THE DANCE AND ITS PLACE
IN THE PUBLIC SCHOOL

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INTRODUCTION

The purpose of this investigation is to determine to what extent dancing is a part of the curriculum of the public school. The term dance in this study refers to the educational and creative dance—the dance which has for its purpose the development of values in all art, creative ability in realization of ideals and ultimately the expression of the soul.

The pendulum in Education has swung to child activity, child initiative and creative self-expression. It is essential that dancing which so adequately fulfills these requirements should find a definite place in the public schools.
CHAPTER I

A BRIEF HISTORY OF THE DANCE

"The significance of dancing, in the wide sense, lies in the fact that it is simply an intimate, concrete appeal of a general rhythm, that general rhythm which marks, not life only, but the universe...."1

Primitive man in his leisure time has always given expression to his craving for art by dancing. He had no tools for sculpture or painting, no instrument for music and no language to express his poetic thoughts. His one alternative was dancing. Some peoples had only religious dances such as ceremonies offered to appease the anger of their imaginative gods who were supposed to express themselves in mystical phenomena.

The dance was used for celebration of all occasions --grief, victory, conquest, love, marriage and birth.

Some people believe that the

"Christian Church was originally a theatre, the choir being the raised stage, even the word choir it is argued, means an enclosed space for dancing."2

Egypt had, of course, a highly developed civilization long before other nations had emerged from barbarism. The inscriptions on the pyramids led us to believe

that dancing held an important place in the lives of those ancient people.

During the reign of the Pharaohs the art of dancing flourished. Queen Cleopatra was an admirer of the dance and a talented dancer. Most of the dances were performed by men and women alike. There existed special ballets for men and women. The famous festival of the sacred bull Apes was an interesting drama.

India did not have the aesthetic sense developed to the extent that Egypt and Greece did. The dance of India was to be interpreted intellectually—to inspire thought. It consisted largely in manipulation of the arms and hands.

Greece, whose culture has not been attained by any nation, is the best known exponent of the dance. Records of dancing are found in the literature, poetry, sculpture and drama. The philosophers and educators of the time were cognizant of the importance of dancing.

Plato in his Laws says:

"A good education consists in being able to sing and dance well.... Gymnastics as well as music should begin in early years, the training in it should be careful and should continue through life....And he who mingles music with gymnastics in
the fairest proportion, and best
temper them to the soul, may right-
ly be called...a harmonist in a far
higher sense than the tuner of the
string."1

"Neither are the two arts of
music and gymnastics really design-
ed, as is often supposed, the one
for the training of the soul, and
the other for the training of the
body. The teachers of both have in
view chiefly the improvement of the
soul."2

Dancing was essential in the training of the sol-
diers being conducive to honor and valor, practically
too, it was held that the muscular co-ordinations were
helpful—an activity started in rhythm carries over
in momentum with less fatigue. The Greeks earned first
rank in dancing because they lived fully and expressed
their lives in dancing. The great festivals of the
Greek, the Olympic and Marathon showed the influence
of the dance. The Greeks danced everywhere, in woods
and fields and celebrated every day happenings with
dancing. Youths and maidens danced, their aims being
grace in poses of the human body,—a dance free and
beautiful—an expression of their art, religion and
philosophy.

In China the dance was well developed centuries
before the Christian Era. The ancient Chinese phil-

1. Plato Republic Book II Jowett's Translation--New York
   Willey Book Co. p 88
2. Op. Cit. 98
osopher encouraged dancing and it was introduced in the schools. In China we find the rulers to be good dancers and they dance their feelings to the populace --quite the reverse of what is true of the ancient dance of other countries.

In Japan the dance plays a very important part in religion. From earliest time the dance has been associated with religious ceremonies. The Japanese dance though largely borrowed from China is more graceful and dainty. Their technique of the dance is complicated and the meaning is lost to an ordinary observer.

We find the dance paramount in some ages and less important in others. A decline in the dance is noticed when Rome came in contact with Greece. They had no background for the advanced art of the Greeks and the dance was misinterpreted by them. Rome, in its period of indulgence produced a dance which was theatrical and degenerate. The morals sank until the dance was considered unfit for the cultured. The fault lay as today, not in the dance but in the use of the dance.

