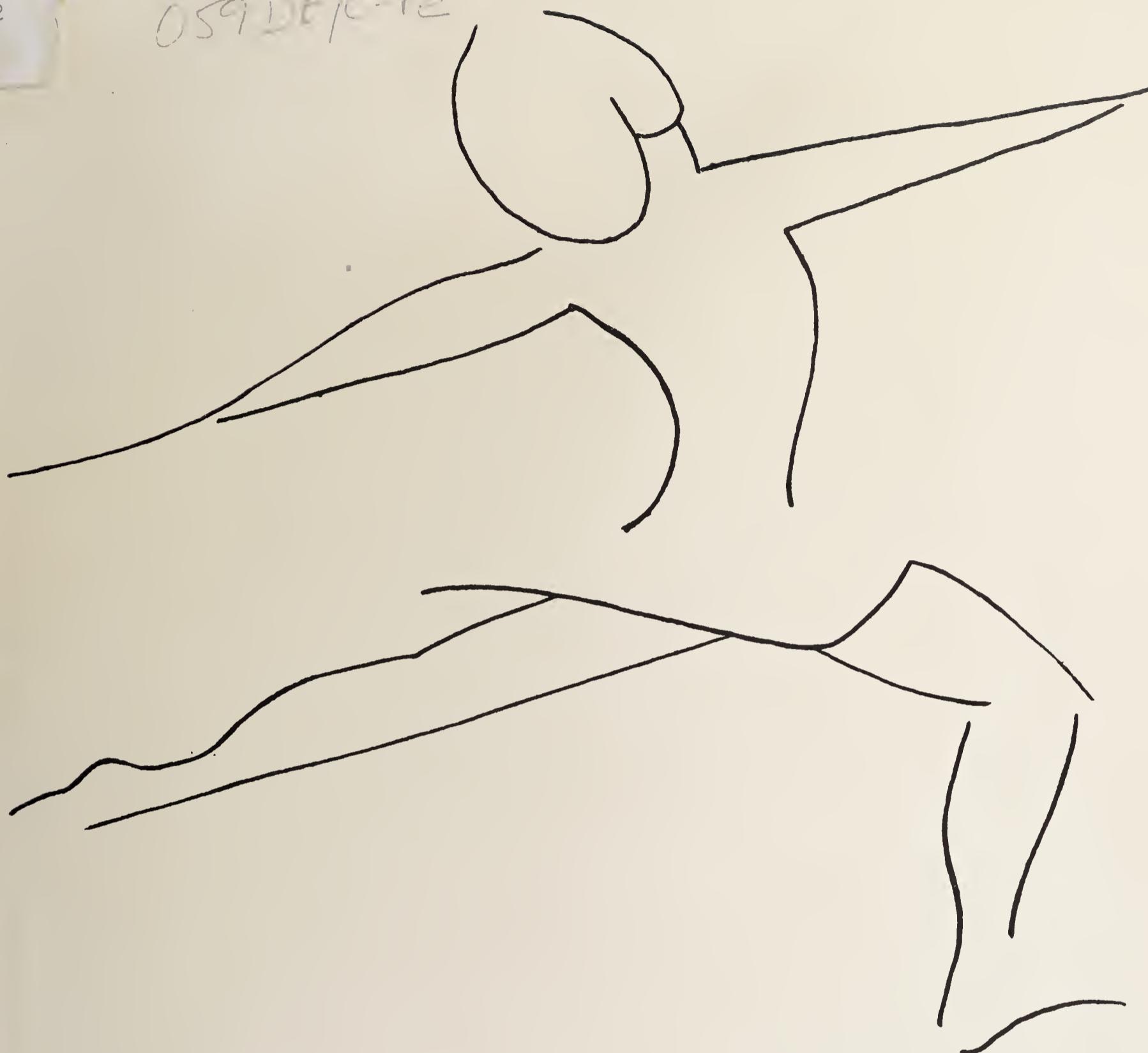


U.S.C.  
373.190971B  
059 DEC-12



# **PHYSICAL EDUCATION FOR GIRLS**

**SECONDARY SCHOOLS**

Distributed by:

Physical Education Branch,  
Department of Education,  
559 Jarvis Street,  
Toronto 5, Ontario.

## P R E F A C E

The chief purpose of this pamphlet is to provide teachers with a few practical suggestions regarding the teaching of Physical Education. It is hoped, however, that all teachers will find some portion of this material useful. Beginning teachers will find it especially helpful.

The information contained herein will be more meaningful if used in conjunction with the texts listed in the bibliography.

Ministry of Education, Ontario  
Historical Collection

*Digitized by Google*  
Digitized by the Internet Archive  
in 2019 with funding from  
University of Toronto

<https://archive.org/details/physicaleducatio00onta>

## TABLE OF CONTENTS

<u>Title</u>	<u>Page</u>
Preface	
Aims and Objectives	1
Program Planning	
- Curricular	2
- Extra-Curricular	5
Lesson Evaluation	6
Lesson Planning	
- Games	7
- Dance	8
- Fundamental Movements	9
- Gymnastics	10
Lesson Material	
- Fundamental Movements	11
- Games	12
- Gymnastics	16
- Dance     - Square	17
- Folk	24
Problems of Attendance, Costumes	40
Health Education	41
Ontario Athletic Leadership Camp	43
Bibliography	44



## AIMS AND OBJECTIVES OF PHYSICAL EDUCATION

Physical Education contributes in great measure to the realization of the general aims of all education, that is, the full development of the capabilities of all children and young people.

The immediate objectives of Physical Education are briefly: physical and mental fitness; physical skill; social, mental and character development.



## PLANNING THE CURRICULAR PROGRAM

The course in Physical Education for High School girls should include the following activities:

Games - Team and Individual  
Dance - Folk, ballroom, square and modern.  
Gymnastics - Apparatus and floor work  
Fundamental Movements

The teacher may find herself restricted in planning the programme because of her lack of training; it is most important however, that she know what activities should be included in an adequate programme and how much time should be devoted to each.

She should consult the Ontario Department of Education Courses of Study in Physical Education, i.e., Curriculum 1:5 and Curriculum S.29. Copies of these courses of study should be available in the High School Principal's office.

The total time allotted to Physical Education in the year is divided approximately as follows:

Games - 40% - 50%  
Dance - 15% - 20%  
Gymnastics - 15% - 20%  
Fundamental Movements - 15% - 20%

The teacher with inadequate training in Physical Education will of necessity be guided in planning the program by her own capabilities and limitations as well as by the needs and interests of the girls. She may not be able to plan and carry out a completely balanced program therefore. A qualified teacher however, should be able to maintain the proper balance of activities as outlined above. The following are sample curricular programs for Grades 9, 10, 11 and 12, which illustrate this balance.



## PHYSICAL EDUCATION — CURRICULAR PROGRAMME

School .....

Grade ....9.....

	Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	March	April	May	June	Total
<b>GAMES</b>											
Archery											
Badminton											
Basketball					2 2 2 2 2 2						14
Fieldball/Soccer									2 3 3 3 1		12
Volleyball		3 3 3 3									12
Track & Field	3 3 3 3										12
										Total 1	50
<b>FUND. MOVES</b>					1 1 1 1 1 1 1 1 1 1 1 1						17
<b>GYMNASISTICS</b>			3 3 3 3								15
<b>DANCE</b>											
Folk						2 2 2 2 2					12
Square/Ballroom							2 2 2				6
<b>SWIMMING</b>										Total 1	50

## PHYSICAL EDUCATION — CURRICULAR PROGRAMME

School .....

Grade ...10.....

	Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	March	April	May	June	Total
<b>GAMES</b>											
Archery										2 2 2	6
Badminton											
Basketball					2 2 2 2 2 2						14
Soccer									1 1 1 3		6
Track & Field	3 3 3 3										12
Volleyball		3 3 3 3									12
										Total 1	50
<b>FUND. MOVES</b>					1 1 1 1 1 1 1 1 1 1 1 1						17
<b>GYMNASISTICS</b>			3 3 3 3								15
<b>DANCE</b>											
Folk						2 2 2 2 2					12
Square/Ballroom							2 2 2				6
<b>SWIMMING</b>										Total 1	50



## PHYSICAL EDUCATION -- CURRICULAR PROGRAMME

School .....

Grade ....11....

	Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	March	April	May	June	Total
<u>GAMES</u>											
Archery									3 3		6
Badminton								2 2	2 3		9
Basketball					2 2 2 2 2						10
Soccer											
Volleyball			3 3 3								9
Speedball/Field Hockey	2 2 2 2	2									10
Track & Field	1 1 1 1 1										5
									Total	49	
<u>FUND. MOVES</u>					1 1						18
<u>GYMNASTICS</u>			3 3 3 3	2							14
<u>DANCE</u>											
Folk						2 2 2 2 2 2					12
Square/Ballroom							2 2	2			6
<u>SWIMMING</u>									Total	50	

## PHYSICAL EDUCATION -- CURRICULAR PROGRAMME

School .....

Grade ....12..

	Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	March	April	May	June	Total
<u>GAMES</u>											
Archery/Tennis/Golf								2 2 2 3 3 3			15
Badminton		3 3 3 3									12
Basketball					2 2 2 2 2						10
Volleyball											
Speedball/Field Hockey	3 3 3 3										12
									Total	49	
<u>FUND. MOVES</u>					1 1						18
<u>GYMNASTICS</u>			3 3 3 3	2							14
<u>DANCE</u>											
Folk						2 2 2 2 2 2					12
Square/Ballroom							2 2	2			6
<u>SWIMMING</u>									Total	50	



## PLANNING THE EXTRA-CURRICULAR PROGRAM

The extra curricular program should of course be based on the Curricular Program; that is, for example, the intramural tournament in basketball should be planned for the same season as that in which basketball is covered in the curricular program.

