                   |
| 3. Combination<br>Magic Step, Turning Box Step, Sway Step II. | 3. Technique lines, abreast.            | 3. ItPos.<br>2 Magic Steps, 2 Turning Box Steps, 1 Sway Step II. Man's part.<br>REPEAT 3X.                        |
| 4. <u>Individual Skills test</u> ,<br>foxtrot.                | 4. "<br>(10 lines, 5 or 6<br>per line). | 4. <u>Individual Skills test</u> .<br>ItPos. Each line dances combination in item #3, 3X before next line begins. |
| 5. REVIEW: <u>Ten Pretty Girls</u> .                          | 5. Lines abreast,<br>10 per line.       | 5. <u>Ten Pretty Girls</u> .  |
| 6. Announcements.   | 6. -----                                | 6. -----  |

## LESSON NO. 12

### Specific Objectives:

1. To teach the Waltz Basic steps:
  - a. Hesitation Steps.
  - b. Balance Steps
2. To teach Walking Waltz Steps.
3. To discuss rhythmic, musical, and movement characteristics related to the waltz.
4. To teach Half-box Progressive steps (waltz).
5. To assign a research paper related to the waltz: discuss origin, history, basic rhythms, dance styling and qualities, and outstanding personalities.
6. To announce Couples Skills test (foxtrot) for Lesson No. 14.

### Evaluation of the Specific Objectives:



| <p>PROCEDURES</p> <p>Lesson No. 12</p>  | <p>ORGANIZATION</p>  | <p>METHODS</p>  |
|---|--|---|
| <p>1. Roll Call.</p> <p>2. Warm-up dance sets.<br/>Foxtrot.</p> <p>3. Waltz basic steps:</p> <p>a. Hesitation Steps.</p> <p>b. Balance Steps<br/>fwd and bwd.</p> | <p>1. Squad Formation.</p> <p>2. Couples, informal,<br/>LOD,</p> <p>3. Technique lines,<br/>abreast.</p> <p>a. "</p> <p>b. "</p> | <p>1. "Groups count off in squads."</p> <p>2. Couples dance foxtrot, dance<br/>sets 3X. Change partners<br/>each set.</p> <p>3. ItPos.</p> <p>a. LF RF Both feet</p> <p>Q Q Q</p> <p>1 2 3</p> <p>fwd tog hold wght tog.</p> <p>May be danced fwd, bwd,<br/>swd lt and rt.</p> <p>b. LF RF LF RF LF RF</p> <p>Q Q Q , Q Q Q</p> <p>1 2 3 1 2 3</p> <p>fwd tog tog, fwd tog tog</p> <p>(2 meas.)</p> |
| <p>4. Walking Waltz Steps.</p>  | <p>4. Single circle, LOD.</p>  | <p>4. ItPos</p> <p>LF RF LF RF LF RF</p> <p>Q Q Q , Q Q Q</p> <p>1 2 3 1 2 3</p> <p>fwd fwd fwd, fwd fwd fwd</p> <p>May be danced either fwd or<br/>bwd.</p>  |

| <p>PROCEDURES</p> <p>Lesson No. 12</p>   | <p>ORGANIZATION</p>   | <p>METHODS</p>  |
|--|---|---|
| <p>5. Rhythmic, musical and movement characteristics.</p> <p>a. Meter.</p> <p>b. Tempo.</p> <p>c. Main rhythmic pattern.</p> <p>d. Musical and movement characteristics.</p> | <p>5. Single circle, LOD.</p> <p>a. "</p> <p>b. "</p> <p>c. "</p> <p>d. "</p> | <p>5.</p> <p>a. Emphasize the accented one beat on the first count of each meas. <math>\frac{3}{4}</math> meter.</p> <p>b. Slow, moderate, or fast.</p> <p>c.       S           S           S<br/>1-2-3, 1-23, 1-2-3</p> <p>or</p> <p>          Q           Q           Q<br/>          1           2           3</p> <p>d. Easy recognition of first beat per measure; Lyrical, smooth, gliding and lifting qualities.</p> |
| <p>6. Combination:<br/>Balance Steps, Walking Waltz Steps, Hesitation Steps.</p>   | <p>6. Single circle, LOD.</p>   | <p>6. ItPos.<br/>4 Balance Steps (1 fwd, 1 bwd, 1 swd lt, 1swd rt), 4 Walking Waltz Steps, 2 Hesitation Steps (1 fwd, 1 bwd), 4 Walking Waltz Steps.</p>  |

| PROCEDURES<br>Lesson No. 12   | ORGANIZATION                              | METHODS  |
|---|---|--|
| 7. Half-box progressive Steps for the waltz.  | 7. Single circle, LOD.                    | 7. LF RF LF RF LF RF<br>Q Q Q , Q Q Q<br>1 2 3 1 2 3<br>fwd swd tog, fwd swd tog<br>May be danced bwd also.  |
| 8. Combination:<br>Half-box progressive Steps, Balance Step, Walking Waltz Step, Hesitation Step. | 8. Couples, informal LOD.                 | 8. CPos.<br>4 Half-box progressive Steps.<br>2 Balance Steps (1 fwd, 1 bwd),<br>4 Walking Waltz Steps,<br>2 Hesitation Steps (1 swd lt, 1 swd rt). |
| 9. Assignment: due for Lesson No. 15.   | 9. Informal grouping close to instructor. | 9. Research paper related to the waltz: discuss origin, history, basic rhythms, dance styling and qualities, and outstanding personalities.        |
| 10. Assignment.<br>Announcement.  | 10. ----                                  | 10. Skills test to be administered in Lesson No. 14.<br>Foxtrot Couples test.  |

## LESSON NO. 13

### Specific Objectives:

1. To review the waltz steps known to date.
2. To teach the Box Step.
3. To teach the Turning Box Step.
4. To review the foxtrot.

### Evaluation of the Specific Objectives:

| <p>PROCEDURES</p> <p>Lesson No. 13</p> | <p>ORGANIZATION</p>                 | <p>METHODS</p>  |
|--|-------------------------------------|---|
| <p>1. Roll Call.</p>                   | <p>1. Squad Formation</p>           | <p>1. "Groups count off in squads."</p>   |
| <p>2. REVIEW: Waltz Steps.</p>         | <p>2. Couples, informal LOD.</p>    | <p>2. CPos. Have couples review all the dance steps in the waltz that were covered in Lesson No. 12.</p>  |
| <p>3. Box Step.</p>                    | <p>3. Technique lines, abreast.</p> | <p>3.   LF   RF   LF   RF   LF   RF<br/>            Q    Q    Q    Q    Q    Q<br/>            ↑    2    3    1    2    3<br/>            fwd swd tog bwd swd tog<br/>                 rt                   lt</p>                      |
| <p>4. Turning Box Step.</p>            | <p>4. "</p>                         | <p>4. Similar in nature to the Turning Box Step of the fox-trot. Refer to Lesson No. 9. One complete Turning Box Step to the left one all the way around to re-face the dancer's original position consists of 4 Turning Box Steps.</p> |
| <p>5. Review Foxtrot.</p>              | <p>5. Couples, informal, LOD.</p>   | <p>5. Review couple dance of foxtrot.</p>   |
| <p>6. Announcements.</p>               | <p>6. -----</p>                     | <p>6. -----</p>   |

## LESSON NO. 14

### Specific Objectives:

1. To administer Couples Skills Tests (foxtrot).

### Evaluation of the Specific Objectives:

| <p>PROCEDURES</p> <p>Lesson No. 14</p>   | <p>ORGANIZATION</p>   | <p>METHODS</p>   |
|--|---|--|
| <p>1. Roll Call.</p> <p>2. Warm-up dance set.</p> <p>3. Couples skills test, foxtrot.</p> <p>4. Announcements.</p> | <p>1. Squad Formation.</p> <p>2. Couples, informal LOD.</p> <p>3. Couples, informal LOD.</p> <p>4. Grouping informal close to instructor.</p> | <p>1. "Groups count off in squads."</p> <p>2. Couples practice foxtrot for skills test.</p> <p>3. Couple Skills test-- Foxtrot. See 5 couples dance per time.</p> <p>4. Announcements.</p> |

## LESSON NO. 15

### Specific Objectives:

1. To review the foxtrot.
2. To review the waltz.
3. To discuss dance etiquette.
4. To teach the Conversation Step (waltz).

### Evaluation of the Specific Objectives:



| PROCEDURES<br>Lesson No. 15  | ORGANIZATION   | METHODS  |
|--|--|--|
| 1. Roll Call.<br><br>2. Warm-up dance sets.<br>Foxtrot and waltz.<br><br>3. Dance etiquette.<br><br>4. Conversation Step.<br><br>5. Combination:<br>Conversation Step, Box<br>Step.<br><br>6. Announcements. | 1. Squad Formation.<br><br>2. Couples, informal<br>LOD.<br><br>3. "<br><br>4. Technique lines,<br>abreast.<br><br>5. Couples, informal<br>LOD.<br><br>6. ----- | 1. "Groups count off in squads."<br><br>2. Alternate dance sets.<br>Foxtrot to waltz.<br><br>3. Discuss dance etiquette.<br>Emphasize and practice through-<br>out the lesson series.<br><br>4.   LF      RF Hold            RF    LF    RF<br>Q       Q       Q            Q<br>1       2       3            1       2       3<br>(fwd hesitation-, fwd swd tog<br>one quarter                    lt<br>turn to lt)<br><br>5.   2 Conversation Steps,<br>3 Box Steps.<br><br>6.   ----- |

## LESSON NO. 16

### Specific Objectives:

1. To review the foxtrot.
2. To review the waltz.
3. To assign the Black Hawk Waltz.
4. To review the Conversation Step (waltz).

### Evaluation of the Specific Objectives:

| <p>PROCEDURES<br/>Lesson No. 16</p>   | <p>ORGANIZATION</p>   | <p>METHODS</p>   |
|---|---|--|
| <p>1. Roll Call.</p> <p>2. Warm-up dance sets.</p> <p>3. Assignment due for<br/>Lesson No. 18<br/><u>Black Hawk Waltz</u>.</p> <p>4. REVIEW<br/>Conversation Step.</p> <p>5. Announcements.</p> | <p>1. Squad Formation.</p> <p>2. Couples, informal<br/>LOD.</p> <p>3. "</p> <p>4. "</p> <p>5. -----</p> | <p>1. "Groups count off in squads."</p> <p>2. Alternate dance sets.<br/>2 foxtrot and 2 waltz.</p> <p>3. Assignment: prepare to<br/>execute the <u>Black Hawk Waltz</u><br/>w/a partner.</p> <p>4. Couples dance and incor-<br/>porate the Conversation Step<br/>within their dance set.</p> <p>5. -----</p> |

## LESSON NO. 17

### Specific Objectives:

1. To review the foxtrot.
2. To review the waltz.

### Evaluation of the Specific Objectives:

| <p>PROCEDURES</p> <p>Lesson No. 17</p>  | <p>ORGANIZATION</p>  | <p>METHODS</p>  |
|---|--|---|
| <p>1. Roll Call.</p> <p>2. Dance sets:<br/>foxtrot and waltz.</p> <p>3. REVIEW:<br/>foxtrot and waltz.</p> <p>4. Announcements.</p> | <p>1. Squad Formation</p> <p>2. Couples, informal<br/>LOD.</p> <p>3. "</p> <p>4. -----</p> | <p>1. "Groups count off in squads."</p> <p>2. Couples dance sets of<br/>foxtrot and waltz.<br/>Stress leading and following<br/>techniques.<br/>Stress dance etiquette.</p> <p>3. Review all dance steps in<br/>both dances as necessary.</p> <p>4. -----</p> |

## LESSON NO. 18

### Specific Objectives:

1. To review the foxtrot.
2. To review the waltz.
3. To observe the Black Hawk Waltz from the assignment on Lesson No. 16.

### Evaluation of the Specific Objectives:

| <p>PROCEDURES</p> <p>Lesson No. 18</p>   | <p>ORGANIZATION</p>  | <p>METHODS</p>   |
|--|--|--|
| <p>1. Roll Call.</p> <p>2. Dance sets:<br/>foxtrot and waltz.</p> <p>3. Assignment due:</p> <p>4. Announcements.</p> | <p>1. Squad Formation.</p> <p>2. Couples, informal<br/>LOD.</p> <p>3. Couples, single<br/>circle, LOD.</p> <p>4. -----</p> | <p>1. "Groups count off in squads."</p> <p>2. Refer to Lesson No. 17, #2.</p> <p>3. See <u>Black Hawk Waltz</u> as<br/>assigned; Refer to<br/>Lesson No. 16, #3.</p> <p>4. -----</p> |

## LESSON NO. 19

### Specific Objectives:

1. To review the Black Hawk Waltz.
2. To review the foxtrot.
3. To review the waltz.
4. To assign a research paper related to the rhumba: discuss origin, history, basic rhythm, dance styling and qualities, and outstanding personalities. For Lesson No. 21.

