

A SURVEY OF RHYTHMIC EXPERIENCE AS  
RELATED TO DANCE IN THE JUNIOR AND  
SENIOR HIGH SCHOOLS OF THE STATE  
OF MICHIGAN

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A SURVEY OF RHYTHMIC EXPERIENCE AS RELATED TO DANCE  
IN THE JUNIOR AND SENIOR HIGH SCHOOLS  
OF THE STATE OF MICHIGAN

By  
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## CHAPTER I

### THE PROBLEM AND DEFINITIONS OF TERMS USED

Students entering college have been found to have a diverse background in rhythmic experiences, particularly as related to dance movement. This has been especially evident among the large numbers of boys who wish to enter classes of this nature in college. A large percentage of boys and girls enrolling in college classes have little previous rhythmic experience, making it necessary to begin their training at a very elementary level. On the other hand, a few students, particularly girls, have had quite a little experience. These wide ranges of background make effective teaching difficult.

It has been found that many schools in the Detroit public school system have been particularly conscious of bringing dance experiences to students. Little information is available concerning such activities in other parts of Michigan.

The types of rhythmic experiences which students have upon entering college have been somewhat varied, although in recent years a background in square dancing has seemed to take precedence over other areas of dance. Fundamental dance steps and movements appear

to have been given little stress, particularly when a creative approach has been attempted.

### The Problem

Statement of the problem. It was the purpose of this study to show in general (1) the geographical distribution of dance areas and nondance areas in Michigan, (2) the number of schools offering and not offering dance experience; the number of students receiving and not receiving dance experience, and (3) the types of dance experiences being offered.

Importance of the study. The element of rhythm is a basic part of life. It may be seen, felt, and heard in every movement, from the simple to the complex. Whenever movement occurs there is energy released, space covered, and time consumed. Human movement is essentially physical, emotional, and mental. As Margaret Small Mains, who has made an analytical study of rhythm as related to movement, says:

The emotional, physical, and mental powers of man do not exist separately, although they may be partially separated for the purpose of analysis. In as much as our emotions often are given expression to the external world through movement, we should strive toward skillful execution. The body should be

considered as the outer aspect of personality. Rhythmic study, therefore, tends to train all man's powers.<sup>1</sup>

Rhythmic training emphasizes the development of an accurate and sensitive physical response to aspects of time. All individuals are concerned with movement in a variety of form, from the performance of daily duties to the more complex and intricate movement patterns such as the execution of a current dance step. The world today demands greater skill and higher standards of achievements than ever before from people in all walks of life. To meet these standards, any individual will benefit from learning to execute activities with ease and a minimum amount of effort through the study and development of his own inherent rhythm. This is further clarified by Jo Pennington, who says:

Rhythm is the basis of all vital, scientific and artistic phenomena. It produces alike the element of order and of measure in movement and the idiosyncracies of execution. The study of rhythm conduces to the formation of an individuality for all purposes of life--that is, a manner of expressing oneself according to the rhythm most natural and native to one's being which again is largely dependent on one's constitution, blood, circulation and nervous system.<sup>2</sup>

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<sup>1</sup> Margaret Small Maines, "Rhythmic Analysis as Related to Movement," Modern Dance Manual (Dubuque, Iowa: William C. Brown Company, 1950), p. 1.

<sup>2</sup> Jo Pennington, The Importance of Being Rhythmic (New York: G. P. Putnam's Sons, 1925), p. 50.



The ability to understand and to enjoy visual and auditory rhythm, particularly in the many forms of art, is best acquired through actual bodily experience of the rhythm or similar rhythms. Arthur H. Steinhaus, in expressing his views on the modern dance, says: "To get the harmonious feel of graceful movement, we must ourselves move gracefully. To feel the joint-thump of perfect rhythm, we must ourselves move rhythmically."<sup>3</sup>

It follows, then, that an adequate background of rhythmic training as related to dance movement is of primary importance and that this training should be carried on with a conscientious thought toward progression from year to year. If such a program is in force, a student entering college should be prepared to go on to a higher level of performance and attain greater skill particularly in the many dance, sport, and recreational activities which are offered. Not only will the student benefit from these activities, but he will find a valuable carry-over into his daily work and play. Time and energy will be saved through greater accuracy and coordination, and will result in satisfaction and enjoyment of movement.

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<sup>3</sup> Arthur H. Steinhaus, "What is this Dance?" Journal of the American Association for Health, Physical Education and Recreation, vol. 23 (February, 1952), p. 11.

Limitations of the study. Since the study of rhythm as related to dance movement is, for the most part, found in the field of physical education, and since most schools prescribe their own programs in that area, an attempt was made to learn what the content of these programs include in the junior and senior high schools in the State of Michigan. The study was made on the basis of a survey by questionnaire, limiting to some extent the amount and type of information which could be gathered. It was felt that a certain amount of fundamental background in music was of importance, and the areas of square, social, folk, and modern dance were chosen as the main categories on which the questionnaire was based. Information concerning time allotments devoted to rhythmical experience was left out because of the wide variations usually found in school systems. Because of the difficulties encountered in obtaining accurate information through questionnaires concerning such knowledge as teaching qualities, ranges in quality of student performance, progressions, and other closely related problems, this information was not gathered. However, since schools have many varied problems to contend with, each was urged to add any comments which would clarify their answers or give pertinent information to the study. The information which was obtained is intended to present a general picture, rather than a detailed one.

### Definitions of Terms Used

Rhythm: In this study, rhythm, as related to movement, is defined as patterns which result from the release of energy.

Rhythmic experience: This term is used in a broad manner, and includes all such applications of knowledge which is concerned with or related to rhythm.

Music fundamentals: Musical knowledge necessary for understanding and responding to dance movement is included in this term.

Accompaniment: Instruments and other means of sound used to aid or complement dance movement will be termed "accompaniment."

Dance step: The particular pattern made by the feet is a dance step.

Dance form: The design or shape of movement through space will be called "dance form."

Dance figure: "Dance figure" has reference to movements which make a particular design in space. In this study, the term will have special application to square-dance movements.

Dance position: "Dance position" refers to body placement during the execution of a dance.

Fundamental dance movements: This term refers to such basic movements as are necessary before more-complicated movements can be attempted.

1. Locomotor: This term refers to movements used when covering space or area.
2. Axial: This term refers to movements carried on over a stationary or fixed base.

(Note: Fundamental dance movements will have particular application to the area of modern dance, although other dance areas may also have made use of these movements.)

Creative: This term, as applied to dance, refers to original uses of movement.

## CHAPTER II

### REVIEW OF THE LITERATURE

Many books and articles have been written on the values and methods of rhythmic training, especially in the fields of physical education and music. However, not much specific material is available regarding the content of programs being carried on in the junior and senior high schools today.

Walter Terry, dance critic for the New York Herald Tribune, has made the most recent contribution known to the investigator. His survey of dance instruction in the nation's public schools was obtained from results of questionnaires sent to commissioners of education in each of the forty-eight states. Results indicated that the inclusion of dance in the curricula was, for the most part, limited to city and town schools. Content varied in nature and scope, depending on budgets, decisions made by school officials, teacher-training problems, and religious oppositions. All forty-eight states, however, reported that some form of dance was being made available to a part of the school population. In most of the states the dance activities were extracurricular and were supervised either directly or indirectly by

physical education departments or, in some cases, by art departments. The order of preference, by number of states, as to the types of dances taught on the elementary level were: "folk and square dance forms (38), play and game dances (36), rhythmic gymnastics or creative rhythms (27), social or ballroom dance (10), tap (9), modern dance (6) and ballet (2)."<sup>4</sup> In comparison, preference of types of dances taught on the secondary level showed: "folk and square (37), ballroom (32), rhythmic studies (26), modern dance (24), tap (15), play and game dances (14) and ballet (9)."<sup>5</sup> Generally speaking, reports in the Terry study indicated that the elementary classroom teacher is in charge of instruction in such dance activities as are being given, and that the physical education teacher supervises those same activities on the secondary level. On the whole, girls are receiving more training in dance than boys, particularly on the secondary level. Amount of teacher training varied, with twenty-six states requiring a major, a minor, or some minimum requirement in physical education. Seven indicated no particular requirements of the instructor teaching dance. Eighteen required only the state law of

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<sup>4</sup> Walter Terry, "The Dance World," New York Herald Tribune, October 28, November 4 and 11, 1951.

<sup>5</sup> Ibid.

holding a teacher certificate, while some expected dance training in addition to the physical education training. Mr. Terry reports that standards of instruction are difficult to obtain because of the variety of programs and requirements in teacher training. However, many of the states pointed out that they were beginning to place greater stress and importance on programs and teacher-training requirements in the field of dance. Of interest to this particular study is the statement that, "Although Michigan's Department of Public Instruction does not require the public schools of the state to supply dance instruction, the department does work closely with local school systems on the needs of a particular community and in this connection states, 'We do, however, encourage the kind of activity you describe since it is definitely one of the areas of living.'"<sup>6</sup>

Another nationwide survey<sup>7</sup> of dance in education was carried on by Richard G. Kraus, showing slightly different results than the Terry study. Square dance again led all other types, but was followed in order by folk, modern, social, tap, and ballet. Of the 194 junior

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<sup>6</sup> Ibid.

<sup>7</sup> Richard G. Kraus, "The Interdivisional Program in Dance at Teachers College, Columbia University" (unpublished Doctor's dissertation, Teachers College, Columbia University, New York, 1951), pp. 77-81.



and senior high schools, junior and senior colleges and teachers' colleges who replied, 177 offered dance instruction as part of the curriculum. Out of sixty-two high schools, fifty-nine reported that dance instruction was in effect. Only one junior high school did not offer dance, while ten did. Most of the schools reported that the instruction of dance was carried on in the departments of physical education, with seventy-five offering it as an elective, fifty-one as required, and forty-seven offering both required and elective courses. Mr. Kraus mentions that most of the high schools leaned toward required dance courses rather than elective. Very few of the schools in this survey included male students in the dance courses. It was found that a greater interest was developing in the areas of square, folk, and modern dance. Social, tap, and ballet were not receiving as much attention.

## CHAPTER III

### PROCEDURE

#### Source of Data

(The data for this study were collected by means of a questionnaire sent to 30 percent of the junior high schools and 30 percent of each of the Class A, B, C, D, and E senior high schools in the State of Michigan.) The figure, 30 percent, was chosen as being a sufficient representation, and the writer was advised that any number over and above that figure would show a negligible difference in the over-all results. The number and names of the schools were obtained from the November supplement of the Michigan High School Directory for the school year 1952-53, published by the Michigan High School Athletic Association under the Department of Public Instruction. (All data received from the questionnaires were for the school year, 1952-53. Schools in each classification were chosen at random, but with thought toward geographical distribution so that all parts of the state would be represented. The Michigan High School Directory listed a total of 108 junior high schools and 716 senior high schools.