The number of activities will depend on the number of teachers available for the supervision and the gymnasium space allotted to the girls each week. The following chart may be of assistance in planning the extra-curricular program.

	Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	March	April	May
<b>INTRAMURALS</b>									
Badminton									
Basketball									
Volleyball									
<b>CLUBS</b>									
Dance									
G.A.A.									
Gymnastics									
Officiating									
School Teams									
Squad Leaders									
Swimming									
<b>MEETS/Practices</b>									
Swimming									
Track & Field									
<b>SPECIAL</b>									
Athl. Banquet									
Demonstrations									

N.B. Instruction for charting the extra-curricular program above:

Indicate the number of sessions you plan to devote to each activity in each week of the season concerned:

e.g. Basketball -- February

2	2	2	2
---	---	---	---



## LESSON EVALUATION

True evaluation is comparing results with objectives. To what extent does the teacher actually accomplish what she has set out to do? Physical Education can contribute in large measure to the general objective of all education -- the full development of the capabilities of all individuals.

The immediate objectives of Physical Education can be summed up as follows: Physical and mental fitness, physical skill; social, mental and moral development. A successful lesson is one that is moving towards the realization of these goals.

In evaluating a lesson in Physical Education therefore -- whether in games, dance, gymnastics, fundamentals of movement or swimming, the teacher should be looking for positive answers to the following questions:

	Rating			
	A	B	C	D
To what extent is everyone active throughout the lesson?				
To what extent is the activity vigorous?				
To what extent are the girls improving in the particular skill being taught?				
To what extent are the girls provided with opportunities to think for themselves?				
To what extent is it obvious that the girls are enjoying participation in the activity?				
To what extent do the girls take the work seriously and are they sincerely trying to improve their skill?				

Failure to make a good rating on the above scale is usually attributable to poor methodology. If the teacher has been unable to give herself a good rating in a particular lesson, she might find some help in identifying the underlying cause by studying the common errors listed below the typical lesson outline for this area of the program.



## PLANNING THE LESSON

Individual lessons must be carefully planned. The following are 5 brief lesson outlines -- one in games, one in dance, one in fundamental movements, and two in gymnastics (i) direct method (ii) indirect method. Each of these lesson outlines is followed by the errors that are commonly made by beginning teachers.

### THE GAMES LESSON

- A. Introductory warm up. (3-5 minutes)  
This should be light activities closely related to the game. e.g. - running and stopping, and (or) wall passing in basketball.
- B. Presentation of new skill (or review of old) - (1-2 minutes)
- C. Practice of new skill - (5-10 minutes)
- D. Application of new skill in a game situation with special coaching of that skill just taught. (5-10 minutes)

### Common Errors in a Games Lesson

- 1. Warm up activity is quite unrelated to the game.
- 2. The teacher spends too much time on verbal explanation; she often tells them everything she knows about the skill instead of just the salient points, at the beginning.
- 3. The teacher frequently fails to have thoroughly analysed the skill in her own mind and therefore will be ineffective in coaching because she doesn't know what she is looking for.
- 4. The teacher has failed to set a specific objective for the lesson.
- 5. Frequently -- too little time is left for practice of the skill - i.e. Part C above.
- 6. The teacher interrupts the skill practice of the whole group too often, to make explanations: much of her coaching should be done quietly to individual groups while the rest continue the practice.
- 7. Frequently, not as many people are participating in the practice session as is possible; this happens usually because all the equipment and floor space is not being used to advantage.
- 8. Too frequently, the whole floor is used for a game when the application of the particular skill requires only a small section of the floor. e.g. - 3 versus 3 could be stationed at each basket to practice guarding in basketball. This will usually mean that the whole class can participate at the same time with none awaiting a turn.



9. There is too often no relation between the games situation period and the skill learned. The whole purpose of the game-like situation in a class period is to provide an opportunity for the application of the new skill, when nothing is at stake (i.e. - winning or losing the game).

### DANCE LESSON (Folk or Square)

#### A. Introductory warm-up -(5-10 minutes)

This is the opportunity to review and enjoy dances learned in previous lessons. The teacher might have the record playing before the class begins so that the girls might participate informally while waiting for everyone to assemble.

#### B. Presentation of new dance or step. This is usually taken in sections with musical accompaniment as soon as possible.

#### C. New dance repeated several times without stopping. Both B and C - (10-15 minutes)

### Common Errors in a Dance Lesson

1. Teacher labours over explanations - often making the dance seem more difficult than it actually is.
2. The dance step is often taught in proper sequence but without the specific rhythm. e.g. 5 steps might be taken with the same amount of time given to each step. i.e. - slow, slow, slow, slow, slow, - when the actual rhythm was as follows: slow, slow, quick-quick, slow. This may be why the girls seem to be able to do the step--but when the music is used, they are lost.
3. When several dances are performed in the first half of the lesson, the teacher often forgets that strenuous dances should alternate with the non-strenuous.
4. The music is not brought in soon enough; sometimes a whole dance is taught before the music is heard.
5. Dances taught in the senior grades are too often not sufficiently challenging.
6. The teacher does not allow the girls to repeat the dance sufficiently often; the transition between repetitions is usually difficult and needs practice.
7. The teacher either makes no corrections at all, or interrupts too frequently. If the dance has been effectively presented in the first place, the girls usually do have an understanding in their heads, but it has not yet reached their feet. They obviously need more practice, not re-teaching. It is often a good idea to allow them to practice for 2-3 minutes informally in couples without the music.
8. Very often no mention is made of the background of the dance or the characteristics of its people. This can be done at odd moments when the girls are catching their breath following a strenuous dance.



## THE FUNDAMENTAL MOVEMENTS LESSON

- A. Warm-up activity (3-5 minutes)
    - light locomotor - running, skipping etc.
    - arm, leg or trunk swings
    - stretches
  - B. Exercises for strength. (5-10 minutes)
    - stressing legs and feet, abdominal and upper back.
  - C<sub>1</sub> Locomotor skills (10 - 15 minutes)
    - run, jump, leap, gallop, slide, skip, polka, waltz - and variations of these.
- OR
- C<sub>2</sub> Creative Activity
    - experience in movement factors (mechanical, spatial, quality, rhythmic) to develop body awareness of these factors.
    - problems based on movement factors leading to creative or modern dance.

### Common errors in the Fundamental Movements Lesson

Parts A. B. and C<sub>1</sub>

1. Too many exercises, so that none are performed long enough to be of any value.
2. Exercises performed in a perfunctory half hearted fashion with gravity doing most of the work.
3. No mention of the purpose of the exercises.
4. Many exercises of doubtful value - at best only stimulating the circulation and respiration - with no development in skill
5. Exercises in the senior grades not challenging; should demand more strength and control.
6. Too little time left for locomotor activity.

N.B. Some teachers handle this section very well -

i.e. - vigorous work out, challenging exercises, growing efficiency in running, lightness and control in landings, learning how to relax, developing good body extension, increasing in range of movement in joints, growing awareness of body movement.

Part C<sub>2</sub>

Where C<sub>2</sub> is attempted in place of C<sub>1</sub> in the Fundamentals lesson, the following are the most common errors:

1. Not enough time has been spent in previous lessons on experiencing movement factors so that the girls have no tools with which to build creative activity.
2. Problems assigned are too indefinite.
3. Little use is made of demonstrations made by groups. The teacher might ask the class after each demonstration leading questions such as the following:
  - a. Did they do the assignment?
  - b. Where could they have improved it?
  - c. What was the outstanding feature?



## THE GYMNASTICS LESSON - DIRECT METHOD

- A. Warm-up Activity - (3-5 minutes)  
This activity would be similar to that of the warm-up section in the fundamentals lesson.
- B. New skill presented by the teacher to whole group - (1-3 minutes)  
Graded skills (i.e. - simple to difficult at each station with teacher coaching each group in turn. The groups rotate at intervals.

### Common faults in the Gymnastics lesson - direct method

1. Not enough activity stations set up and students standing around reaching directions and awaiting a turn.
2. Little or no vigorous activity to stimulate the circulation and respiration.
3. Little encouragement for the less capable.
4. Spotters inefficient.

## THE GYMNASTIC LESSON - INDIRECT METHOD

- A. Floor work without apparatus - (5-10 minutes)
  - experimentation in movement principles to develop body awareness and control
- B. Work with apparatus.
  - application of these principles in solving problems involving the apparatus.

### Common Faults in the Indirect Method of Teaching Gymnastics

1. Activity often grinds to a halt because the teacher has not learned how to set continuing tasks.
2. Sometimes little progress is made because the teacher tries to work on too many themes in the one lesson instead of concentration on one main theme.
3. Some students will do very little when left on their own unless the teacher can motivate them to work.



### The Fundamental Movements Program

Suggested time allotment - 15 - 20 periods.

This course has been basic to the entire Physical Education program. In it, an attempt is made to educate girls through the development of good body movement. This may appear to be an indefinite, illusive and to some, meaningless objective. What is good movement? Two of its chief attributes are:

1. An awareness of and sensitivity to what the body is doing -- even to the end of the finger tips and toes -- whether in bending, stretching, twisting or turning, whether the movement is fast or slow, heavy or light, high or low -- winding or straight.
2. Muscular tension is in all parts equal to the movement required -- with no "dead weight" unless with specific intention.

It is the aim in Fundamental Movements also, to provide opportunities for the satisfaction of the need to create, through solving movement problems and in the communication of ideas and feelings through the medium of movement.

In order to realize the above objectives it is necessary for the girls to experiment with the principle factors of movement -- mechanical, spatial and qualitative and through exploration and selection, to become aware of the associated physical, emotional and mental overtones inherent in each movement. It is necessary also to practice specific techniques to further prepare the body for movements demanding a high degree of strength and flexibility both in stationary and in locomotor activities.