### Evaluation of the Specific Objectives:



| <p>PROCEDURES</p> <p>Lesson No. 19</p>  | <p>ORGANIZATION</p>   | <p>METHODS</p>   |
|---|---|--|
| <p>1. Roll Call.</p> <p>2. REVIEW<br/><u>Black Hawk Waltz.</u></p> <p>3. Dance Sets.<br/>foxtrot and waltz.</p> <p>4. Assignment due for<br/>Lesson No. 21.</p> | <p>1. Squad Formation.</p> <p>2. Couples, single<br/>circle LOD.</p> <p>3. Couples, informal<br/>LOD.</p> <p>4. "</p> | <p>1. "Group counts off in squads."</p> <p>2. Review: <u>Black Hawk Waltz</u></p> <p>3. Couples dance sets of<br/>foxtrot and waltz.</p> <p>4. Research paper related to the<br/>rhumba; refer to specific<br/>objective #3.</p> |

## LESSON NO. 20

### Specific Objectives:

1. To review the waltz.
2. To administer an Individual Skills test for the waltz.

### Evaluation of the Specific Objectives:

| <p>PROCEDURES</p> <p>Lesson No. 20</p>  | <p>ORGANIZATION</p>   | <p>METHODS</p>  |
|---|---|---|
| <p>1. Roll Call.</p> <p>2. Warm-up Dance Sets, waltz.</p> <p>3. Individual Skills test, waltz.</p> <p>4. Announcements.</p> | <p>1. Squad Formation.</p> <p>2. Couples, informal LOD.</p> <p>3. Technique lines abreast. Lines of 10, 6 per line.</p> <p>4. -----</p> | <p>1. "Groups count off in squads."</p> <p>2. Couples dance sets of waltz 4X.</p> <p>3. Administer Individual Skills test, waltz.</p> <p>Combination:</p> <p>1 Box Step, 2 Half-Box Progressive Steps,</p> <p>1 Conversation Step, 2 Hesitation Steps (1 fwd, 1 bwd),</p> <p>2 Turning Box Steps,</p> <p>2 Walking Waltz Steps.</p> <p>4. -----</p> |

## LESSON NO. 21

### Specific Objectives:

1. To introduce the rhumba rhythm.
2. To teach the Cuban Walks.
3. To teach the Box Step (rhumba).
4. To discuss the rhythmic, musical and movement characteristics of the rhumba.
5. To teach the "Toro" Break Step.
6. To collect assignment from Lesson No. 19.

### Evaluation of the Specific Objectives:



| <p>PROCEDURES</p> <p>Lesson No. 21</p>   | <p>ORGANIZATION</p>  | <p>METHODS</p>  |
|--|--|---|
| <p>5. Rhythmic, musical and movement characteristics of the rhumba.</p> <p>a. Meter.</p> <p>b. Tempo.</p> <p>c. Main rhythmic pattern.</p> <p>d. Musical and movement characteristics.</p> | <p>5. Technique lines abreast.</p> <p>a. "</p> <p>b. "</p> <p>c. "</p> <p>d. "</p> | <p>5. Discuss:</p> <p>a. Meter: 4/4.</p> <p>b. Tempo: Moderate, fast.</p> <p>c. Main rhythmic patterns (S - Q - Q).</p> <p>d. Musical and movement characteristics: Music often sounds as though there are eight beats per measure; soft, subtle, and obscure polyrhythmic syncopation in contrast to the pulsating meter; sustained and controlled energy must be stressed, however the movement should appear to be effortless and not hurried.</p> |
| <p>6. Combination</p> <p>a. Box Step, Cuban Walk fwd and bwd.</p>  | <p>6. Couples, informal LOD.</p> <p>a. "</p>                                       | <p>6. CPos.</p> <p>a. 2 Box Steps, 4 Cuban Walks, fwd,<br/>4 Cuban Walks bwd.</p>   |

| PROCEDURES<br>Lesson No. 21                       | ORGANIZATION                    | METHODS  |
|---|---------------------------------|--|
| 6. b. Box Step, Cuban Walks<br>swd lt and rt.     | 6. b. Couples, informal<br>LOD. | 6. b. 2 Box Step, 4 Cuban Walks,<br>swd lt,<br>4 Cuban Walks swd rt.   |
| 7. "Toro" Break Step.                             | 7. Technique lines,<br>LOD.     | 7. ItPos.<br><br>LF RF      LF , RF    LF      RF<br>S    Q      Q , S    Q      Q<br>1-2 3      4 , 1-2 3      3<br>swd toe      in swd toe      in<br>lt behind place, rt behind place<br>lt                           rt<br>heel                           heel |
| 8. Combination<br>Box Step, "Toro" Break<br>Step. | 8. Technique lines<br>abreast.  | 8. 2 Box Steps, 2 "Toro" Break<br>Steps.<br>REPEAT as needed.  |
| 9. Combination.                                   | 9. Couples, informal<br>LOD.    | 9. CPos.<br>2 Cuban Walks fwd,<br>2 Cuban Walks bwd,<br>1 Box Step,<br>1 "Toro" Break Step.  |
| 10. Assignment due from<br>Lesson No. 19.         | 10. Grouping informal<br>LOD.   | 10. Assignment due from Lesson<br>No. 10.<br>Research paper related to<br>the rhumba.  |
| 11. Announcements.                                | 11. -----                       | 11. -----  |

## LESSON NO. 22

### Specific Objectives:

1. To review the foxtrot.
2. To administer an Individual Skills test for the foxtrot.

### Evaluation of the Specific Objectives:



| <p>PROCEDURES<br/>Lesson No. 22</p>   | <p>ORGANIZATION</p>   | <p>METHODS</p>  |
|---|---|---|
| <p>1. Roll Call.</p> <p>2. Dance Sets:</p> <p>3. Individual Skills test:<br/>Foxtrot</p> <p>    a. Combination<br/>    Box Step, Conversation<br/>    Step, See Saw Step.</p> <p>    b. Combination<br/>    Magic Step, Conversa-<br/>    tion Step, Sway<br/>    Step II.</p> <p>4. Announcements.</p> | <p>1. Squad Formation.</p> <p>2. Couples, informal<br/>LOD.</p> <p>3. Technique lines<br/>abreast. Lines of<br/>12, 5 per line.</p> <p>    a. "</p> <p>    b. "</p> <p>4. -----</p> | <p>1. "Groups count off in squads."</p> <p>2. Couples dance sets of<br/>foxtrot, 3X.</p> <p>3. ItPos.<br/>Administer Individual Skills<br/>test (foxtrot).</p> <p>    a. 2 Box Steps, 1 Conversa-<br/>    tion Step,<br/>    2 See Saw Steps, 4X.</p> <p>    b. 2 Magic Steps, 1 Conversa-<br/>    tion Step,<br/>    1 Sway Step II, 4X.</p> <p>4. -----</p> |

## LESSON NO. 23

### Specific Objectives:

1. To review the foxtrot.
2. To review the waltz.
3. To review the Black Hawk Waltz.

### Evaluation of the Specific Objectives:

| <p>PROCEDURES</p> <p>Lesson No. 23</p>  | <p>ORGANIZATION</p>  | <p>METHODS</p>  |
|---|--|---|
| <p>1. Roll Call.</p> <p>2. Dance Sets.<br/>REVIEW: foxtrot and waltz.</p> <p>3. REVIEW:<br/><u>Black Hawk Waltz.</u></p> <p>4. Announcements.</p> | <p>1. Squad Formation.</p> <p>2. Couples, informal<br/>LOD.</p> <p>3. Couples, single<br/>circle, LOD.</p> <p>4. -----</p> | <p>1. "Groups count off in squads."</p> <p>2. Couples dance.<br/>Review foxtrot and waltz<br/>for mid-term Skills tests<br/>for couples. Dance as many<br/>sets as needed.</p> <p>3. Review <u>Black Hawk Waltz</u> for<br/>mid-term couple test.</p> <p>4. -----</p> |

## LESSON NO. 24

### Specific Objectives:

1. To administer a Written Information Examination for the mid-term.

### Evaluation of the Specific Objectives:

| <p>PROCEDURES</p> <p>Lesson No. 24</p>  | <p>ORGANIZATION</p>   | <p>METHODS</p>  |
|---|---|---|
| <p>1. Written Information Examination.<br/>Mid-term.</p> <p>2. Announcements.</p> | <p>1. Lecture room or dance area;<br/>informal seating.</p> <p>2. -----</p> | <p>1. Administer Written Information Examination.<br/>Mid-term.</p> <p>2. -----</p> |

## LESSON NO. 25

### Specific Objectives:

1. To administer a Couples Skills test for mid-term.

### Evaluation of the Specific Objectives:

| <p>PROCEDURES</p> <p>Lesson No. 25</p>  | <p>ORGANIZATION</p>   | <p>METHODS</p>   |
|---|---|--|
| <p>1. Roll Call.</p> <p>2. Couples skills test,<br/>mid-term</p> <p>    a. waltz.</p> <p>    b. foxtrot.</p> <p>3. Announcements.</p> | <p>1. Squad Formation.</p> <p>2.</p> <p>    a. Couples,<br/>    informal LOD,<br/>    5 per time.</p> <p>    b.     "</p> <p>3. -----</p> | <p>1. "Groups count off in squads."</p> <p>2. See 5 couples per dance set.<br/>Music should be 1½ choruses<br/>long for each set.</p> <p>    a. Alternate waltz test set<br/>    and foxtrot test set.</p> <p>    b.     "</p> <p>3. -----</p> |

## LESSON NO. 26

### Specific Objectives:

1. To review the foxtrot.
2. To review the waltz.
3. To review the rhumba.
4. To teach the "Mantilla" Break Step.
5. To teach the "Matilla" Break Step with Walk Around.

### Evaluation of the Specific Objectives:



| <p>PROCEDURES</p> <p>Lesson No. 26</p>  | <p>ORGANIZATION</p>   | <p>METHODS</p>  |
|---|---|---|
| <p>1. Roll Call.</p> <p>2. Dance Set (REVIEW)<br/>Foxtrot, waltz, and rhumba.</p> <p>3. "Mantilla" Break Step<br/>for rhumba.</p> | <p>1. Squad Formation.</p> <p>2. Couples, informal LOD.</p> <p>3. Technique lines, abreast.</p> | <p>1. "Groups count off in squads."</p> <p>2. Couples dance and alternate foxtrot, waltz, and rhumba sets. Dance each type 2X.</p> <p>3. CPos. Cue for woman.<br/>Prep: a) <math>\frac{1}{2}</math> box step, CPos.<br/>b) Break out under the contact arm during fwd. <math>\frac{1}{2}</math> box, SQQ.</p> <p>Dance in a wide arc; begin to count the Cuban walks which should begin on R-"S".<br/>@ Cuban w. 3X, RF, LF, RF.</p> <p>Return to man on the next i-SQQ; @ 4th "S" w/LF, fwd, <math>\frac{1}{2}</math> box.</p> <p>Final return to CPos during the QQ of 4th ct. Cuban rhythm.</p> <p>Completed w/an even interval of Cuban walks.<br/>@ Lady: RF, LF, RF, LF or "SQQ" 4 X.</p> |

| PROCEDURES<br>Lesson No. 26   | ORGANIZATION                 | METHODS  |
|---|------------------------------|--|
| 4. "Mantilla" Break with Walk Around Step.                                  | 4. Technique lines, abreast. | <p>4. CPos.<br/> Cue for woman.<br/> Prep: "Mantilla" Break Step, all of it!</p> <p>Continue to dance Cuban walks around the man passing behind him before returning to CPos.</p> <p>@ No. of Cuban w. takes <u>twice</u> as many as used for "Mantilla" Break Step. 8X-i of SQQ.</p> <p>Return to CPos on the "QQ" of the 8th-ct.</p> |
| 5. a. Combination Cuban Walks fwd and bwd, Box Step, "Mantilla" Break Step. | 5. a. "                      | 5. a. 2 Cuban Walks fwd,<br>2 Cuban Walks bwd,<br>2 Box Steps<br>2 "Mantilla" Break Steps.   |
| b. Box Step, "Mantilla" Break Step with Walk Around, Cuban Walks, swd.      | b. "                         | b. CPos.<br>2 Box Steps, 1 "Mantilla" Break Step with Walk Around, 2 Cuban Walks swd lt, 2 Cuban Walks swd rt.   |
| 6. Announcements.   | 6. -----                     | 6. -----   |

## LESSON NO. 27

### Specific Objectives:

1. To review the rhumba.
2. To teach the Right Outside Position.
3. To teach the Left Outside Position.
4. To teach the "Bueno" Step.