Although this total may not be entire, it was the most complete information available. Of the 108 junior high schools, 31 were sent questionnaires. Of the 716 senior high schools, 72 were listed as Class A, and 24 were sent questionnaires; Class B schools totaled 163, and 49 were sent questionnaires; Class C schools totaled 250, and 74 were sent questionnaires; Class D schools totaled 209, and 61 were sent questionnaires; Class E schools totaled 22, and 6 were sent questionnaires. The questionnaire returns were as follows: 28 from junior high, or 90 percent; 23 from Class A, or 96 percent; 46 from Class B, or 94 percent; 68 from Class C, or 92 percent; 54 from Class D, or 90 percent; and 5 from Class E, or 83 percent. Questionnaire returns as a whole totaled 91 percent.

### Treatment of the Findings

The geographical distribution of dance areas as well as non-dance areas are shown by map for the junior high schools, as well as for each of the senior high school class divisions. This section was treated first because it seemed to convey a broad concept of the total picture, and is also a point of interest for many people. It does not necessarily mean that this treatment of the findings is of greatest importance.

The number and percentage of schools in junior high and in each class division of senior high offering rhythmic experience, as well as those who do not, are shown in table form. The number and percentage of students in each school receiving this experience, as well as those who are not, are shown graphically for each of the class divisions and for junior high school.

The types of rhythmic experience mentioned by schools in the junior high and in each class division are listed by categories in table form. Range in emphasis of items by the schools will be treated in the text. A table is used to show by numerical order the frequency with which each item is mentioned by total schools.

Special comments, unusual situations, and other pertinent information will be treated in the text.

Only schools which provide for directed or supervised opportunities in the area of dance, whether within the school or without, will be considered as offering rhythmic experience.

Several of the classified senior high schools included information for any combination of grades between 7 and 12. Since it was impossible to divide these data accurately between grades 7 to 9 and 10 to 12, all such information was included within the senior high schools.

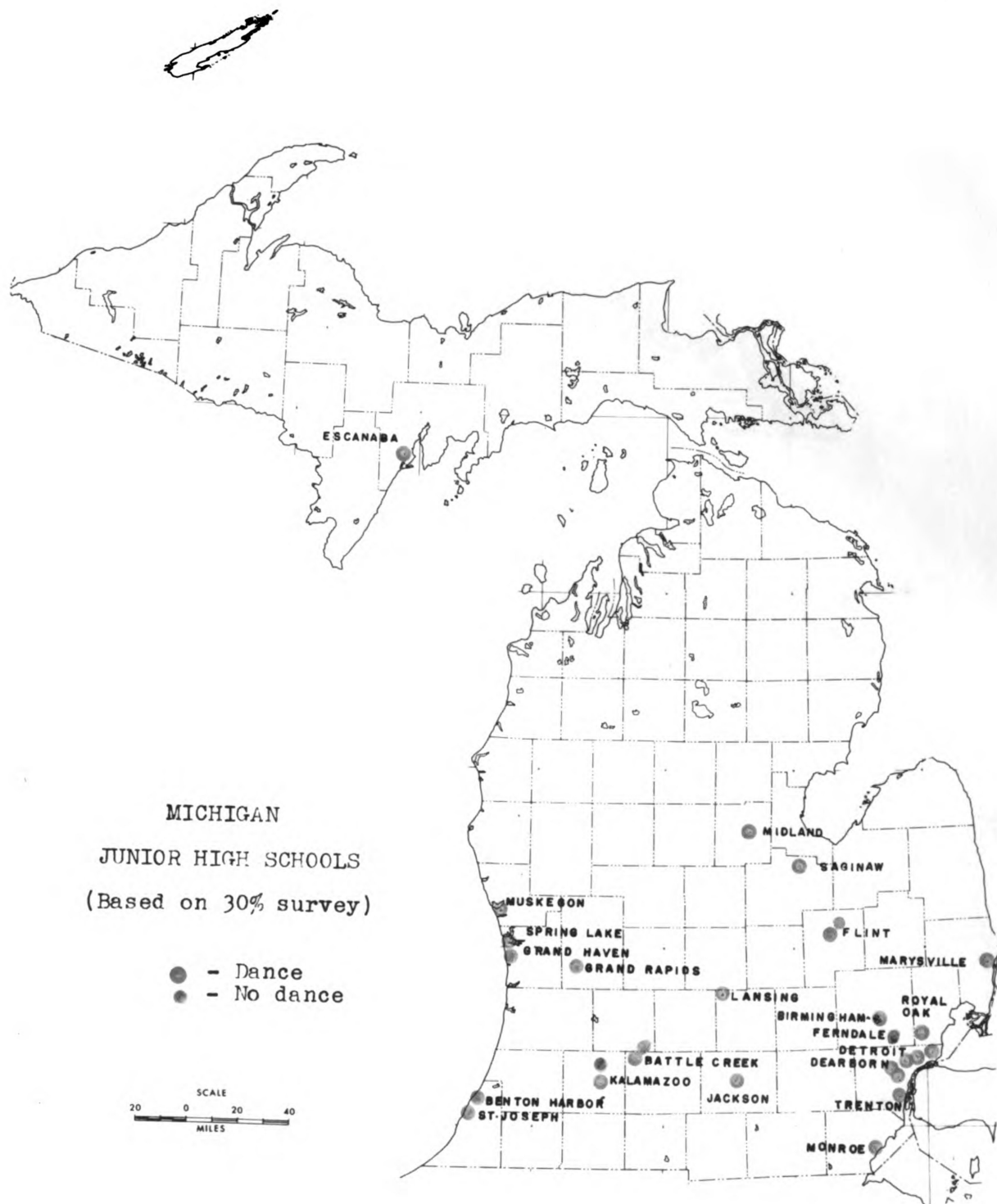
## CHAPTER IV

### GEOGRAPHICAL DISTRIBUTION OF DANCE AREAS

Classification of schools studied by locations in the State of Michigan are shown by maps on pages 17 through 22. These classifications have tended to appear in certain areas. Junior high schools and Class A senior high schools are located to a large extent in the lower half of the state, which also has the greatest population. Class B senior high schools, although more concentrated in the central and lower part, make an appearance in the upper and northern areas as well. These schools have a lower enrollment and therefore appear in the smaller cities. It becomes apparent that Class C schools are well represented throughout the upper and lower parts of the state, and that Class D schools, with even smaller enrollments, reach farther north and west in the state. Class E schools, with the smallest number of students, seem to be more concentrated in the upper northwest part of the state.

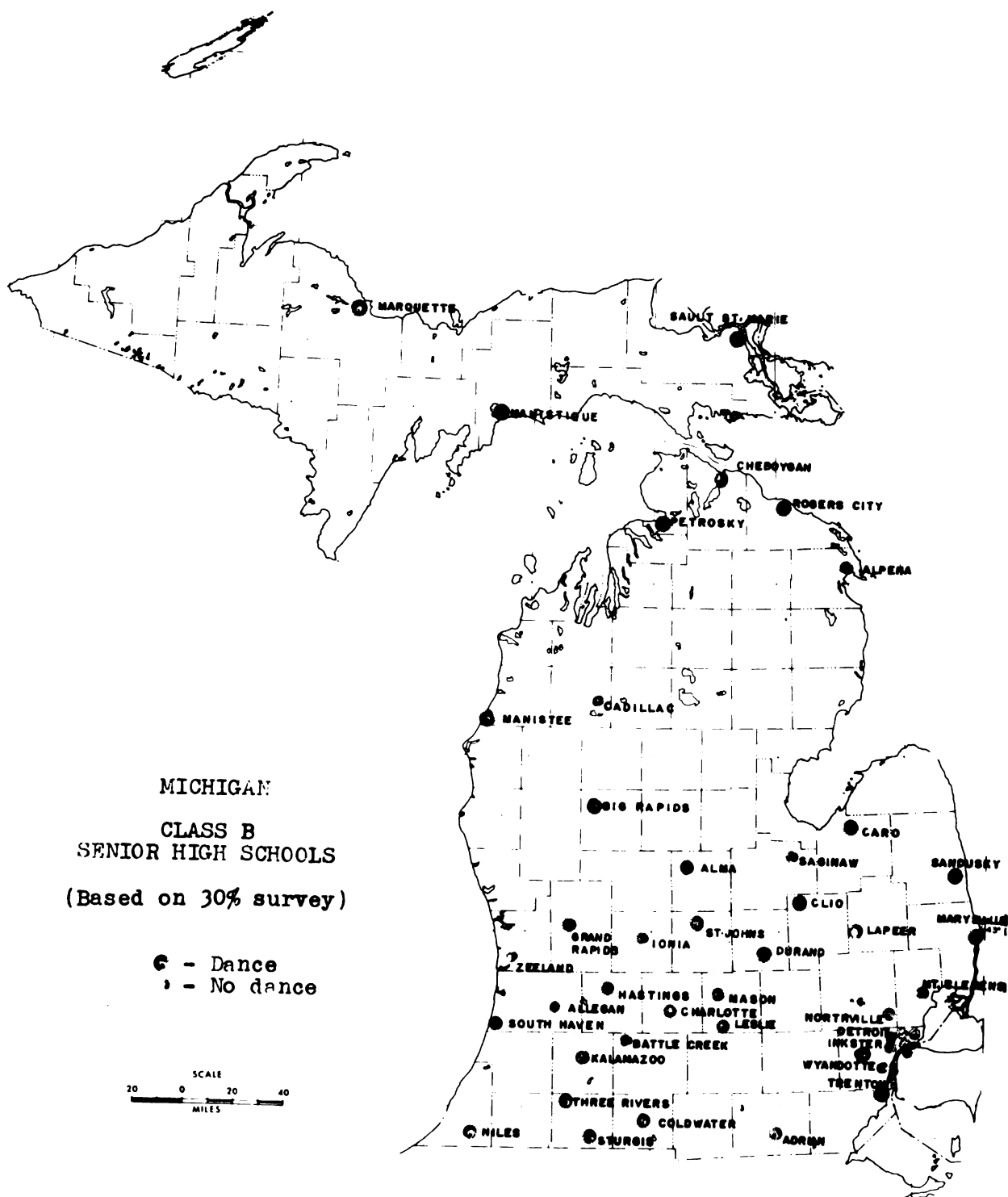
Dance areas as well as nondance areas appear to be scattered, with no particular pattern in evidence. Areas in and around Detroit are heavily populated, and therefore show a large representation of