It is essential as in the case of gymnastics -- for the teacher to have experienced a good background in the fundamentals of movement herself before she will be in a position to teach this course effectively. Teachers who have not had such a background therefore, are advised to omit this area of the work until they have had an opportunity to attend a Summer Course.

Those who are especially interested in the Philosophy underlying creative dance activity, would find stimulating reading in a book entitled "Dance, a Creative Art Experience", by Margaret H'Doubler, formerly head of the Department of Dance at the University of Wisconsin.



## The Games Program

In accordance with the Course of Study, no more than 50% of the total time allotment should be devoted to sports. For effective learning, it is strongly recommended that no more than 4 or 5 different activities be taken in any one school year. In grades 9 and 10, the activities would probably be an outdoor sport in the fall term, followed by volleyball, basketball and then Track and Field in the spring term. The emphasis in the senior grades should move towards individual sports such as Archery, Badminton, Tennis, Golf etc.

Each games lesson MUST PROVIDE VIGOROUS ACTIVITY FOR ALL. Explanations should be brief, clear and concise. ALL equipment and space should be utilized.

The following are a few suggestions for organizing for maximum activity.

### Volleyball:

1. Increase the number of courts by stretching the nets lengthwise in the gymnasium. This will give you 2 or 3 courts of regulation width. The advantages gained by having everyone practicing or playing will far outweigh the slight disadvantage of the slightly shorter serving space.
2. Plan your lesson around the space available; not just according to the number of balls available.

If there are 9 balls for a class of 36 and you are planning a volley drill, you could incorporate another drill which is essential to the game, but does not absolutely require a ball. For example, half of the class (1 ball for each pair of girls) would work on self volleying or volleying in pairs while the other half practiced jumping to spike and/or block at the net. Continuous wall volleying is not recommended for the beginner or poorly skilled player (the tendency is to hold or push the ball at the wall). It is preferable to have these students practice single volleys at the wall, concentrating on a strong finger control.

3. Serve practice -- use the walls at first. Start at about 15' from the wall and serve over a line marked 7' high on the wall (net height). Increase the distance of the serve as the individual player improves.

### Badminton: - as in volleyball, the walls can be used very effectively to involve large class groups.

1. Draw a chalk line around the walls at net height. Mark a service line on the floor parallel to the wall. Teach and drill the serve at the wall. Students would work alone or in pairs depending on racquets available.
2. As the serve improves, these girls could work at the nets, while the remainder continue working at the wall. Give each girl 3-5 birds to use, if possible. Deep serves can be practiced by aiming at a higher point on the wall.
3. In teaching and drilling the forehand and backhand, assign the girls to work in pairs -- one with her back to the wall, holding the birds; the other with the racquet facing the wall at a distance of 6' - 8'. The birds can be tossed to the partners forhand or backhand.



NOTE: the whole class should have practice tossing the bird, in order to make the above drill worthwhile. It is preferable to toss the bird, since so few beginners can serve the bird with any accuracy.

4. Before attempting badminton with a class of more than 24, you should have a minimum of 16-20 racquets and an adequate supply of birds, approximately 3-5 per person. If your classes are large and you do not have this equipment, it is better not to teach badminton.

### Basketball:

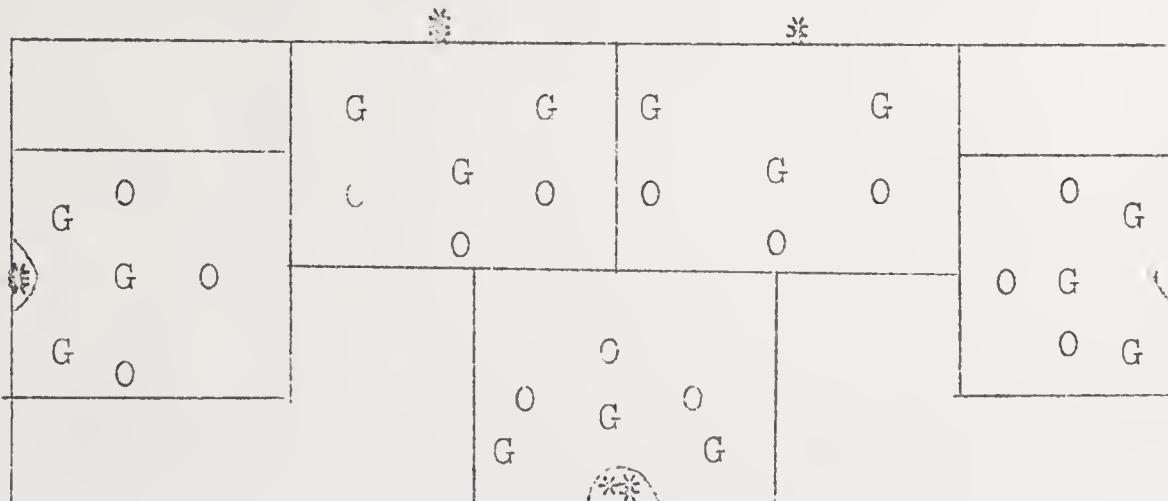
As in volleyball, plan your drills according to the facilities. If you are limited in the number of basketballs, plan additional basketball techniques that do not require a basketball. A few examples:

1. A soccer ball or volleyball can be used for practicing jump balls or for wall passing. Thus every girl would be active.
2. If you are teaching a two-hand set shot and only 3 or 4 baskets are available, everyone can practice in pairs on the floor, then some groups practice shooting at a mark on the wall -- this mark should be about basket height. Groups would rotate from the wall to the basket.

NOTE: when using the wall for a target in shooting drills, care should be taken to emphasize that the ball should glance off the wall target on its downward flight.

3. When teaching a lay-up shot with a dribble, the class can practice this at first without the basket, shooting the ball over an imaginary rope at basket height.
4. In a game such as basketball, where most gymnasiums have one court, it is necessary to devise ways of creating a "game situation", in order to provide activity for everyone.

e.g. a) if we are teaching "guarding" or "screening" or "Breaking for the basket", a "3 on 3" or "2 on 3" situation can be set up at each basket. If only 3 baskets are available, it is advisable to set up other targets to take the place of baskets.



Players would interchange between the guard and forward position after 4 or 5 turns at one position.

NOTE: it is advisable for the teacher to coach one aspect at a time. If guarding is the skill under study in a particular lesson, then coach the guards.



b)

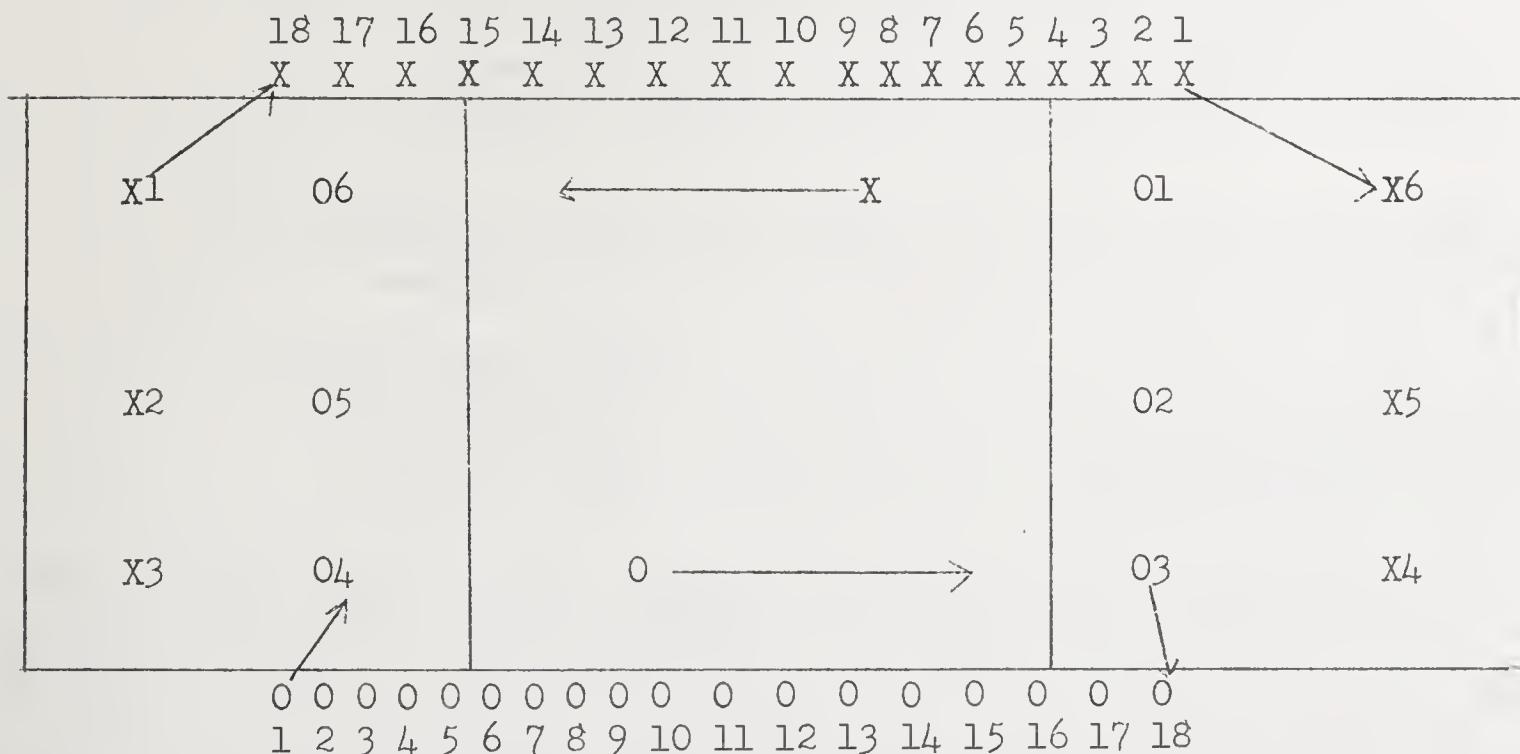
"Advancing the ball from out-of-bounds" can be effectively drilled by dividing the floor into 4 areas and having players rotate after every 3 turns.



c)

When using the full court for a regulation game, the following method of rotation is a time-saver, keeps non-active players alert and gives everyone equal experience in both guard and forward positions.