### Evaluation of the Specific Objectives:

| <p>PROCEDURES<br/>Lesson No. 27</p>   | <p>ORGANIZATION</p>   | <p>METHODS</p>   |
|---|---|--|
| <p>1. Roll Call.</p> <p>2. REVIEW: rhumba steps.</p> <p>3. Couple Positions.</p> <p>    a. Right Outside Position.</p> <p>    b. Left Outside Position.</p> <p>4. "Bueno" Step (Pinwheels).</p> | <p>1. Squad Formation.</p> <p>2. Couples, informal LOD.</p> <p>3.</p> <p>    a. Technique lines, abreast couples.</p> <p>    b.       "</p> <p>4.       "</p> | <p>1. "Groups count off in squads."</p> <p>2. Review all rhumba steps known to date as couples dance sets, 4X.</p> <p>3. Discuss</p> <p>    a. ROPos.</p> <p>    b. LOPos.</p> <p>4. Prep: "Mantilla" Break Step w/ or w/out Walk-Around.</p> <p>Danced w/ROPos usually first, CW. @ Right shoulders tog.</p> <p>Cuban rhythm set 3X (man @ LF,RF,LF) then, use the next Cuban rhythm set or 4th to <u>change</u>, move slightly apart before competing the phrase into the other LOPos.</p> <p>Take the <u>change</u>, Cuban rhythm set in place.</p> <p>Twirl ending for Lady.</p> |

| PROCEDURES<br>Lesson No. 27                                  | ORGANIZATION                                | METHODS  |
|--|---|--|
| 4. "Bueno" Step (con't).                                     | 4. Technique lines abreast couples (con't). | 4. "Bueno" Step (con't)<br><br>(Isolated)--Completed w/ an EVEN interval 3 + 1<br><br>Twirl Ending for lady: She goes under contact arm SQQ, then, both finish on the <u>back</u> ½ of the box step. CPos. |
| 5. Combination Box Step, "Mantilla" Break Step, "Bueno" Step | 5. Couples, informal LOD.                   | 5. 2 Box Steps, 1 "Mantilla" Break Step, 1 "Bueno" Step.   |
| 6. Assignment due for Lesson No. 29.                         | 6. -----                                    | 6. Research paper related to the cha cha. Refer to Specific Objective #4.  |
| 7. Announcements.  | 7. -----                                    | 7. -----   |

## LESSON NO. 28

### Specific Objectives:

1. To review the rhumba.
2. To review the foxtrot.
3. To review the waltz.
4. To review the "Bueno" Step.
5. To teach Cha Cha rhythm.
6. To discuss the differences between Latin American Cha Cha rhythm and North American Cha Cha rhythm.
7. To discuss the rhythmic, musica, and movement characteristics of the Cha Cha.
8. To teach the Side to Side Basic Cha Cha.
9. To teach the Forward and Backward Basic Cha Cha.

### Evaluation of the Specific Objectives:

| <p>PROCEDURES</p> <p>Lesson No. 28</p>   | <p>ORGANIZATION</p>   | <p>METHODS</p>   |
|--|---|--|
| <p>1. Roll Call.</p> <p>2. Dance Sets. REVIEW.<br/>rhumba, foxtrot, waltz</p> <p>3. REVIEW<br/>"Bueno" Step.</p> <p>4. Cha cha rhythm</p> <p>a. Clap rhythm.</p> <p>b. Step to cha cha<br/>rhythm.</p> <p>5. Latin American rhythm<br/>versus North American<br/>rhythm.</p> | <p>1. Squad Formation.</p> <p>2. Couples informal<br/>LOD.</p> <p>3. "</p> <p>4. Technique lines<br/>abreast.</p> <p>a. "</p> <p>b. "</p> <p>5. "</p> | <p>1. "Groups count off in squads."</p> <p>2. Couples dance and alternate<br/>types of dances, 3X.</p> <p>3. Combination.<br/>Refer to Lesson No. 27, #5.</p> <p>4. S S S Q Q<br/>1 2 3 4 "and"</p> <p>a. Clap rhythm</p> <p>b. Steps in place to cha cha<br/>rhythm (ItPos)</p> <p>5. Discuss the differences between<br/>Latin American cha cha rhythm</p> <p>S S S Q Q<br/>1 2 3 4 "and"</p> <p>North American cha cha rhythm</p> <p>S S Q Q S<br/>1 2 3 "and" 4</p> <p>This course of study pertinent<br/>to cha cha emphasizes the<br/>Latin American rhythm.</p> |

| PROCEDURES<br>Lesson No. 28                               | ORGANIZATION                   | METHODS   |
|---|--------------------------------|---|
| 6. Meter and Tempo of<br>Cha cha.                         | 6. Technique lines<br>abreast. | 6. Meter: 4/4<br>Tempo: Slow or Moderate.   |
| 7. Musical and movement<br>characteristics of<br>cha cha. | 7. "                           | 7. Musical and movement character-<br>istics: Easy recognition of<br>the basic cha cha rhythm by<br>the indicated and noticeable<br>syncopated fourth beat of each<br>measure; Such syncopation is<br>usually stressed in music by<br>percussive instruments such as<br>the bongos and/or wooden<br>beaters.                              |
| 8. Side to Side Basic<br>cha cha.                         | 8. "                           | 8. ItPos.<br><br>LF       RF       LF       RF       LF<br>S       S       S       Q       Q<br>↑       2       3       4       "and"<br>In       in       in       swd       tog.<br>place place place rt<br><br>repeats as the opposite foot<br>begins w/the first beat.<br>REPEAT as needed.<br>Movement travels from side to<br>side. |



| PROCEDURES<br>Lesson No. 28                                  | ORGANIZATION                   | METHODS   |
|--|--------------------------------|---|
| 9. Fwd and Bwd Basic<br>cha cha.                             | 9. Technique lines<br>abreast. | 9.   LF      RF      LF      RF      LF<br>S      S      S      Q      Q<br>↑      2      3      4      "and"<br>In           In<br>place   bwd   place   fwd   fwd<br><br>Reverse the directional cues<br>to execute the Bwd Basic<br>cha cha. |
| 10. Combination<br>Side to Side Basic,<br>Fwd and Bwd Basic. | 10. Couples, lines<br>abreast. | 10. PPos.<br>4 Side to Side Basics,<br>4 Fwd and Bwd Basics<br>REPEAT as needed.  |
| 11. Announcements.   | 11. -----                      | 11. -----   |

## LESSON NO. 29

### Specific Objectives:

1. To review the cha cha.
2. To teach the Mirror Position.
3. To teach the Crossover Step.
4. To review the foxtrot.
5. To review the waltz.
6. To review the rhumba.
7. To review the cha cha.

### Evaluation of the Specific Objectives:

| PROCEDURES<br>Lesson No. 29   | ORGANIZATION                 | METHODS   |
|---|------------------------------|---|
| 1. Roll Call.   | 1. Squad Formation.          | 1. "Groups count off in squads."  |
| 2. REVIEW   | 2. Couples, lines abreast.   | 2. PPos. Refer to Combination of Lesson No. 28, #10.  |
| 3. Mirror Position  | 3. "                         | 3. Discuss MirPos.  |
| 4. Crossover Step.  | 4. "                         | 4. MirPos.<br><br><div style="display: flex; justify-content: space-around; text-align: center;"> <div>LF<br/>S<br/>1<br/>swd<br/>lt</div> <div>RF<br/>S<br/>2<br/>rock<br/>fwd</div> <div>LF<br/>S<br/>3<br/>rock<br/>bwd</div> <div>RF<br/>Q<br/>4<br/>swd<br/>rt</div> <div>LF<br/>Q<br/>"and"<br/>tog</div> </div> <p>The "rock rock" portion of the step is the actual crossover while in the MirPos., Step repeats in opposite direction.</p> |
| 5. Combination<br>Fwd and Bwd Basic,<br>Crossover, Side to<br>Side Basic. | 5. "                         | 5. 2 Fwd and Bwd Basics<br>2 Crossover (lt, rt, lt, rt),<br>4 Side to Side Basics.  |
| 6. Combination<br>(above)   | 6. Couples, informal<br>LOD. | 6. CPos. Repeat combination<br>in #5.   |

| <p>PROCEDURES</p> <p>Lesson No. 29</p>  | <p>ORGANIZATION</p>                                  | <p>METHODS</p>   |
|---|--|--|
| <p>7. Dance Sets.<br/>foxtrot, waltz, rhumba,<br/>cha cha.</p> <p>8. Announcements.</p> | <p>7. Couples, informal<br/>LOD.</p> <p>8. -----</p> | <p>7. Couples dance alternate sets<br/>of each type of dance:<br/>foxtrot, waltz, rhumba,<br/>cha cha, as time allows.</p> <p>8. -----</p> |

## LESSON NO. 30

### Specific Objectives:

1. To review the cha cha.
2. To teach the Turn Ending Step.
3. To review the Black Hawk Waltz.

### Evaluation of the Specific Objectives:

| PROCEDURES<br>Lesson No. 30   | ORGANIZATION                    | METHODS   |
|---|---------------------------------|---|
| 1. Roll Call.   | 1. Squad Formation.             | 1. "Groups count off in squads."  |
| 2. Review:<br>cha cha.  | 2. Couples, informal<br>LOD.    | 2. Couples dance cha cha.   |
| 3. Turn Ending Step.  | 3. Technique lines,<br>abreast. | 3. PPos. Taken after Crossover<br>Step.<br><br>RF          LF          RF          LF          RF<br>S          S          S          Q          Q<br>1          2          3          4          "and"<br>fwd ¼      fwd          fwd      swd      tog.<br>turn      pivot                      lt<br>to rt      ½ to<br>rt<br><br>During the 3rd ct the dancer<br>refaces the partner.<br><br>a. Usually the turn ending<br>step executed after a series<br>of 3 crossover steps.<br>Partners release hands as<br>they turn away from one<br>another. Step may be<br>executed in CPos, PPos,<br>or MirPos. |
| a. Combination<br>Crossover Step<br>"Singles", Turn<br>Ending Step. | a. "                            |   |
| 4. Dance sets:<br>cha cha.  | 4. Couples, informal<br>LOD.    | 4. Couples practice routines of<br>steps and combinations of<br>steps in cha cha known to<br>date.  |

| PROCEDURES<br>Lesson No. 30                                    | ORGANIZATION                                 | METHODS  |
|--|--|--|
| 5. REVIEW<br><u>Black Hawk Waltz.</u><br><br>6. Announcements. | 5. Couples, informal<br>LOD.<br><br>6. ----- | 5. Dance the <u>Black Hawk Waltz</u> 3X.<br><br>6. ----- |

## LESSON NO. 31

### Specific Objectives:

1. To review the rhumba.
2. To teach the Chase Step (cha cha).
3. To teach the Exhibition Position.
4. To discuss the lead for the Chase Step.
5. To review the cha cha.

### Evaluation of the Specific Objectives:



| <p>PROCEDURES</p> <p>Lesson No. 31</p>  | <p>ORGANIZATION</p>   | <p>METHODS</p>   |
|---|---|--|
| <p>1. Roll Call.</p> <p>2. REVIEW<br/>Rhumba for</p> <p>    a. Individual Skills test<br/>        for Lesson No. 32.</p> <p>    b. Couples Skills test<br/>        for Lesson No. 32.</p> <p>3. Chase Step<br/>    Cha cha.</p> <p>4. Exhibition Position.</p> <p>5. Lead for the Chase Step.</p> | <p>1. Squad Formation.</p> <p>2.</p> <p>    a. Technique lines,<br/>        abreast.</p> <p>    b. Couples, informal<br/>        LOD.</p> <p>3. Technique lines,<br/>    abreast.</p> <p>4.     "</p> <p>5.     "</p> | <p>1. "Group count off in squads."</p> <p>2. ItPos.</p> <p>    a. Review for Individual Skills<br/>        test:<br/>        Cuban Walks all directions.<br/>        "Toro" Break Step.<br/>        Box Step.</p> <p>    b. Couples dance; review all<br/>        rhumba steps. Dance at<br/>        least 5 sets of music.</p> <p>3. The Chase Step is a combination<br/>    of 1 fwd basic with the execu-<br/>    tion of ½ pivots to the rt<br/>    on the second 2-3 cts of a<br/>    second fwd basic step.</p> <p>4. Discuss ExhPos.</p> <p>5. ExhPos.<br/>    The lead for the Chase Step is<br/>    indicated by the man during the<br/>    execution of his Fwd Basic<br/>    Step, as soon as he pivots and<br/>    continues to dance his next<br/>    Fwd Basic Step into the op-<br/>    posite direction from the</p> |

| PROCEDURES<br>Lesson No. 31          | ORGANIZATION                                      | METHODS  |
|--------------------------------------|---|--|
| 5. Chase Step (con't).               | 5.  | 5. Chase Step (con't)<br><br>Woman, the woman begins her Chase Step after the man has indicated the pivot. |
| 6. REVIEW:<br>Dance sets<br>cha cha. | 6. Couples, informal<br>LOD and "on the<br>spot." | 6. Couples dance the cha cha and<br>practice all known steps to<br>date.                                   |
| 7. Announcements.                    | 7. -----  | 7. -----   |

