

DANCE AND RHYTHMIC ACTIVITIES  
AT SELECTED TEACHER-EDUCATION INSTITUTIONS  
FOR MEN MAJORING IN PHYSICAL EDUCATION

27

---

A Thesis  
Presented to  
the Division of Health, Physical Education,  
Recreation and Athletics

---

In Partial Fulfillment  
of the Requirements for the Degree  
Master of Science

---

by  
Roland John Hidde Jr.  
August 1965

Approved for the Major Department

Ralph R. Karst

Approved for the Graduate Council

Jimmie C. Boylan

## DEDICATION

This thesis is dedicated to Miss Bernadine Kunkel, my friend and dance teacher, who opened the world of dance to me, and to my wife Julie for her help and sacrifice without which this study would not have been possible.

## TABLE OF CONTENTS

CHAPTER	PAGE
I. THE PROBLEM. . . . .	1
Statement of the Problem . . . . .	2
Purpose of the Study . . . . .	2
Definitions of Terms . . . . .	3
Scope of the Study . . . . .	4
Procedure of the Study . . . . .	5
Method of collecting data. . . . .	5
Techniques of analyzing data . . . . .	7
II. A BRIEF HISTORY OF DANCE . . . . .	8
III. THE PLACE OF DANCE IN EDUCATION. . . . .	16
IV. REVIEW OF THE LITERATURE . . . . .	21
Professional Preparation . . . . .	21
General education. . . . .	22
General professional education . . . . .	23
Specialized professional education . . . . .	24
Preparation in dance and rhythmic activities . . . . .	27
V. RESULTS OF THE STUDY . . . . .	30
VI. SUMMARY. . . . .	51

CHAPTER	PAGE
VII. THE DEVELOPMENT OF RECOMMENDATIONS FOR	
A PROGRAM OF RHYTHMS AND DANCE . . . . .	55
Recommendation Number One. . . . .	55
Recommendation Number Two. . . . .	60
Recommendation Number Three. . . . .	64
Recommendation Number Four . . . . .	67
Recommendation Number Five . . . . .	68
Recommendation Number Six. . . . .	69
Recommendations for Further Research . .	74
BIBLIOGRAPHY . . . . .	76
APPENDIX A. Questionnaire Respondents . . . . .	81
APPENDIX B. Copy of the Questionnaire . . . . .	86
APPENDIX C. Introductory Letter . . . . .	91
APPENDIX D. Follow Up Letter. . . . .	93

## LIST OF TABLES

TABLE	PAGE
I. Activity Course Requirements for Male Major Students . . . . .	31
II. Dance and Rhythmic Activity Requirements . .	34
III. Dance and Rhythmic Classes Offered to Men. .	37
IV. Grouped Classes in Dance and Rhythmic Activities . . . . .	40
V. Dance and Rhythmic Activities Courses for the Elementary School Physical Education Teacher. . . . .	43
VI. Dance and Rhythmic Activities Courses for the Secondary School Physical Education Teacher. . . . .	44
VII. Co-educational Courses in Dance and Rhythmic Activities. . . . .	46
VIII. Courses Offering Practice Teaching Opportunities. . . . .	47

## CHAPTER I

### THE PROBLEM

Today, more than every before, the field of physical education is playing an important role in the growth and development of the youth of the nation. Providing qualified leadership is a major step toward insuring the development of an effective, instructional physical education program.

Reviewing seventy-five years in the fields of health, physical education and recreation, Arthur A. Esslinger, past president of the American Association of Health, Physical Education and Recreation, made the following statement concerning professional preparation:

"Professional preparation is the very heart of a profession. It molds the leadership, and everything which happens in a profession stems from its leadership."<sup>1</sup>

If quality in professional leadership is recognized as one of the primary requisites of a good physical education program, it is imperative for future instructors to

---

<sup>1</sup>Arthur A. Esslinger, "Yesterday, Today and Tomorrow," Journal of Health, Physical Education and Recreation, 28:19-20, September, 1960.

receive the best possible professional preparation. The responsibility lies with the teacher-education institutions to provide curriculum experiences that will best prepare each future educator for his specialized role in educating the youth of the nation.

#### STATEMENT OF THE PROBLEM

Teacher-education institutions are continually confronted with the problem of determining what preparation in the skill activities area is necessary for the student majoring in physical education. Acquisition of the ability to perform, knowledge of the activity, and skill in teaching the activity are all important in teacher preparation. Specialization and development of a high degree of proficiency in all activities to be taught is obviously impossible. A certain degree of specialization and proficiency is desirable, however, to insure effective instruction.

#### PURPOSE OF THE STUDY

To expect all teacher-education institutions to have the same courses and course content in the area of dance and rhythmic activities would be highly optimistic. Two reasons for differences in program are geographic location and church affiliation. An example of geographic



location affecting the program would be in the course square dancing. While the western states would place an emphasis on this form of dance, it would be found to a lesser degree in the northeastern states. Church affiliation would also affect the program if the church reproves of dancing. In such cases the dance and rhythmic program would be limited or even omitted entirely.

The purpose of this study is twofold. The first purpose is to make a comparison of the preparation requirements in the area of dance and rhythmic activities for men majoring in physical education at selected teacher-education institutions offering a baccalaureate degree with a major in physical education. The second purpose of this study is to develop recommendations for teacher-education institutions to consider in evaluating their present programs.

#### DEFINITION OF TERMS

Creative rhythms. Developing fundamentals of movement through the student's own creation.

Dance classes. Classes with instruction in folk dance, square dance, ballroom dance, or mixer and round dancing.

Locomotor rhythms. Movement from place to place involving walking, running, jumping, hopping, leaping, sliding, skipping, and galloping.

Major student. A student working toward a degree in physical education with a minimum requirement of twenty-four hours in theory and activity courses.

Proficiency test. A means of measuring progress in a skill.

Rhythmic activities. Courses involving marching to music, locomotor rhythms, creative rhythms, or basic and fundamental rhythms.

Semester hour. One hour of semester credit given for an eighteen week course which meets for one hour per week.

#### SCOPE OF THE STUDY

The scope of this study is limited to schools located within the states of North and South Dakota, Nebraska, Ohio, Kansas, Minnesota, Iowa, Missouri, Wisconsin, Illinois, Michigan, and Indiana. Only teacher-education institutions accredited by the National Council for Accreditation of Teacher Education in the 6th Annual list<sup>2</sup> (Appendix A)

---

<sup>2</sup>American Association for Health, Physical Education, and Recreation, "Sixth Annual List of the National Council for Accreditation of Teacher Education," Journal of Health-Physical Education-Recreation, 31:46-49, January, 1960.

were considered in this study. A baccalaureate degree or higher with a major in physical education offered by the institution was an additional criterion used in this study.

#### PROCEDURE OF THE STUDY

Method of Collecting Data. The material used in this study was obtained from written printed material found in the many sources offered by the William Allen White Library located on the Emporia State Teachers College campus. Where indicated, noted authorities in education, the field of physical education and specifically dance and rhythmic activity have been quoted from their works to substantiate certain points of discussion. Use of these sources of information and confirmation has been done in an attempt to amplify the discussion and to make this study more complete and reliable.

A questionnaire (Appendix B) was constructed to gather information for the study. The questions chosen were considered as being important in providing the information necessary for this study of dance and rhythmic activity requirements.

The validity of the questionnaire was carefully checked by a panel of experts\* in the field of dance and rhythmic activity. This panel was asked to evaluate the

---

\*Bernadine Kunkel, Freddie Jones, Inge Fritz.

questionnaire in terms of the purposes of the study and the information needed to successfully carry out the study. After making the suggested additions and corrections, the questionnaire was returned to the panel for final checking. Upon receiving the panel's final approval, the questionnaire was ready for distribution.

No statistical treatment of the questionnaire was attempted. The questionnaire was sent to the director or head of the men's physical education department at the selected teacher-education institutions. It was felt that the individual in charge of the total program was best qualified to furnish information concerning the dance and rhythmic activities program offered by his institution.

The value of the questionnaire is in the number of respondents. The greater the number, the greater the value of the information collected, and the greater the degree of confidence to be placed in the data.

Two copies of the questionnaire were sent to the ninety-one selected teacher-education institutions. One copy was to be retained by the respondent for his files. The questions chosen were considered as being important in providing the information necessary for this study of dance and rhythmic activities requirements. Accompanying

the questionnaire was a cover letter (Appendix C) explaining the purpose of the study.

After a reasonable period of time, a follow-up letter (Appendix D), with additional questionnaires, was sent to those institutions that had not replied in hopes of bringing in additional responses.

Techniques of Analyzing Data. A thorough study of the questionnaire was made in order to make an accurate comparison and interpretation of the information. From the answers to the questions, tables were constructed to aid in the presentation of the information provided. The results of the comparisons and interpretations were discussed and summarized. From the discussion and summary evolved the development of the second purpose of the study. This development of recommendations for evaluating dance and rhythmic programs at teacher-education institutions was then presented. After summarizing the program recommendations a list of suggested future research projects relating to this study is offered for consideration.

## CHAPTER II

### A BRIEF HISTORY OF DANCE

The term "dance" can mean many things to many people. Definition or amplification becomes necessary at this time so that the material to follow in this study might be read without confusion as to the use of the term. Madden's definition of dance is excellent:

Dance is a form of rhythmic motor activity employed by mankind for its recreational, social, and expressive values; it may be considered as one broad field, but specific types of dance vary according to their individual functions. These functions are often overlapping. As movement that is enjoyed primarily for its own sake, it becomes recreational activity; as dance which is performed for its social values, it is often both social and recreational, and as an expressive medium, dance becomes art.<sup>1</sup>

A brief history of dance is presented to enlighten the reader as to the path dance has followed from its beginning to the present day. Tracing the development of dance through history one is able to see the role dance has played in man's life. From this, the concern of people in the field of dance for the perpetuation of dance in the educational program can readily be seen.

---

<sup>1</sup>Dorothy Madden, "Platform for the National Section on Dance," Journal of Health-Physical Education Recreation, 27:44-45, January, 1956.

Dance, in all of its major functions, has shown throughout cultural history to be an inherent and natural type of human activity. Man, it is believed, has always danced. But the beginnings of dance, like the beginnings of all man's expressive life, are shrouded in a speculative past.