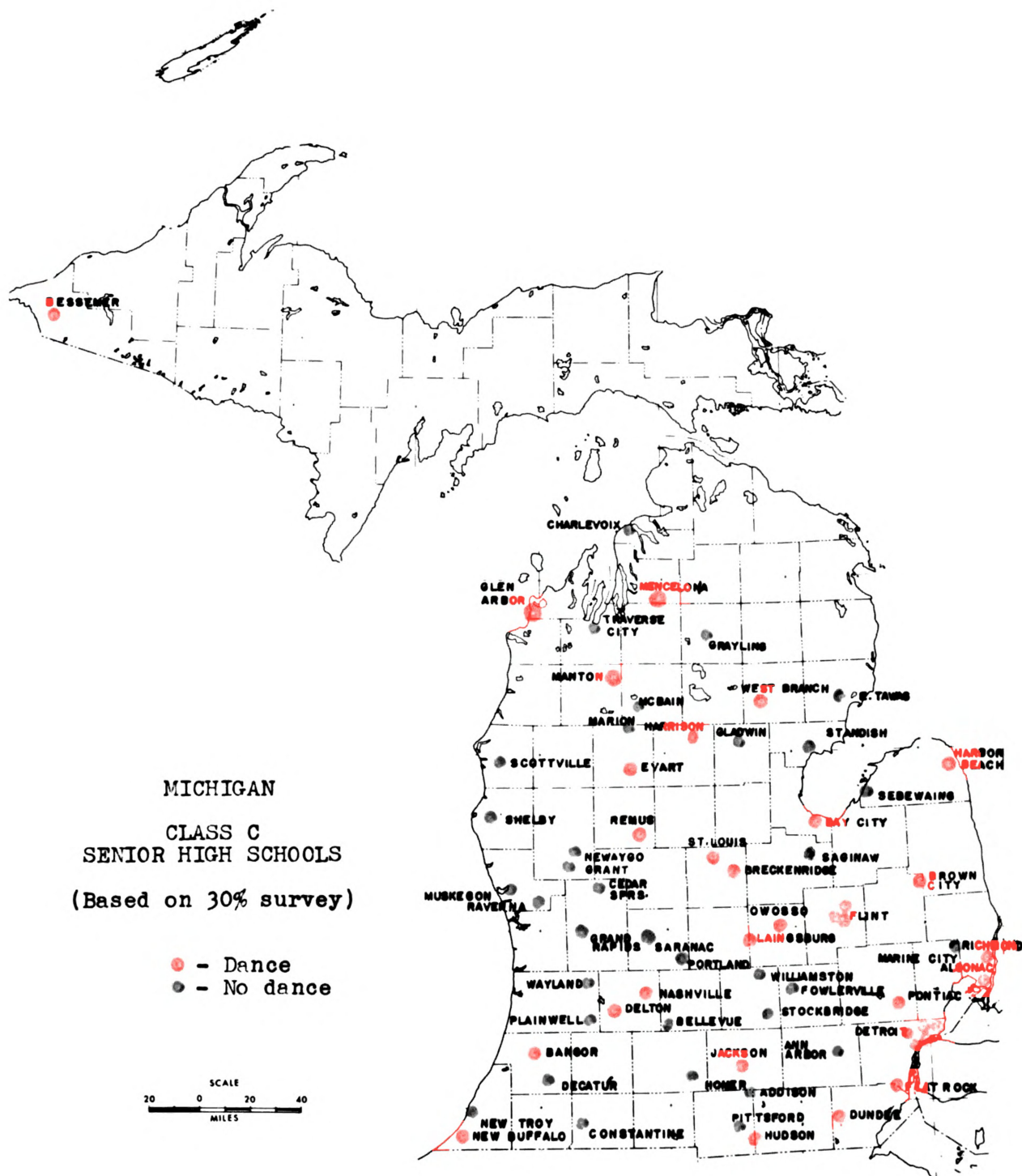
schools, particularly junior high schools and Class A and B senior high schools. In this study, senior high schools show a proportionate number of dance and nondance areas in the Detroit area as compared to other parts of the state. Most junior high schools, wherever they are located in the state, offer dance.















## CHAPTER V

### DANCE EXPERIENCES: NUMBER OF SCHOOLS AND STUDENTS

Of the 224 schools surveyed shown in Table I (page 24), only slightly over half are offering rhythmic experience. However, by individual class schools, only two (Class C and D) on the senior high school level indicate less than half. The junior high school is at the top of the list with 90 percent offering this opportunity, while Class D schools are at the bottom of the list with only 28 percent offering rhythmic experience. Class E schools, with three schools, or 60 percent, offering this opportunity out of the five that answered, represent a small percentage of the total schools, because only twenty-two schools are listed in this classification. The junior high schools and Class A and B senior high schools indicated, for the most part, that rhythmic experience was part of their regular school activity program, and several had well-integrated programs. Two Class B schools stated that their programs had been in effect for only two years, while one Class C school stated that theirs had been in effect only three years. Four Class A schools said that their program was in effect only through the tenth grade. One Class B school stated

TABLE I

NUMBER AND PERCENTAGE OF SCHOOLS, BY CLASS, OFFERING  
RHYTHMIC EXPERIENCE, BASED ON A SURVEY OF 224  
JUNIOR AND SENIOR HIGH SCHOOLS IN  
THE STATE OF MICHIGAN

Type of School	No. of Schools Surveyed	No. Offering Dance	Pct. Offering Dance	No. Not Offering Dance	Pct. Not Offering Dance
Junior high	28	26	90	2	7
(Senior high)					
A	23	19	83	4	17
B	46	36	78	10	22
C	68	32	47	36	53
D	54	15	28	39	72
E	5	3	60	2	40
Total or Avg.	224	131	58	93	42

\* The statistics for the junior high schools include any combination of grades between 7 and 9. The statistics for Class A, B, C, D, and E high schools include any combination of grades between 7 and 12.



that rhythmic activities were not now a part of the regular school program for the first time this year, but that classes were elective. A few Class B and several Class C and D schools mentioned that this activity was carried on entirely outside of the regular school program during noon hours, after school, and evenings. Some indicated that instruction was given by teachers brought in for that purpose. Many Class C, D, and E schools said that a limited program was in effect with only an occasional short unit during the school year devoted to dance activity. Reasons given for the lack of better programs were poor facilities, lack of capable teachers, classes too large for effective teaching, and lack of time. Many indicated a wish for a better program, and some had definite plans for one in the future. Some schools mentioned that children coming into their school from rural areas lacked background in this type of activity, making effective teaching to all students difficult.

Of the ninety-three schools which did not offer dance experience, ten stated that this type of program was carried on only in the lower grades. A few said that students received some training in private studios and by attending adult-education classes. No physical education program whatsoever was mentioned by eight schools. Several stated that a little dance activity was in effect,

but these schools did not check any questionnaire items, adding in most cases that it was under no direction and took place only through the student's own previously acquired knowledge at school parties. These schools gave reasons for their lack of dance programs as inadequate staff and facilities, schedule problems, school too small to hire physical education teachers, lack of time, religious restrictions, and failure by administrators to recognize its value. A few mentioned that some activity had been carried on in previous years but was not in effect at this time. Some schools said that a few students received some training at dance studios but did not indicate what type of dance or how many students were enrolled. Several indicated their wish for a program of this type and a few asked for assistance and materials to aid them. Some stated that they had plans for a program next year. One Class D school mentioned that facilities were very good, but that no program was offered.

The percentage of the total number of boys and girls in each school classification receiving dance experience shown in Figure 1 (page 27) represents cases where data received from questionnaires were completed for both girls and boys within each school. It is evident that in each class more girls than boys are receiving dance experience. For girls, junior high schools rank highest, with 43



Percentages based only on fully completed questionnaire data.

FIG. 1. PERCENT OF TOTAL NUMBER OF BOYS & GIRLS RECEIVING DANCE EXPERIENCE IN JUNIOR HIGH SCHOOLS & BY CLASS OF SENIOR HIGH SCHOOLS.

percent. On the senior high school level, Class E ranks first with 33 percent, Class B ranks next with 27 percent, Class A follows with 23 percent, Class C has 10 percent, and Class D has only 6 percent. For boys, junior high and senior high Class E schools both indicate 27 percent, Class B follows with 11 percent, Class C has 4 percent, and Class A and D have 3 percent each.

Of the twenty-six schools offering dance experience on the junior high school level, Figure 2 (page 29), eight schools offer dance experience to all their students, four offer it to the same number of boys as girls, seven offer it to girls only, and three offer it to a greater number of boys than girls. Tappan Junior High School of Detroit, with the largest enrollment (1,900), and Maples Junior High School of Dearborn, with the smallest enrollment (120), both offer rhythmic experience to all of their students. Of the nineteen schools offering this experience on the senior high school Class A level, Figure 3 (page 30), no school offers training to all of their students, three offer it to the same number of boys as girls, thirteen offer it to girls only, and one school shows an extreme range of 48 percent for girls and 2 percent for boys. The larger percentage of girls as compared to boys receiving dance training is especially noticeable at the Class A high school level. Of the thirty-six senior Class B high