## LESSON NO. 32

### Specific Objectives:

1. To administer an Individual Skills test for the rhumba.
2. To administer a Couples Skills test for the rhumba.

### Evaluation of the Specific Objectives:

| PROCEDURES<br>Lesson No. 32           | ORGANIZATION   | METHODS  |
|---------------------------------------|--|--|
| 1. Roll Call.                         | 1. Squad Formation.  | 1. "Groups count off in squads."   |
| 2. Warm-up dance sets.<br>Rhumba.     | 2. Couples, informal<br>LOD.                                     | 2. Couples dance the rhumba,<br>3 sets of music.   |
| 3. Individual Skills test,<br>rhumba. | 3. Technique lines<br>across the floor--<br>10 lines, 6 abreast. | 3. Administer Individual Skills<br>test.<br><br>Combination.<br>4 Cuban Walks fwd,<br>4 Cuban Walks bwd,<br>2 Box Steps<br>4 Cuban Walks swd lt.<br>4 Cuban Walks swd rt.<br>2 Box Steps<br>4 "Toro" Break Steps<br><br>Complete routine 2X. |
| 4. Couples Skills test<br>rhumba.     | 4. Couples, informal<br>LOD. 5 per set.                          | 4. Administer Couples Skills Test<br><br>Combination.<br>2 Box Steps,<br>1 "Mantilla" Break 2/Walk<br>around,<br>4 "Bueno" Steps ROPos<br>4 "Bueno" Steps LOPos.<br><br>Complete routine 3X.   |
| 5. Announcements.                     | 5. -----   | 5. -----   |

## LESSON NO. 33

### Specific Objectives:

1. To review the waltz.
2. To review the rhumba.
3. To review the cha cha.
4. To teach the Kick Turn Step.

### Evaluation of the Specific Objectives:

| <p>PROCEDURES</p> <p>Lesson No. 33</p>  | <p>ORGANIZATION</p>  | <p>METHODS</p>  |
|---|--|---|
| <p>1. Roll Call.</p> <p>2. Warm-up dance sets.<br/>Waltz, rhumba, cha cha.</p> <p>3. Kick Turn Step.</p> <p>a. Cha cha.</p> <p>b. Same w/partner.</p> <p>4. Combination.</p> <p>5. Announcements.</p> | <p>1. Squad Formation.</p> <p>2. Couples, informal<br/>LOD.</p> <p>3. Technique lines</p> <p>a. " , abreast.</p> <p>b. Couples lines<br/>abreast.</p> <p>4. Couples, informal<br/>abreast.</p> <p>5. -----</p> | <p>1. "Groups count off in squads."</p> <p>2. Dance and alternate types for<br/>each set. Dance each 2X.</p> <p>3. ItPos</p> <p>a.    LF        RF        RF        RF        LF<br/>          S        S        S        Q        Q<br/>          1        2        3        4        "and",<br/>          In        kick        pivot        fwd        fwd<br/>          place        fwd        ½ rt<br/>          or<br/>          fwd</p> <p>b. PPos and MirPos.<br/> The kick turns should be<br/> danced in MirPos from one<br/> side by side with partner<br/> to the other side by side<br/> position of MirPos.</p> <p>4. ExhPos.<br/> 2 Fwd and Bwd Basics,<br/> 4 Chase Steps,<br/> 1 Fwd and Bwd Basic,<br/> 1 Side to Side Basic,<br/> 4 Kick Turn Steps.<br/> REPEAT as needed.</p> <p>5. -----</p> |

## LESSON NO. 34

### Specific Objectives:

1. To review the rhumba.
2. To review the waltz.
3. To review the foxtrot.
4. To review the cha cha.
5. To review the fundamental elements of dancing.

### Evaluation of the Specific Objectives:

| <p>PROCEDURES</p> <p>Lesson No. 34</p>  | <p>ORGANIZATION</p>   | <p>METHODS</p>  |
|---|---|---|
| <p>1. Roll Call.</p> <p>2. Dance Sets.<br/>REVIEW: rhumba, waltz,<br/>foxtrot, cha cha.</p> <p>3. REVIEW:<br/>Fundamental Elements of<br/>dancing.</p> <p>4. Announcements.</p> | <p>1. Squad Formation.</p> <p>2. Couples, informal<br/>LOD, 10 per set.</p> <p>3. "</p> <p>4. -----</p> | <p>1. "Groups count off in squads."</p> <p>2. Couples dance to review all<br/>dance steps pertinent to the<br/>rhumba, waltz, foxtrot, and<br/>cha cha.</p> <p>See Student couple demonstra-<br/>tions, 10 couples per set.</p> <p>Alternate dances each time.</p> <p>3. For each dance type:<br/>Review and emphasize leading<br/>and following techniques;<br/>Dance styling techniques;<br/>Dance etiquette;<br/>Mastery of dance positions.</p> <p>4. -----</p> |



## LESSON NO. 35

### Specific Objectives:

1. To review the foxtrot.
2. To review the cha cha.
3. To review the Black Hawk Waltz.
4. To review the rhumba.

### Evaluation of the Specific Objectives:

| <p>PROCEDURES</p> <p>Lesson No. 35</p>  | <p>ORGANIZATION</p>   | <p>METHODS</p>  |
|---|---|---|
| <p>1. Roll Call.</p> <p>2. Dance Sets.<br/>REVIEW:<br/>foxtrot, cha cha,<br/><u>Black Hawk Waltz</u>,<br/>rhumba.</p> <p>3. REVIEW for Individual<br/>Skills test<br/>cha cha.</p> <p>4. Announcements.</p> | <p>1. Squad Formation.</p> <p>2. Couples, informal<br/>LOD, 10 per set.</p> <p>3. Technique lines,<br/>abreast.</p> <p>4. -----</p> | <p>1. "Groups count off in squads."</p> <p>2. Couples dance to review all<br/>dance steps known to date<br/>related to:<br/>foxtrot, cha cha,<br/><u>Black Hawk Waltz</u>,<br/>and rhumba.<br/>Alternate dance types each<br/>set of music.</p> <p>3. ItPos. Review:<br/>Fwd and Bwd Basic<br/>Side to Side Basic<br/>Chase Step<br/>Kick Turn.</p> <p>4. -----</p> |

## LESSON NO. 36

### Specific Objectives:

1. To review the cha cha.
2. To administer an Individual Skills test in the cha cha.

### Evaluation of the Specific Objectives:

| <p>PROCEDURES</p> <p>Lesson No. 36</p>  | <p>ORGANIZATION</p>  | <p>METHODS</p>  |
|---|--|---|
| <p>1. Roll Call.</p> <p>2. Warm-up dance.<br/>Cha cha.</p> <p>3. REVIEW:<br/>Combination.<br/>Cha cha.</p> <p>4. Individual Skills test.</p> <p>5. Announcements.</p> | <p>1. Squad Formation.</p> <p>2. Couples, informal<br/>LOD.</p> <p>3. Technique lines<br/>abreast.</p> <p>4. Technique lines<br/>across floor in<br/>center of room,<br/>5 per line.</p> <p>5. -----</p> | <p>1. "Groups count off in squads."</p> <p>2. Couples dance cha cha.</p> <p>3. Refer to Combination of<br/>Lesson No. 33, #4.<br/>Complete 3X.</p> <p>3. ItPos. Administer<br/>Individual Skills test.<br/>Combination above in #3.</p> <p>5. -----</p> |

## LESSON NO. 37

### Specific Objectives:

1. To review the foxtrot.
2. To review the waltz.
3. To review the rhumba.
4. To teach the Open Turn Step (rhumba)
5. To review the cha cha.

### Evaluation of the Specific Objectives:

| PROCEDURES   | ORGANIZATION  | METHODS  |
|--|---|--|
| 1. Roll Call.<br>2. Dance sets:<br>REVIEW: foxtrot, rhumba,<br>waltz.<br>3. Open Turn Step<br>rhumba.<br><br>4. Combination<br>rhumba.<br><br>5. REVIEW: Cha cha<br>for Couple Skills test.<br><br>6. Announcements. | 1. Squad Formation.<br>2. Couples, informal<br>LOD.<br>3. Couples lines<br>abreast.<br><br>4. "<br><br>5. Couples informal<br>LOD or "on the spot."<br><br>6. ----- | 1. "Groups count off in squads."<br>2. Couples dance each type 2X.<br><br>3. Open Turn<br>(Isolated)--Completed w/ an<br>interval of Cuban walks,<br>which includes the $\frac{1}{4}$ turn<br>CCW towd. lady.<br><br>Prep: a) Elbow is crooked im-<br>mediately as Lady goes<br>out under arm as in<br>"Mantilla" Break Step;<br>b) That QQ of the back $\frac{1}{2}$<br>box is danced mostly<br>in place, while lining<br>up to become side-by-<br>side w/Lady.<br><br>4. 2 Box Steps, 1 "Mantilla" Break,<br>1 Box Step, 1 Open Turn Step.<br>REPEAT as needed.<br><br>5. Couples dance cha cha to<br>prepare for skills test.<br><br>6. ----- |

## LESSON NO. 38

### Specific Objectives:

1. To review the cha cha.
2. To administer a Couples Skills test in the cha cha.
3. To assign a research paper related to the bossa nova: discuss the origin, history, basic rhythms, dance styling and qualities, and outstanding personalities; for Lesson No. 40.

### Evaluation of the Specific Objectives:

| <p>PROCEDURES</p> <p>Lesson No. 38</p>   | <p>ORGANIZATION</p>  | <p>METHODS</p>  |
|--|--|---|
| <p>1. Roll Call.</p> <p>2. Warm-up dance.<br/>cha cha.</p> <p>3. Couple Skills test,<br/>cha cha.</p> <p>4. Assignment due for<br/>Lesson No. 40.</p> <p>5. Announcements.</p> | <p>1. Squad Formation.</p> <p>2. Couples, informal<br/>LOD or "on the<br/>spot."</p> <p>3. Couples, lines<br/>abreast, 5 per set.</p> <p>4. Grouping informal<br/>close to instructor.</p> <p>5. -----</p> | <p>1. "Groups count off in squads."</p> <p>2. Couples dance the cha cha.<br/>Each set is danced to 1½<br/>choruses of music 1X.</p> <p>3. Administer Couple Skills Test.<br/>Couples may compose their own<br/>routines to 1½ choruses of<br/>music. Dance cha cha<br/>test 1X.</p> <p>4. Research paper related to the<br/>bossa nova. Refer to<br/>specific objective #2.</p> <p>5. -----</p> |



## LESSON NO. 39

### Specific Objectives:

1. To review the cha cha.
2. To discuss the rhythmic, musical and movement characteristics related to the bossa nova.
3. To teach New Beat Walks (bossa nova).
  - a. slows
  - b. quicks
4. To teach Walks and Points (bossa nova).
  - a. Forward and Backward.
  - b. Side to Side.
5. To review the rhumba.

### Evaluation of the Specific Objectives:

| <p>PROCEDURES</p> <p>Lesson No. 39</p>   | <p>ORGANIZATION</p>   | <p>METHODS</p>  |
|--|---|---|
| <p>1. Roll Call.</p> <p>2. REVIEW<br/>Cha cha.</p> <p>3. Bossa Nova<br/>Rhythmic, musical, and<br/>movement characteristics<br/>related to the bossa<br/>nova.</p> <p>a. Meter.</p> <p>b. Tempo.</p> <p>c. Main rhythmic<br/>patterns.</p> <p>d. Musical and movement<br/>characteristics.</p> | <p>1. Squad Formation.</p> <p>2. Couples, informal<br/>LOD or "on the<br/>spot."</p> <p>3. Technique lines<br/>abreast.</p> <p>a. "</p> <p>b. "</p> <p>c. "</p> <p>d. "</p> | <p>1. "Groups count off in squads."</p> <p>2. Couples dance the cha cha.</p> <p>3. Discussion of Bossa Nova.</p> <p>a. Meter: 2/4.</p> <p>b. Tempo: Moderate or slow.</p> <p>c. Main rhythmic patterns:</p> <p>(S - Q Q)<br/>1-2 1 2 ;</p> <p>(S - S)<br/>1-2 1-2</p> <p>d. Easy recognition of the<br/>first beat of each measure;<br/>Soft, subtle polyrhythmic<br/>syncopated accents presented<br/>mostly by percussive and<br/>brass instruments in contrast<br/>to a somewhat lyrical and<br/>swaying movement.</p> |

| PROCEDURES<br>Lesson No. 39     | ORGANIZATION                | METHODS   |
|---------------------------------|-----------------------------|---|
| 4. New Beat Walks.              | 4.                          | 4.  |
| a. Slows.                       | a. Technique lines abreast. | a. LF RF LF RF<br>S <sub>x</sub> , S , S , S ,<br>1-2 1-2 1-2 1-2<br><br>4 fwd Slows<br>4 bwd Slows<br>4 swd-tog lt Slows<br>4 swd-tog rt Slows.                        |
| b. Quicks.                      | b. "                        | b. LF RF LF RF<br>Q <sub>x</sub> -Q , Q -Q<br>1 2 , 1 2<br><br>8 fwd Quicks<br>8 bwd Quicks<br>4 swd-tog lt Quicks<br>4 swd-tog rt Quicks.                              |
| c. Combination<br>Slow, Quicks. | c. "                        | c. 4 fwd Slows, 8 bwd Quicks;<br>2 fwd Slows, 4 swd-tog lt<br>Quicks;<br>REPEAT as needed.<br><br>Any combination of Slows and<br>Quicks is suitable for<br>bossa nova. |

| PROCEDURES<br>Lesson No. 39                           | ORGANIZATION                                      | METHODS   |
|---|---|---|
| 5. Walks and Points.                                  | 5. Technique lines abreast.                       | 5. LF      RF      LF      RF<br>S    , S    , S    , S    ;<br>1-2, 1-2, 1-2, 1-2<br>fwd, fwd, fwd, point toe<br>forward |
| a. FWD and Bwd.                                       | a. "  | Repeat, reverse.  |
| b. Side to Side.                                      | b. "  | a. Cue:<br>Fwd-2-3-point;<br>Bwd-2-3-point.   |
|   |   | b. May also be danced to the<br>sides with fwd walks.   |
|   |   | Cue: to swd lt-walk-walk,<br>point; swd rt-walk,walk,<br>point.   |
| 6. Combination<br>Slows, Quicks, Walks<br>and Points. | 6. Couples lines<br>abreast.                      | 6. ExhPos.  |
|   |   | 2 fwd Slows, 4 fwd Quicks<br>2 Walks and Points bwd;<br>REPEAT as needed.   |
| 7. Dance sets.  | 7. Couples, informal<br>LOD, or "on the<br>spot." | 7. Couples dance alternately<br>cha cha and rhumba sets.<br>2X of each type.  |
| 8. Announcements.                                     | 8. -----  | 8. -----  |

## LESSON NO. 40

### Specific Objectives:

1. To review the bossa nova.
2. To teach the Forward and Backward Basics.
3. To review the Black Hawk Waltz.
4. To review Ten Pretty Girls.
5. To collect the assignment on the bossa nova for Lesson No. 38.