Sachs, tracing dancing back to a time before man, states:

The origins of human dancing, however, are not revealed to us either in ethnology or prehistory. We must rather infer them from the dance of the apes; the gay, lively circle dance about some tall, firmly fixed object must have come down to man from his animal ancestors.<sup>2</sup>

Some direct information man has about the early history of dance comes to us from rock paintings created by primitive man tens of thousands of years ago. If it were not for abundant supplementary materials from dances of the natures of peoples of today, we would have a very hazy picture of early dance. The various cultures of the past have their exact counterparts among primitive races of the present time. Whether history speaks of the earlier or later Stone Age or whether it defines the lesser cultural groups, we most always find their reflections in

---

<sup>2</sup>Curt Sachs, World History of the Dance (New York: W. W. Norton and Company, Inc., 1963), p. 208.

the culture of some primitive race of today. From excavations in many places comes the confirmation and rounding out of the picture of certain civilizations and their dances.

The early dance, whether a release of excess energy or a deliberate religious act, required no spectator or onlooker. In spite of its ecstatic and liturgical character, a process of change began gradually transforming the dance from involuntary motor discharge, from a state of frenzied movement and a ceremonial rite, into a work of art conscious of and intended for observation. With this change came the dances of skill and closely akin to them the muscular dance with its display of physical build, suppleness, strength and endurance.

Gradually out of this savage and primitive state man became civilized. He became conscious of his environment and those about him as group and individual differentiations appeared. Moreover, man was finding other means besides bodily movements with which to express himself and to communicate. The result is that in the dance of early ancient civilizations, especially the Orient, the tendency toward excess emotion came to be curbed. As man became more civilized, the dance became an art.



In the highly developed civilizations of the ancient Greeks, dance played an important role in human life. It became a deliberate feature in their philosophic scheme of education. Holding the beauty of the human form in reverence, its perfect development was to them an expression of the soul within and the dance the just embodiment of its rhythm.

Passing from the Greek civilization down through its decline into the Roman period, the dance became a mere source of entertainment, indulged in simply for the delight it brought to the senses. The Roman dance was not a dance peculiar to themselves which they had themselves evolved; it was a dance that was peculiar to the development of another people, the Greeks. As the moral level of the people sank, the dance was dragged down with it.

With the decline of the Roman civilization, we are confronted with a complete change of philosophy in the Christian era. Paramount was the saving of the soul and the body being a hinderance to the soul, was ignored. Anything expressing the livelier feelings of instinctive human nature was banished. The dance was considered too much of a pleasure, but it was permitted to exist in a very staid form as part of the ritual of worship.

In the middle ages the dance flourished and became an important part of the masquerades and balls of the

courts. Among the masses, it came to play a prominent part in their rural festivities and in the celebrations of the villages and town later achieved prominence in morality plays. From this the dance took on two distinct forms--one the highly conventional form of the courts and professional dancers, and the other the more free, expressive and symbolic form of the various country folk. From the former comes the ballet and such familiar forms as the gavotte and later the waltz, polonaise, polka, and mazurka. But parallel with the development of the ballet and other conventional forms grew the folk dances. These are more directly descended from the dances of ancient times. They are the expression of a people of everyday life, as a representation of the work and beliefs of the great masses of each nation.

In the age of exploration and conquest, the American colonists found and recorded through drawings and descriptive texts the dances of the Indians. Not only did the colonists record the dances they found in the new world; they also brought dances of their own with them.

The Puritans, not as anti-dance as some historians make out, did not go out of their way to establish an

American dance culture. Actually, they did respect and admire dancing if it was performed as described in their Bible.

In the early decades of the eighteenth century, dramatic presentations began to include dancing. The middle of the century saw professional troupes arriving in America to entertain the colonists.

Following the American Revolution, social dancing among the aristocrats of the new world commenced to thrive. The ordinary folk danced to measures brought by their pioneering forebearers, learned the steps of new dances imported from abroad and as the nineteenth century came to be, it found time to originate the barn dance, the Virginia Reel, the clog, the Paul Jones and the cakewalk as the decades passed and the styles changed.

Ballet surged to a high point in 1866 when it became a part of the huge theatrical extravaganza. Not all was ballet in nineteenth century America. The minstrel show introduced black faced singers and dancers. From the Negro dancer came one of the most popular of all theatrical dance forms, tap.

With the twentieth century came a spirit of rebellion against the schools of dance and its conventions. This rebellion was led by two American women, Isadora

Duncan and Ruth St. Denis. Defying ballet convention and its extreme formalism, Duncan turned to ancient Greece for her inspiration and developed a technique to use living, flowing, undulating movements. The style of her dancing was commonly designated "natural." "Natural dancing," she said, "should mean only that dance never goes against nature, not that anything is left to chance."<sup>3</sup> From this beginning came that form of dance that we recognize today as modern dance.

At this time social dancing, consisting of such steps as the Foxtrot, waltz, jitterbug, and Latin American dance forms, plus "fad" dances were to begin entering the scene.

In appraising the present day scene, social or ballroom dancing appears to have undergone a metamorphosis. Some people feel there has been a decline in popularity, as evidenced by the decrease in the number of ballrooms and dance halls and the fewer big name orchestras touring the country. However, the author points out the increase in the number of dance crazes such as the Twist, Watusi, Swim, and Frug.

---

<sup>3</sup>Isadora Duncan, The Art of Dance (New York: Theatre Arts, Inc., 1928), p. 102.

Dancing, whether it be in the classical ballet or in the modern dance, square dance, folk dance or fad dances appears to be flourishing more than ever. The ballet and modern dance continue to interest the public with their touring productions. Social or ballroom dancing has changed its environment and instead of the large ballrooms and orchestra, small social dance groups or clubs are found dancing in local school gymnasiums or in basements to recorded music.

A similar shift has taken place following the revival of interest in folk and square dancing in the 1940's and 1950's. The casual, informal square dancing in the large dance halls has given way to the smaller more exclusive groups and clubs.

Dance in its many forms has always been with man. Any aspect of life that has remained so tenaciously with man through the centuries and has the influence on our culture that dance has is worthy of perpetuation by our generation and those of the future.

## CHAPTER III

### THE PLACE OF DANCE IN THE EDUCATION PROGRAM

The course of dance and its role in history has just been traced from origin to present day. For the perpetuation of dance, a place must now be found for it in our educational structure.

In their book, The Dance in Education, the Marshes have this to say about the place of dance in education:

The dance belongs to all people. Movement and rhythm are inherent in man. He has always danced and will always dance. If education is life and we believe it is, then, since dancing is a natural part of life, it should be a part of the educational program.<sup>1</sup>

H'Doubler, concurring with the Marshes and others in the field of dance, states it thus:

It serves all the ends of education--it helps to develop the body, to cultivate an appreciation of beauty, to stimulate the imagination and challenge the intellect, to deepen and refine the emotional life, and to broaden the social capacities of the individual that he may at once profit and serve the greater world with it.<sup>2</sup>

---

<sup>1</sup>Agnes L. Marsh and Lucile Marsh, The Dance in Education (New York: A. S. Barnes and Company, 1924), p. xv.

<sup>2</sup>Margaret Newell H'Doubler, The Dance and Its Place in Education (New York: Harcourt, Brace and Company, 1925), p. 33.

Of the areas open to dance and its instructional program in the educational structure, none is better suited than the area of physical education.

The best way of substantiating the belief that dance belongs in the physical education program might be in terms of specific objectives, like skills to be developed, knowledges to be acquired and attitudes and appreciations to be fostered. Inclusion of each phase of dance in the program should be based upon the richness of its contributions to the objectives sought.

A primary objective of any dance program is the development of a well coordinated body. All forms of dance in the school program contribute to this objective.

The ability to move rhythmically is an important skill which should grow out of a sound dance program.

Another important objective is the ability to use the body as an instrument of expression. While all forms of dance contribute to this objective, it is the modern dance which permits the greatest range of expression using the body as an instrument of communication.

The development of strength, endurance, balance, flexibility, and similar components of physical fitness which characterize healthy individuals is a basic objective for the physical education program as a whole; dance

contributes to this objective as fully as does any other phase of the program.

An important knowledge objective to be reached through dance includes an understanding of how the body may be used aesthetically, safely, and efficiently in movement.

Another knowledge objective for dance is concerned with the concept of the role of dance in the civilization of man. Through dance man becomes acquainted with the geography and history in the lives of the peoples of all countries.

Good posture and carriage, with implications for personal attractiveness, is another goal.

Through dance students can gain appreciation of its social values. Ballroom dancing contributes immeasurably to social intercourse.

The psychological value of dance is an appreciation to be fostered. All forms of dance help students to lose self-consciousness. At the same time, dance can foster an appreciation of dance as an activity for both sexes. Properly taught dance no longer carries the "sissy" stigma so often applied by men and boys.

An appreciation of dancing as a cultural value presented through the theater is important and needs development.



Duggan contends, "the dance programs of teacher-education institutions must be broad ones for they are essential at elementary and secondary school levels to insure sufficient skills and interests through actual experience."<sup>3</sup>

H'Doubler points out that "the well rounded, broad program of dance in education has expanded gradually to include the five types of dancing we now designate as ballroom or social, square, folk, tap and modern dancing. Today these forms of dance are now accepted as sound phases of a dance program in education."<sup>4</sup>

Radir believes the teachers of dance have an obligation to provide the students in our schools and colleges with the opportunity of participating in this activity, dance.<sup>5</sup>

If dancing is to be a great instrument of education, contend the Marshes, it must satisfy these requirements:

---

<sup>3</sup>Anne Schley Duggan, "The Place of Dance in the School Physical Education Program," Journal of Health-Physical Education-Recreation, 22:28, March, 1951.

<sup>4</sup>H'Doubler, op. cit., p. 28.

<sup>5</sup>Ruth Anderson Radir, Modern Dance for the Youth of America (New York: The Ronald Press Company, 1944), p. 3.

- (1) It must aid and maintain bodily growth and development.
- (2) It must interest the student and offer stimulus to the fullest extent of his maturity.
- (3) It must further social adjustment.<sup>6</sup>

Duggan sums up the case for the placement of dance in physical education by stating, "The essence of dance is movement and that those engaged in the education of youth through physical activities are the best and most logically equipped for their education in the art of movement."<sup>7</sup>

---

<sup>6</sup>Marsh, op. cit., p. xvi.

<sup>7</sup>Duggan, op. cit., p. 28.