- Method:
- 1) Divide class into two groups -- eg. green team and red team.
  - 2) Have each group sit along the side line - near the centre of the floor.
  - 3) Assign each member a number -- this number is permanent for the remainder of the basketball season.  
(It is best, if the teacher arranges the teams -- mixing up the heights and playing abilities).
  - 4) Players always line up in this order on command.
  - 5) Players put on "markers" before class begins.
  - 6) At class dismissal, teams line up and #1 girl collects "markers".



Rotate three at a time.

- a) start as guards.
- b) rotate to forward.
- c) rotate off the floor to become officials.
- d) 6 officials -- 3 on each side of the floor -- 1 in each third.

Rotate about every 2 or 3 minutes on signal from teacher.



## TRACK & FIELD

1. Warm-ups should include some work on endurance. However, having students run one or more laps of the quarter mile track in the first lesson or two is an ineffective and discouraging experience for most girls. It is preferable to have students run several short runs at the beginning (and end) of a class. For example, after a good warm-up which would include "jogging" (both on the spot and for about 200 yards) a class of 36 would be divided into 6 groups. Each group would run 40 yards at full speed, these groups would start at about 10 or 15 secs intervals. The first lesson, this could be repeated 2 or 3 times. (Many teachers find it effective to have the first trial 25 yds, the second 40 yds. and a third 40 or 50 yds.). The second lesson the number of trials could be increased and/or the distances increased to 50 yards. Distances over 50 yards are usually ineffective with a large class which has only a few "good runners". You may wish to divide your class into groups of various skill levels -- some working at 25 yards, some at 40 yards and others at 50 yards.

NOTE: much time is wasted on long drawn-out descriptions of the sprint start before the student has developed any use for it.

2. To introduce or review each event, practice fundamentals "en masse".
  - e.g. a) High Jump--at the start, equipment should not be used. Each student takes a line on the floor (or a 4 ft. length of string outdoors) and works on the foot-work for take-off and landing in the "roll" or "straddle". The teacher can emphasize the correct action of the ankle, knee and hips in the landing. Gradually all body actions are added ---

This is a "slow motion" action and does not require a "pit" because very little height is involved. Several make shift jumping standards would then be introduced (often a rope held by 2 students). The students would then work on correct "form" a height of  $1\frac{1}{2}$  ft. - 2 ft.

b) "Standing Broad Jump" similarly can be introduced without equipment --emphasis is on correct take-off, body action and landing position.

c) Long Jump (Running Broad Jump)  
-the approach to the board and the take-off can be introduced without a pit. Students can practice approaching an area the size of a take-off board and 'run off' as if running into the pit.
2. When the class has the basic principles of several events learned, then practice would begin at the equipment. Provide as many stations as possible in order to keep everyone active. Some teachers find it pays to combine 2 events at a station, such as the high jump and shot put or softball throw for distance. Since some girls will never be successful high jumpers because of body build, these people have an alternative at which to work.

Another useful idea, is to set up 2 or more high jump pits of different heights; the skilled jumper can progress at one pit while the beginner works at another.



### The Gymnastic Program

Suggested time allotment - 15 to 20 periods.

There are two basic approaches to the teaching of gymnastics in the secondary school program for girls, at the present time. i.e. the traditional, or the direct method, which is followed by the majority of teachers; and the indirect approach (or the educational approach as it is sometimes called) with which recent graduates are experimenting.

The basic difference between the two methods is that in the direct (or traditional) approach, specific skills are taught and demonstrated and then practiced by the pupils with spotters standing by. In the indirect method, there is no demonstration; no specific skill is taught; and there are no spotters. The girls are set movement tasks in the working out of which they gain a body awareness of basic movement principles. These principles are then applied in the working out of problems involving the apparatus. Each girl will in all probability come up with a different solution through body movement - according to her individual capacity. No demonstrations are used, as many different answers will be expected. No spotters are needed for each girl will have chosen a movement within her own range of ability.

In the indirect approach therefore, there is no limitation set on the skilled individual's progress, and yet at the same time the less skilled do not feel frustrated or discouraged since they are free to solve the tasks according to their capabilities. In addition to these values, the girls are thinking for themselves and getting the immense satisfaction of real accomplishment at the same time.

While it is generally accepted that the indirect approach offers more opportunity for creative thinking than the direct, both methods can provide vigorous activity and develop skill. If the teacher has been trained in the traditional method only however, she should not hesitate to use it, making every effort to ensure that every class member is participating; that the activity is vigorous; that spotters are efficient; and that the less able members of the class do not become discouraged and frustrated.

It is not possible in a written treatise of this kind to be of much practical assistance to teachers who have no knowledge of either method. The untrained teacher would be wise to omit gymnastics from her program until she can attend a Summer Course, unless she can get direct assistance from a qualified teacher.

Teachers who wish to keep abreast of current trends in Educational Gymnastics will be interested in a small booklet entitled "Educational Gymnastics for Secondary Schools" by Ruth Morison. This text is carried by the Canadian Folk Dance Service at 605 King St. West in Toronto. A more comprehensive book on the subject is in the process of preparation at the present time. The authors are June Layson and Betty Maulden -- staff members at the I.M. Marsh College of Physical Education at Liverpool, England. This book should be available early in 1965.



## THE FOLK AND SQUARE DANCE PROGRAM

Suggested Time Allotment: 15 to 20 periods

Folk Dances are enjoyed by young and old in every country in the world, because of their simplicity, vigour, and compelling rhythms. The various steps and music are traditional in the country of their origin and they are still being danced in their home lands as well as in Canada.

Participation in folk dance develops sociability and an appreciation of the cultures and customs of other countries. Knowledge of the background of a people promotes understanding and tolerance. Where possible, therefore, folk dancing should be correlated with other subjects, for example, with social studies, art, and home economics.

### NORTH AMERICAN SQUARE DANCE

Square Dance is truly the folk dance of this country, probably growing out of the original squares and contras of England. Boys and girls of High School age like to square dance. A good programme will therefore include this activity.

The basic step in square dancing is simply a smooth, relaxed walking step. Variety is obtained mainly through the constantly changing floor patterns.

A very effective method of introducing square dancing to beginners is through social mixers. By introducing simple techniques in successive dances, the participant is gradually learning the fundamentals of squares and yet he is actually dancing right from the outset.

If the following circle dances are taught in the order given, the class will then be ready for simple squares.



## Narcissus Mixer

Record: Narcissus, Redwing, or any square dance music.  
Formation: Double circle, partners facing, both hands joined. Men with back to centre.  
Steps: Sliding, Step swing, do-si-do

### Measures

To make this progressive on the last figure - Do-si-do your partner and move one place to the right.

## The Slide:

In the slow slide to the left, step sideward left, bring right foot to the left foot and step left again.

In the quick slide, step sideward left and bring right foot to left foot with a little leap onto the right foot, step left again - etc.

The Balance (i.e. step swings):

Balance left by stepping sideward left and swinging the right leg slightly in front of the left leg.

## The Do-si-do:

Partners facing; both walk forward towards each other and pass right shoulders; still facing forward, both walk sideways and back to back behind partner; both walk backward to original position.



## Irish Washerwoman Mixer

Music: Irish Washerwoman  
Record: FK 115; EPA 4140  
Formation: Single circle, lady on the right.  
Steps: Allemand left (i.e. turning the lady on  
the left) Promenade.

	Measures
All join hands and go to the middle. . . . .	1
(Walk LRLR)	
And with your big foot keep time with the fiddle (4 stamps). . . . .	2
And when you get back remember the call LRLR . . . . .	3
Turn the lady on the left. . . . .	4
And Promenade all OR . . . . .	5-8
Allemande left and promenade all	

### The allemande left (or turn the lady on the left):

The gentleman turns away from his partner and joins left hands with the lady he is now facing. They then walk around each other back to place.

### The Promenade:

Couples stand side by side facing ccw around circle, gentlemen on the left; gent takes lady's left hand in his left and her right hand in his right behind at her right shoulder. In this position they walk all the way around the circle and back to place.



### Oh Susannah Mixer

Music: O Susannah  
Record: EPA - 4140  
Formation: Single circle with the lady on the right.  
Steps: Grand Chain

#### Measures

Ladies to the centre four steps and back . . . . . 1 - 2  
(Men clap)

Gents to the centre four steps and back. . . . .  
(Ladies clap)

Repeat the above

Face your partner and grand right and left.

On repeat of chorus, promenade with new partner. This new partner will be the seventh one in the grand chain if you count your original partner as number one.

### The Grand Chain

Partners face and join right hands; they pass their partner and join left hands with the next lady or gentleman: and so continue to original position in the Square - passing partner on the opposite side of the square. The grand chain is facilitated if dancers weave in and out of the circle as they move forward.



### Turkey in the Straw

Record: MH 1066

Formation: Single circle, hands joined, all facing centre.

Steps: Sliding; swing partners.