### Evaluation of the Specific Objectives:

| <p>PROCEDURES</p> <p>Lesson No. 40</p>   | <p>ORGANIZATION</p>   | <p>METHODS</p>   |
|--|---|--|
| <p>1. Roll Call.</p> <p>2. REVIEW<br/>Bossa Nova.</p> <p>3. Bossa Nova Basic.</p> <p>    a. Fwd and Bwd Basic.</p> <p>    b. Same w/partner.</p> <p>4. Combination.<br/>Fwd and Bwd Basic,<br/>Slows and Quicks.</p> | <p>1. Squad Formation.</p> <p>2. Couples, lines<br/>abreast.</p> <p>3.</p> <p>    a. "</p> <p>    b. Couples,<br/>informal LOD</p> <p>4. Couples, informal<br/>"on the spot."</p> | <p>1. "Groups count off in squads."</p> <p>2. ExhPos.<br/>Refer to combinations in<br/>Lesson No. 39, #6.</p> <p>3. ItPos.</p> <p>    a. LF RF LF RF LF RF<br/>        S Q Q , S Q Q<br/>        1-2, 1 2 1-2 1 2<br/>        fwd tog tog bwd tog tog</p> <p>        Cue: fwd-toe-toe;<br/>             bwd-toe-toe.</p> <p>    b. ExhPos.<br/>        Same as above.</p> <p>4. ExhPos</p> <p>    2 Fwd and Bwd Basics;<br/>    4 Fwd Slows,<br/>    4 Swd lt quicks;<br/>    2 Fwd and Bwd Basics,<br/>    3 Bwd Slows,<br/>    5 Swd-rt Quicks.<br/>    REPEAT 4X.</p> |

| PROCEDURES<br>Lesson No. 40  | ORGANIZATION   | METHODS   |
|--|--|---|
| 5. REVIEW:<br><u>Black Hawk Waltz.</u><br><br>6. REVIEW<br><u>Ten Pretty Girls.</u><br><br>7. Assignment due for<br>bossa nova.<br><br>8. Announcements. | 5. Couples informal<br>LOD. 10 per set.<br><br>6. Lines of 10 per set,<br>abreast.<br><br>7. -----<br><br>8. ----- | 5. <u>Black Hawk Waltz</u><br><u>Sets of couples.</u><br><br>6. <u>Ten Pretty Girls.</u><br><br>7. Assignment due: Research<br>paper related to bossa nova.<br><br>8. ----- |

## LESSON NO. 41

### Specific Objectives:

1. To review the bossa nova.
2. To review the cha cha.
3. To review the foxtrot.
4. To review the rhumba.
5. To review the bossa nova.
6. To review the waltz.

### Evaluation of the Specific Objectives:



| <p>PROCEDURES</p> <p>Lesson No. 41</p>  | <p>ORGANIZATION</p>  | <p>METHODS</p>   |
|---|--|--|
| <p>1. Roll Call.</p> <p>2. REVIEW: bossa nova.</p> <p>3. REVIEW: All dances.<br/>Sets of dances.</p> <p>4. Announcements.</p> | <p>1. Squad Formation.</p> <p>2. Couples, informal<br/>"on the spot."</p> <p>3. Couples, informal<br/>LOD, 10 couples<br/>per set.</p> <p>4. -----</p> | <p>1. "Groups count off in squads."</p> <p>2. Refer to Combination of<br/>Lesson No. 40, #4.</p> <p>3. Alternate dances per set.<br/>Review: cha cha<br/>foxtrot<br/>rhumba<br/>bossa nova<br/>waltz</p> <p>4. -----</p> |

## LESSON NO. 42

### Specific Objectives:

1. To review the foxtrot.
2. To review the waltz.
3. To review the rhumba.
4. To review the cha cha.
5. To review the bossa nova.
6. To review the Black Hawk Walt.
7. To review Ten Pretty Girls.
8. To review the Susie Mixer.

### Evaluation of the Specific Objectives:



## LESSON NO. 43

### Specific Objectives:

1. To administer a Final Term Skills test for couples pertinent to the:
  - a. foxtrot.
  - b. waltz.
  - c. rhumba.
  - d. cha cha.
  - e. bossa nova.

### Evaluation of the Specific Objectives:

| <p>PROCEDURES</p> <p>Lesson No. 43</p>   | <p>ORGANIZATION</p>  | <p>METHODS</p>   |
|--|--|--|
| <p>1. Roll Call.</p> <p>2. Final term Skills test<br/>all couples test.</p> <p>3. Announcements.</p> | <p>1. Squad Formation.</p> <p>2. Couples, informal<br/>LOD, 5 couples<br/>per set.</p> <p>3. -----</p> | <p>1. "Groups count off in squads."</p> <p>2. Administer Final term Skills<br/>test for couples; Dances<br/>alternate for each set.<br/>Continue through same order<br/>until all couples have<br/>danced each of the five basic<br/>ballroom dances: foxtrot,<br/>waltz, rhumba, cha cha,<br/>bossa nova.</p> <p>3. -----</p> |

## LESSON NO. 44

### Specific Objectives:

1. To administer a Final Term Skills test for couples (Refer to Lesson No. 43--continued).

### Evaluation of the Specific Objectives:

| <p>PROCEDURES</p> <p>Lesson No. 44</p>   | <p>ORGANIZATION</p>  | <p>METHODS</p>  |
|--|--|---|
| <p>1. Roll Call.</p> <p>2. Final term<br/>Skills test for couples<br/>all dances, continued</p> <p>3. Announcements.</p> | <p>1. Squad Formation.</p> <p>2. Refer to Lesson<br/>No. 43, #2.</p> <p>3. -----</p> | <p>1. "Groups count off in squads."</p> <p>2. Refer to Lesson No. 43, #2.</p> <p>Final term Skills test for<br/>couples continued to be<br/>administered.</p> <p>3. -----</p> |

## LESSON NO. 45

### Specific Objectives:

1. To administer a Written Information Test for the Final Examination.

### Evaluation of the Specific Objectives:



| <p>PROCEDURES</p> <p>Lesson No. 45</p>   | <p>ORGANIZATION</p>   | <p>METHODS</p>   |
|--|---|--|
| <p>1. Written Information Examination.</p> <p>Final term.</p> <p>2. Announcements.</p> | <p>1. Lecture room or dance area; informal seating.</p> <p>2. -----</p> | <p>1. Administer Written Information Examination</p> <p>Final Term</p> <p>2. -----</p> |

### Summary

In Chapter VI the investigation was pertinent to the presentation of forty-five one-hour selected and progressive lessons in beginning ballroom dance. Each lesson was comprised of specific objectives and provision for their evaluation, procedures, organization, and methods. The lesson series was pertinent to the following basic ballroom dances: foxtrot; waltz; rhumba; cha cha; and bossa nova. Five fundamental elements of dancing including elements of rhythm and musical structure, dance positions, leading and following techniques, dance styling techniques, and dance etiquette were treated as each dance was covered.

Lesson number 1 was relevant to the presentation of general information, information regarding the course content, and information regarding future assignments.

Lesson number 2 was pertinent to a first activity day and emphasized locomotor activity.

Lesson numbers 3 through 11 were pertinent to the foxtrot. Lesson numbers 12 through 19 were relevant to the waltz. Lesson numbers 20 through 22, 26, and 27 were concerned with the rhumba. Lesson numbers 28 through 31 and 33 through 35 were specific to the cha cha. Lesson number 39 through 41 stressed the bossa nova. Lessons specifically planned for review of the basic ballroom dances included in the course of study were lesson numbers 23, 37, and 42.

Skills tests for the foxtrot, waltz, rhumba, cha cha, and bossa nova were administered in lesson numbers 11, 14, 20, 22, 32, 36, and 38. Skills tests for the mid-term and final-term examinations were administered in lesson numbers 25, 43, and 44. Written information examinations for the mid-term and final-term examinations were administered in lesson numbers 25 and 45, respectively.

In Chapter VII the investigation is related to recommendations for the evaluation of students.

## CHAPTER VII

### RECOMMENDATIONS FOR THE EVALUATION OF STUDENTS

The criteria to be used for the evaluation of dance skills and knowledges are directly related to and dependent upon the designated unit and lesson plan objectives discussed in Chapter V. The types of tests appropriate for a course of study in beginning ballroom dance are skills tests, and written information examinations.

#### Skills Tests

##### Criteria for Evaluation

1. Correctness of basic steps, step patterns, dance positions, leading and following techniques, dance styling techniques, and dance etiquette.
2. Rhythmic accuracy.
3. Knowledge of basic steps, step patterns, dance positions, leading and following techniques, dance styling techniques, and dance etiquette.
4. Continuity and smoothness in the execution of basic steps and step patterns.
5. Styling appropriate to the particular dance.

### Formations for Evaluation of Dance Skills

#### 1. Individually.

- a. In straight lines: students dance alongside of one another across the length of the dance floor.
- b. In diagonal lines: students dance behind one another while coming across the dance floor from one corner to the opposite corner.

#### 2. Couples.

- a. One couple per time on the dance floor: students select own partner and/or students may be assigned to one another.
- b. No more than five couples per time on the dance floor: students select own partner and/or students may be assigned to one another.

#### 3. Formations may also be scattered, or in circles, depending upon the teacher's needs.

### Suggested Grading Scales

1. Letter grades selected from a specifically determined grade point scale.

5 = A Superior

4 = B Above average

3 = C Average

2 = D Below average

1 = D- Very weak

0 = F Failure to take test

2. Letter grades selected from a specifically determined color key.

A favorite method of grading skills tests used by the writer is that of awarding to students a color or colors which are keyed to a letter grading scale. The color key to the grading scale is known only by the examiner. As the students are being tested, the examiner hands each student the appropriate color. At the completion of a testing period, a letter grade for each student is officially recorded, and the color key is immediately announced to the class. Alterations in the colors comprising the keys are made each time a skills test is administered to give added variety to the testing periods as well as to keep students from anticipating the letter grading scales. Illustrative of this grading system are the following:

Foxtrot

|       |   |
|-------|---|
| Red   | A |
| Blue  | B |
| Green | C |
| Brown | D |
| Black | F |

Cha Cha

|        |   |
|--------|---|
| Orange | A |
| Aqua   | B |
| Lime   | C |
| Grape  | D |
| Black  | F |

Written Information Examinations

Number of Examinations

1. One mid-term examination.
2. One final term examination.

### Sample Questions

Sample written information questions pertinent to the elements of rhythm and musical structure, dance positions, leading and following techniques, dance styling techniques, dance etiquette, step patterns, and history of ballroom dance are presented. Although the multiple choice statement followed by four alternative answers is considered to be the best type of short answer question; the true or false type of statement is also acceptable. Both types are indicated below.

### Elements of Rhythm and Musical Structure

1. A measure consisting of one half note (slow) and two quarter notes (quick-quick) is written in
  - (a)  $3/4$  meter.
  - (b)  $6/8$  meter.
  - (c)  $2/4$  meter.
  - (d)  $4/4$  meter.
2. The value of an eighth note in  $4/4$  meter is
  - (a)  $1/2$  beat.
  - (b)  $1/4$  beat.
  - (c)  $1/8$  beat.
  - (d)  $1/16$  beat.
3. Basic cha cha rhythm is designated as
  - (a) Slow - quick - quick.
  - (b) Slow - slow - quick - quick.
  - (c) Quick - quick - slow.
  - (d) Slow - slow - slow - quick - quick.