## CHAPTER IV

### REVIEW OF THE LITERATURE

This chapter is concerned with the total professional preparation of the future teacher or leader in physical education and the need for dance and rhythmic activities in the physical education program. Where applicable, philosophies and related study findings of leading authorities in the field of physical education and dance are introduced into the text of the chapter to amplify and substantiate the topic.

### PROFESSIONAL PREPARATION

"The teacher or leader in America is a citizen first, next an educator, and then a specialist in a particular subject or activity in the curriculum."<sup>1</sup> Written by Snyder and Scott, two leaders in the field of physical education, this statement has important connotations for teacher-education institutions. If this statement is true, then teacher-education institutions must provide

---

<sup>1</sup>Raymond A. Snyder and Harry A. Scott, Professional Preparation in Health, Physical Education, and Recreation (New York: McGraw-Hill Book Company, 1954), p. 46.

curriculums that will contribute toward the development of an individual meeting these qualifications.

Professional preparation in the field of physical education has much in common with that of all teachers and leaders. This professional preparation may be broken down into three areas: general education, general professional education, and specialized professional education.

General education. The unique position the teacher holds places him in contact with many people where broad interests, similar personal attributes and professional competencies become necessary for satisfying, cooperative inter-action. A general education provides the student with experiences for the development of those essentials necessary to function as a worker, a family member, a citizen and a human being. The Report of the National Conference on Undergraduate Professional Preparation in Health Education, Physical Education and Recreation devotes an entire chapter to background education for all teachers and leaders. The Conference strongly endorsed general education as a unifying element in democracy and urged all institutions preparing leaders in the fields of physical education, health education and recreation to

accept the philosophy of general education and implement it in a functional program.<sup>2</sup>

Everyone needs some form of education preparing him to live a better life and to make their contribution to our society and its future. A number of educators summarize the importance of general education.

The lessons of history, the complexities of day-to-day living, the need for values by which to live, the emergence of one world, the opportunities for leisure and happiness, the promise of a better world--all these have been pointed out as reasons for general education.<sup>3</sup>

General professional education. The role of the teacher requires special qualifications and competencies for discharging effectively the responsibilities of the educational process. In the general professional education are found experiences to guide the student and develop those attributes necessary for competency in teaching and leadership. Knowledge and understanding of growth patterns in youth and application of these in teaching are a part of this guidance and development.

---

<sup>2</sup>Report of the National Conference on Undergraduate Professional Preparation in Health Education, Physical Education and Recreation (Weston, West Virginia: The Athletic Institute, 1948), p. 5.

<sup>3</sup>B. Lamar Johnson, "General Education in Action," American Council on Education (Washington: 1952), p. 16.

Specialized professional education. Rounding out the professional preparation of the student is that part of the program providing specialized courses. These specialized courses are concerned with development of fundamental skills, methods of teaching, organization and administration, selection and instruction in the various program activities and evaluation and planning. The following information concerning specialized professional preparation in the activity skills and methods of instruction areas was developed by the Conference.

In the preparation of teachers in physical education, experiences should be provided for students to acquire:

- (1) An understanding of the application of the basic principles of mechanics to movement experienced in activities.
- (2) A wide variety of personal skills in physical education activities and acceptance of his own responsibilities in acquiring these.
- (3) Skill in teaching physical education activities.
- (4) An understanding of the relationship between ability in the activity and the problems of the learner.<sup>4</sup>

In connection with the acquisitions listed above the Conference had this to say:

---

<sup>4</sup>Conference, op. cit., pp. 20-21.

In order to understand the problems involved in the learning process the student should acquire skill in a variety of activities appropriate to the child's interests and needs. These activities generally include: basic motor skills, adapted physical education activities, aquatics, body mechanics, combative activities, dance, gymnastics, individual and dual games and team sports.<sup>5</sup>

Buchel, a noted physical educator, comments on the acquisition of skills as follows:

It is essential that the teacher of physical education be familiar with a wide variety of skills. These skills are necessary in order that he may do an effective teaching job, in order that he may command the respect of the example for his profession.<sup>6</sup>

Scott has stressed the need of training in skills for the psychological and social values of being proficient in the teaching of motor skills.<sup>7</sup>

Speaking before the same association, Cornwell, another physical educator, pointed out the fact that the amount of participation in activities determines the effectiveness of the program. This involves skill, and therefore, the physical education profession should strive

---

<sup>5</sup>Ibid., p. 21.

<sup>6</sup>Charles A. Bucher, Foundations of Physical Education (St. Louis: The C. V. Mosby Company, 1952), p. 304.

<sup>7</sup>Harry A. Scott, "The Need for Improvement in the Quality and Range of Motor Skills of Teachers of Physical Education," College Physical Education Proceedings, 1938. p. 77.

to have teachers proficient in as many skills as possible so as to increase the effectiveness of the program.<sup>8</sup>

Williams follows the theory that in general an individual must be able to perform an activity that he is going to teach. He also says that the good teachers should be able to perform most of the activities that he teaches to others. Knowing the subject thoroughly is a necessity in order to be a successful teacher.<sup>9</sup>

Blow believes the physical education student should acquire skills in a variety of activities appropriate to the interests and needs of the children. He includes skills in dancing and rhythmic activities.<sup>10</sup> Blow goes one step further, recommending that all major students be skilled in demonstrating the activities they are qualified to teach.<sup>11</sup>

---

<sup>8</sup>Oliver K. Cornwall, "Standards of Performance for Physical Education Major Students," College Physical Education Proceedings, 1936. p. 85.

<sup>9</sup>Jesse Feiring Williams, "Training Teachers of Health and Physical Education," Teachers College Record, 46:198, December, 1944.

<sup>10</sup>Donald E. Blow, "A Study of Activity Requirements for Men Students Majoring in Physical Education," (unpublished Master's thesis, Kansas State Teachers College, Emporia, Kansas, 1958), p. 21.

<sup>11</sup>Ibid., p. 49.



Preparation in Dance and Rhythmic Activities. The material immediately preceding, under the title, specialized professional education, pointed out the importance of and the need for personal skills in physical education activities. In the area of dance and rhythmic activities there are certain qualifications a teacher should meet before teaching the subject. Sanger's study in 1958 revealed only ten of the then forty-eight states required preparation in dance and rhythmic activities for teachers of physical education before certification was granted by the state. The teacher-education institutions determined the preparation requirements in dance and rhythmic activities in the greater percentage of the states.<sup>12</sup>

Perhaps the philosophy of Murray regarding teacher preparation exemplifies the feelings of all in the field of dance: "All the things we know today which should be true of a good teacher of children should be true of the teacher of dance."<sup>13</sup>

---

<sup>12</sup>Charles E. Sanger, "A Comprehensive Study of the Certification Requirements for the Professional Physical Educators in the Various States," (unpublished Master's thesis, Kansas State Teachers College, Emporia, Kansas, 1958), p. 21.

<sup>13</sup>Ruth Lovell Murray, Dance in Elementary Education (New York: Harper and Row Publishers, 1963), p. 26.

The teacher of young children is concerned for the most part with movement exploration and the creative response to imagery, with helping others to move with freedom, ease and enjoyment. Movement on the part of the teacher, although desirable, is not a necessity at this level unless it is used to establish or arouse enthusiasm.

With older children, where skill demands are higher, a qualified teacher should possess sufficient skill to perform basic locomotor and nonlocomotor movements and common dance steps if he is to act as the directing element in the learning process. He must have an understanding of the whole skill to be learned plus an understanding of how its parts are related and what procedure can be used most satisfactorily with the class.

"If two particulars were to be cited as requirements of all dance teachers," Hughes believes, "they would be a love of movement and a sense of rhythm, the term used to describe an accurate response to aspects of musical rhythm."<sup>14</sup>

While it is no longer necessary for teachers of dance to know how to play the piano, a knowledge of percussion instruments for purposes of accompaniment is

---

<sup>14</sup>Langston Hughes, The First Book of Rhythms (New York: Franklin Watts, Inc., 1954), p. 13.

certainly an aid to good dance teaching. With the number of good records available today, accompaniment is less important than one's understanding of its relation to movement and how the two are integrated.

Landrum has this to say about the dance teacher:

The teacher needs adequate explanation of the fundamentals she is to teach, the principles behind them, why certain kinds of techniques should be stressed in the beginning of a class, why certain specific ones are necessary for the fundamentals to be taught. . . .<sup>15</sup>

Last, the teacher must possess some of the elements of creative imagination. A successful teacher must understand and nurture the child's imagination, know how to direct them into productive channels and to use them to enrich his life.

---

<sup>15</sup> Emily Kauzlarich Landrum, "Who Should Teach Dance?," Dance Observer, December, 1948. pp. 136-137.

## CHAPTER V

### RESULTS OF THE STUDY

This chapter contains information relative to the dance and rhythmic requirements found in selected colleges and universities. Ninety-one questionnaires were sent out to schools located within the states of North and South Dakota, Ohio, Kansas, Minnesota, Iowa, Missouri, Wisconsin, Michigan, Illinois, and Indiana. Only teacher-education institutions accredited by the National Council for Accreditation of Teacher Education in their 6th Annual List were considered in this study. Of the ninety-one questionnaires sent out, eighty-three were returned, a ninety-one per cent return. Four of the returns, however, were not answered, as the college had no dance requirements for men. Two of these returns were affiliated with churches which prohibit dancing. The other two colleges had no reason stated for not requiring dance in their program. Of the eight questionnaires not returned, two schools were again affiliated with churches and thought to reprove of dancing in any form.

In order to make the results of this survey more meaningful, the data will be discussed in numerical order, as found on the questionnaire. Each question will be

stated to avoid repeated reference to the questionnaire in the appendix and all data pertaining to the question will be presented before proceeding to the next question.

The first question on the survey questionnaire was "What are the total semester hours required for all male major students in activity courses?" The information received pertaining to question one, according to total hours required and the number of schools reporting this among, is listed in Table I.

Table I shows that twenty-two per cent of the colleges and universities require male major students in physical education to take four hours of activity courses. Eight and twelve semester hours rank second, with nine schools requiring these hours in activity courses. While the four semester hours requirement ranks first in terms of the number of schools requiring this figure, it is interesting to note that this ranks third from the bottom in terms of the number of hours required. Two replies stated their requirement in activity courses varied. One listed a variance of ten to twenty semester hours, while the other mentioned no specific range. Physical educators will agree that the more hours spent in preparation for teaching activity courses, all things being equal, the higher degree of efficiency in which the course will be taught.