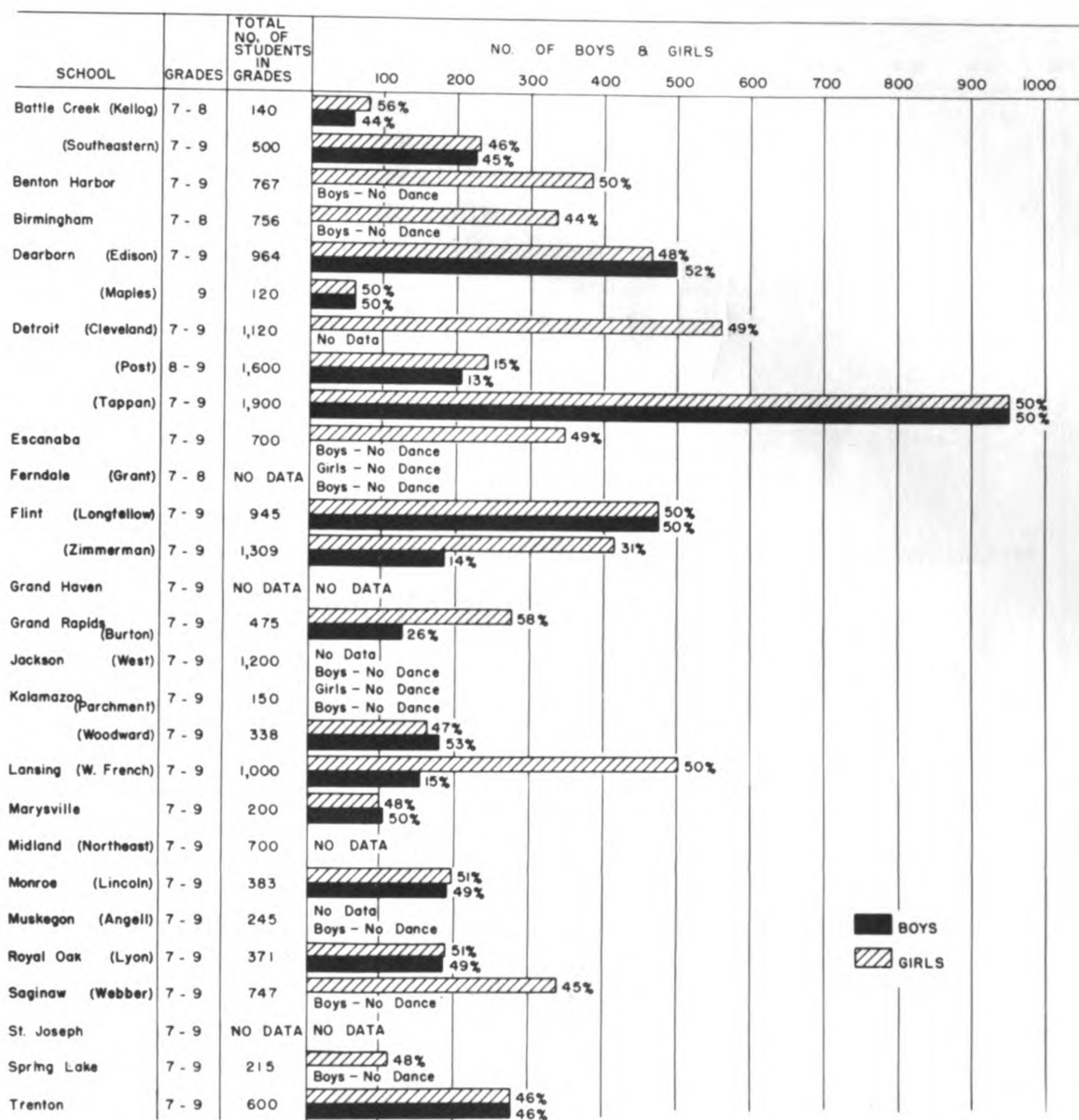


FIGURE 2  
NUMBER & PERCENT OF BOYS & GIRLS RECEIVING DANCE EXPERIENCE  
IN JUNIOR HIGH SCHOOL SURVEY.

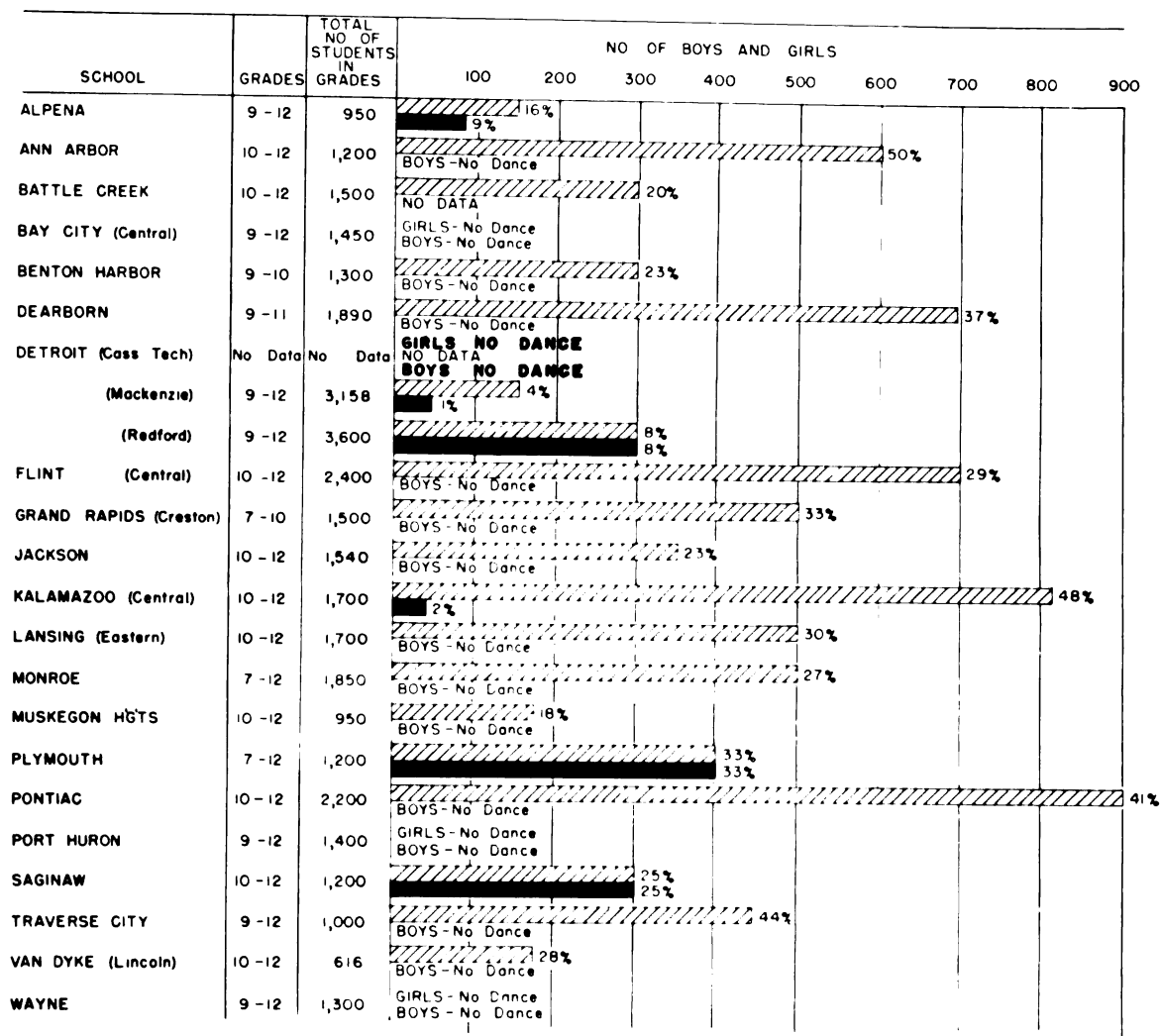


FIGURE 3  
NUMBER & PERCENT OF BOYS & GIRLS RECEIVING DANCE EXPERIENCE  
IN CLASS A HIGH SCHOOL SURVEY.

■ BOYS    ▨ GIRLS

schools offering dance, Figure 4 (page 32), four schools provide experience for all their students, five offer it to the same number of boys as girls, sixteen offer it to girls only, and one school shows a wide range of 40 percent for girls and 3 percent for boys. The last-mentioned school, incidentally, is also the school with the largest enrollment. Of the thirty-two Class C senior high schools offering this training, Figure 5 (page 33), no school offers opportunities of this kind to all its students, four offer it to the same number of boys as girls, and ten offer it to girls only. A large percentage of schools in this classification do not offer dance. Of the fifteen Class D senior high schools offering dance experience, Figure 6 (page 34), one school offers this training to all students, five offer it to the same number of boys as girls, two offer it to more boys than girls, and two offer it to girls only. The lack of dance training is particularly evident among Class D schools, with thirty-nine giving no dance training. Of the two Class E schools giving sufficient data, Figure 7 (page 35), one school offers dance experience to all its students. However, in both schools, more girls than boys receive training.

It is apparent that junior high schools and Class E senior high schools rank high as regards percentage of students participating. On the other hand, Class A senior high schools rank low. In general,