4. The terms "quick" and "slow" refer to the speed of the dance tune. (True or False)

#### Dance Position

1. In the Closed Position, partners should look beyond one another's left shoulder. (True or False)
2. The Closed Position is the standard or basic position in social dance and one from which other positions have evolved. (True or False)
3. The Conversation Position and the Open Break Position are one and the same positions. (True or False)
4. While dancing in the Mirror Position, partners should remain facing each other and keep contact through one hand. (True or False)

#### Leading and Following Positions

1. If a girl is a better dancer than the boy, she should assume the "lead". (True or False)
2. A strong lead is determined by a knowledge of the steps, rhythm, pressure, and timing of the dance. (True or False)
3. Which of the following combination of factors are most important in order to follow a lead properly?
  - (a) Much resistance and slight anticipation.
  - (b) Moderate resistance and slight anticipation.
  - (c) Moderate resistance and no anticipation.
  - (d) Much resistance and no anticipation.
4. Which of the following statements best describes the underlying principle of leading and following?
  - (a) The girl never controls the lad.
  - (b) The leader should have a good grip.



- (c) The couple does not step at the same time.
- (d) The leader should be the person who is the better dancer.

### Dance Styling Techniques

1. In which of the following dances is "bouncy" styling not acceptable?
  - (a) Rhumba.
  - (b) Waltz.
  - (c) Foxtrot.
  - (d) All of these.
2. Characteristic of the medium-slow foxtrot is a smooth gliding movement created by using long, continuous steps. (True or False)
3. "Follow-through" is the dance principle descriptive of the feet remaining close and parallel to each other while dancing. (True or False)
4. Looking downward helps to show the dancer where he is stepping and improves the styling of the dance. (True or False)

### Dance Etiquette

1. Dance etiquette does not permit a woman to ever refuse a dance. (True or False)
2. At the end of a dance, which of the following behavior patterns is appropriate for the man?
  - (a) Escort his partner off the ballroom floor.
  - (b) Seat his partner with others before leaving her.
  - (c) Acknowledge his enjoyment.
  - (d) All of these.

3. While dancing, a woman does not accept the apologies given by her partner for any faulty steps he has made. (True or False)
4. When being introduced, a man does which of the following?
  - (a) May remain seated.
  - (b) Always stands.
  - (c) May stand if he wishes.
  - (d) None of these.

#### Step Patterns

1. Which of the following dances begins with a step in place?
  - (a) Rhumba.
  - (b) Foxtrot.
  - (c) Waltz.
  - (d) Cha Cha.
2. Which one of the following step patterns best describes the half box of the Foxtrot Basic Step?
  - (a) Step - side - together - hold.
  - (b) Side - close - step - hold.
  - (c) Step - hold - side - together.
  - (d) Step - together - step.
3. The first step in social dance is usually taken by the girl's left foot and by the boy's right foot. (True or False)
4. Which one of the following characteristics or factors are shared both by the basic foxtrot step and the basic rhumba step?
  - (a) Both have the same floor pattern.

- (b) Both require three transfers of weight to one measure.
- (c) Both are danced to 4/4 meter.
- (d) All of these.

### History of Ballroom Dance

1. The cha cha and the rhumba share a common origin.  
(True or False)
2. Which one of the following countries is responsible for originating the rhumba?
  - (a) Cuba.
  - (b) Spain.
  - (c) Argentina.
  - (d) Unknown historically.
3. Which one of the following dances is said to be the "mother of the waltz."
  - (a) Ländler.
  - (b) Volta.
  - (c) Viennese waltz.
  - (d) None of these.

### Weighting Grades for a One Semester Course in Beginning Ballroom Dance

#### Skills

50% Total

1. Seven skills tests (05% each).
2. Mid-term skills test (06%).
3. Final term skills tests (09% total average).

Written Information Examinations

30% Total

1. Mid-term examination (12%).
2. Final term examination (18%).

Attitudes and Appreciations

10% Total

1. Class participation (05%).
2. Additional assignments (05%).

Habits and Practices

10% total

1. Class attendance (05%).
2. Improvement in skills (05%).

Schedule of Skills Tests and Written  
Information Examinations

Forty-five lessons: fifteen weeks, class meets three times per week for one hour.

| Test | Daily Lesson<br>Number | Type of Test  |
|------|------------------------|---|
| I    | 11                     | Skills: <u>Foxtrot</u><br>Individual  |
| II   | 14                     | Skills: <u>Foxtrot</u><br>Couples   |
| III  | 20                     | Skills: <u>Waltz</u><br>Individual  |
| IV   | 22                     | Skills: <u>Foxtrot</u><br>Individual  |
| V    | 24                     | WRITTEN:<br>Mid-term examination  |
| VI   | 25                     | Mid-term Skills tests<br><u>Foxtrot</u> : Couples<br><u>Waltz</u> : Couples |
| VII  | 32                     | Skills: <u>Rhumba</u><br>Individual<br>Couples                              |
| VIII | 36                     | Skills: <u>Cha Cha</u><br>Individual  |
| IX   | 38                     | Skills: <u>Cha Cha</u><br>Couples   |
| X    | 43                     | Final term Skills tests<br>Couples tested in all<br><u>five dances</u>      |
| XI   | 44                     | Final term skills tests<br>continued  |
| XII  | 45                     | WRITTEN:<br>Final term examination  |

### Summary

In Chapter VII, the investigator presented recommendations for the evaluation of students. The criteria to be used for the evaluation of dance skills and knowledges are directly related to and dependent upon the designated unit and lesson plan objectives discussed in Chapter V. The types of tests appropriate for a course of study in ballroom dance are skills tests, and written information examinations.

Specific to skills testing, five criteria for evaluation were listed by the investigator: correctness of basic steps, step patterns, dance positions, leading and following techniques, dance styling techniques, and dance etiquette; rhythmic accuracy; knowledges of basic steps, step patterns, dance positions, leading and following techniques, dance styling techniques, and dance etiquette; continuity and smoothness of the execution of basic steps and step patterns; and styling appropriate to the particular dance. Suggested formations for the evaluation of dance skills of individuals and/or couples were also listed.

Two types of grading scales for skills tests were proposed by the investigator. Letter grades may be selected from a five point grading scale of which 5 points equals an A, four points equals a B, three points equals a C, two points equals a D, one point equals a D minus, and zero points equals an F. Grades may also be recorded on the basis

of a color coded grading key with each color representing a specifically determined letter grade.

Sample questions which could be used for mid-term and/or final term written information examinations were presented by the investigator. These questions were in the form of multiple choice and true or false statements and were pertinent to the elements of rhythm and musical structure, dance positions, leading and following techniques, dance styling techniques, dance etiquette, step patterns, and history of ballroom dance.

The investigator then offered suggestions concerning the weighting of grades for a one semester course in beginning ballroom dance. Of the total semester grade, skills represent 50%, written information examinations represent 30%, attitudes and appreciations represent 10%, while habits and practices represent 10%.

In the schedule of skills tests and written information examinations which was prepared by the investigator, twelve testing days were outlined. This schedule provided for ten skills tests covering the five selected dances taught in the lesson series, and two written information examinations.

In Chapter VIII general guidelines for use by teachers and students of ballroom dance are discussed.

## CHAPTER VIII

### GENERAL GUIDELINES

The following information is specifically related to the materials and methods presented in the daily lesson plans. The writer desired to include these guidelines with the hopes that they would be considered as helpful hints to teachers and as helpful reminders for students and be used in order to facilitate the teaching and learning experience.

#### Helpful Hints to Teachers

1. Acquire a position for the teaching of ballroom dance only if you, as the instructor, are qualified.
2. Know the desired needs and interests of the students.
3. Be sure that the students understand the course outline and what is to be achieved.
4. Teach from the simple to the complex; from the easy to the more difficult.
5. Whenever feasible, during each actual "dancing" lesson, include materials for review as well as new materials.
6. Use students, individuals and/or couples, for demonstrative purposes as often as possible.



7. Be accurate and consistent in the use of teaching cues.
8. Emphasize the importance of rhythm and rhythmic accuracy and be completely accurate yourself.
9. Emphasize the importance of practicing and knowing the techniques of leading and following.
10. Emphasize the importance of practicing and knowing all of the fundamental elements of dancing.
11. Emphasize the habit of practicing styling techniques.
12. Emphasize the importance of extra class practice periods in addition to regular class-time meetings.
13. Attempt to create a pleasant, social-personal rapport with the group during each daily lesson. Make each class session worthwhile, meaningful, enjoyable and challenging.
14. Have fun yourself! Keep dancing and practicing!

#### Helpful Reminders for Students

1. Relax your muscles sufficiently in order to be graceful. If you tighten up, you will be stiff, awkward, and uncomfortable. If you are too relaxed, you will fall apart.
2. Do not hunch your shoulders or fling your arms about.
3. Keep your knees straight as you extend the legs to the full extent of your stride. Otherwise, the knees should be naturally relaxed.

4. You will improve your balance, carriage, and movement by properly transferring your weight from one foot to the other. Do not attempt to dance entirely on your toes; learn to glide from one foot to the other.
5. Long steps should be taken from the hips. Never take a stride greater than your natural one, however, in order to attain a glide in your reaching steps, you must skim and not drag your feet along the floor. Feet should not be picked up and planted down; good dancing is executed smoothly.
6. Keep the weight of your body forward when you are moving forward. Do not push your feet out in front of you leaving your body tilting backwards. In moving backward, swing your legs well back from the hips and do not lower your heel until the opposite foot passes that one which is receiving the weight.
7. Keep your legs close together when one foot passes the other. Do not "skate" a step.
8. Never turn out your toes. Keep your feet in a close parallel position.
9. Breathe naturally; do not gasp, huff, or pant in time to the music.
10. Above all, keep time to the music. Learn to execute the proper dance movements with the correct beat.

11. If you must talk while dancing, avoid serious conversations that require concentration, and avoid all forms of argument.
12. Develop a sense of poise and be perfectly composed.
13. Above all, when you dance, look as though you are enjoying it.
14. Practice dancing until you are confident of what you know.

### Summary

In Chapter VIII, a brief listing of general guide lines pertinent to the daily lesson plans is presented. These suggestions were included by the writer as an aid intended for both the student and the teacher.

To facilitate the teaching experience, fourteen helpful hints to teachers were listed. The writer stated that the instructor should: be qualified, know the needs of the students, be sure the course outline is understood, teach from the simple to the complex, include "new" and "review" material in each lesson, use students for demonstration purposes, use accurate and consistent teaching cues, emphasize rhythm and rhythmic accuracy, emphasize leading and following techniques, emphasize the fundamental elements of dancing, emphasize practicing styling techniques, emphasize the importance of extra class practice periods, create a good rapport with the group, and have fun.

In addition, fourteen helpful reminders for students were listed. The writer stated that students should: relax their muscles, not hunch their shoulders or fling their arms, keep their knees straight when taking a full stride, breathe naturally, transfer weight from one foot to the other properly, keep time to the music, never turn their toes out, keep their legs close together when one foot passes the other, take long steps from the hips, develop poise and composure, look as if they are enjoying dancing, keep the weight of the body forward when moving forward, and practice dancing.

In Chapter IX, the investigator presents the summary of the study as a whole and recommendations for further studies.

## CHAPTER IX

### SUMMARY AND RECOMMENDATIONS FOR FURTHER STUDIES

Included in this chapter are a summary of the study and recommendations for further studies.

#### Summary of the Study

Dance is a vital force in American society just as it is in other countries and other societies of the known world. The efficacy of dance as an expression of mankind in his complexities is unquestionable. Its uniqueness as a powerful expression of nature and of man is indicative through definition. The meaning of dance is extensive, and definitions of it must encompass numerous manifestations of rhythmic movement.

Dance is, indeed, a basic and fundamental element of man's behavior. From the time of the most sacred ritual dances of primitive peoples, through the period of the French court ballets, to the era of jazz of the modern world, dance has been simply at different stages of development. Dance has performed its same primary function in any given period of civilization in the known world, the expression

and communication of man's being and his environment. One of the great values of dance lies in the fact that each individual may communicate and express his personal ideas, emotions, and experiences.

The ageless appeal of dance is universal for the essence of dance is movement. The universal affectors of dance are form, rhythm, and dynamics or energy. Consequently, dance involves the logical performance of sequential steps, movements, and movement patterns subjected to a specific spatial, rhythmic, and dynamic arrangement. Furthermore, dance involves a constant search for meanings, the use of judgment, the translation of imagination, and the evaluation of experiences.

Dance has a decided raison d'être. Dance has been described as the loftiest of the arts and includes every way all men have moved rhythmically to express themselves. As an innate part of man, dance is as old as man and his desire to express himself.

Ballroom dance is one of the four main types of dance (along with folk dance, modern dance, and tap dance) which has persisted in the curriculum of American secondary schools and colleges. There are many conflicts and discrepancies in the use of the terms ballroom dance and social dance. Several authorities have used these terms synonymously, while other authorities insist upon using one term

in preference to the other. In this handbook the terms are used interchangeably.

Ballroom dance, properly taught, adheres to the aim of education which is to develop a student physically, mentally, emotionally, and spiritually in such a manner that he is better able to adjust to the conditions of his time and take his mature place in society. Because of the widespread popularity and practice of ballroom dancing, throughout the United States of America and among all age groups, it is important that students be purposefully and carefully guided through a course designed with specific objectives in mind. These objectives should take into consideration knowledges, physical skills, appropriate attitudes, and desirable habits in order that the end product be an enriching and valuable experience. Consequently, the general objectives which were presented within the course outline based upon the unit plan were specifically related to and derived from the Seven Cardinal Principles of Education.