TABLE I  
 ACTIVITY COURSE REQUIREMENTS  
 FOR MALE MAJOR STUDENTS

Required Semester Hours in Activity Courses	Colleges Reporting Requirements
44	1
41	1
40	1
33	1
30	1
28	1
26	1
24	3
20	1
18	2
17	1
16	2
15	4
14	2
12	9
11	2
10	4
9	4
8	9
6	5
5	2
4	17
3	2
2	1
<b>Total Reporting</b>	<b>77</b>

Question number two asked for the total semester hours required in dance and rhythmic activities courses. From the eighty colleges answering the question, a range of nine semester hours to no requirements in dance and rhythmic activities was revealed. Eighty-six per cent of the colleges had a requirement of two semester hours or less in this area. Even more significant is the fact that twenty-nine colleges, representing thirty-seven per cent of those reporting, had no requirement at all in dance and rhythmic activities courses. Some schools listed the number of semester hours required and stated that a few of the dance and rhythmic activities courses were included in other courses. In several instances it was combined with a theory course.

Dance or rhythmic activity, aquatics, combatives, team, dual and individual sports are generally considered the major areas of instruction in physical education. In every listing by authorities in the field of physical education, dance or rhythmic activity is always included. Yet here we find evidence that many of our teacher-education institutions are not requiring any preparation for men in one of the major areas of physical education, dance and rhythmic activity.

TABLE II  
DANCE AND RHYTHMIC ACTIVITY REQUIREMENTS

Required Semester Hours in Dance and Rhythmic Activities	Colleges Reporting Requirements
9	1
5	3
4	2
3	4
2½	1
2	18
1½	3
1	16
½	3
0	29
Total Reporting	80



"What dance and rhythmic classes are offered to men?" was the third question presented in the questionnaire. Eight dance and rhythmic activity course titles were listed with space provided for the insertion of additional courses, if needed. The respondents were asked to indicate whether the courses were offered as a required or elective course. Table III presents the data as reported by the colleges and universities surveyed.

Ballroom (social) dancing along with modern dance was an elective course offered by forty-two of the responding schools. The reason for ballroom dancing being offered by such a large number might be answered, in part, by the popularity it has with the college student if and providing the course keeps up with the times in terms of the latest dances. Modern dance is offered by the women's department in almost every instance. Two respondents commented, "while the modern dance class is open to men it is seldom taken advantage of by them." Another stated, "while open to men they were not encouraged to enroll."

Square dance was offered as an elective course by thirty-six respondents. Forty respondents required folk dance for men in the area of dance and rhythmic activities. Ranked second as a required course was square dancing with

TABLE III  
DANCE AND RHYTHMIC CLASSES OFFERED TO MEN

Dance and Rhythmic Classes Offered	Colleges Offering Class	
	Required	Elective
Ballroom (social)	22	42
Creative Rhythms	13	18
Folk Dance	40	27
Elementary Rhythms	27	22
Locomotor Rhythms	15	8
Modern Dance	1	42
Square Dance	34	36
Tap Dance	3	7
Ballet	0	2
Composition	0	1
Improvisation	0	1
Marching	1	0
Mixers	1	0
Music for the Dance	0	1
Rhythmic Form and Analysis	1	0
Rhythms and Games	1	0
Sports Skills to Music	1	0
Square Dance Calling	1	1
Teaching of Dance	1	2

thirty-four colleges and universities checking this course on the questionnaire.

Square dancing, followed closely by folk and ball-room (social) dancing, is the course offered most by the colleges when combining the required and elective courses. In all three instances the number of schools offering the course is high in both required and elective columns. An exception to this is in modern dance where forty-two schools offer it as an elective but only one school made it a requirement. An explanation for this might be that schools feel modern dance can make a contribution to the preparation of the male physical education teacher, it is considered by many to be an area of dance for the women rather than the men.

There were eleven other courses added to those already on the questionnaire. In some instances, the additions are distinctly different from those listed, while others, such as Rhythmic Form and Analysis and Mixers, lead one to believe they might be closely related to some of the courses listed on the questionnaire in content if not in title. Only a specific inquiry to the schools offering the courses would clarify the matter.

The eight dance and rhythmic courses listed on the questionnaire proved to be the most popular in terms

of the courses offered by the responding schools. That there is no static program of dance and rhythmic activities is pointed out by the variance in the number of schools offering each dance or rhythmic activity and by the additions to Table III.

Looking at the overall picture, there were seventy-six schools offering some form of dance and rhythmic activities as required or elective courses. This figure is ninety-three per cent of the total number of colleges and universities responding to the questionnaire. Question number two pointed out that sixty-three per cent of the schools required dance. Comparing these two percentages would mean thirty per cent of the schools offer some form of dance and rhythmic activity only as an elective. There is a possibility that, although there are thirty-seven per cent not requiring dance in any form, a professionally minded physical education student might elect to take these courses in preparation for teaching dance and rhythmic activities. This is being highly speculative, but it is a speculation physical educators would deem most desirable to find happening in the teacher-education institutions in question.

Sixty-three colleges, or eighty-four per cent of the respondents answered in the affirmative when asked

question four, "Is there grouping in classes involving dance and rhythmic activities?"

Dance and rhythmic activities, as grouped by the respondents, are shown in Table IV.

The combination of folk and square dancing is by far the most commonly grouped course. With the addition of ballroom (social) dancing to folk and square dancing this three course group ranked second in the number of colleges offering the grouping. These three forms of dance whether individual or grouped were pointed out by Table III as those offered most by the respondents.

Folk and square dancing are two dance forms found in six of the twelve groups listed.

Ten of the responding schools indicated there was grouping but did not list them on the questionnaire and therefore this information will not be shown on Table IV.

Grouping might be desirable in some classes, and whether desirable or not, a necessity in others. Each school must evaluate its own objectives and goals in the areas of dance and rhythmic activities and in light of these decide whether grouping of classes will aid the program in reaching these goals.

Question five dealt with the combining of major and non-major students in the same courses. Fifty-seven

TABLE IV  
 GROUPED CLASSES IN DANCE AND RHYTHMIC ACTIVITIES

Dance and Rhythmic Classes Offered	Colleges Offering Class
Folk and Square Dancing	24
Folk, Social and Square Dancing	12
Social (Ballroom) and Square Dancing	7
Social (Ballroom) and Folk Dancing	6
Locomotor and Creative Rhythms	5
Basic Rhythms and Folk Dancing	3
Elementary Rhythms, Folk and Square Dancing	3
Folk, Square, Social (Ballroom) Dancing and Locomotor Rhythms	2
Games and Rhythms	2
Modern Dance and Movement for the Theater	1
Creative Rhythms and Basic Dance Steps and Skills	1

per cent, or forty-three colleges indicated the major and non-major students were combined in some courses. Thirty-six per cent, or twenty-seven colleges, replied with a negative answer to the question. The remaining seven per cent combined the two groups at times. Major and non-major students were combined in activity courses and not in theory courses at some colleges, while others combined the two only in the elective courses. One respondent made the comment, "the combination of major and non-major students presented much difficulty in terms of course content and methods."

Question number six asks whether elementary school teachers are given different instruction or courses in the area of dance and rhythmic activities than secondary school teachers. Twenty-five of the colleges, or thirty-five per cent, do not have specific courses for the two levels. Of the colleges answering no, the comments generally given were, "that the students were trained to teach at both levels," or "that the students were trained as physical education specialists." Courses offered in the areas of dance and rhythmic activities at these colleges were designed to encompass both levels, elementary and secondary.

Sixty-five per cent of the respondents, representing forty-six colleges, stated they did have specific courses

for elementary and for secondary teachers in the areas of dance and rhythmic activities.

Tables V and VI show a list of courses by title offered by the colleges and universities surveyed. Table V deals with those courses offered to students preparing to teach at the elementary level. Table VI lists the courses offered to those entering the secondary level. While the titles vary considerably, the courses have been placed with others believed to be similar in content.

Dance and rhythmic activities courses are of a nature that lend themselves to be offered to both men and women as co-educational courses. In response to the question "Are the classes co-educational?," seventy-three of the respondents, or ninety-six per cent of the total, answered yes.

Of the seventy-three colleges offering co-educational courses, twenty-three of them, or thirty per cent, offer all dance and rhythmic activities courses on a co-educational basis.

The colleges were asked to list the titles of the courses offered co-educationally. The list of courses and the number of colleges offering the course is shown on



TABLE V  
DANCE AND RHYTHMIC ACTIVITIES COURSES FOR THE  
ELEMENTARY SCHOOL PHYSICAL EDUCATION TEACHER

Course Title	Colleges Offering Course
Rhythms for Elementary Schools	4
Dance in Elementary Schools	3
Teaching Rhythms in Elementary Schools	2
Rhythms for Kindergarten and Junior Primary	1
Rhythmic Fundamentals	3
Basic Rhythms	2
Fundamentals of Rhythm	2
Simple Rhythmic Activities	2
Rhythmic Skills	1
Creative Rhythms	4
Creative Dance for the Elementary School	4
Creative Movement Exploration	1
Games and Game Rhythms	2
Rhythms and Games	1
Play Activities	1
Education in Play (Rhythms)	1
Activities for Elementary Schools	1
Methods in Elementary Dance	1
Methods on Teaching Elementary Modern Dance	1
Rhythmic Form and Analysis	1
Folk Dance	4
Square Dance	2

TABLE VI

DANCE AND RHYTHMIC ACTIVITIES COURSES FOR THE  
SECONDARY SCHOOL PHYSICAL EDUCATION TEACHER

Course Title	Colleges Offering Course
Techniques of Modern Dance	1
Principles of Modern Dance	1
Administration, Practice and Theory of Dance	1
Methods of Teaching Dances in Secondary Schools	1
Techniques and Skills in Dance	1
Theory and Practice of Rhythmic Activity	1
Methods of Teaching Folk, Square, and Ballroom Dance	1
Methods of Teaching Rhythms	1
Teaching Dance in the Secondary School	1
Rhythmic Techniques	1
Rhythmic Activities	4
Physical Education Activities (Rhythms)	1
Rhythmic Fundamentals	1
Elementary (Beginning) Rhythms	1
Creative Rhythms	1
Square Dancing	8
Folk Dancing	10
Ballroom (Social) Dancing	6
Modern Dancing	5
Social Recreation Dancing	1
Square Dance and Square Dance Calling	1
Dance Composition	1
Dance Notation and Percussion	1

Table VII. Nineteen per cent of the colleges indicating co-educational courses neglected to list the courses as requested.