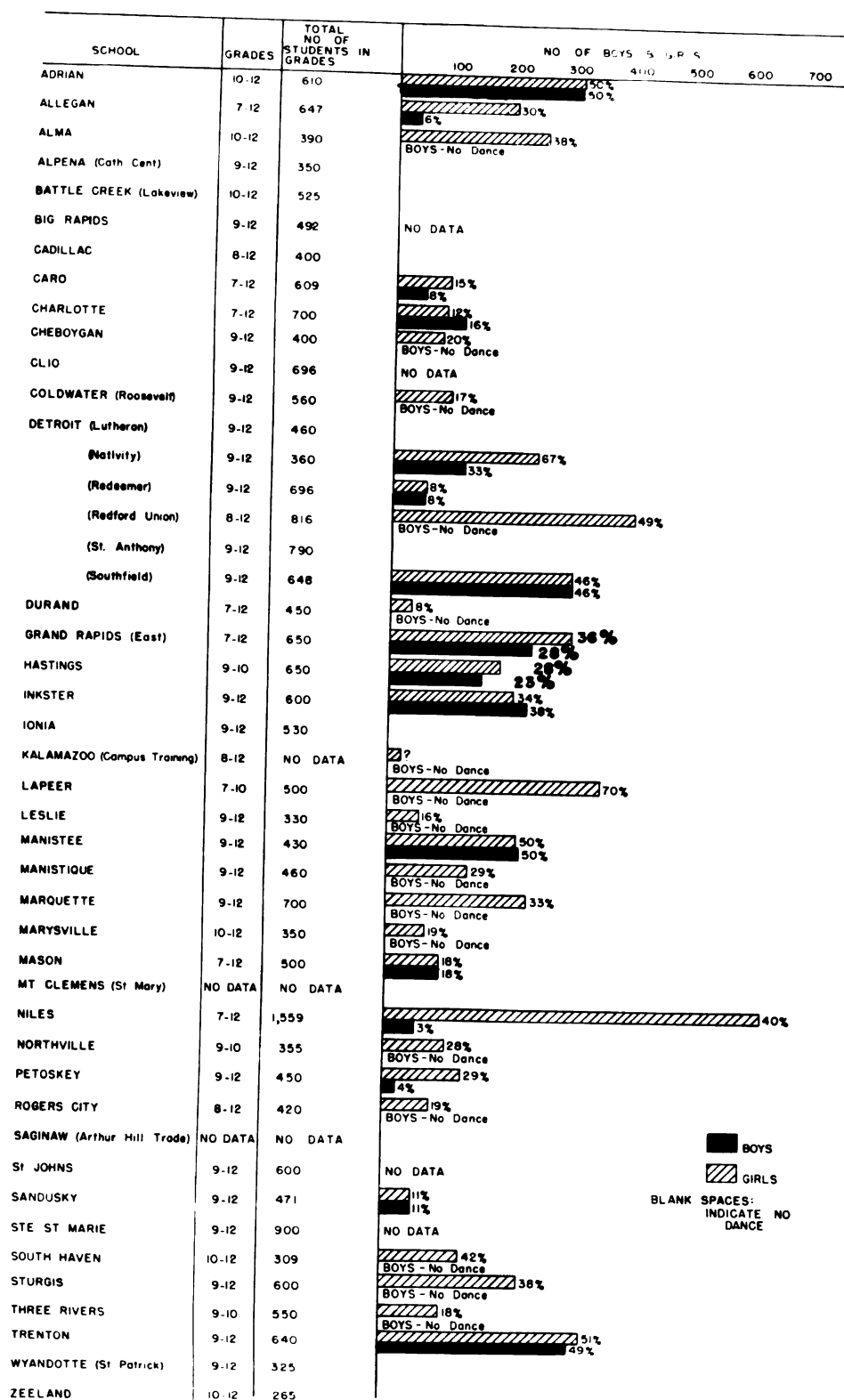


FIGURE 4  
NUMBER & PERCENT OF BOYS & GIRLS RECEIVING DANCE EXPERIENCE IN  
CLASS B HIGH SCHOOL SURVEY



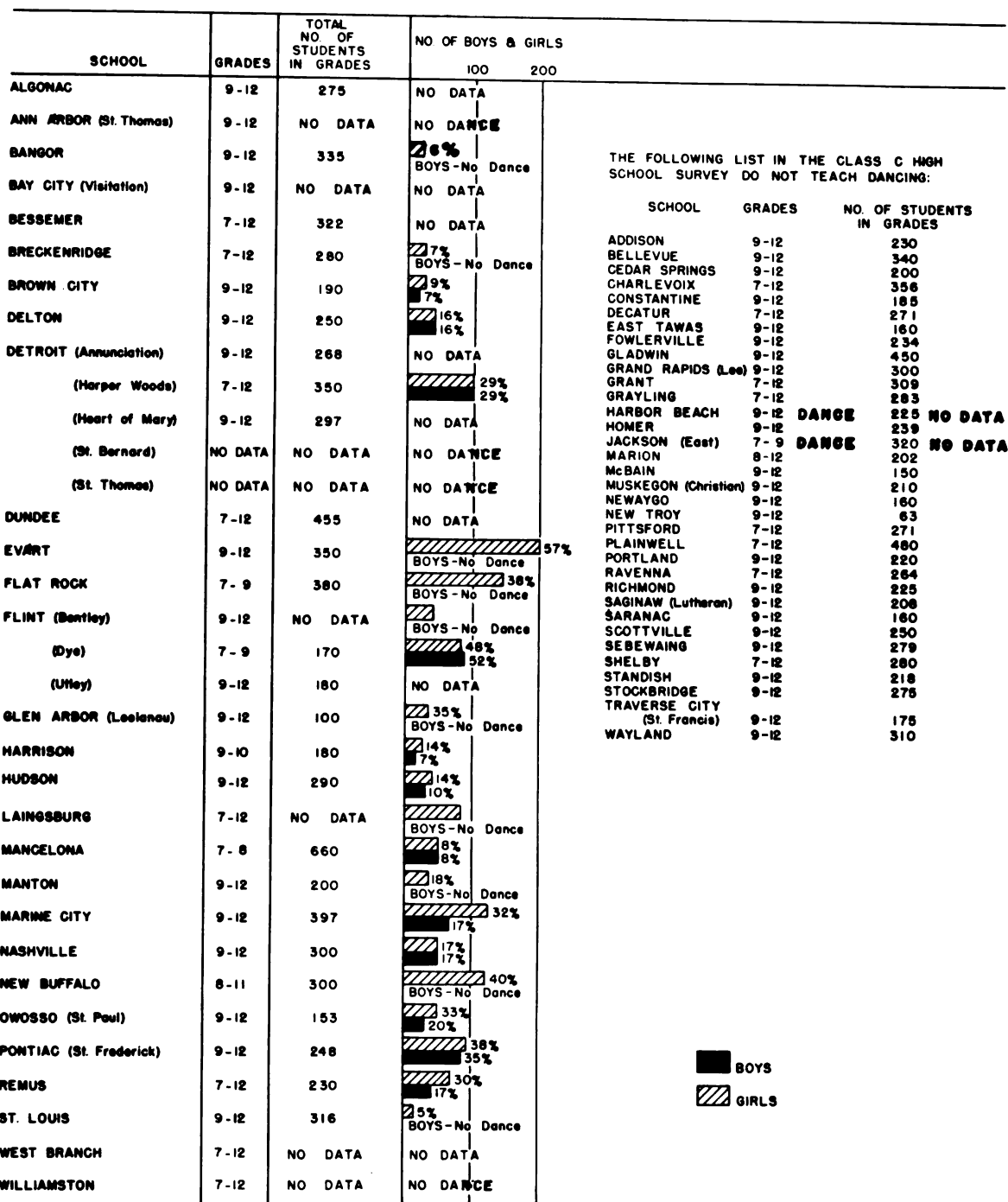


FIGURE 5  
NUMBER & PERCENT OF BOYS & GIRLS RECEIVING DANCE EXPERIENCE IN  
CLASS C HIGH SCHOOL SURVEY.





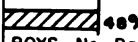




SCHOOL	GRADES	TOTAL NO. OF STUDENTS IN GRADES	NO. OF BOYS & GIRLS	
			100	200
CARSON CITY (St. Mary)	9 -12	150	NO DATA	THE FOLLOWING LIST OF CLASS D HIGH SCHOOLS TEACH NO DANCING
DEERFIELD	9 -12	80	 25% 25%	AKRON 9-12 100 ALANSON 9-12 15
EMPIRE	9 -12	130	 25% 31%	ASHLEY 7-12 BALDWIN 9-12 142
FREDERIC	9 -12	65	NO DATA	BARODA 9-12 97 BATH 7-12 140
GAINES	7 -12	105	 43% 57%	BEAR LAKE 9-12 80 CEMENT CITY 7-12 100
GLEN ARBOR	9 -12	75	 35% 35%	CHATHAM NO DATA 94 CLINTON 7-12 145
GWINN	7 -12	235	 48% 48%	COLUMBIAVILLE 9-12 87 CONCORD 9-12 500
HERMANVILLE	NO DATA	NO DATA	NO DATA	DETROIT (St. Anne) 9-12 100 DEWITT 9-12 143
MACKINAW CITY	9 -12	64	NO DATA	ELBERTA 9-12 215 ELLSWORTH 9-12 263
MORLEY	NO DATA	NO DATA	NO DATA	FIFE LAKE 9-12 56 GOBLES 9-12 51
OTISVILLE	9 -12	382	 5% 5%	GRASS LAKE 9-12 145 HARRIS 9-12 150
PARMA	9 -12	200	NO DATA	HARRISVILLE 9-12 120 HERSEY 9-12 34
SAUGATUCK	9 -12	65	 46% 46%	JOHANNESBURG 9-12 80 KALEVA 7-12 93
TEKONSHA	7 - 9	160	 28% 28%	LAWRENCE 9-12 90 LITCHFIELD 9-12 142
THREE OAKS	9 -12	150	 15% 15%	MASS 9-12 125 MIO 9-12 70
VANDERBILT	NO DATA	54	NO DATA	MORRICE 7-12 420 MUSKEGON (St. Jean) NO DATA NO DATA
				NEW ERA 9-12 13 PORT HOPE 9-12 72
				RAPID CITY 9-12 58 TUSTIN 9-12 113
				VERMONTVILLE 7-12 215 WALDRON 7-12 148
				WEBBERVILLE 9-12 126 WEIDMAN 9-12 110

FIGURE 6  
NUMBER & PERCENT OF BOYS & GIRLS RECEIVING DANCE EX-  
PERIENCE IN CLASS D HIGH SCHOOL SURVEY.

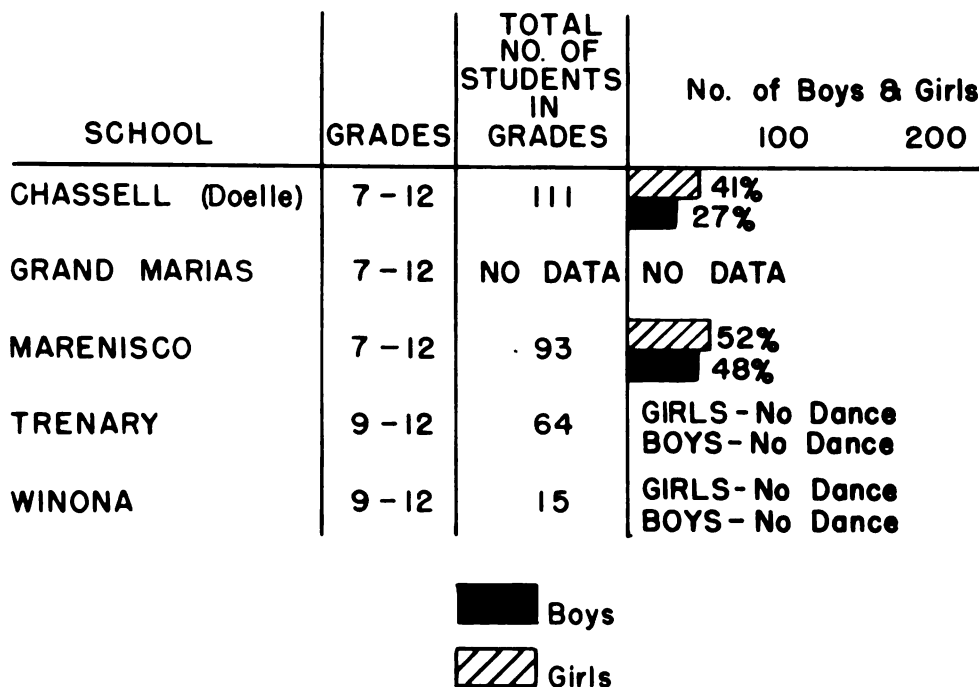


FIGURE 7

NUMBER & PERCENT OF BOYS & GIRLS  
RECEIVING DANCE EXPERIENCE IN CLASS  
E HIGH SCHOOL SURVEY.

more than half of the junior high schools offer training to both boys and girls, including, in most cases, a large percentage of their total school enrollment. In comparison, a notably smaller percentage of students, particularly boys, receive this experience in Class A senior high schools. Class B schools offer training to more girls and boys than Class A, but to fewer than junior high schools. Class C and D schools show a very small percentage of students receiving instruction in dance. Most of the schools in all classifications offer this experience to girls only. Class A and B senior high schools show somewhat greater ranges in the number of girls and boys receiving dance within the same schools than do the other classifications of schools.