The period of the Christian Era practically crushed the dance out of existence.
"The firm belief in the immediate return of Christ gave rise to a doctrine that worldly and material things were not of God. The early Christian was concerned about his soul, not his body."1

The Middle Ages with its chivalry emphasized the dance again producing the classic dance, and in France we find the peasant dancing Rounds—true rustic dances. So the court was developing the ballet and the peasants were interested in rural festivals.

The gavotte and minuet were in vogue during the eighteenth century. The grace and dignity of these dances was rudely put aside and the French Revolution ushers in a period of debauch in dancing.

Next we have the polka and schottische which were used in the ball rooms, and the May Day celebrations in Sweden, Saxony, Spain, England—in fact folk dancing is found in all countries and even today is a large part of the rural life of Europe.

Every nation has danced its potentialities. What is it the American people must express through the medium of the dance? Are we to let the popular jazz be the answer to this inquiry? Surely not. Why use for our criteria the product of our most un-American city,

New York?

Consider the cause of the birth of our nation—religious intolerance and financial injustice—a nation founded on spiritual freedom by high-minded religious people. Is Jazz the product of a nation so dedicated?

The following criticism of our dancing by a Chinese woman is pertinent.

"The sight of your country's dancing was the greatest disappointment of my life. What is the meaning of it? Does it depict your ancient epochs? the great deeds of your heroes?"

A change is taking place—we are getting back to the first principle—back to nature—to the realization that unless the dance comes from the center of the being expressing the highest capabilities it is failing.

Our first and foremost exponent of this new idea of the dance is the immortal Isadora Duncan, of whom it is said she

"converts the body into luminous fluidity, surrendering it to the inspiration of the soul—this sort of dancer understands that the body by force of the soul, can be transformed into living expressiveness."

After watching Isadora Duncan dance, Ellen Terry ex-

1. A. Desmond, This Thing Called Dancing—Mentor Vol. 22 pp 20-22
2. I. Duncan, The Dance in Relation to Tragedy—Theatre Arts—Vol. 11 Aug. '27 p 756
claimed to an audience,

"Do you realize what you are looking at? Do you understand that this is the most incomparably beautiful dancing in the world? Do you appreciate what this woman is doing for you—bringing back the lost beauty of the old world of art?"

Since 1900 a reaction has been prevalent in the United States. A turning back to the laws of nature and rhythm. The new dance is not essentially Greek—it is Greek only in so far as it goes back to nature. The Greeks accorded the dance a large place in their education. In the United States the renaissance of the dance is not an easy movement—it often meets with indifference and because of opposition it has been unfavorably exploited.

Other forms of expression are available in art and recreation. The problem is, Has the dance a place in this rushing civilization of ours? If so, it has a place in our Education.

1. Ellen Terry, Lit. Digest—Vol. 95 Oct. 8, 1927 p 48
CHAPTER II

THE IMPORTANCE OF RHYTHMICS

"Out of the rhythm of body movement has grown a sense of rhythm and balance which underlies art as portrayed in music, sculpture, architecture and painting."¹

"Rhythm and harmony are made familiar to the souls of the youths, that they may grow more gentle and graceful and harmonious, and so be of service both in words and deeds; for the whole life of man stands in need of grace and harmony."²

Rhythm is the most fundamental principle of life. The universe is acuated by a rhythm, created as it was by a Master Hand of rhythm. The phenomenon of every day life function with rhythm. The organs of our bodies are in definite relation.

Certain we are that things of the natural world respond to this periodicity. Evidences of rhythm in the field of physical science are being noted.³

"There is rhythm throughout nature. Man moves less gracefully than the higher mammals. He has opposed his will to the law of the universe for centuries abusing his ancient right."⁴

¹. L. Gulich, Healthful Art of Dancing—Doubleday, Page & Co. 1911 p 235
². Plato, Republic—Book II Jowett's Translation New York Willey Book Co. 1901 p 86
⁴. Will Comfort—The Dance and its Place in Life. Touchstone Vol. 2 Dec. 1917 p 27
There are many kinds of rhythm. The rhythm of a pitcher and batter in a base ball game differs from the technique of a discus thrower. The slow swinging motions are conducive to sleep. The most primitive mother made use of this principle in the hanging cradle for her babe.