#### Measures

8 slides to the left .....	1 - 2
8 slides to the right.....	3 - 4
Walk left, right to centre and stamp 3 times.....	5
Walk left, right back and stamp 3 times.....	6
Swing your partner.....	7 - 8

This dance can be made progressive by having the gentleman leave his partner on his left at the end of the swing.

### The Swing:

This movement causes more difficulty for beginners than any other. Probably it would be wiser to start with the simple version below. It is quite authentic in many parts of the country.

-- With partners in regular ballroom dance position, man brings partner from the position in front of him, to his own right. In this position they walk around each other, continuing to the end of the musical phrase.



## Circassian Circle

Record: FK 1115

Formation: Sets of two couples in a circle, couple facing couple.

Steps: Circle left and right; ladies chain; right and left through; forward and back.

### Measures

Circle 4 to the left . . . . .	1 - 4
Circle 4 to the right. . . . .	5 - 8
Ladies chain over. . . . .	1 - 4
Ladies chain back. . . . .	5 - 8
Right and left over. . . . .	1 - 4
Right and left back. . . . .	5 - 8
Forward and back . . . . .	1 - 4
Forward and on to the next couple. . . . .	5 - 8

### Circle left and right

All 4 dancers join hands and walk to the left for one full phrase (8 steps). Repeat to the right.

### Ladies chain.

The 2 ladies walk forward joining right hands as they pass to join left hands with the opposite man. He greets her with his left hand and in promenade position walks her around to his left to face centre again. Ladies then repeat with opposite to cross back to original partner.

### Right and Left over

Each couple walks forward to pass through the opposite couple -- each person passing the person immediately opposite him by the right shoulder. The gent then takes his partner in promenade position and walks her to his own left to face opposite couple again. The figure is repeated to return couples to original places. It is sometimes helpful at first to allow couples to join right hands with opposites as they pass through.

### Forward and back.

Couples walk 4 steps towards each other and then four steps back to place.

### Forward and Through

Couples walk forward to pass through opposite couple as in right and left through; they continue on however, to meet a new couple to begin the whole dance again.



## Records and Calls for Square Dance

If the teacher has had no experience in calling, she might purchase records with calls. It is possible also to obtain records on which the caller actually teaches the dance before he calls it. It is usually not advisable to use records such as these except as a last resort however. Once the dance has been learned, the dance directions are no longer needed; these records are more expensive also. Be brave; try to call them yourself! You will probably find that you can get along.

For further information about this type of record, inquire from your music dealer.

One of the most practical and inexpensive books on square dancing is "Good Morning" by Ford (7). It contains piano accompaniment and directions that are easily understandable. Records are available for the majority of the dances included. Teachers have found that the following dances from this book are especially good for beginners.

Captain Jinks	- FK 1070; FK 1155
Girl I Left Behind Me	- FK 1087
Hinky Dinky, Parlee-Voo	- FK 1059
Lady Round the Lady	- FK 1134
Life on the Ocean Wave	- FK 1004; MH 1087
Little Brown Jug	- FK 1304
Little Old Log Cabin	- FK 1005
Oh Susannah	- EPA 4140
Pop Goes the Weasel	- MH 1501; FK 1007
Red River Valley	- MH 1088; FK 1056
Spanish Cavalier	- OT 8055; FK 1323

More difficult and challenging dances should be taught if square dance is continued into the senior grades. By the time a girl reaches grade 11 or 12, she should be completely familiar with all the basic steps and should therefore be able to follow the call of a new dance immediately. Only new steps should have to be explained in detail. The following are examples of a more difficult type of square dance. Directions for these will be found in "Dance A While" : Cowboy Loop, Sides Divide, Forward up Six, the "H", the Route, Ends turn in, Split the Ring, whirl-pool square.

## Ballroom Dancing

Good teaching material for this type of dance can be found in the "Dance A While" by Harris, Pittman and Waller. It should be taught in conjunction with square or folk dance to supply the lesson with vigorous activity. It offers a good opportunity for co-educational activity.



## Folk Dances of Other Countries

Folk dances are based chiefly on a number of simple steps common to nearly all countries - i.e., the walk, run, skip, step-hop, slide, gallop, schottische, polka, waltz, etc. The style in which any of these steps are performed will vary from country to country however. For example, compare our slow, smooth ballroom waltz, with the fast, whirling Viennese waltz.

The folk dances in the High School program will include typical dances from any country, e.g. Scandinavian, German, Austrian, Israeli, English, Scottish, and Irish. In order to create the feeling and atmosphere typical of the folk dances of a particular country however, it is preferable to teach a group of dances from that country rather than a single dance. The teacher's background in folk dance may be too limited to allow for this, but this aim should be kept in mind.

With beginners in folk dance, it is a good idea to choose dances that are based on simple steps, such as the walk, run, slide, gallop, skip, step-hop etc. The class could then progress from these to dances involving the schottische; later, the polka; and finally the waltz.

Dances increase in difficulty as the steps become more intricate, but dances with simple steps will also be difficult for a class if the music and rhythms are strange to the ear - e.g. most Balkan dances (Kolos). Dances that require great precision of movement such as most Scottish dances -- will also be difficult for beginners. For these reasons it is suggested that such dances for the most part be presented only in the senior grades.

There are good books available for the teaching of folk dances. One that will be found very useful is "Dance A While" by Harris, Pitman and Waller. This contains directions for ballroom and square as well as folk dances; teaching tips and recordings are also included. "Folk Dancing" by Richard Kraus would also be helpful. Israeli dances are very popular in High School. A good source for these is "Dances of the Jewish People" by Dvora Lapson.

In teaching folk dance, it should always be kept in mind that participation is primarily for enjoyment. Good performance and skill are important for they contribute to this, but insistence on technical perfection at the outset can destroy both the spontaneity and the enjoyment. Poor performance should not be allowed to continue of course. After the original presentation and practice the girls need to be given an opportunity to work out the steps for themselves -- perhaps in couples -- without interruption from the teacher. A good teacher will instinctively know at what point the needed assistance will be effective and appreciated. If the lessons are carefully planned, the difficult techniques involved will be gradually presented in successive dances or in the fundamental movements program.



The following directions are for a group of dances that would be very suitable for beginners; but enjoyable for any group in High School. They involve only very basic steps -- the run, walk, slide, step-hop, schottische, polka and the running waltz. They are given in the order of the degree of difficulty.

- Group I --- Dances involving only the following steps; walk, skip, slide, buzz step and step-hop. Alfelder, Dance Lightly, Man in the Hay, Foehringer Kontra.
- Group II --- Dances involving chiefly the Schottische step -- Texas schottische for three, Siebenschritt, Strommt Em Babeli, and Grosser Achterrum.
- Group III --- Dances involving chiefly the polka. Klaptan, Doudlebska.
- Group IV --- One dance involving a simple running waltz. At the Inn.



## ALFELDER (German)

This is a traditional folk game from the little town of Alfeld near Hanover, in Germany. It was brought to this country by the Dunsings of George Williams College in Chicago. The haunting quality of this little dance seems to lie in its very simplicity of movement and melody.

Record: World of Fun - M115

Formation: In 3's side by side, one man and two women, the man in the middle, hands joined-facing another set of 3 to form a large triple circle. Half the 3's will be facing cw and the other half, ccw.

Step: slow walking steps (i.e. one step for each count of 3).

### PART I (Measures 1-8)

- Meas. 1-4 - Hands joined in circle of six - circle left with slow walking steps.  
" 5-8 - Circle right to original position.

### PART II (Measures 9-16)

- Meas. 9-10 - The two gentlemen link right elbows and circle around each other with slow walking steps.  
" 11-12 - Each gentleman then links left elbows with his own right hand partner and circles once around with her.  
" 13-14 - The gentlemen then link right elbows with their own left hand partner and circle once around with her.  
" 15-16 - The gentlemen then take the last four slow walking steps to return to their original positions.

### PART III (repeated Measures 9-16)

- Meas. 9-10 - Each bows to opposite set of three, in place.  
" 11-12 - Each three walks forward diagonally to the right with four slow walking steps  
" 13-14 - Each three walks forward diagonally to the left with four slow walking steps passing by the first three to face a new set of three.  
" 15-16 - All bow to the new three opposite, in place - and all join hands in the new set of six to begin the dance again.



## DANCE LIGHTLY (German)

This dance was brought to this country by Paul and Gretel Dunsing of George Williams College in Chicago.

Record: World of Fun M 114

Formation: Single circle with partners, hands joined all round the circle.

Steps: Step swing; walk

### PART 1

Measures 1-4 Beginning with the left foot, do four step swings in place taking one measure of 3 counts for each step swing.  
" 5-8 Step left and draw the right foot to the left at the same time rising on the toes (meas. 5)  
" Heels lower (meas 6)  
Repeat to the left (meas 7-8)  
" 1-8 Repeat measures 1 to 8 starting this time to the right.

Measures 9-16 All circle left with two slow walking steps (meas. 9-10) followed by six quick steps; (meas. 11-12)  
Continue with two more slow walking steps followed by 3 quick steps turning to face in the opposite direction on the 4th step and hold (meas. 13-16)  
" 1-16  
Repeated Repeat measures 9 to 16 beginning with the circle moving right.

### PART II

Partners face each other and join both hands. The dance is then repeated in this formation, both dancers still beginning the step swings each to his own left. On the running steps, partners keep hands joined, but move in close to each other so that the right elbow is bent, and the left is extended. In this position facing in opposite directions over the partner's right shoulder, the running steps are executed. The position of the arms is changed for the running steps in the opposite directions.

Sing the words as follows:

Verse 1 - Dance lightly, hop sprightly, come let us be gay,  
Dance lightly, smile brightly and sway.  
High up in the tree tops sweet voices of spring,  
They whisper, they rustle, and sing:

Chorus - Tra-la-la-la-la-la, Tra-la-la-la-la-,

Verse II - Your eyes are so bright and your smile is so gay,  
I know now that spring's here to stay.  
It's right, dear, to dance and to love in the spring,  
So let us be happy and sing:

Tra-la-la-la- etc.