## CHAPTER VI

### TYPES OF DANCE EXPERIENCE

From the data gathered, it is apparent that square dance is receiving most emphasis among the types of dance experience offered. One school stated that this type of dance had held a prominent place in their physical education program for the past six to seven years, and that professional people were brought in to teach figures as well as calls. This school also mentioned that extensive demonstrations were put on in the community as well as in other areas. Several schools mentioned that the only type of rhythmic experience offered to boys was square dancing. Several others, particularly Class A schools, said that social dance was the only form offered to boys. A few mentioned both square and social as part of the program for boys, and one school added folk dance. Most of the schools, however, placed little emphasis on coeducational dancing. Some of the very limited programs consisted of an occasional class for girls only. Five Class A and B schools reported an extensive modern dance program for girls, with some stating that it was part of the required physical education program, and others that it was on an

elective basis for junior and senior high school girls. A few schools mentioned a very limited program of modern dance. Folk dance holds some prominence in the school program, but is introduced most often as part of the square dance program. One Class A school stated that all sophomore girls have modern, folk, and square dancing in their physical education classes.

Information concerning the types of dance experience mentioned by classification of schools is found in Table II (page 39). In examining the first category of the questionnaire shown in this table, "Music Fundamentals" (learned), it will be noted that items receiving highest and lowest emphasis by classification of schools include: note values --highest by Class D schools and lowest by Class B; accent, measure, tempo, time signature (3/4), and time signature (4/4)--highest by Class A schools and lowest by Class E schools; phrase--highest by Class A and lowest by Class D; time signature (5/4)--highest by Class E schools and lowest by Class B; syncopation--highest by Class A and lowest by Class B. The category "Music Fundamentals" (applied to dance) shows that items were stressed in the following order: note values were given greatest stress by junior high and no stress by Class C, D, and E schools; accent, measure, tempo, time signature (3/4), and time signature (4/4) received greatest emphasis by Class A

TABLE II  
NUMBER OF SCHOOLS, BY CLASS, WHICH ANSWERED  
QUESTIONNAIRE ITEMS

Item	Type of School					Total
	Jun- ior High	Senior High				
		A	B	C	D	

<u>1. Music Fundamentals</u>							
No. of schools							
offering dance . . . .	26	19	37 <sup>a</sup>	34 <sup>a</sup>	17 <sup>a</sup>	3	136
Note values:							
* <sup>b</sup> . . . . .	7	7	9	15	8	1	47
** <sup>c</sup> . . . . .	3	2	4	0	0	0	9
Accent:							
* . . . . .	10	14	13	16	9	1	63
** . . . . .	7	10	5	5	2	0	29
Measure:							
* . . . . .	9	9	13	14	8	1	54
** . . . . .	5	4	4	1	1	0	15
Phrase:							
* . . . . .	7	9	10	11	4	1	41
** . . . . .	3	3	6	2	0	0	14
Tempo:							
* . . . . .	10	12	15	19	8	1	65
** . . . . .	10	8	9	6	3	0	36
Time signature (3/4):							
* . . . . .	12	12	14	17	8	1	64
** . . . . .	8	8	8	7	1	0	32
Time signature (4/4):							
* . . . . .	11	11	13	16	7	1	59
** . . . . .	7	8	7	5	1	0	28
Time signature (5/4):							
* . . . . .	5	3	3	8	3	1	23
** . . . . .	1	3	2	1	0	0	7
Syncopation:							
* . . . . .	7	9	4	9	2	1	32
** . . . . .	3	5	2	3	0	0	13

TABLE II (Continued)

Item	Type of School					Total	
	Jun- ior High	Senior High					
		A	B	C	D		E
<u>2. Accompaniment</u>							
No. of schools							
offering dance . . . .	26	19	36	32	15	3	131
Records:							
*** <sup>d</sup> . . . . .	26	19	33	31	11	2	122
Piano:							
*** . . . . .	11	10	10	14	9	2	56
Singing voices:							
*** . . . . .	8	8	14	6	5	0	41
Words or poetry:							
*** . . . . .	1	3	3	3	2	0	12
Drum:							
*** . . . . .	4	12	17	4	0	0	37
<u>3. Dance Steps</u>							
No. of schools							
offering dance . . . .	26	19	36	32	15	3	131
Dance-walk:							
* <sup>b</sup> . . . . .	16	13	20	16	6	0	71
**** <sup>e</sup> . . . . .	5	4	4	3	0	0	16
Step-hop:							
* . . . . .	21	16	24	16	4	0	81
**** . . . . .	4	6	4	3	0	0	17
Waltz step:							
* . . . . .	24	16	27	25	7	2	101
**** . . . . .	5	7	6	1	0	0	19
Balance:							
* . . . . .	20	12	21	17	5	0	75
**** . . . . .	5	3	3	1	0	0	12



TABLE II (Continued)

Item	Type of School						Total
	Jun- ior High	Senior High					
		A	B	C	D	E	

3. Dance Steps (Continued)							
Grapevine:							
* . . . . .	8	7	16	12	5	0	48
**** . . . . .	1	2	3	1	0	0	7
Bleking:							
* . . . . .	6	5	10	2	0	0	23
**** . . . . .	2	0	1	0	0	0	3
Buzz:							
* . . . . .	15	6	14	6	1	0	42
**** . . . . .	1	0	1	1	0	0	3
Chassé (side step):							
* . . . . .	15	13	15	14	6	0	63
**** . . . . .	2	3	2	2	0	0	9
Cut step:							
* . . . . .	3	3	5	4	3	0	18
**** . . . . .	1	2	1	0	0	0	4
Two-step:							
* . . . . .	22	14	23	21	7	0	87
**** . . . . .	5	5	6	1	0	0	17
Rock:							
* . . . . .	5	11	8	7	4	0	35
**** . . . . .	0	3	2	2	0	0	7
4. Dance Forms							
No. of schools							
offering dance . . . .	26	19	36	32	15	3	131
Schottische:							
* <sup>b</sup> . . . . .	19	18	25	18	8	2	90
**** <sup>e</sup> . . . . .	4	6	5	3	4	0	22

TABLE II (Continued)

Item	Type of School					Total
	Jun- ior High	Senior High				
		A	B	C	D	

4. Dance Forms (Continued)							
Polka:							
* .....	22	18	25	24	7	1	97
**** .....	8	5	4	4	3	0	24
Mazurka:							
* .....	2	5	3	0	0	0	10
**** .....	0	1	0	0	0	0	1
Waltz:							
* .....	22	15	27	24	9	2	99
**** .....	7	5	5	1	2	0	20
Foxtrot:							
* .....	21	13	24	19	9	1	87
**** .....	7	4	4	1	2	0	18
Jitterbug:							
* .....	7	7	10	9	4	1	38
**** .....	2	2	1	2	0	0	7
Charleston:							
* .....	7	8	8	7	4	0	34
**** .....	3	0	2	2	2	0	9
Tango:							
* .....	8	8	6	7	1	0	30
**** .....	2	3	1	0	0	0	6
Samba:							
* .....	1	3	3	1	1	0	9
**** .....	0	1	0	0	0	0	1
Rhumba:							
* .....	3	8	6	6	2	0	25
**** .....	0	3	0	0	0	0	3

TABLE II (Continued)

Item	Type of School						Total
	Jun- ior High	Senior High					
		A	B	C	D	E	
<u>5. Dance Figures</u>							
No. of schools							
offering dance . . . .	26	19	36	32	15	3	131
Allemande left:							
* <sup>b</sup> . . . . .	25	16	33	28	12	1	115
Grand right and left:							
* . . . . .	25	17	33	27	11	1	114
Swing:							
* . . . . .	25	16	33	26	12	1	113
Balance:							
* . . . . .	23	14	26	25	11	1	100
Dos-a-dos:							
* . . . . .	26	16	30	27	11	1	111
Right and left through:							
* . . . . .	19	15	27	25	9	1	96
Ladies chain:							
* . . . . .	17	13	22	19	7	1	79
Promenade:							
* . . . . .	26	16	33	27	13	1	116
<u>6. Dance Positions</u>							
No. of schools							
offering dance . . . .	26	19	36	32	15	3	131
Closed:							
*** <sup>d</sup> . . . . .	23	15	26	15	5	0	84
Open:							
*** . . . . .	20	15	24	17	5	0	81
Side (r. hip to r. hip):							
*** . . . . .	7	10	14	9	3	0	43

TABLE II (Continued)

Item	Type of School					Total	
	Jun- ior High	Senior High					
		A	B	C	D		E
<u>7. Fundamental Dance Movements</u>							
No. of schools offering dance . . . .	26	19	36	32	15	3	131
Walk: * <sup>b</sup> . . . . .	17	15	25	19	8	1	85
Run: * . . . . .	13	13	16	11	5	1	59
Hop: * . . . . .	14	12	21	16	7	1	71
Jump: * . . . . .	11	8	15	7	2	0	43
Lead: * . . . . .	8	10	14	4	0	0	36
Skip: * . . . . .	14	10	16	8	4	1	53
Slide: * . . . . .	15	13	23	12	5	1	69
Gallop: * . . . . .	11	7	12	0	1	0	31
Stretch: * . . . . .	5	9	8	4	0	0	26
Twist: * . . . . .	2	6	6	2	0	0	16
Roll: * . . . . .	3	7	6	1	1	0	18
Sit: * . . . . .	4	7	8	0	0	0	19
Fall: * . . . . .	1	8	6	1	0	0	16
Push: * . . . . .	3	5	6	2	2	0	18

TABLE II (Continued)

Item	Type of School						Total
	Jun- ior High	Senior High					
		A	B	C	D	E	
<u>7. Fundamental Dance Movements (Continued)</u>							
Pull:							
* . . . . .	5	7	5	2	2	0	21
Strike:							
* . . . . .	3	2	2	0	0	0	7
Change of size:							
**** <sup>e</sup> . . . . .	4	3	8	2	2	0	19
Change of direction:							
**** . . . . .	10	9	17	3	4	0	43
Change of level:							
**** . . . . .	2	7	8	1	0	0	18
Change of force:							
**** . . . . .	3	6	6	1	0	0	16
Change of accent:							
**** . . . . .	5	6	8	3	2	0	24
Change of tempo:							
**** . . . . .	7	8	11	5	2	0	33
Working with partner:							
**** . . . . .	8	8	18	11	5	0	50
Working with group:							
**** . . . . .	8	10	15	9	4	0	46

<sup>a</sup> Class B schools include one extra school offering music fundamentals only. Class C and D schools each include two extra schools offering music fundamentals only.