Although the learning of ballroom dance is mostly obtained from privately operated schools, a number of general educational establishments on all levels also feature various kinds of dance education. Professional dance schools vary in size from a single studio, managed by one instructor, to studios with numerous branches throughout the United States and abroad, managed by and staffed by supposedly

qualified instructors. The calibre of instruction does vary among private studio teachers as well as among those teaching in educational institutions. All teachers of social dance should be properly trained, should be accurate in presenting the subject, and should exhibit precise rhythmic accuracy and perform with a high level of skill. No teacher should be employed whose main desire is to exhibit his or her own prowess and who, therefore, may neglect the proper teaching of his or her students.

In partial fulfillment of the requirements for a Master of Arts degree, the investigator undertook to develop a handbook in ballroom dance to be used by teachers of ballroom dance in secondary schools and colleges. She also proposed to develop as a part of the handbook a series of forty-five selected and progressive lessons designed for a one semester course in ballroom dance meeting one-hour, three times a week for fifteen weeks.

The purposes of the study were to develop a handbook in ballroom dance which could be used by teachers of ballroom dance in secondary schools and colleges, and to prepare a written report of the thesis as a whole. Included in this report is a brief survey of the historical development of ballroom dance; a description of the fundamental elements of dancing pertinent to rhythm and musical structure, dance positions, leading and following techniques, dance styling techniques, and dance etiquette; a discussion of the unit



plan, block plan, and lesson plans for a graded course of study in beginning ballroom dance; a series of forty-five one-hour selected and progressive lessons related to five basic ballroom dances, a series of recommendations for the evaluation of students; and a set of guidelines comprised of helpful hints to teachers and helpful reminders for students of ballroom dance.

The study was limited to the inclusion of the fundamentals of dancing as applicable to beginning ballroom dance. It was limited further to the inclusion of those teaching materials pertinent to the selected and illustrative variations of the foxtrot, waltz, cha cha, rhumba, and bossa nova. In addition, the handbook was limited to a presentation of forty-five one-hour selected and progressive lessons in beginning ballroom dance in accordance with a format appropriate to handbook style.

A thorough examination of previous research studies disclosed that no previous study had been reported which was identical with the present one. The selection of three previously completed research studies was made by the investigator to which she related her own study, pointing out similarities and differences between the present investigation and those included in the survey. The specific studies included in this report were: Louise Lee Kreher, "The Teaching of Social Dancing in the Field of Coeducational Physical Education"; Palma Robinson, "A Syllabus for the

Teaching of Dance to Men Major Students in the Health and Physical Education Department of the Louisiana State Normal College"; and Patti B. McDaniel, "A Syllabus for the Teaching of Modern Dance in Secondary Schools and Colleges."

In addition to the foregoing studies, the investigator relied upon published materials related to dance history, ballroom dance and its pedagogy, and other relevant materials.

The investigator presented a detailed discussion of the procedures followed in the development of this study under the following major headings: Sources of Data; Procedures Followed in Developing the Study; and Summary.

Data for use in this study were collected from both documentary and human sources. In order to secure the needed materials from documentary sources, the investigator reviewed all of the related literature to secure the information that was deemed pertinent to the present study.

Human sources of data were also used to make contributions deemed pertinent and important to the development of this present study. These human sources included members of the faculty in the College of Health, Physical Education, and Recreation at the Texas Woman's University in Denton, Texas. In addition, the investigator's personal experience in the teaching of ballroom dance both in educational institutions and professional dance studies was utilized.

The procedures followed in the development of the study fell into two categories: (1) those preliminary procedures pertinent to the development of the study as a whole and (2) those procedures specific to the organization and presentation of the handbook in ballroom dance.

The preliminary procedures included six essential steps. The literature was surveyed, methods for collecting data and assembling the handbook were determined, a bibliography was compiled, a Tentative Outline was prepared, the Tentative Outline was presented at a Graduate Seminar, and the Prospectus for the present study was filed in the office of the Dean of Graduate Studies at the Texas Woman's University.

In addition, six steps were followed in the organization and presentation of the handbook. All data were collected and organized, a Topical Outline was developed, the handbook was arranged in an appropriate format, plans for forty-five lessons were developed, recommendations for further studies were presented, and a selected annotated bibliography was compiled.

The investigator presented a history of ballroom dance from the Renaissance to the present time.

The Renaissance signified the cultural awakening of European society between the years 1300 and 1600; it marked the passage of time from the Middle Ages to that of the modern world. During the Renaissance Period, court dances

evolved from the folk dances of the common people. These folk dances included the caroles, the basse dances, and the haute dances. From these dances, the Pre-Classic or social court dances evolved during the fifteenth century. Originating in the Italian courts, court dances for couples were developed primarily in the French courts. The court dances flourished during the sixteenth and seventeenth centuries; but their popularity waned and faded at the close of the eighteenth century as the Pre-Classic dance forms were replaced by more suitable standardized couple dances which were reflective of the romanticism of the succeeding period.

The dances of the eighteenth and nineteenth centuries were mainly of European derivation. The popular predecessors of the waltz were the volta of Italy and the Ländler of Austria. The volta is said to be the mother of the waltz and was one of the first court dances which was performed in a closed dance position. The ländler gained popularity in the early part of the nineteenth century but was danced in a slower tempo than that required for the volta or for some of the quicker German waltzes that were evolving.

Many historians give credit to Germany for the origin of the waltz as it is known today. During the eighteenth century both Germany and Austria emphasized the great waltz. Because of its lyrical nature and the fact that the basic waltz step is a simple form, the waltz has been enjoyed by

peoples the world over. Two famous types of waltz are the fast Viennese and the slower Boston.

In the early part of the eighteenth century, other dances for couples were evolving approximately at the same time as the waltz. It was pointed out that all dance steps are derived from such basic locomotor movements as the walk, run, hop, leap, skip, slide, or gallop. Combinations of these steps performed to definite rhythms have evolved into the traditional steps used in the two-step, polka, waltz, schottische, and mazurka.

The only serious rival to the waltz was the polka in the mid-part of the nineteenth century. The origin of the polka has been shared by the Czechoslovakians and the Bohemians. With respect to ballroom couple dances, those that were performed in the greater portion of the nineteenth century included waltzes, polkas, mazurkas, quadrilles, cotillions, and schottisches. The quadrille, a late eighteenth century French dance, was danced in England in the early nineteenth century and, at the same time, became popular in America. A popular dance during the late 1700's and early 1800's was a social dance similar to the quadrille named the cotillion. Originating in France, the cotillion spread to England and America. Another social dance of the nineteenth century which gained popularity in England and other European countries was the schottische. The



schottische and polka share similar characteristics such as the hops and slides.

Ballroom dancing changed during the nineteenth and twentieth centuries. In the middle 1800's the importance of the European inspired dances diminished while those dances inspired by the United States and South America increased. The dances that entered the American scene in the early 1900's were the military schottische, the barn dance, the cakewalk, the two-step, the Boston, and the turkey trot. At this time, there was also a rise in the popularity of ragtime and jazz music, and their development evoked an entire new set of dances typical of a roaring industrial country. Other dances such as the bunny hug and the grizzly bear were added to the American repertoire.

Another dance which evolved at the turn of the twentieth century was the foxtrot which is one of the most favored and actually the only true American ballroom dance form. Its name was derived from a musical comedy star of 1914 (approximately), Mr. Harry Fox. The dance was eventually changed to the present standardized combination known as the "box rhythm."

Between 1912 and 1914 the performances of Vernon and Irene Castle, a professional dance team, augmented the popularity of the dances of the day, particularly the foxtrot, the Castle Walk, the two-step, the turkey trot, and eventually the tango. Furthermore, the inventiveness of

the Castles contributed greatly to the development of social dancing in exhibition form.

Parallel with the rise in popularity of Dixieland jazz in the 1920's were many variations and rhythmic developments of the basic foxtrot steps. Illustrative of the most popular forms were the Charleston, the Black Bottom, and the jitterbug or lindy hop. Although the Charleston dance originated in Charleston, South Carolina, its appeal spread rapidly to the dance halls all over the world; and the Charleston reached its height about 1925. The Black Bottom was shorter-lived than the Charleston and by 1927 both dance crazes were somewhat replaced by the jitterbug, originally known as the lindy hop. By 1936 this dance form was restricted only by a few basic patterns thus permitting the dancers ample opportunity to improvise to swing music based upon a repeated rhythmic pattern played in the bass. Dances of the late 1930's which also used syncopated swing music continued to spread and the most popular dance in the United States at this time was the Big Apple.

Although the first American ballroom dances were of European derivation, American ballroom dancing has in reality borrowed heavily from the steps and rhythms of many countries. Illustrative of this fact was the great surge of American interest in such Latin American dances as the tango, the rhumba, the Cha Cha, and the Bossa Nova. The tango first appeared about 1900 in Buenos Aires and elsewhere around

the mouth of the La Plata River. By about 1910 it was a favorite in Argentine ballrooms, and within a decade it had become popular in Europe and North America. The rhumba, a Cuban dance of Negro origin, made its appearance in the United States about 1930. The foxtrot, the waltz, and the tango remained as popular and standard dances after World War II. Between the late 1940's and the early 1960's Latin American dances such as the mambo and the calypso became popular.

In the early 1960's the Cha Cha ranked high as a favorite Latin American dance in the United States. The Cha Cha, a form of mambo danced to a rhumba beat, was originated by a group of orchestras called the Charangas and introduced to the United States by tourists.

Several new dances have appeared on the American scene since the early 1960's. While some of these have been developed by the general dancing public, many of these were initiated on college campuses throughout the United States. One such dance was the Bossa Nova which is of Brazilian origin.

As the "electronic a-go-go music of the mid-1960's emerged, interest in the sophisticated Bossa Nova faded. Several dances stemmed from a solo performing dance known as the twist. All of the 1964 dance crazes were performed to the new rock music and most were dances of gestures more than separate dances or step patterns. The names of the



dances epitomized the type of movement employed and included the jerk, the swim, the hitchhiker, the monkey, the dog, and the skate. Some critics liken these dance crazes to those dances popular during the 1920's or Pre-Depression Period. They do share similar uninhibited frenzied movements, imitative gestures applicable to the name of the dance being performed, and partners performing in solo position.

Discothèque dancing encompasses the realm of the faddish dances since 1964. This kind of dancing is prevalent in public places known as discothèques where people gather to listen and/or dance to the new beat music of the time. Originating in France, the discothèque craze spread to England and the United States. Discothèque means different things to different people; however, it can generally be defined as more or less uninhibited dancing against a loud and rhythmic background.

The standardization of ballroom dancing in the United States can be traced back to 1925 when Arthur Murray formulated five steps for the simplification of all modern (social) dancing. These five fundamental steps were the walking steps, the chassé, the waltz, the balance, and the pivot. In 1930, a sixth basic step termed the running step was introduced by Murray.

The importance of standardizing ballroom dances was augmented by a mass interest in competitive dancing. This kind of dancing enjoyed its first popularity in England and

there in 1929 the Official Board of Ballroom Dancing was established. In 1950 a rapid development in international competitive events occurred; especially important were the British and International Ballroom Dancing championships. At that time the establishment of the International Council occurred, and nine years later the first amateur and professional world championships were held.

Today, ballroom dance (or social dance) is essentially a dance for couples. Like all of the arts, dance continues to reveal the conditions of the peoples, the times, and the place. The American people have altered and expanded even further the original dances of a given country in order to meet the needs and desires peculiar to their own society.

The investigator discussed in some detail various facts related to the teaching of ballroom dance. The fundamental elements of ballroom dance were presented and elaborated upon. Basic ballroom dance terminology was defined and/or explained and a key to abbreviations used throughout the lesson series was presented.

The facilities needed, the equipment required, and the attire for students enrolled in the ballroom dance classes were discussed. A dance studio is preferred for conducting ballroom dance classes; however, a stage, a ballroom, a gymnasium, a multipurpose room, a playground, or a patio can be used. The chosen area should provide good lighting, good ventilation, good acoustics, and have

storage cabinets and/or closets nearby. A hardwood floor with a light oil finish is preferable for ballroom dancing.

Whenever possible, an accompanist is preferred; however, a good phonograph and record collection can provide adequate musical accompaniment for ballroom dance classes. In addition, sheet music, a microphone, a bulletin board, a blackboard, and films and/or film strips are valuable and needed teaching aids.

The attire of students enrolled in ballroom dance classes was an important factor considered. Women should wear school dresses with skirts having some fullness, and men should wear trousers with some fullness. Street shoes with medium heels were recommended for women. Rubber soled shoes are not desirable as they hinder movement and perhaps give the dancer a false sense of balance.

The acquisition of basic knowledges and fundamental skills is necessary if a student is to attain confidence in ballroom dancing. Basic knowledges and skills are best acquired by teaching the student the fundamental elements of dancing which are then made applicable to ballroom dance. Five fundamental elements of dancing including elements of rhythm and musical structure, dance positions, leading and following techniques, dance styling techniques, and dance etiquette were presented by the investigator.