FOEHRINGER KONTRA (German)

Record: World of Fun M115

Formation: 4 couples to form square

Steps: Walk; run; step hop.

PART I

Meas. 1-8 - Step hops, all circling left.

" 1-8 - Repeat right.

Push--cart Step

- Meas. 9-12 - a) partners facing, both hands joined. All dance four step hops ccw (lady backward, gentleman forward).  
" 13-16 b) turning around to join hands with person behind, all dance four step hops cw. back to place.  
" 9-16 c) Repeat "a" and "b".

Grand Chain

Meas. 17-24 All face partners and perform grand chain around the circle with running steps back to position. (When partners meet half way around the circle at the end of the first phrase, they pause briefly, and bow.

Arming

Meas. 25-32 With right arms linked, partners circle with sixteen running steps, clapping on the final beat. Repeat with left arms linked, omitting clap.  
Repeated

PART II

Same as Part I, except that in place of all circling left and right as in measures 1-8, the women circle right and left in the centre (starting right), with walking steps, hands on hips, while men clap hands on the first beat of each measure

PART III

Same as Part I, except that the men circle left and right (left first) - on measures 1-8, while the women clap.



SIEBENSCHRITT (Austrian)

Record: Folk Dancer MH 1048

Formation: Partners in double circle facing ccw, man on inside; man holds girls right hand in his left hand, in front; he places his right arm around her waist; she places her left hand on his shoulder.

Step: running steps; schottische.

PART 1

Meas. 1-2-Starting with the outside foot, take seven running steps forward, jumping on the last and 8th count.

" 3-4-Repeat backward beginning on the inside foot.

" 5 -Man, with right arm then swings girls over to his left side; girl turns as she moves over to man's left side with a schottische step beginning with the right foot.

" 6 -Girl returns to place beginning with the left foot.

" 7-8-Partners in dance position turn with four step hops cw.

" 9-12 -Repeat movement of measures 5-8.

PART II

Meas. 1-4-Repeat measures 1 to 4 as above.

" 5 -Release hands and each moves diagonally forward, girl right, gent left, with a single schottische step.

" 6 -Each moves diagonally forward again-lady left, gent right with one more schottische step to come together again in dance position.

" 7-8-Four step hops cw in dance position.

" 9-12-Repeat movement of measures 5-8 immediately above.



## Strommt Em Babeli

- Babeli's Dream.

Folk Song and dance from the Appenzell, Switzerland.

Record: MH 114

Formation: In 3's facing forward -- one man and two women -- man in centre; hands joined at shoulder height.

Steps: Step-hop, schottische (Swiss)

### Part I - Circles and Arches.

#### Measures 1-8

Join hands in circle of 3 -- with arms extended. 8 schottische steps clockwise beginning left.

#### Measures 9 - 16

Repeat beginning circle to the right. All end in a line side by side facing forward, hands joined.

#### Measures 17 - 32

- Still holding hands with the man, right hand lady step-hops to the left around man, passing under the arch formed by the raised arms of the man and left hand woman. Man does step-hop in place, turning under his own arm. (2 measures)

### Part II - The Mill

#### Measures 1 - 8

The 3 form a mill by turning right shoulders to the centre of their small circle of 3 and grasping the right wrist of the person ahead with their own right hand; all lean away from the centre.

#### Measures 9 - 16

Repeat measures 1 - 8 in the opposite direction, ending in a straight line of 3 facing forward.

#### Measures 17 - 32

- The man now hooks right elbows with his right hand partner and they step-hop around each other back to place (2 measures)

- The man repeats this movement with the left hand lady while right hand lady continues step hops by herself, turning right. (2 measures)

- The above 4 measures are repeated three more times -- the single lady continuing the step-hops by herself. (12 measures)

N.B. 1. The record allows for the dance to be performed twice.

2. The Swiss Schottische is similar to the regular schottische.

i.e. run, run, run, hop -- but the feet are kept close to the floor throughout.



Man in the Hay (German)

Record: MH 1051

Formation: A square of 4 couples.

Steps: Skip; slides; buzz step.

Introduction

Circle and Arm Swinging

(16 cts) With hands joined, all swing arms vigorously in and out

Part 1

(16 cts) All circle left with hands still joined, the group circles left with 16 small skipping steps; the arm swinging continues during the skip steps.

Chorus

(64 cts) Couples 1 & 3 in ordinary dance position; after 3 sliding steps towards the centre, stamp with forward foot on count 4; they then return to place with 3 sliding steps, stamping with rear foot on count 4. The same couples slide towards the centre and across to the opposite side of the set, the men passing each other back to back. Without turning around they repeat the sliding steps back to place, with the women passing back to back.  
- Repeat this figure with couples 2 and 4

Part 2

Women's Circle

(16 cts) Women join hands in centre and circle left with 16 small skipping steps: they swing arms in and out vigorously during the skipping: the men clap hands in place.

Chorus (64 cts) - as above.

Part 3 Men's Circle

(16 cts) The men repeat the figure done by the women in part 2, while the women clap.

Chorus (64 cts)

Part 4 Basket - Head Couples

(16 cts) Couples 1 & 3 form a basket and circle left with 16 buzz steps

Chorus (64 cts)

Part 5 Basket - Side Couples

(16 cts) Couples 2 & 4 repeat part 4

Chorus (64 cts)

Part 6

(16 cts) All repeat part 1.



## Directions for Basket

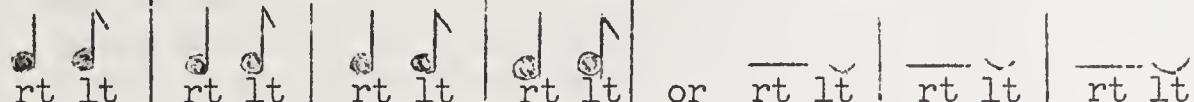
### Position

- All 4 move to the centre of the square.
- Men join both hands across.
- Women join both hands over mens hands.
- Keeping hands joined, all raise arms and lower behind backs of others.

### Buzz Step

In this position, still facing in, all place right foot over left and travel sideward to the left in their small circle of 4, stepping right and left alternately, keeping legs crossed. The rhythm is slow, quick, slow, quick etc.

i.e. for those who understand musical notations --





GROSSER ACHTERRUM (Nordheide, Germany)

Record: MH 1128

Starting Formation: Couples in large single circle hands joined, all facing centre.

Steps: Step-hop; schottische.

Part I

Measures 1 - 8 All circle left with 8 step-hops.

" 1 - 8 All circle right with 8 step-hops.

CHORUS

9 - 11 Ballroom dance position, man's back to centre of circle. Three schottische steps in line of direction. Man's left and Lady's right hands are held in usual position on first step, brought in close to the chest on the second and back to original position on the third.

12 While dancing 4th schottische step, the man drops hands with his partner and leads her from his right to his left side so that she is facing in the opposite direction; they then join left hands.

13 - 16 Grand left and right while dancing schottische steps.

Pass partner on the first step.

Right hand to second and pass.

Left hand to third and pass.

Move up to fourth person and again take ballroom dance position as in Measure 9.

9 - 16 Repeat measures 9 - 16.

Part II

Partners join Right hands - 8 step-hops circling right, change to left hands and eight step-hops in the other direction.

CHORUS - as above.

Part III

Partners join both hands to form a small circle. Circle left, then right with eight step-hops each way.

CHORUS - as above.

Part IV

Back hand grasp: Partners link right elbows and join left hands of partner behind the back. Circle with partner going forward with 8 step-hops, then backward. (do not release back hand grasp)

CHORUS - as above.

Part V

End with the large single circle and repeat Part I

Note: Step hops are used in the verses. Schottische steps are used in chorus.

This dance was brought from Germany by Paul and Gretel Dunsing of Chicago who supervised the recording which is used.



PANT CORLAN YR WYR \* (The Lamb's Fold) Welsh

Record: Folkraft 1427  
Formation: Sets of three facing CCW, man in center. Ladies hold inside hands behind man's back and man reaches forward and to the sides with both hands to hold ladies' outside hands.

Measures

- 1 - 4 Starting R., four schottische steps forward.
- 5 - 7 Starting R., three schottische steps backward.
- 8 On 4th schottische step girls bring hands over man's head, and turn to face man with backs to line of direction. Do not drop hands.
- 9 -10 Starting R., four step swing steps.
- 11 -12 All three circle to the right with 8 running steps.  
Ladies fall back into original position in lines of three as they drop hands. Ladies now join hands inside with man.
- 13 -14 Two schottische steps forward starting right.
- 15 -16 Four slow walk steps backward.
- 17 -18 Two schottische steps forward with girls casting off to join the man behind. (Left hand girl turns to her left: right hand girl to her right.)
- 19 -20 Take same positions as at the beginning of the dance. All walk forward 4 slow steps.

\* as taught by Erma Weir, Oregon State College, Corvallis, Oregon.



DOUDLEBSKA POLKA - (Czechoslovakian)

Record: MH 3016

Formation: Couples in circle.

Part I -Measures 1 - 16

Couples polka freely about the room.

Part II -Measures 17 - 32

Partners stand side by side, man's right arm around partners waist, her left hand on his shoulder; all couples move in to form a double circle facing counter clockwise, the man of each couple reaching forward to place his left hand on the left shoulder of the man ahead. In this position -- all work forward around circle singing la-la-la- to the melody.