One college listed courses offered to men by the women's physical education department. The respondent added, however, "that men were not encouraged to enroll." Perhaps there might be a greater response on the part of the men if the courses were offered through their own department.

Sixty-nine colleges, or ninety-six per cent of the respondents, answered affirmatively on the question, "Do students have opportunities to teach within their classes as a practice assignment for their own learning experience?" The information tends to imply that practical teaching experience is important for the preparation of teachers in the area of dance and rhythmic activities. Students in courses of this type are given opportunities to develop leadership through practical teaching experiences. Those experiences gained in teaching a class, under the guidance of a qualified instructor, will enhance the students' chances of being prepared to conduct these same classes after graduation, with greater confidence and understanding.

Table VIII lists the courses offered and the number of colleges giving this teaching opportunity in

TABLE VII  
 CO-EDUCATIONAL COURSES IN DANCE AND  
 RHYTHMIC ACTIVITIES

Course Title	Colleges Offering Course
Folk Dance	21
Square Dance	21
Ballroom (Social) Dance	21
Modern Dance	16
Elementary or Fundamental Rhythms	10
Dance in Elementary Schools	9
Tap Dance	5
Dance in Secondary Schools	2
Square Dance and Square Dance Calling	2
Techniques and Skills in Dance	1
Locomotor Rhythms	1
Methods and Materials in Rhythms	1

TABLE VIII  
 COURSES OFFERING PRACTICE TEACHING OPPORTUNITIES

Course Title	Colleges Offering Course
Folk Dance	53
Square Dance	50
Elementary Rhythms	44
Ballroom (Social) Dance	23
Creative Rhythms	20
Modern Dance	19
Locomotor Rhythms	16
Tap Dance	2
Methods of Teaching Rhythms	2
Rhythmic Activities	2
Games and Rhythms for Elementary Grades	2
Novelty Dances	1
Marching	1
Rhythmic Form and Analysis	1

specific course. A check list of eight dance and rhythmic activities courses was given on the questionnaire with space for any additions. Folk Dance and square dancing rank one and two respectively, in terms of offering opportunities for teaching within the course. Elementary rhythms is another area where experience in teaching was indicated as being desirable. One respondent offered teaching experiences in all areas while five colleges offered no opportunity for practice teaching in any of the dance and rhythmic activities courses.

Question number nine is concerned with the testing programs in the dance and rhythmic activities courses offered at the colleges and universities that were surveyed. Specifically, the schools were asked to check if proficiency tests and written tests were given at some time during the courses. The results showed that proficiency tests were given in sixty-seven, or eighty-eight per cent, of the colleges and universities surveyed. Written tests were given by sixty-eight, or ninety-one per cent, of the respondents. Three respondents, or four per cent, indicated written and proficiency tests were given at times in the course.

The results of the questions on testing indicated that a high percentage of the colleges and universities

surveyed believe the student must show a certain degree of proficiency as well as an adequate knowledge of dance and rhythmic activities before passing or completing the course. The high number of respondents giving written tests tends to imply that the professional people in physical education believe that written tests are as important in the activity courses--specifically dance and rhythmic activities--in the physical education field as they are in any other field of education.

When asked "Is the dance and rhythmic activities program at the present time considered to be adequate by the members of the Physical Education Department?," sixty-nine per cent of the respondents answered "No." Three per cent answered with a question mark indicating indecision.

Some schools mentioned the fact that the program was being revised or that revision was under consideration. "Adequate for those wishing to take it" was another comment implying an elective program. In another college, all dance is taught in the women's department and few men can and do utilize the classes offered to them. The program as such is "totally inadequate for men."

The information received from the question has significant implications to physical educators. The high number of respondents considering their program

inadequate is rather distressing. There is perhaps always room for some improvement in our programs in light of constantly changing ideas and methods in physical education. An evaluation of present programs in terms of the realization of goals, as indicated by some respondents, is definitely needed.

In this chapter, the results of the comparisons and interpretations of the data received in the questionnaire have been discussed. A summary of these comparisons and interpretations will be presented in Chapter VI.



## CHAPTER VI

### SUMMARY

The colleges and universities surveyed require male major students to take from two to forty-four hours of activity courses in the field of physical education. Twenty-two per cent, or seventeen, of the colleges and universities require four hours of activity courses.

A range of from no requirements to nine semester hours in dance and rhythmic activities 'for men' in physical education is revealed by the survey. Sixty-nine, representing eighty-six per cent, of the colleges and universities have a requirement of two semester hours or less. Thirty-seven per cent, or twenty-nine, respondents have no requirements in dance and rhythmic activity courses.

Some form of dance and rhythmic activity is required or offered by ninety-three per cent, or fifty-one, of the colleges and universities. Dance and rhythmic activities are offered only as electives by thirty per cent of those surveyed.

Ballroom dancing, modern, and square dancing are the three forms of dance offered most as elective courses. Folk and square dancing rank one and two as required courses by the colleges and universities.

In terms of offering dance as both required and elective courses, square dancing, then folk and ballroom dancing are offered most often by the respondents.

Eighty-four per cent, or sixty-three, of the respondents have grouping in courses involving dance and rhythmic activity. Folk, square, and ballroom dancing are the three forms of dance found most often in any grouping offered to the students.

Major and non-major students are combined in dance and rhythmic activity courses by fifty-seven per cent, or forty-three, of the respondents.

Sixty-five per cent, representing forty-six, of the colleges and universities surveyed have specific courses for elementary and secondary teachers in the area of dance and rhythmic activities. There is a wide variety of courses offered to students at both levels.

Co-educational courses in dance and rhythmic activity are offered by ninety-six per cent of the respondents. Folk, square, social, and modern dance rank above all other forms of dance in terms of being offered as co-educational courses.

Opportunities to teach within the courses as a practice assignment for their own learning experience is offered by sixty-nine of the colleges and

universities. These opportunities are offered more in folk and square dance, elementary rhythms, and ballroom dance than in any other form of dance and rhythmic activity.

Of the colleges and universities surveyed, eighty-eight per cent, or sixty-seven, give proficiency tests to their classes in dance and rhythmic activities. Written tests are given by ninety-one per cent, or sixty-eight, of the respondents.

The members of fifty-seven physical education departments or sixty-nine per cent of the colleges and universities consider the dance and rhythmic activities program at their institution to be inadequate.

## CHAPTER VII

### THE DEVELOPMENT OF RECOMMENDATIONS FOR A PROGRAM OF RHYTHMS AND DANCE

The aim in this chapter is to fulfill the second purpose of the study. This has been stated to involve the development of recommendations for teacher-education institutions. The guide lines developed should have the potential to enable physical education personnel to evaluate their present programs.

#### RECOMMENDATION NUMBER ONE

The range of required semester hours in physical education activity courses is extremely wide. Examination of Table I (page 32) points out a range of from two to forty-four semester hours, with the largest number of schools (22 per cent) stating that four hours is the extent of professional preparation in all activity courses. The table also showed twenty-four different semester hour requirements. This wide range of required semester hours, as well as the number of different requirements, demonstrates practical disagreement on the part of the institutions as to how much preparation is needed in activity courses for a physical education teacher.

Bucher,<sup>1</sup> Cornwell,<sup>2</sup> and Blow<sup>3</sup> cite participation in a variety of activities as an aid in the assurance that an effective program in physical education will be offered to students. Further analysis of Table I shows eighty-two per cent of the respondents require less than sixteen semester hours in activity courses. It is extremely doubtful whether there can be participation in a wide variety of activity courses if there is only a required program of sixteen semester hours or less.

It is generally agreed that there are five major areas in the program: individual and dual sports, team sports, tumbling and gymnastics, aquatics, and rhythms and dance. An important question can be raised at this time: how can adequate instruction be given in the five major areas of physical education in programs requiring four semester hours?

Twenty-two per cent of the programs analyzed required four hours of activity courses. An assumption must be made that there must be a grouping of activities within the classes providing the student with inadequate training in

---

<sup>1</sup>Bucher, op. cit., p. 22.

<sup>2</sup>Cornwell, op. cit., p. 23.

<sup>3</sup>Blow, op. cit., p. 24.

the preparation courses. An example of this type of activity grouping might be in combining badminton, tennis, and volleyball into one course offered during a nine week period for one-half credit. Obviously the student graduating from a college with programs designed in this manner must be poorly prepared to teach individual activities at a level acceptable to professional physical educators.

If the courses are not designed on a grouped basis in these instances, then it can only mean some activities are being omitted by the institutions in the physical education program. This omission of activities is even more serious than the grouped courses offering the limited preparation.

On the basis of what the experts say and in light of what exists normatively, how many semester hours should be required in the total activity course program? In a dance and rhythmic program recommended by the author (pages 57 and 58), the total program in this major area of physical education has a requirement of six and one-half semester hours. If each of the five major areas was to have the same requirement, it would mean a minimum of thirty-two and one-half semester hours in activity courses to adequately prepare the student to teach physical education. The author's recommended program is divided into

A RECOMMENDED PROGRAM IN DANCE AND RHYTHMIC ACTIVITIES  
FOR MEN IN PHYSICAL EDUCATION

---

---

Fundamental Rhythms- 1 hour, twice weekly, 4½ weeks.

Includes fundamental skills of moving and skills of keeping rhythm to music or a rhythmic pattern. Also includes movement exploration and activities to help student learn how his body moves and how to control movements of the body. Students learn to respond to pulse beats, accents, and rhythmic patterns.

Locomotor Rhythms- 1 hour, twice weekly, 4½ weeks.

Includes fundamental skills in movements of locomotion. These movements are: walking, running, jumping, hopping, and leaping. Also included are combinations of these movements such as: galloping (walk-run), jumping and leaping (run-step), sliding (walk-run), skipping (walk-hop), and the step-hop.

Creative Rhythms- 1 hour, twice weekly, 4½ weeks.

Opportunity for the student to discover and explore the various ways he moves rhythmically and how such movement may be used as a medium of self-expression. Development of free, imaginative, expressive responses with and without music. Combinations of locomotor and non-locomotor movements such as bending, twisting, turning, stretching, pushing and pulling, swinging and swaying.

Folk Dancing (Beginning)- 1 hour, twice weekly, 9 weeks.