<sup>b</sup> Indicates that students have learned the meaning.

<sup>c</sup> Indicates that students have made use of the terms with dance activity.

<sup>d</sup> Used in conjunction with dance.

<sup>e</sup> Used in a creative way.

schools and least by Class E schools; phrase, time signature (5/4), and syncopation received greatest stress in Class A schools, and none in Class D and E schools.

The category "Accompaniment" shows that records are being used most extensively. All schools mentioned this item most frequently, with Class E schools placing the same emphasis on records and piano. Every school offering dance in Class A and in junior high school mentioned the use of records. Piano is the next-most used form of accompaniment. All schools mentioned "words and poetry" as being the least used except those in Class D, which have made no use of "singing voices," "words or poetry," or "drum." The drum received more attention in Class A and B senior high schools than in other classifications.

In the category "Dance Steps" (learned), items receiving highest and lowest emphasis by classification of schools include: dance-walk and step-hop--highest in Class A schools and none in Class E; waltz-step--highest among junior high and lowest among Class D; balance and buzz--highest in junior high and none in Class E; grapevine--highest in Class B and none in Class E; bleking--highest in Class B and none in Class D and E; chassé and rock steps --highest in Class A and none in Class E; cut-step--highest in Class D

and none in Class E; two-step--highest in junior high and lowest in Class E. The category "Dance Steps" (used creatively) shows that items were stressed in the following order: dance-walk and step-hop--highest in Class A and none in Class E; waltz-step, grapevine, chassé, and two-step--highest in Class A schools and none in Classes D and E; balance--highest in junior high and none in Classes D and E; bleking--highest in junior high and none in Class A, C, D, and E schools; buzz step--highest in junior high schools and none in Class A, D, and E schools; cut-step--highest in Class A and none in Class C, D, and E schools; rock--highest in Class A and none in junior high and Class D and E schools. In the category "Dance Steps" (both learned and as applied to dance), Class A schools and junior high schools have placed greater stress on this type of dance experience than the other classifications of schools. Class D and E schools have given the least emphasis.

In the category "Dance Forms" (learned), items receiving highest and lowest emphasis by classification of schools were: schottische and jitterbug--highest in Class A and lowest in Class D; polka--highest in Class A and lowest in class E; mazurka--highest in Class A and none in Class C, D, and E schools; waltz--highest in junior high and lowest in Class D; foxtrot--highest in junior high and

lowest in Class E; charleston, tango, samba, and rhumba--highest in Class A schools and none in Class E schools. The category "Dance Forms" (used creatively) indicated that items were stressed in the following order: schottische--highest in Class A and none in Class E; polka, waltz, and foxtrot--highest in junior high and none in Class E; mazurka--highest in Class A and none in junior high schools; jitterbug and charleston--highest in Class A and none in Classes D and E; tango--highest in Class A and none in Classes C, D, and E; samba and rhumba--highest in Class A and none in junior high and Class B, C, D, and E schools. It may be observed that Class A senior high schools have, as a whole, emphasized this category more than other classifications of schools. In general, very little creative experience has been used.

Under "Dance Figures" items receiving highest and lowest emphasis by classification of schools were: allemande left, grand right and left, swing, balance, dos-a-dos, and promenade--greatest attention by the junior high schools and least attention by Class E schools. Right and left through and promenade--greatest attention by Class A schools and least by Class E schools. In this category, junior high schools exceed other classifications of schools. Class A schools exceed in only two items. In every item, Class E schools



are the lowest. It is of interest that all twenty-six junior high schools mentioned two of the items, "dos-a-dos" and "promenade."

Under "Dance Positions" it may be noticed that the "closed" dance position receives most emphasis among all schools. However, Class A and D place the same emphasis on "closed" and "open" positions, while Class E mentions none under the three items. Of the classification of schools, junior high exceeds others under the item "closed," and Class A under the items "open" and "side."

The first sixteen items listed under "Fundamental Dance Movements" show that Class A has generally exceeded other schools in including this type of dance experience. Class E schools have done very little, and mention only five items. In general, locomotor movements have received more attention than the axial type of movement, which may indicate that the area of modern dance receives less stress. Under the items "change of size," "direction," "level," "force," "accent," and "tempo," it appears that change of direction is used most frequently by the schools, with Class A again leading other schools. Most schools indicate little experience in change of force. Class E schools did not mention any of these items.

In examining Table III, page 50, it may be noted that, of the 131 schools offering dance experience, not more than half mentioned

TABLE III  
QUESTIONNAIRE ITEMS IN ORDER OF FREQUENCY OF MENTION

Item	Total No. of Schools Answering	Pct. of 131 <sup>a</sup>	Pct. of 225 <sup>b</sup>
<u>1(a). Music fundamentals learned:</u>			
Tempo . . . . .	65	50	29
Time (3/4) . . . . .	64	49	28
Accent . . . . .	63	48	28
Time (4/4) . . . . .	59	45	26
Measure . . . . .	54	41	24
Note values . . . . .	47	36	21
Phrase . . . . .	41	31	18
Syncopation . . . . .	32	24	14
Time (5/4) . . . . .	23	18	10
<u>1(b). Music fundamentals applied to dance:</u>			
Tempo . . . . .	36	27	16
Time (3/4) . . . . .	32	24	14
Accent . . . . .	29	22	13
Time (4/4) . . . . .	28	21	12
Measure . . . . .	15	11	7
Phrase . . . . .	14	11	6
Syncopation . . . . .	13	10	6
Time (5/4) . . . . .	7	5	3
Note values . . . . .	6	5	3
<u>2(a). Accompaniment:</u>			
Records . . . . .	122	93	54
Piano . . . . .	56	43	25
Singing . . . . .	41	31	18
Drum . . . . .	37	28	16
Words or poetry . . . . .	12	9	5
<u>3(a). Dance steps learned:</u>			
Waltz . . . . .	101	77	45
Two-step . . . . .	87	66	39

TABLE III (Continued)

Item	Total No. of Schools Answering	Pct. of 131	Pct. of 225
<u>3(a). Dance steps learned (continued):</u>			
Step-hop . . . . .	81	62	36
Balance . . . . .	75	57	33
Dance-walk . . . . .	71	54	32
Chassé . . . . .	63	48	28
Grapevine . . . . .	48	37	21
Buzz . . . . .	42	32	19
Rock . . . . .	35	27	16
Bleking . . . . .	23	18	10
Cut step . . . . .	18	14	8
<u>3(b). Dance steps used creatively:</u>			
Waltz . . . . .	19	15	8
Two-step . . . . .	17	13	8
Step-hop . . . . .	17	13	8
Dance-walk . . . . .	16	12	7
Balance . . . . .	12	9	5
Chassé . . . . .	9	7	4
Grapevine . . . . .	7	5	3
Rock . . . . .	7	5	3
Cut step . . . . .	4	3	2
Bleking . . . . .	3	2	1
Buzz . . . . .	3	2	1
<u>4(a). Dance forms learned:</u>			
Waltz . . . . .	99	76	44
Polka . . . . .	97	74	43
Schottische . . . . .	90	69	40
Fox trot . . . . .	87	66	39
Jitterbug . . . . .	38	29	17
Charleston . . . . .	34	26	15
Tango . . . . .	30	23	13
Rhumba . . . . .	25	19	11
Mazurka . . . . .	10	8	4
Samba . . . . .	9	7	4

TABLE III (Continued)

Item	Total No. of Schools Answering	Pct. of 131	Pct. of 225
<u>4(b). Dance forms used creatively:</u>			
Polka . . . . .	24	18	11
Schottische . . . . .	22	17	10
Waltz . . . . .	20	15	9
Fox trot . . . . .	18	14	8
Charleston . . . . .	9	7	4
Jitterbug . . . . .	7	5	3
Tango . . . . .	6	5	3
Rhumba . . . . .	3	2	1
Mazurka . . . . .	1	0.8	0.4
Samba . . . . .	1	0.8	0.4
<u>5(a). Dance figures learned:</u>			
Promenade . . . . .	116	89	52
Allemande left . . . . .	115	88	51
Grand right and left . . . . .	114	87	51
Swing . . . . .	113	86	50
Dos-a-dos . . . . .	111	85	49
Balance . . . . .	100	76	44
Right and left through . . . . .	96	73	43
Ladies chain . . . . .	79	60	35
<u>6(a). Dance positions learned:</u>			
Closed . . . . .	84	64	37
Open . . . . .	81	62	36
Side . . . . .	43	33	19
<u>7(a). Fundamental dance movements learned:</u>			
Walk . . . . .	85	65	38
Hop . . . . .	71	54	32
Slide . . . . .	69	53	31
Run . . . . .	59	45	26
Skip . . . . .	53	40	24
Jump . . . . .	43	33	19

TABLE III (Continued)

Item	Total No. of Schools Answering	Pct. of 131	Pct. of 225
<u>7(a). Fundamental dance movements</u>			
<u>learned (continued):</u>			
Leap . . . . .	36	27	16
Gallop . . . . .	31	24	14
Stretch . . . . .	26	20	12
Pull . . . . .	21	16	9
Sit . . . . .	19	15	8
Roll . . . . .	18	14	8
Push . . . . .	18	14	8
Twist . . . . .	16	12	7
Fall . . . . .	16	12	7
Strike . . . . .	7	5	3
<u>7(b). Fundamental dance movements</u>			
<u>used creatively by:</u>			
Working with partner . . . . .	50	38	22
Working with group . . . . .	46	35	20
Changing direction . . . . .	43	33	19
Changing tempo . . . . .	33	25	15
Changing accent . . . . .	24	18	11
Changing size . . . . .	19	15	8
Changing level . . . . .	18	14	8
Changing force . . . . .	16	12	7

<sup>a</sup> The figure, 131, represents the number of schools offering dance experience.

<sup>b</sup> The figure, 225, represents the total number of schools surveyed.

any item in the category "Music Fundamentals" (learned). An even smaller percentage of schools mentioned items under "Music Fundamentals" (applied to dance), with the highest being 27 percent for the item "tempo." The first five items under the two headings (learned) and (applied to dance) have been placed in similar order or stress by the schools. The last four items show that note values have received most stress under the (learned) heading and least stress under the (applied to dance) heading.