Part III - Measures 33 - 48

Men turn to face centre of circle and on each measure of the music clap their own hands together twice and then extending hands to sides --one slow clap with the man on either side. The clapping is in the rhythm of quick, quick, slow. While the men are clapping, the women polka singly around the outside of the circle. At the end of Part III, the men turn to the nearest girl to repeat the dance from the beginning.

N.B. Extra girls can get into the dance during Part III; extra men during Part II



## Texas Schottische for Three

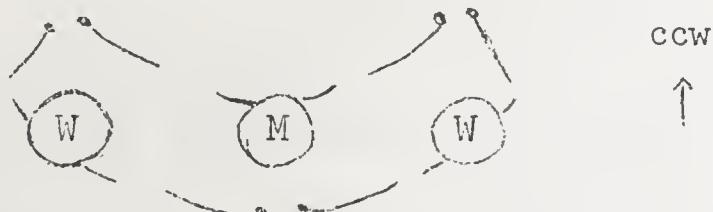
- American.

Record: Any slow 2-step or schottische. e.g. Victor - E.P.A. 4135  
Steps: Walk, schottische.

Formation:

Lines of 3 facing counter-clockwise around circle. One man in middle, one woman on each side. Man holds hands out sideward, and women join outside hands with man, joining their own inside hands behind his back.

i.e.



### Measures 1 - 4

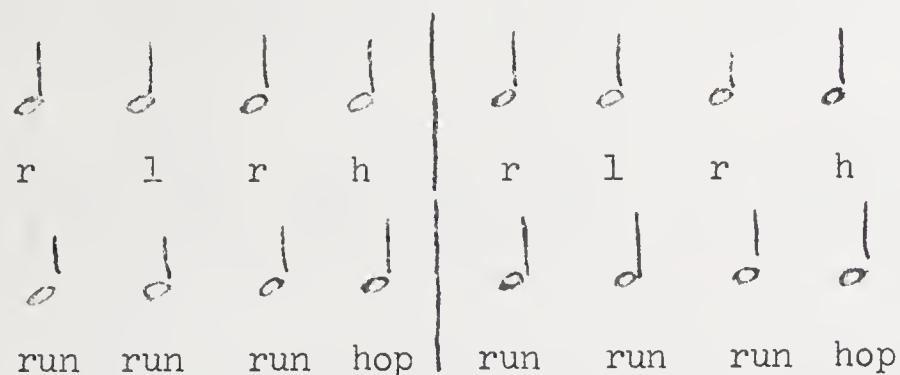
Two schottische steps forward, beginning right followed by four slow walking steps forward.

### Measures 5 - 8

- All three touch right heel forward and then right toe backward (meas. 5)
- Man pulls women around in front to face him while he does a Schottische in place (meas. 6). (Girls releasing hands with each other)
- All repeat heel and toe (meas. 7)
- Man pulls women back past him to join new man, while man does 1 schottische step forward to meet two new partners (meas. 8).

### Directions for the Schottische Step.

Three light running steps forward -- right, left, right and hop on the right foot. The steps are even and the count is 1, 2, 3, 4.  
i.e. in musical terminology 4/4





## KLAPTAN (German)

Record: World of Fun - M 114

Formation: Double circle, partners face, man with back to centre.

Steps: Walk, polka.

### Part I - Clap and Stamp

A. Measures 1 - Pause (count 1 and 2 and)

" 2 - Clap, clap, pause (count 1 and 2 and)

" 3 - Pause

" 4 - Stamp, stamp, stamp, pause (left right left)

" 5 - Shaking forefinger of right hand i.e. shake, shake, shake, pause.

" 6 - Repeat 5 with left hand.

" 7 - Each take 4 quick steps -- turning in his place to the left,  
touching right hands with partner en route.

" 8 - Stamp, stamp, stamp, pause - facing partners.

B. Repeat measures 1 - 8

### Part II - Polka with Partner

A. Measures 9 - 16

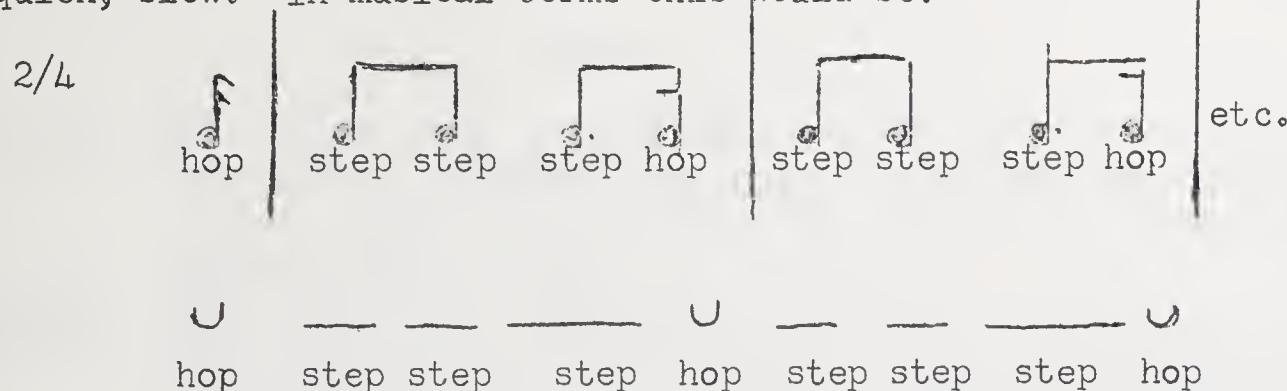
Standing beside partner, both facing counterclockwise, polka forward; inside hands are joined, outside hands are on hips. Hands are swung forward and backward as they polka back to back and face to face alternately.

B. Repeat A. of Part II.

N.B. With advanced groups, couples may polka in peasant folk position.  
i.e. man's hands on partners waist, hers, on his shoulders.

### Directions for the Polka Step.

A quick preliminary hop on one foot (e.g. left) followed by two quick and one slow steps (right, left, right) The rhythm is in uneven time. i.e. hop, quick, quick, slow. In musical terms this would be:





## AT THE INN (German)

This is another of the dances brought to this country by the Dunsings of George Williams College in Chicago. It is a gay little dance in 3/4 rhythm and the melody is quite captivating, inviting spontaneous harmony in singing during the dance. The folk song is about Catherine's wedding at the Inn "to the Crown" - Beim Kronewirt.

Record: World of Fun M 115

Basic Step -The step is optional in this dance; it may be any one of the following waltz variations:

- i running waltz - i.e. quick walking steps in 3/4 time; one walk for each count of the music.
- ii Step hop waltz - i.e. step and hold for counts 1 and 2 and hop on count 3 of the music;
- iii common European waltz step - i.e. step forward left, count 1; bring right foot up to left, count 2; step forward left again, count 3 of the music.

Formation: Couple circle, facing ccw, man on the inside; inside hands joined.

Introduction: Men stand still and lead the woman around in front of them to face them; they both bow; they are now in a single circle, gentlemen still facing ccw, ladies now facing cw.

### PART I (Measures 1-8 repeated)

- Meas. 1 - Both clap own hands once
- 2 - Partners clap left hands
- 3 - " " right "
- 4 - " " both "
- " 5-8 - Partners join both hands and move around cw in a small circle using running waltz step (see above for basic running waltz step)
- " 1-8 - Repeated - Repeat as above ending in a single circle, partners facing.

### PART II (Measures 9 - 24)

- Meas. 9-12 - With right hands joined, they proceed in line of direction (ccw) with 4 running waltz steps - gentlemen moving straight ahead, lady turning to the right under the joined hands, outside hand at waist.
- " 13-16 - Repeat measures 5-8 of Part I above.
- " 17-24 - Repeat measures 9 to 16 ending up side by side facing ccw with the gentlemen on the inside; inside hands joined.



AT THE INN (Cont'd)

PART III. (Measures 25 - 40 repeated)

- Meas. 25 - Beginning on the outside foot (i.e. gentleman's left, Lady's right) partners move forward with one waltz step, at the same time swinging the joined hands forward.
- 26 - Still progress with another waltz step (this time with the inside foot) and swinging the joined hands backward.
- 27-28 - As hands swing forward again, partners release hands and circle away from each other (gentleman to the left, lady to the right) with two waltz steps, returning to face forward with hands joined again ready to repeat. (Couples advance slightly during this movement).
- 29-40 - Meas. 27 and 28 are repeated three times; on the last repeat, partners circle only half way round, and face in the opposite direction.
- 25-40 - Repeated - Repeat above measures in new direction (i.e. cw) ending in a single circle, partners facing, as at the beginning to repeat the dance.

\*\*\*\*\*

Here are the words to the folk song:

Katrina is wearing her holiday gown  
hi-deedle-i-deedle-o  
And Kronewirt's calling us all to the town  
hi-deedle-i-deedle-o

With fun and good laughter, good music, good cheer,  
And struddles and dumplings appear,  
And Kronewirt's now is in the finest of Inns,  
The steins are all flowing with beer!

Chorus: Hi-deedle-ah-ha-ha!  
Hi-deedle-ah-ha-ha!  
Hi-deedle-ah-ha-ha!  
Hi-deedle-oh!



## COMMON PROBLEMS

### in the Physical Education Lesson

#### MARKING

##### ATTENDANCE

It is assumed that attendance must be taken at the beginning of every lesson. This procedure should not take more than a minute, if the class is properly organized. One method is to have the class sit according to squads; the squad leaders are assigned to mark the attendance on cards bearing the names of the squad members. The lesson should begin immediately thereupon with every class member participating.

#### COSTUMES

##### a) Students

Students should be required to wear a suitable gymnasium costume for all activity classes. The most practical all-purpose style is a one-piece costume of a light washable material with elastic in the legs. These can be purchased for approximately \$4.00 or less from any one of the large department stores in Toronto, if they can not be obtained locally. These should be ordered in June to be ready for the following September.