The traditional social, or folk, dances of all countries, including America. The folk dance activities include dancing and singing games, round and couple dances, contra dances and mixers. Included in the course, along with the dance terminology, are methods of obtaining and changing partners, dance formations, basic steps of dances and positions. The dance steps include the two-step, waltz, polka and schottische.

## Program (continued)

Folk Dancing (Advanced)- 1 hour, twice weekly, 9 weeks.

Extensive instruction providing the student with a large repertoire of dances of different nations.

Square Dancing (Beginning)- 1 hour, twice weekly, 9 weeks.

Includes the fundamentals of square dancing; terminology, dancers' positions, dance formations (the circle, line and square), and the different types of squares such as the visiting couple, split the ring, and line.

Square Dancing (Advanced)- 1 hour, twice weekly, 9 weeks.

Extensive instruction providing the student with a large repertoire of square dances.

Social Dancing- 1 hour, twice weekly, 9 weeks.

Instruction in social or ballroom dance steps, such as the waltz, Foxtrot, jitterbug, and Latin American dances, as well as the up-to-date "fad" dances considered appropriate. Dance floor etiquette is included.

Elective Courses-

Square Dance Calling  
Modern Dance  
Tap Dance

All courses include methods and accepted procedures for teaching the specific dance course. Class organization, discussion of teaching problems, sources and selection of dance materials are a part of each course. Whenever possible, students are given an opportunity to teach within the course as a practice teaching assignment for their own learning experience. Written and proficiency tests are included in the course content.



individual classes of dance and rhythms, and each class has been given a specific amount of the total time for its instruction. In making a comparison of this program requiring thirty-two and one-half semester hours and a program requiring a total of ten semester hours, there are several points to consider. Dividing the total of ten semester hours between the five major areas of physical education would give each area two semester hours. Using the area of dance and rhythms as an example, it must now be broken down into the individual classes as the program on pages 57-58 illustrates. Dividing the two semester hours among eight individual classes is an impossibility. This would mean that certain classes in dance and rhythm would have to be omitted from the physical education program. Fifty-six per cent, or forty-four, respondents have a requirement of ten semester hours or less in physical education activity courses. In cases where the requirement is very low, it could mean omission of entire areas of physical education.

This deficiency in the physical education activity courses is a most serious problem. Programs must be designed so that each major area of physical education will be covered by individual courses preparing the student to teach at the level of performance acceptable to professional physical educators.

In order for a student to be prepared to teach skills in a wide variety of activities, it is imperative that he be given a wide variety of activities in his teacher training and that each type of activity be given equal value weight.

The recommendation developed is that a program of activity courses be offered to male physical educators which requires at least thirty-two semester hours.

#### RECOMMENDATION NUMBER TWO

A range of from no requirements to nine semester hours in dance and rhythmic activities for men in physical education is revealed by the survey. Sixty-nine of the colleges and universities have a requirement of two semester hours or less. Twenty-nine, or thirty-seven per cent, of the respondents have no requirements at all in dance and rhythmic activity courses. This evidence leads to the conclusion that men teachers are being graduated from teacher-education institutions without preparation in the area of dance and rhythmic activity.

There is a possibility that, although thirty-seven per cent of the respondents do not require dance in any form, a professionally minded student might see the value in being prepared to teach dance and rhythms and in doing so, choose to take these courses when offered as electives.

This is highly speculative, but it is a speculation physical educators would deem most desirable to find occurring in the teacher-education institutions without any requirements in dance and rhythmic activity.

When dealing with such a valuable commodity as the nation's children, a speculation of this nature should be unnecessary. The colleges and universities lacking a program in dance and rhythmic activity and those having only an elective one should consider the addition of a required program for men in this area.

Authorities in the field of physical education such as Van Hagen,<sup>4</sup> Larson,<sup>5</sup> and the state departments of education in Ohio<sup>6</sup> and South Carolina<sup>7</sup> prescribe from twenty-five to fifty per cent of the total physical education program

---

<sup>4</sup>Winifred Van Hagan, Genevieve Dexter, and Jesse Feiring Williams, Physical Education in the Elementary School (Sacramento: California State Department of Education, 1951), p. 66.

<sup>5</sup>Leonard A. Larson and Lucille F. Hill, Physical Education in the Elementary School (New York: H. Holt and Company, 1957), p. 106.

<sup>6</sup>Ohio Elementary School Standards (Ohio: State Board of Education, 1957), p. 63.

<sup>7</sup>A Bulletin for School Administrators (South Carolina: State Board of Education, 1963), p. 3.

at the primary level (grades 1 through 6) be devoted to rhythms and dance.

Bookwalter<sup>8</sup> recommends that five to eight per cent of the physical education program for boys at the secondary level be devoted to rhythmic and dance. In the opinion of the author, this figure is not high enough, but it does point out the fact that dance and rhythmic activity do have a place in the physical education program at the secondary level. The state departments of education in Arkansas,<sup>9</sup> California,<sup>10</sup> and South Carolina<sup>11</sup> recommend ten to fifteen per cent of the class time be given to dance and rhythmic activities at the secondary level.

Here we find authorities in the field of physical education as well as state departments of education recommending, and in some cases requiring, dance and rhythmic

---

<sup>8</sup>Karl W. Bookwalter, Physical Education for the Secondary Schools (Washington, D.C.: The Center for Applied Research in Education, Inc., 1964), pp. 53-54.

<sup>9</sup>Physical Education, A Guide for Secondary Schools. (Arkansas: State Department of Education, 1957), p. 15.

<sup>10</sup>The Contribution of Physical Education in California Public Elementary and High School Curriculums (California: State Department of Education, 1963), pp. 5, 6, 7.

<sup>11</sup>.. Bulletin, op. cit., p. 9.

activities be taught in the physical education program. Yet this study has pointed out the failure of thirty-seven per cent of the teacher-education institutions to provide necessary preparation for men in the area of dance and rhythmic activities. This conclusion has important implications for teacher-education institutions if they are to provide curriculums that will develop the physical educator to the best of his capabilities in all areas of physical education.

McIntyre<sup>12</sup> has conducted a survey of dance requirements for professional preparation in the field of physical education. In this study, the course content of dance classes offered by selected teacher-education institutions is presented. Information from this study by McIntyre and program recommendations by experts in the field of physical education and dance have been used in the development and construction of a recommended program for men in dance and rhythmic activities. The program with a brief description of each course is found on pages 57 and 58.

Using the recommended program of dance and rhythmic activity as a guide, the teacher-education institutions can now evaluate their present programs in this area. A

---

<sup>12</sup>Jean Carol McIntyre, "A Survey of Dance Requirements for Professional Preparation in Physical Education in Illinois and Big Ten Conference Colleges and Universities" (unpublished Master's thesis, The University of Illinois, Urbana, 1955), 75 pp.

careful analysis of the program should be made to see if the required program is broad enough to adequately prepare the student to teach dance and rhythmic activities.

The evidence presented has led to the conclusion that men teachers are graduating from teacher-education institutions without preparation in the area of dance and rhythmic activity. Authorities in education have cited a need for dance and rhythms at both the elementary and secondary level of instruction. In order for men to teach dance and rhythms, it is necessary for the teacher-education institutions to require a program of dance and rhythmic activity to prepare them.

It is recommended that all teacher-education institutions offering a degree in physical education have a required program of dance and rhythmic activity for men and that this program include the courses found on pages 57 and 58.

### RECOMMENDATION NUMBER THREE

Many men graduating in physical education go on to teach at the secondary level. Physical education texts recommend dance and rhythmic courses in folk and square dancing and ballroom or social dancing at secondary school level. The questionnaire pointed out that, of the courses required by the colleges and universities, folk and square dancing rank number one and two. In terms of offering

dance as required or elective courses, square dancing, then folk and ballroom dancing are offered most often by the respondents. A conclusion one might make is that, while there is a definite need for more preparation for men in dance and rhythmic activity, the preparation which is presently required or offered is in the same areas most often taught at the level the teacher enters, the secondary level. This might occur because the preparation was designed to prepare the men for the area in which most would find a teaching position.

A weakness of the dance and rhythmic program seems to be in the preparation of the male physical education teacher entering the elementary level of instruction. Though the dance and rhythmic program at this level does include some square dancing and a larger portion of folk dancing, the major part of the program at this level is devoted to basic or fundamental rhythms and creative dance. The departments of education in California<sup>13</sup> and Washington<sup>14</sup> require twenty to twenty-five per cent of the total

---

<sup>13</sup>  
The Contribution, op. cit., p. 5.

<sup>14</sup>  
Physical Education Guide for the Elementary Grades (Washington: State Department of Education, 1961), p. 18.

physical education program at the elementary level to be in fundamental rhythms and creative dance.

Sixty-five per cent of the colleges and universities surveyed have specific courses for elementary and secondary teachers in the area of dance and rhythmic activities. This would indicate that many respondents recognize a need for specific courses to prepare the teacher to instruct classes in dance and rhythmic activities at both levels of instruction, elementary and secondary. The remaining thirty-five per cent do not have classes that are designed for preparation at a specific level. An assumption must be made that the courses are designed to prepare a student to teach at either level upon completion of the course.

While the elementary and secondary school dance and rhythmic programs both have folk and square dancing in common, the two forms of dance differ in that they are designed for the specific level. The difficulty of the dances is different for both levels. The elementary level has an emphasis on fundamental and creative rhythms, while the secondary level has modern dancing and ballroom dancing. It is because of these differences in program at the two levels of instruction that courses are needed to prepare men to teach dance and rhythms at a specific level.

It is recommended that all dance and rhythmic courses be designed for teaching at a specific level of instruction, elementary or secondary.



## RECOMMENDATION NUMBER FOUR

Square dance, folk dance, and social dance are typical couple dances. Because these dances do involve both men and women, they are best taught when offered as co-educational courses. Students are aware of the social inter-action that takes place during dancing. This social inter-action, which is one of the values of dancing, requires that the dancing be done as designed, with members of the opposite sex as partners.

When offered to both men and women, the ideal situation would be to have the teaching shared by both a man and woman instructor. Assuming physical educators seek to offer the ideal program whenever possible, men would need to be adequately prepared to teach dance and rhythmic activity classes. By having men physical education teachers take part in co-educational classes as undergraduates, they can gain insight as to how these same classes can be taught to boys and girls in physical education classes.

Co-educational courses are offered in dance and rhythmic activity by sixty-nine colleges or ninety-six per cent of the respondents. Of the courses offered co-educationally, folk, square, and social dance are ranked at the top.