The elements of rhythm and musical structure were defined and/or explained by the investigator. Rhythm,

measure, note values, meter, rhythmic pattern, tempo, accent, syncopated accent, inbetween beats, and "slow" and "quick" were treated. Such rhythmic and musical qualities and characteristics as are pertinent to five basic ballroom dances are discussed in the lesson plans as each dance was introduced. A graphic representation of terminology was given.

Nine dance positions were described in elaborate detail. These positions included the Practice Position, the Closed Position, the Conversation Position, the Mirror Position, the Open Break Position, the Left Outside Position, the Right Outside Position, the Exhibition Position, and the Individual Technique Position.

Leading and following techniques were presented with leading defined as stepping first and following defined as stepping after. Numerous reminders relevant to both leading and following techniques were presented.

Dance styling techniques were discussed, and eleven essential techniques necessary to the attainment of good dance styling were outlined. Styling faults were categorized into three areas: faults peculiar to men and women, faults peculiar to men, and faults peculiar to women.

The area of dance etiquette was surveyed. This included a discussion of proper etiquette to be used in a variety of situations: when asking a lady to dance; when declining a dance; while dancing; at the conclusion of a

dance; making and acknowledging introductions; going to a party; and one's personal appearance.

A explanation of the basic terminology used in the lesson series was given. These terms included class organization, combination, cue, line of direction, reverse line of direction, and step. An alphabetical key to abbreviations used in the lesson plans was presented.

The investigator presented the unit plan, the block plan, and a discussion of the lesson plans before their actual presentation. The value and use of the unit plan and lesson plans were discussed and the unit plan and the block plan were presented.

The unit plan was developed in the form of a course outline and was designed for a one semester course in beginning ballroom dance. The unit plan affords the instructor and student a precise and thorough overview of: the course objectives; introductory activities; sustaining activities; culminating activities; teaching aids; and methods of evaluation.

In the unit plan the general objectives stated by the investigator included the knowledges to be acquired, the skills to be mastered, the attitudes and appreciations to be developed, and the habits and practices to be acquired. The knowledges to be acquired included: an understanding of the history of ballroom dance; an understanding of the evolution of the five selected ballroom dances; an awareness

and better understanding of dance movement; an awareness and better understanding of rhythm and design of dance; and an ability to give and receive good constructive criticism.

The skills to be mastered included those that are: needed to meet physiological demands made upon the body; associated with accurate rhythmic perception; involved in the fundamentals of dancing; fundamental to the various basic steps of five selected ballroom dances; needed in combining simple variations pertinent to five selected ballroom dances; and needed in composing extemporaneous routines pertinent to five selected ballroom dance rhythms. The attitudes and appreciations to be developed related to: an appreciation of the recreational and social values in ballroom dance; an understanding of the specific countries in accordance with each dance type and style; an appreciation of the dancing ability or performance of others; an appreciation of the essentials of good partnership; and more enjoyment in the social activity of ballroom dance. The habits and practices to be acquired were pertinent to: gaining more poise, grace, and coordination; gaining personal confidence and pride of accomplishment; recognizing and responding rapidly to various rhythms and selections of music; establishing the practice of the suggested utilization of the fundamental elements of dancing; enhancing the practice of a delightful form of regular exercise; enhancing the practice of self-expression and extemporaneous activity provided by the dance experience;



enhancing the opportunity for group organizing, planning, and sharing; and enhancing the opportunity for making new acquaintances and friends.

The introductory activities included a verbal expression of the knowledges to be acquired through a study of the history of ballroom dance; the fundamental elements of dancing; and the demonstration of skills to be mastered by the instructor, other students, and guest dancers. In addition, the methods of evaluation and grading procedures were explained. Then, any other announcements were made.

The sustaining activities included the fundamental elements of dancing, fundamental skills, and a key to abbreviations of terms. The five fundamental elements of dancing treated were elements of rhythm and musical structure, dance positions, leading and following reminders, dance styling techniques, and dance etiquette. The fundamental skills involved were: fundamental movements; fundamental elements of rhythm; movement orientation to rhythm; basic step patterns for the foxtrot, waltz, rhumba, cha cha, and bossa nova; simple variations; combination patterns; and routines. The key to abbreviations of terms concluded the sustaining activities.

Six culminating activities were outlined. These were exhibitions by outstanding couples, demonstrations by outstanding professional dance studio personalities, a last

day class session "party," showing films and/or film strips, handing in notebooks, and having the school dance.

Two teaching aids were mentioned. These were films and/or film strips and bulletin board materials.

Four methods of evaluation were outlined. Skills tests; written information examinations; observation; and dance, written, and oral presentations were included.

The block plan prepared by the investigator was developed as a handy ready reference for the reader. It served as an overview to the lesson series and provided information pertinent to the contents of each of the forty-five lesson plans.

The lesson plans were developed as a basis for the preparation of forty-five one hour selected and progressive lesson plans pertinent to five basic ballroom dances designed for a one semester course in beginning ballroom dance. Lesson and lesson plan were defined. Prepared prior to the actual teaching of the course, each lesson was comprised of specific objectives and provision for their evaluation, procedures, organization, and methods. The lesson series was pertinent to the following basic ballroom dances: fox-trot; waltz; rhumba; cha cha; and bossa nova. Five fundamental elements of dancing including elements of rhythm and musical structure, dance positions, leading and following techniques, dance styling techniques, and dance etiquette were treated as each dance was covered.



Lesson number 1 was relevant to the presentation of general information, information regarding the course content, and information regarding future assignments.

Lesson number 2 was pertinent to a first activity day and emphasized locomotor activity.

Lesson numbers 3 through 11 were pertinent to the foxtrot. Lesson numbers 12 through 19 were relevant to the waltz. Lesson numbers 20 through 22, 26, and 27 were concerned with the rhumba. Lesson numbers 28 through 31 and 33 through 35 were specific to the cha cha. Lesson number 39 through 41 stressed the bossa nova. Lessons specifically planned for review of the basic ballroom dances included in the course of study were lesson numbers 23, 37, and 42.

Skills tests for the foxtrot, waltz, rhumba, cha cha, and bossa nova were administered in lesson numbers 11, 14, 20, 22, 32, 36, and 38. Skills tests for the mid-term and final-term examinations were administered in lesson numbers 25, 43, and 44. Written information examinations for the mid-term and final-term examinations were administered in lesson numbers 25 and 45, respectively.

The investigator presented recommendations for the evaluation of students. The criteria to be used for the evaluation of dance skills and knowledges are directly related to and dependent upon the designated unit and lesson plan objectives. The types of tests appropriate

for a course of study in ballroom dance are skills tests, and written information examinations.

Specific to skills testing, five criteria for evaluation were listed by the investigator: correctness of basic steps, step patterns, dance positions, leading and following techniques, dance styling techniques, and dance etiquette; rhythmic accuracy; knowledges of basic steps, step patterns, dance positions, leading and following techniques, dance styling techniques, and dance etiquette; continuity and smoothness of the execution of basic steps and step patterns; and styling appropriate to the particular dance. Suggested formations for the evaluation of dance skills of individuals and/or couples were also listed.

Two types of grading scales for skills tests were proposed by the investigator. Letter grades selected from a five point grading scale and grades on the basis of a color coded grading key with each color representing a specifically determined letter grade were discussed.

Sample questions which could be used for mid-term and/or final term written information examinations were presented by the investigator. These questions were in the form of multiple choice and true or false statements and were pertinent to the elements of rhythm and musical structure, dance positions, leading and following techniques, dance styling techniques, dance etiquette, step patterns, and history of ballroom dance.

The investigator offered suggestions concerning the weighting of grades for a one semester course in beginning ballroom dance. Of the total semester grade, skills represent 50%, written information examinations represent 30%, attitudes and appreciations represent 10%, while habits and practices represent 10%.

In the schedule of skills tests and written information examinations prepared by the investigator, twelve testing days were outlined. This schedule provided for ten skills tests covering the five selected dances taught in the lesson series, and two written information examinations.

A brief listing of general guide lines pertinent to the daily lesson plans was presented. These suggestions were included by the writer as an aid intended for both the student and the teacher.

To facilitate the teaching experience, fourteen helpful hints to teachers were listed. The writer stated that the instructor should: be qualified, know the needs of the students, be sure the course outline is understood, teach from the simple to the complex, include "new" and "review" material in each lesson, use students for demonstration purposes, use accurate and consistent teaching cues, emphasize rhythm and rhythmic accuracy, emphasize leading and following techniques, emphasize the fundamental elements of dancing, emphasize practicing styling techniques, emphasize the importance of extra class practice periods, create a good rapport with the group, and have fun.

In addition, fourteen helpful reminders for students were listed. The writer stated that students should: relax their muscles, not hunch their shoulders or fling their arms, keep their knees straight when taking a full stride, breathe naturally, transfer weight from one foot to the other properly, keep time to the music, never turn their toes out, keep their legs close together when one foot passes the other, take long steps from the hips, develop poise and composure, look as if they are enjoying dancing, keep the weight of the body forward when moving forward, and practice dancing.

#### Recommendations for Further Studies

Several topics which might serve as bases for other theses or dissertations occurred to the present writer as an outcome of the development of this study. Illustrative are the following recommendations for further studies:

1. A handbook of a similar nature pertinent to the teaching of ballroom dance for intermediate and advanced students of ballroom dance in secondary schools and colleges.
2. A handbook of a similar nature pertinent to other dance forms.
3. Valid and reliable standardized written information examinations pertinent to ballroom dancing for beginning, intermediate and advanced students.

4. Valid and reliable skills tests in ballroom dance for beginning, intermediate and advanced students.
5. A comprehensive history of ballroom dance.

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Chujoy, Anatole. The Dance Encyclopedia. Rev. enl. ed. New York: Simon and Schuster, 1967.

An encyclopedia-dictionary reference containing brief and valuable information pertinent to all dance developments.

Dodworth, Allen. Dancing and Its Relations to Education and Social Life. New York: Harper & Brothers, 1888.

A valuable reference with respect to the philosophy of social dancing in the 1800's.

Educational Policies Commission. The Central Purpose of American Education. Washington, D. C.: National Education Association of the United States, 1961.

Ellis, Havelock. Dance of Life. Boston: Houghton Mifflin, Company, 1923.

A philosophical treatment of the art of dancing, the art of thinking, the art of writing, the art of religion, and the art of morals.

Hall, J. Tillman. Dance. Belmont, Calif.: Wadsworth Publishing Company, 1963.

A guide primarily intended for the teacher of folk and square dancing. Tap dance, social dance, and the history of dance are treated briefly. A helpful glossary of terms is included.

Harris, Jane A.; Pittman, Anne; and Waller, Marlys S. Dance A While. Minneapolis, Minn.: Burgess Publishing Company, 1964.

An authoritative and complete dance manual for teachers and students. Included are materials relevant to square dance, contra dance, round dance, folk dance, social dance, and mixers and icebreakers.

Discussions of facilities and equipment, effective class organization and group instruction, and dance fundamentals are included. An extensive glossary of terms is presented.

Hawkins, Alma M. Creating Through Dance. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1964.

A treatment of dance and the creative process. This includes a discussion of the dancer as a potentially creative person as well as the role of the dance teacher in fostering and evaluating creativity. Although the book discusses modern dance primarily, its principles can be applied to other dance forms.

Hayes, Elizabeth R. An Introduction to the Teaching of Dance. New York: The Ronald Press Company, 1964.

A textbook designed for beginning modern dance, ballroom dance, and folk dance teachers. Movement fundamentals, dances, accompaniment for dance classes, and dance performances are treated.

Kilpatrick, William Heard. Philosophy of Education. New York: The Macmillan Company, 1951.

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A brief but pertinent presentation of ballroom dance steps, a glossary of terms, and suggested written examinations.

Marks, Joseph E. America Learns to Dance. New York: Exposition Press, 1957.

A comprehensive history pertinent to the study and teaching of dance in the United States.

Martin, John. Book of the Dance. New York: Tudor Publishing Company, 1963.

A comprehensive history of dance tracing its development from primitive beginnings to the contemporary scene. The elemental nature of dance, folk dance, ballroom dance, ballet, and modern dance and dancers are treated.

Murray, Arthur. Ballroom Dancing. New York: Arthur Murray, 1953.

An authoritative guide for beginning ballroom dancers. Presents simple, clear instructions for performing the foxtrot, waltz, rhumba, tango,



and samba. Other aspects of good dancing such as keeping time, holding your partner, and leading and following techniques are discussed.

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Random House Unabridged Dictionary. New York: Random House, 1966.

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This scholarly and comprehensive history of the dance treats movements, themes, types, forms and choreography, and music. In the discussion of dance through the ages, the period of primitive man through the period of pre-classic dance forms is emphasized. Modern dance is omitted.

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Sorell, Walter. The Dance Through the Ages. New York: Grosset and Dunlap, 1967.

An overview of the history of the dance from the time of primitive man to the modern era in readable pictorial style. Ethnic dance, ballet, and modern dance are emphasized. The cultural chronology chart is of special value.



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