The category "Accompaniment" shows that records exceed all other types of accompaniment by more than half. Piano is being used by less than half of all the schools offering dance experience. Words and poetry have received very little stress.

"Dance Forms," Category 3, shows that less than one-fourth of the schools have used any of these steps creatively. Of the total number of schools, not more than 15 percent have offered creative experience, as compared with 77 percent offering the learned experience.

The small percentage of schools offering creative experience is also shown in the category "Dance Forms." This is particularly noticeable in the last two items, "mazurka" and "samba," where less than 1 percent of all the schools have replied affirmatively.

It is evident that the first three items, "waltz," "polka," and "schottische," which are often presented with square and folk dance, have been emphasized more than "fox trot," "jitterbug," et cetera, which are more often presented as social or ballroom dance. The "mazurka," which is placed most often with folk dance, has received very little attention.

"Dance Figures" have, without a doubt, been given the greatest attention of all dance experiences. In this category, "promenade," which is often used in many types of dance experience other than square dance, has been mentioned most frequently. "Ladies chain" has received considerably less emphasis than the other figures.

The first eight locomotor movements listed under the category "Fundamental Dance Movements" tend to follow the order of the difficulty of each movement. It is also apparent that locomotor movements have been given more consideration than the axial type of movement. In this category, several schools mentioned items included in their modern dance program. However, some may have included items used as basic movements preparatory to other types of dance experiences.

In general, Class A schools exceed all other school classifications mentioning types of dance experience. Junior high schools follow

closely, and then Class B, C, D, and E schools, in that order. Class D and E schools have very limited programs of dance experience. Music fundamentals as applied to dance have, for the most part, received little emphasis in all the schools. In all instances except one (Class A schools who mentioned "accent"), less than half of the schools offering dance experience have devoted time to this part of the program. Creative uses of dance steps and forms have not been given much attention. The "waltz" has received particular stress under steps and forms, and the "promenade" takes the lead under figures. Axial type of movements have received less stress than locomotor type of movements. Creative uses of fundamental movements have, in general, received more emphasis than creative uses of dance steps and forms.



## CHAPTER VII

### SUMMARY AND CONCLUSIONS

#### Summary

Dance areas as well as nondance areas are found to be scattered throughout all parts of the State of Michigan. Dance educators are therefore represented in a wide area. In the Detroit and surrounding districts, the junior high schools are predominantly dance areas. Other classifications of schools, however, show similar distributions of nondance and dance areas both in the Detroit districts and in other parts of the state. The schools surveyed are especially concentrated in the lower and eastern parts of the state because of the higher population found there.

Larger numbers of junior high school boys and girls are offered dance experience than senior high school students. There is a noticeable drop in numbers of students, particularly boys, who receive this type of activity in senior high school. In many cases schools include dance training only through the tenth grade, which may in part account for this condition. Competitive sports, particularly

in the boys' program, tend to take precedence over other kinds of physical activities at this level. Class A schools indicate a particularly low percentage of boys. These schools have large enrollments, greater segregation of boys and girls with greater number of instructors for each group, and often offer this kind of activity on an elective basis. It is noteworthy that Class E senior high schools rank high in the percentage of girls and boys receiving dance experience. Because of the relatively small number of students enrolled in these schools, more are given the opportunity to participate in experiences offered by the school.

In general, Class A schools exceed all other school classifications for types of dance experience. Because larger school systems are able to hire qualified instructors, students in these schools are often able to get a wide variety of experiences of this kind. The smaller schools, Classes D and E, have very limited programs of dance.

Square dance is stressed over any other dance area, indicating that Michigan schools have followed the trend of other schools in the United States. Modern dance receives more attention in the larger school systems, but is still stressed the least. Music fundamentals have received little attention, and are offered most generally

by the music departments. Creative experiences in dance programs have not received much attention. This trend in education is still fairly new, and most instructors still tend to use the traditional imitative approach..

### Conclusions

The data obtained support the following conclusions:

1. The geographical distribution of dance areas and nondance areas are not grouped in any particular place in the State of Michigan, but are fairly well scattered.
2. Of the 224 schools surveyed, 131 schools, or 58 percent, offer rhythmic experience.
  - a. By classification of schools, junior high schools lead with 90 percent offering this experience. Then, following in order: Class A senior high schools, with 83 percent; Class B, with 78 percent; Class E, with 60 percent; Class C, with 47 percent; and Class D, with 28 percent.
  - b. Programs in the 131 schools offering dance vary from a few well-integrated programs to several very limited programs.

3. Most junior high and Class A and B senior high schools conduct dance activities within the school program, while most Class C, D, and E senior high schools carry them on outside of school hours.

4. Reasons most often expressed for poor programs or no dance programs were inadequate facilities, unqualified staff, large classes, and lack of time.

5. The largest total number of boys and girls receiving dance experience are found in the junior high schools. Then, following in order: senior high schools of Classes E, B, A, C, and D.

6. More girls than boys are receiving dance experience in all classifications of schools.

7. The area of dance experience being stressed most is square dance, followed by folk, social, and modern.

8. Class A senior high schools and junior high schools exceed all other school classifications mentioning types of dance experience.

9. Music fundamentals, particularly as applied to dance, receive little emphasis.

10. The "waltz" is stressed more than any other dance step or dance form.

11. The figure "promenade" was stressed more than any other item in the questionnaire, except the use of records.

12. In general, creative experiences have received little emphasis, although creative use of fundamental dance movements has been stressed over dance steps and forms.

13. Locomotor movements have received more attention than axial movements.

14. Records have been used to a greater extent by the schools than any other type of accompaniment.

15. "Open" and "closed" dance positions have been given like emphasis, but "side" position has been used much less.

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## APPENDIX



MICHIGAN STATE COLLEGE  
EAST LANSING

Department of Physical Education,  
Health and Recreation for Women

April 27, 1953

Dear Physical Education Instructor:

The enclosed questionnaire is an endeavor to find out what dance background students in high school have received, in order that a better program may be offered to them upon their entrance into college.

Your school has been recommended by Michigan State College for this study. May we have your cooperation? It is important that you return the questionnaire, even though few answers or checks (✓) are given. It is also important that we receive an answer to these particular statements in the questionnaire: (1) the approximate number of students in your school, and (2) the approximate number of girls and boys who have received the type of training included in the questionnaire.

The return must be in our hands no later than May 15th. The study will have little value without your help. We will appreciate your interest.

If any significant findings result, we will be glad to send them on to you.

Sincerely,

Mrs. Margaret Thorleifson  
Dance Instructor

## QUESTIONNAIRE

### A Survey of Dance Training

GRADES \_\_\_\_\_

NUMBER OF STUDENTS IN SCHOOL \_\_\_\_\_

NUMBER OF STUDENTS RECEIVING DANCE TRAINING:

GIRLS \_\_\_\_\_ BOYS \_\_\_\_\_

SCHOOL \_\_\_\_\_

BY \_\_\_\_\_

1. MUSIC FUNDAMENTALS: Place one check (✓) if students have learned the meaning. Place two checks (✓✓) if students have made use of the below terms with dance activity. Leave blank \_\_\_\_\_ if students have not been taught the following:

note values . . . . .	_____
accent . . . . .	_____
measure . . . . .	_____
phrase . . . . .	_____
tempo (rate of speed) . . . .	_____
time signatures:	
3/4 . . . . .	_____
4/4 . . . . .	_____
5/4 . . . . .	_____
syncopation . . . . .	_____

2. ACCOMPANIMENT: Place one check (✓) if students have made use of the following with dance activity. Leave blank \_\_\_\_\_ if students have not used the following with dance activity:

records . . . . .	_____
piano . . . . .	_____
singing voices . . . . .	_____
words or poetry . . . . .	_____
drum . . . . .	_____

3. DANCE STEPS: Place one check (✓) if students have learned the step. Place two checks (✓✓) if students have varied, combined or rearranged them into patterns of their own. Leave blank \_\_\_\_\_ if students have not been taught the following:

dance-walk (shuffle) . . . . .	_____
step-hop . . . . .	_____
waltz step . . . . .	_____
balance . . . . .	_____
grapevine . . . . .	_____
bleking . . . . .	_____
buzz . . . . .	_____
chassé (side step) . . . . .	_____
cut step . . . . .	_____
two-step . . . . .	_____
rock . . . . .	_____

4. DANCE FORMS: Place one check (✓) if students have learned the form. Place two checks (✓✓) if students have made use of it in a creative way. Leave blank \_\_\_\_\_ if students have not been taught the following:

schottische . . . . .	_____
polka . . . . .	_____
mazurka . . . . .	_____
waltz . . . . .	_____
fox trot . . . . .	_____
jitterbug . . . . .	_____
charleston . . . . .	_____
tango . . . . .	_____
samba . . . . .	_____
rhumba . . . . .	_____

5. DANCE FIGURES: Place one check (✓) if students have learned the figure. Leave blank \_\_\_\_\_ if students have not been taught the following:

allemande left . . . . .	_____
grand right and left . . . . .	_____
swing . . . . .	_____
balance . . . . .	_____
dos-a-dos . . . . .	_____
right and left through . . . . .	_____
ladies chain . . . . .	_____
promenade . . . . .	_____

6. DANCE POSITIONS: Place one check (✓) if students have learned the position. Leave blank \_\_\_\_\_ if students have not been taught the following:

closed ..... \_\_\_\_\_  
 open ..... \_\_\_\_\_  
 side (R hip to R hip) ..... \_\_\_\_\_

7. FUNDAMENTAL DANCE MOVEMENTS: A. Place one check (✓) if students have made use of the following in their dance activities. Leave blank \_\_\_\_\_ if students have not made use of the following:

walk _____	leap _____	stretch _____	fall _____
run _____	skip _____	twist _____	push _____
hop _____	slide _____	roll _____	pull _____
jump _____	gallop _____	sit _____	strike _____

- B. Place one check (✓) if students have experimented with some of the above 16 movements in the following way:

change of size ..... \_\_\_\_\_  
 change of direction ..... \_\_\_\_\_  
 change of level ..... \_\_\_\_\_  
 change of force ..... \_\_\_\_\_  
 change of accent ..... \_\_\_\_\_  
 change of tempo ..... \_\_\_\_\_  
 working with a partner ... \_\_\_\_\_  
 working with a group ..... \_\_\_\_\_

COMMENTS: Any comments you wish to make will be welcomed.  
 Please write on back of this page.

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