The very nature of the dances, partners of opposite sexes dancing, strongly indicates a need for the dances to be taught to co-educational classes. By having the men in physical education training participate in co-educational classes, as ninety-six per cent of the respondents do, will help to better prepare them for teaching dance and rhythmic activities.

It is recommended that all dance and rhythmic activity courses be offered to men and women physical education majors on a co-educational basis.

#### RECOMMENDATION NUMBER FIVE

Sixty-nine of the colleges and universities surveyed offer students opportunities to teach within folk, square, and ballroom dance, as well as the elementary rhythms course. In McIntyre's study, the same courses were identified as those where practice teaching was offered. This practice teaching might be in the form of teaching a particular dance or dance step to the entire class. It might be done in smaller groups where the students take turns teaching their own groups and then, using the groups as demonstrators, the dance could be taught to the entire class. By teaching the dance in this way, the students will have learned some of the methods of teaching

and gained practical experience which is valuable in teacher preparation.

On the basis of the large percentage of respondents offering practice teaching opportunities, an assumption can be made that these respondents concur with professional physical educators in the belief that practice teaching is valuable in the preparation of the physical educator.

Practice teaching makes a valuable contribution to teacher training. To better prepare students to teach dance and rhythmic activities, ninety-six per cent, representing sixty-nine, of the colleges and universities surveyed offered students opportunities to practice teach within the classes of folk, square, and ballroom dancing, as well as elementary rhythms.

It is recommended that physical education students enrolled in dance and rhythmic courses be given opportunities to practice teach within the courses.

#### RECOMMENDATION NUMBER SIX

Authorities in the field of physical education agree that there must be some form of measurement in the courses preparing physical education majors to teach. Testing or measurement does not only evaluate the students' knowledge and abilities in a course. It also

enables teacher-education institutions to evaluate the course content and methods to see if they are producing the desired results in terms of the aims and objectives for the course.

Teacher-education institutions need to examine a student's knowledge and proficiency. Each individual course has its content and methods of instruction designed to present the subject to the student in the best possible way. To aid in the preparation of the student, it is necessary to have continuous evaluation of his progress. Later, the student's total knowledge and proficiency in the class must be measured. This measurement of the student's knowledge and proficiency is the teacher-educator's way of determining whether or not a student is adequately prepared to enter the teaching profession.

Of the colleges and universities surveyed, eighty-eight per cent give proficiency tests to the classes in dance and rhythmic activity. Written tests are given by ninety-one per cent of the respondents. While the high percentages are encouraging in the light of the need for measurement in dance classes, the measurement of only one of these criteria, knowledge and proficiency, is inadequate. The nature of the courses, activity, indicates a need for proficiency in performance. However, knowledge

of the course material and methods is needed along with the proficiency in performance to adequately prepare teachers in the area of dance and rhythmic activity.

Blow<sup>16</sup> supports the use of proficiency tests by recommending all students be proficient in performing the skills in the activity. Unless a student could satisfactorily perform the skills, he could not pass the course.

Measurement in dance and rhythmic courses provides a means of evaluating the course content and methods in terms of whether the desired aims and objectives are being realized. Measurement is a means of determining whether a student is adequately prepared to teach. The high percentage of respondents giving written and proficiency tests indicates recognition on the part of teacher-educators as to the value of measurement.

It is recommended that written and proficiency tests be given in all dance and rhythmic courses to measure the students' knowledge and proficiency in the course.

---

16

Blow, op. cit., p. 49.

The study has pointed out the wide range of required semester hours in physical education activity courses. Within this range of semester hours for the total program is a range of from no requirements to nine semester hours in dance and rhythmic activity courses.

A wide program of activity courses is prescribed by experts as essential for adequately preparing a student to teach physical education. Included in this program is the area of dance and rhythmic activities. For the teacher-education institutions offering a limited required program, a recommendation is made for a minimum program of thirty-two semester hours with six and one-half hours of this total devoted to the area of dance and rhythmic activities. On the basis of the questionnaire data and other research, a program for dance and rhythmic activity was developed for consideration by the teacher-education institutions.

It is pointed out that certain courses in dance and rhythmic programs are best taught to a specific level of instruction, elementary or secondary. In these courses, the content and methods are designed to meet the needs of the level of instruction. Because of these differences in content and methods at the two levels, a recommendation was made to have each dance and rhythmic course designed to prepare teachers for either the elementary or secondary level of instruction.

The very nature of dancing, partners of opposite sexes dancing, strongly indicates a need for co-educational dance classes. Participation in co-educational classes is recommended to better prepare men for teaching dance and rhythmic activity classes.

Practice teaching makes a valuable contribution to teacher training. To better prepare students to teach dance and rhythmic activities, it is recommended that opportunities to practice teach within the classes be offered to students.

Many physical educators agree there is a need for measurement to determine whether a student is adequately prepared to teach physical education. Measurement of the students' knowledge and proficiency in dance and rhythmic courses is recommended to determine the students' preparation for teaching in this area of physical education.

The physical education programs of the teacher-education institutions participating in this study have been compared and evaluated. With these comparisons and evaluations, other research data have been introduced to develop recommendations for teacher-education institutions to consider in evaluating their present programs of dance and rhythmic activities. It is hoped that the material presented in this study will be of value to the teacher-education institutions in developing a program of dance

and rhythmic activity that will best prepare men students to teach in this area of physical education.

#### RECOMMENDATIONS FOR FURTHER RESEARCH

It is recommended that further study in dance and rhythmic activities be devoted to:

1. A testing of the reliability of this study by using identical methods of research.
2. A survey of the amount of teaching conducted by male physical education teachers at the elementary and secondary levels of instruction in dance and rhythmic activity.
3. A survey of the course content in dance and rhythmic activities offered by male physical educators at the elementary and secondary level of instruction.
4. A survey of recommendations for undergraduate preparation in dance and rhythmic activities by present male physical educators at the elementary and secondary level of instruction.
5. A survey of teacher-education institutions offering a major degree for men in physical education to determine what they recommend as an ideal program to prepare a student to teach in the area of dance and rhythmic activities.



## BIBLIOGRAPHY

## BIBLIOGRAPHY

### Books

- Bookwalter, Karl W. Physical Education in the Secondary Schools. Washington, D.C.: The Center for Applied Research in Education, Inc., 1964. 118 pp.
- Bucher, Charles A. Foundations of Physical Education. St. Louis: The C. V. Mosby Company, 1952. 417 pp.
- Cowell, Charles C., and Hilda M. Schwehn. Modern Principles and Methods in High School Physical Education. Boston: Allyn and Bacon, Inc., 1959. 327 pp.
- Duncan, Isadora. The Art of Dance. New York: Theatre Arts, Inc., 1928. 359 pp.
- H'Doubler, Margaret Newell. The Dance and Its Place in Education. New York: Harcourt, Brace and Company, 1925. 283 pp.
- Hughes, Langston. The First Book of Rhythms. New York: Franklin Watts, Inc., 1954. 93 pp.
- Knapp, Clyde, and Ann E. Jewett. Physical Education Student and Beginning Teaching. New York: McGraw-Hill Book Company, Inc., 1957. 303 pp.
- Larson, Leonard A., and Lucille F. Hill. Physical Education in the Elementary School. New York: H. Holt and Company, 1957. 376 pp.
- Marsh, Agnes L., and Lucile Marsh. The Dance in Education. New York: A. S. Barnes and Company, 1924. 224 pp.
- Murray, Ruth Lovell. Dance in Elementary Education. New York: Harper and Row Publishers, 1963. 451 pp.
- The National Conference on Undergraduate Professional Preparation in Health Education, Physical Education and Recreation. Chicago: The Athletic Institute, 1948. 40 pp.
- Radir, Ruth Anderson. Modern Dance for the Youth of America. New York: The Ronald Press Company, 1944. 337 pp.

- Rogers, Frederick Rand (ed.). Dance: A Basic Educational Technique. New York: The Macmillan Company, 1950. 351 pp.
- Sachs, Curt. World History of the Dance. New York: W. W. Norton and Company, Inc., 1963. 469 pp.
- Scott, Harry A., and Raymond A. Snyder. Professional Preparation in Health, Physical Education, and Recreation. New York: McGraw-Hill Book Company, Inc., 1954. 421 pp.
- Van Hagen, Winifred, Genevie Dexter, and Jesse Feiring Williams. Physical Education in the Elementary School. Sacramento: California State Department of Education, 1951. 1008 pp.
- Williams, Jesse Feiring. The Principles of Physical Education. Seventh Edition. Philadelphia: W. B. Saunders Company, 1959. 389 pp.

#### Publications of Education Organizations

- A Bulletin for School Administrators. Columbia, South Carolina: State Department of Education, 1963.
- The Contribution of Physical Education in California Public Elementary and High School Curriculums. California: State Department of Education, 1963.
- Ohio Elementary School Standards. Ohio: State Board of Education, 1957.
- Physical Education, A Guide for Secondary Schools. Arkansas: State Department of Education, 1957.
- Physical Education Guide for the Elementary Grades. Washington: State Department of Education, 1961.

## Periodicals

- American Association for Health, Physical Education, and Recreation. "Sixth Annual List (July 1, 1959--June 30, 1960) of the National Council for Accreditation of Teacher Education," Journal of Health-Physical Education-Recreation, 31:46-49, January, 1960.
- Clapham, Florence S. "Dance Requirements for Men Physical Education Majors," Journal of Health-Physical Education-Recreation, 28:60-61, 67, October, 1957.
- Cornwell, Oliver K. "Standards of Performance for Physical Education Major Students," College Physical Education Proceedings, 1936. p. 85.
- Duggan, Anne Schley. "The Place of Dance in the School Physical Education Program," Journal of Health-Physical Education-Recreation, 22:28, March, 1951.
- Esslinger, Arthur A. "Yesterday, Today and Tomorrow," Journal of Health-Physical Education-Recreation, 28:19-20, September, 1960.
- Johnson, B. Lamar. "General Education in Action," American Council on Education, Washington, 1952. p. 16.
- Landrum, Emily Kauzlarich. "Who Should Teach Dance?," Dance Observer, December, 1948. pp. 136-37.
- Madden, Dorothy. "Platform for the National Section on Dance," Journal of Health-Physical Education-Recreation, 27:44-45, January, 1960.
- Scott, Harry A. "The Need for Improvement in the Quality and Range of Motor Skills of Teachers of Physical Education," College Physical Education Proceedings, 1938. p. 77.
- \_\_\_\_\_. "Training Teachers of Health and Physical Education," Teachers College Record, 46:198, December, 1944.