##### b) Teacher

The teacher should be suitably dressed for the gymnasium. Uniforms should be styled to suit the individual teacher. They should be practical, easy to clean or launder, comfortable and of acceptable length. Most plaids, flowered material and frills seem out of place in a gymnasium. The straight line tunic with inverted pleats, front and back, is the most flattering style in a gymnasium.

If it is necessary to go into areas of the building other than the Physical Education wing, it is desirable to wear a skirt or other suitable apparel. Many teachers find a wrap-around style skirt the most convenient.

#### EXCUSES

All students should be required to wear the regular gymnasium costume even when temporarily excused. Students with medical certificates not permitting physical activity are of course permanently excused.



## The Health Education Program

(Time allotment -- 34 periods)

The course of study in Health Education are still in the process of revision. The new courses should be available for use in 1965. Teachers should continue, in the meantime; to use the course as outlined in the Department of Education Courses, i.e., Curriculum I:5 and S:29.

### Grades 9 and 10

The chief aim of Health instruction in the classroom is to provide a working knowledge of the structure, function and hygiene of the body and to develop attitudes favourable to the practice of healthful living.

The content of the course should be related to the life experiences of the pupils and the necessary factual information should serve as a background for class discussion of health problems.

A very practical resource book for the teacher in grade 9 is entitled "Body Dynamics" by Metheny. For the grade 10 course, the teacher will find "The Human Body and Its Functions" by Best and Taylor, very helpful. A good text for the girls themselves to use in both grades 9 and 10 is "Your Health and Safety" by Clemensen and La Porte.

### Grade 11

The over-all aim of the Healthful Living Course in grade 11 is good mental health. The factors contributing to successful living are discussed and an attempt is made to gain a better understanding of people; to develop insight into one's own conduct and to set up worthy standards of behaviour in daily living.

Many lessons may take the form of class discussions of common problems. The teacher must provide the necessary guidance in making these discussions meaningful and to the point. It is not enough to get the girls talking. Without the guidance of the teacher, the discussion too often deteriorates into a mere recital of experiences, or an exchange of ignorances. The teacher must predetermine the salient points that should come out of the various topics and she should help the girls in working toward this end.

It is very difficult to recommend any one reference book to be used as the topics of the course are so varied. Teachers have found "Psychology for Living" by Sorenson and Malm, very practical, however. If ordering this book, the teacher should ask for the latest edition which should be accompanied by two booklets - i.e., "The Teachers' Manual" and "Tests".



## Grade 12

The Child Study Course in Grade 12 aims at education toward better parenthood; that is, to provide a better understanding of the nature and development of children and of how to deal successfully with the problems of young children in the home.

Girls are naturally very interested in this course. Most of them would like to own a copy of the pocket editions of "Child Behaviour" by Dr. Arnold Gesell, and "Common Sense Book of Baby and Child Care" by Benjamine Spock.

Many classes in this subject will also take the form of discussions. The teacher's role in these discussions can not be emphasized too strongly.

## Note-books in Health Education

Detailed notes are of questionable value especially in the Grades 11 and 12 courses. Brief notes may be prepared, however, by the student from a blackboard outline developed during the lesson.

The teacher is never justified in taking class time to dictate notes. If she feels that mimeographed notes are essential, these should be distributed only after the topic concerned has been covered in class.

Sometimes in Grades 9 and 10 a list of questions may be assigned at the end of a lesson or unit of work, the answers to which will serve as the "notes".

Teachers usually find it profitable to employ a variety of methods of note-making.



## THE ONTARIO ATHLETIC LEADERSHIP STUDENT

Every Secondary School should have at least one girl who has had the privilege of attending the Ontario Department of Education Athletic Leadership Camp at Lake Couchiching. This student should be most helpful to the teacher of Physical Education.

Our experience has been that a great number of O.A.L.C. graduates enter the teaching profession, particularly the field of Physical and Health Education. It is important during this period of need for women teachers of Physical Education that the student chosen has the potential qualities for teaching. Leadership potential and academic potential are as important as athletic ability in choosing the representative from your school.

The mimeographed material which was given to her at the camp includes teaching material on the activities taken, namely -- volleyball, basketball, tennis, archery, field athletics, folk and square dance. She should be asked to bring this material to the school where it will be available to the teacher.

While attending the camp, this student was given experience in teaching and coaching some of the skills of the activities taken, in planning games tournaments, and in organizing G.A.A. (or Sports Council) activities. By virtue of this experience, she can be most helpful to the teacher both as a class leader and as an organizer and coach in the extra-curricular program. She might, on occasion, be asked to teach some activities in class, e.g., some of the folk dances.

It would neither be fair nor practical to demand an excessive amount of this student's time. She should be willing to spend one or two nights per week in assisting with the extra-curricular program however, in return for the privilege of attending the camp at Lake Couchiching.



FOR FURTHER INFORMATION

Teachers may feel the need of advice on specific problems that may arise from time to time in the teaching of Physical Education in their schools. These teachers should feel free to write to the Physical Education Branch of the Department of Education, 559 Jarvis Street, Toronto -- Attention: Ella B. Sexton or Helen Gurney.

BIBLIOGRAPHY

<u>TITLE</u>	<u>AUTHOR</u>	<u>PUBLISHER</u>
Courses of Study Grades 1 - 12	Department of Education	Registrar's Branch, Department of Education, Queen's Park, Toronto.
The Human Body and Its Functions	Best & Taylor	J.M. Dent & Sons Ltd., 100 Scarsdale Road, Don Mills, Ontario.
Your Health & Safety	Clemenson & LaPorte	Harcourt, Brace & Co., Chicago, Illinois, U.S.A.
Child Behaviour (Pocket Edition)	Gesell	Dell Publishing Co., 261 Fifth Avenue, New York 16, N.Y.
Body Dynamics	Metheny	McGraw-Hill Co., 253 Spadina Road, Toronto 4, Ontario.
Psychology for Living	Sorenson & Malm	McGraw-Hill Co., 253 Spadina Road, Toronto 4, Ontario.
Common Sense Book of Baby and Child Care (Pocket Edition)	Spock	Duell, Sloan & Pearce 124 East 30th Street, New York 16, N.Y.

General Reference Texts for Individual & Team Games

Individual Sports for Women	Ainsworth et al	W.B. Saunders
Skill in Games	Bryans & Charlesworth	J.M. Dent
Individual & Team Sports for Women	Miller & Ley	W.B. Saunders
Team Sports for Women	Meyer & Schwartz	W.B. Saunders
How to Improve Series booklets for all sports	Athletic Institute	O.F.S.A.A. *
Official Sports Guides	D.G.W.S.	O.F.S.A.A.
Canadian Basketball Rules for Girls	C.A.H.P.E.R.	O.F.S.A.A.



### Archery

How To Improve Archery		O.F.S.A.A.
Archery	Reichert & Keasey	Ronald Press, O.F.S.A.A.
Individual Sports for Women	Ainsworth	

### Badminton

Skill in Games	Bryans & Charlesworth	J.M. Dent
How to Improve Your Badminton		O.F.S.A.A.
Individual Sports for Women	Ainsworth	

### Basketball

Basketball for Girls	Meissner & Meyers	Ronald Press, O.F.S.A.A.
Basketball for Girls	Teague	Ronald Press, O.F.S.A.A.

### Field Hockey

Individual and Team Sports	Miller & Ley	Prentice - Hall
Selected Hockey Articles	D.G.W.S.	O.F.S.A.A.
Know the Game -- Women's Hockey		O.F.S.A.A.

### Golf

How To Improve Your Golf		O.F.S.A.A.
Golf Illustrated	Berg	Ronald Press, O.F.S.A.A.

### Soccer & Speedball

Team Sports for Women	Meyer & Schwarz	W.B. Saunders
Selected Soccer & Speedball Articles	D.G.W.S.	O.F.S.A.A.

### Track & Field

How to Improve Series		O.F.S.A.A.
R.C.A.F. Coaching Manuals		O.F.S.A.A.
Track & Field for Girls	Scott & Crafts	Appleton - Century
Coaching High School Track & Field	Brother Luke	Prentice - Hall



### Volleyball

How to Play & Teach Volleyball	Welch	O.F.S.A.A.
Volleyball	Lavega	Ronald Press, O.F.S.A.A.
How To Improve Volleyball		O.F.S.A.A.

### Tennis

Tennis Group Instruction	A.A.H.P.E.R.	C.A.H.P.E.R.
Tennis	Jacobs	Ronald Press, O.F.S.A.A.
Tennis for Teachers	Driver	803 Moygana Road, Madison, Wisconsin.

### Dance

Dance A While	Harris et al	O.F.S.A.A.
Folk Dancing	Kraus	MacMillan, or Cdn. F.D.S.
Accompaniment for Fundamental Movements	Bryans & Sexton	Cdn. F.D.S.

Records for Dance are available from: Canadian Folk Dance Service,  
605 King St. West,  
Toronto 2B, Ontario.

### Gymnastics

Educational Gymnastics	London County Council	Folk Dance Service
Educational Gymnastics for Secondary Schools	Morrison	Folk Dance Service
Complete Book of Gymnastics	Loken	Prentice - Hall
Gymnastic Guide for Girls	D.G.W.S.	O.F.S.A.A.
Gymnastic Apparatus Exercises for Girls	Babbitt and Haas	Ronald Press, O.F.S.A.A.
Gymnastics for Girls	Hughes	Ronald Press, O.F.S.A.A.
Advanced Gymnastics for Women	Allison	O.F.S.A.A.

This bibliography is only a sampling of the many fine books available in the field of Physical and Health Education.

\* O.F.S.A.A. -- 559 Jarvis Street, Toronto 5, Ontario.