## Unpublished Materials

- Blow, Donald E. "A Study of Activity Requirements for Men Students Majoring in Physical Education." Unpublished Master's thesis, Kansas State Teachers College, Emporia, 1958. 58 pp.
- McIntyre, Jean Carol. "A Survey of Dance Requirements for Professional Preparation in Physical Education in Illinois and Big Ten Conference Colleges and Universities." Unpublished Master's thesis, University of Illinois, Urbana, 1955. 75 pp.
- Sanger, Charles E. "A Comprehensive Study of the Certification Requirements for the Professional Physical Educators in the Various States." Unpublished Master's thesis, Kansas State Teachers College, Emporia, 1958. 69 pp.

**APPENDIX A**

## QUESTIONNAIRE RESPONDENTS

### ILLINOIS

Augustana College  
Rock Island

Bradley University  
Peoria

Chicago Teachers College  
Chicago

Eastern Illinois University  
Charleston

Illinois State Normal  
University  
Normal

Northern Illinois University  
DeKalb

Northwestern University  
Evanston

Southern Illinois University  
Carbondale

University of Illinois  
Urbana

Western Illinois University  
Macomb

Wheaton College  
Wheaton

### INDIANA

Ball State Teachers College  
Muncie

De Pauw University  
Greencastle

Goshen College  
Goshen

Indiana State Teachers  
College  
Terre Haute

Indiana University  
Bloomington

### IOWA

Cornell College  
Mt. Vernon

Drake University  
Des Moines

Iowa State Teachers College  
Cedar Falls

Morningside College  
Sioux City

State University of Iowa  
Iowa City

Wartburg College  
Waverly

### KANSAS

Bethany College  
Lindsborg

Fort Hays Kansas State  
College  
Hays

Friends University  
Wichita

Kansas State University  
Manhattan

Kansas State Teachers  
College  
Emporia

University of Kansas  
Lawrence

University of Wichita  
Wichita

Washburn University  
Topeka

MICHIGAN

Central Michigan University  
Mount Pleasant

Eastern Michigan University  
Ypsilanti

Michigan State University  
East Lansing

Northern Michigan College  
Marquette

University of Michigan  
Ann Arbor

Wayne State University  
Detroit

Western Michigan  
University  
Kalamazoo

MINNESOTA

Bemidji State College  
Bemidji

Hamline University  
St. Paul

Macalester College  
St. Paul

Mankato State College  
Mankato

Moorhead State College  
Moorhead

St. Cloud State College  
St. Cloud

University of Minnesota  
Duluth

University of Minnesota  
Minneapolis

Winona State College  
Winona

MISSOURI

Central Missouri State College  
Warrensburg

Drury College  
Springfield

Northwest Missouri State  
College  
Maryville

Southeast Missouri State  
College  
Cape Girardeau



Southwest Missouri State  
College  
Springfield

University of Missouri  
Columbia

Washington University  
St. Louis

NEBRASKA

Nebraska State Teachers  
College  
Kearney

Nebraska State Teachers  
College  
Peru

Nebraska State Teachers  
College  
Wayne

University of Nebraska  
Lincoln

University of Omaha  
Omaha

NORTH DAKOTA

State Normal and Industrial  
College  
Ellendale

State Teachers College  
Dickinson

State Teachers College  
Mayville

State Teachers College  
Minot

State Teachers College  
Valley City

University of North Dakota  
Grand Forks

OHIO

Bowling Green State University  
Bowling Green

Central State College  
Wilberforce

Kent State University  
Kent

Miami University  
Oxford

Ohio University  
Athens

Ohio State University  
Columbus

University of Akron  
Akron

University of Cincinnati  
Cincinnati

University of Dayton  
Dayton

University of Toledo  
Toledo

Wilmington College  
Wilmington

SOUTH DAKOTA

Augustana College  
Sioux Falls

Black Hills Teachers College  
Spearfish

Northern State Teachers College  
Aberdeen

Southern State Teachers College  
Springfield

University of South Dakota  
Vermillion

WISCONSIN

University of Wisconsin  
Madison

Wisconsin State College  
La Crosse

APPENDIX B

Department of Health and Men's Physical Education  
Kansas State Teachers College  
Emporia, Kansas

REQUIREMENTS IN DANCE AND RHYTHMIC  
ACTIVITIES FOR MEN MAJORING IN PHYSICAL EDUCATION

GENERAL STATEMENT:

This form has been developed to obtain a comprehensive picture of the preparation requirements in the areas of dance and rhythmic activities of men majoring in physical education.

DEFINITION OF TERMS:

In this form SEMESTER HOUR indicates one hour of semester credit given for an 18 week period which meets for one hour per week. RHYTHMIC ACTIVITIES would involve marching to music, locomotor rhythms, creative rhythms, or basic and fundamental rhythms. A MAJOR STUDENT would be working toward a degree in physical education with a minimum requirement of twenty-four (24) hours in theory and activity courses.

Please answer the following questions by placing your response in the spaces provided. If you feel additional comments will help to clarify an answer, please write the information immediately after the question.

1. What are the total semester hours required for all male major students in activity courses?

\_\_\_\_\_

2. What are the total semester hours required in dance and rhythmic activities courses?

\_\_\_\_\_

No. \_\_\_\_\_

3. What dance and rhythmic classes are offered to men? Please check (✓) those courses offered in your program as elective and required in their respective columns:

	Required	Elective
Ballroom (Social) Dancing	_____	_____
Creative Rhythms	_____	_____
Folk Dance	_____	_____
Elementary Rhythms	_____	_____
Locomotor Rhythms	_____	_____
Modern Dance	_____	_____
Square Dance	_____	_____
Tap Dance	_____	_____
Others		
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

4. Is there any grouping in classes involving dance and rhythmic activities?  
 Example - Combining Folk Dancing and Square Dancing in one class.

Yes \_\_\_\_\_  
 No \_\_\_\_\_

Please list any groupings below:

\_\_\_\_\_ and \_\_\_\_\_  
 \_\_\_\_\_ and \_\_\_\_\_  
 \_\_\_\_\_ and \_\_\_\_\_

5. Are major students in the same classes as non-major students?

Yes \_\_\_\_\_  
 No \_\_\_\_\_

No. \_\_\_\_\_

6. Are elementary school teachers given different instruction or courses in the area of dance and rhythmic activities than secondary school teachers?

Yes \_\_\_\_\_  
No \_\_\_\_\_

Please list the instruction or course under the respective level:

Elementary

Secondary

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

7. Are the classes co-educational?

Yes \_\_\_\_\_  
No \_\_\_\_\_

Please list those classes that are co-educational:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

8. Do students have opportunities to teach within their classes as a practice assignment for their own learning experiences? Please check (✓) where the opportunity is given:

Ballroom (Social) Dancing	_____
Creative Rhythms	_____
Folk Dance	_____
Elementary Rhythms	_____
Locomotor Rhythms	_____
Modern Dance	_____
Square Dance	_____
Tap Dance	_____
Others	_____
_____	_____
_____	_____
_____	_____
_____	_____

No. \_\_\_\_\_

9. Are proficiency tests given at some time during the courses?

Yes \_\_\_\_\_

No \_\_\_\_\_

Written Tests?

Yes \_\_\_\_\_

No \_\_\_\_\_

10. Is the dance and rhythmic activities program at the present time considered to be adequate by the members of the Physical Education Department?

Yes \_\_\_\_\_

No \_\_\_\_\_

May your name and that of your institution be mentioned specifically in connection with the data you have submitted?

Yes \_\_\_\_\_

No \_\_\_\_\_

Do you desire a summary of the findings of this study?

Yes \_\_\_\_\_

No \_\_\_\_\_

Respondent's Name \_\_\_\_\_

Title \_\_\_\_\_

Institution \_\_\_\_\_

Address \_\_\_\_\_

Please mail this form in the accompanying envelope to:

Roland J. Hidde, Jr.  
Michigan State University Oakland  
Rochester, Michigan

APPENDIX C



## KANSAS STATE TEACHERS COLLEGE

Department of Health &amp; Men's Physical Education

Emporia, Kansas

May 8, 1962

## Physical Educators:

If quality in professional leadership is recognized as one of the primary requisites of a good physical education program, it is imperative for future instructors to receive the best possible professional preparation. The responsibility lies with the teacher-education institution to provide curriculum experiences that will best prepare each future educator for his specialized role.

The purpose of this study is to make a comparison of the preparation requirements in the areas of dance and rhythmic activities of men majoring in physical education at selected teacher-education institutions offering a baccalaureate degree with a major in physical education.

Your cooperation in completing the enclosed form is urgently sought. The form is organized in a manner that will require from 10 to 15 minutes of your time. Although the time required to complete this form is relatively short, the information it contains will be highly significant when used in connection with that information gathered from other participating institutions. It is hoped that the results of this study will be of value to you and the other participating institutions in evaluating your own program in this area of dance and rhythmic activity.

Enclosed are two copies of the form, together with a stamped, self-addressed envelope. Please return one copy at your earliest convenience and retain the other for your files if you wish.

Thank you for your interest and assistance.

Very truly yours,

Roland J. Hidde, Jr.

Enc: 3

APPENDIX D

## KANSAS STATE TEACHERS COLLEGE

Department of Health &amp; Men's Physical Education

Emporia, Kansas

April 3, 1962

Dear Dance Instructor:

A short time ago a questionnaire was sent to you regarding a study being conducted by the writer. The purpose of this study is to make a comparison of the preparation requirements in the areas of dance and rhythmic activities of men majoring in physical education at selected teacher-education institutions offering a baccalaureate degree with a major in physical education.

The questionnaire which was sent to you has not been received as yet. In order to make this study more significant it is extremely important that all of the questionnaires be filled out and returned. Your cooperation in completing the enclosed form is urgently sought.

It might be interesting to note that a large percentage of the forms returned have indicated that the dance program for men is considered inadequate by the physical education department of the institutions studied. One area of this study will include recommendations concerning a program of dance for men majoring in physical education. It is hoped that these recommendations will be of some value to the participating institutions in evaluating their programs.

Thank you for your assistance.

Very truly yours,

Roland J. Hidde, Jr.

Enc: 2