An excited nervous child can be calmed by using a different rhythm. If he has been subjected at school to that atrocity—a fixed seat—offer an opportunity for relaxation by action. The physical training teacher who closes a period of strenuous activity with a prone slowing down exercise is preparing the children emotionally for the rhythm to follow whether it be poetry, music, typing, or penmanship.

The rhythm of a well modulated voice does much to quiet an unruly group of children.

"By the use of rhythmics we can modify the emotional tone of the child." 1

A realization of this on the part of parents would make pre school days more pleasurable for both parents and child.

Henry Siedal Canby, editor of the Saturday Review of Literature asks if we are not losing our sense of rhythm. It, like a muscle has atrophied until only

1. C. Alsop—Rhythm and Relaxation Worn. Cit. Vol. 10 July 11, 1925 p. 24
a strong stimulus (jazz) can excite the sense. The modern jazz and syncopation are "drugging our rhythmic faculties."1

J. J. Findley of the University of Manchester believes that much has been accomplished in recent years by the physical education movement. It has not only raised the moral standard but has achieved its immediate purpose—health.

However it has not gone far enough—it has ignored the relations between

"the body and soul of man which are comprehended in the word rhythm."2

A defense is made by some physical educators by saying that rhythms find expression in games and mass exercise with music. The human body should not be satisfied with mere activity. It needs association with deeper currents of emotion.

"The dancing halls offer the young people a poor substitute for what they ought and could find within themselves if rhythmical emotions were given its rightful place....in education."3

Mr. Findley believes that if the teacher had a knowledge of rhythms in their own experience they could guide the children's taste. This study is advocated

1. H. Ganby—The Decay of Rhythm Sat. Rev. of Lit. Vol. 5 Oct. 13, 1928 p. 207
2. J. J. Findley, Rhythm and Education—School and Society Vol. 17 Jan. 6, 1923 p. 1
3. loc. cit. p. 2
because we are in our inmost natures rhythmic. All great teachers since Plato have expounded this truth--of the relation between the thought and feeling of the inner man and his body expression.

Re-education in rhythmics is necessary so that

"Art may once more claim its place in the ministry of life."

But a problem faces the teacher who would start to make a study of rhythm. The classical schools in the efforts lead to poses and unnatural postures.

The folk dance movement—delightful as it is with its socializing influence—falls short of the goal, it is mimetic and joyous, vigorous participation in folk dances does not allow for creative expression.

Much of the rhythmic work done in schools is for purpose of exploitation. The school is constantly being called upon for entertainment. No wonder the children learn to play to an audience. And if the child is left "free" he will never advance. He is ready for instruction but how are we to give it wisely and well?

Mr. Findley feels that we are justified in keeping music and rhythm in partnership and cites the Dalcroze system founded by a great teacher of music as proof. In conclusion he suggests that this system be

I. J. J. Findley, Rhythm and Education—School and Society Vol. 17 Jan. 6, 1923 p2
accepted as a set of conventions with which a beginner in the study of rhythmics may proceed. However the service which art can render education "will carry our children far beyond what they can achieve by studying Eurhythmics."1

"All the arts, not only music and dancing but poetry, painting and sculpture can only fulfill their mission for humanity, can only serve as the link between heaven and earth, when the human form finds freedom as the center for their activity."2

The new idea in education is to help the child appreciate his potentialities in relation to the world of which he is now a part and to carry this appreciation over into adult life.

If we are to succeed the principle of the rhythmic basis of life must be capitalized. The place of rhythmic training in the schools is a problem worthy of our attention.

The adolescent child is much in need of new interpretations of his relations to life and those about him and an opportunity for expression of new ideals.

"The growth periods and consequent psychological states accompanying them would be passed over with less strain and the personality strengthened and harmonized if rhythmic training were carried into adult life."

1. J. J. Findley, Rhythm and Education—School and Society Vol. 17 Jan. 6, 1923 p 9
life. If we (teachers) were more alive to the deep significance of rhythm in its service to the race, we would observe with more clarity the growing organism with its pulsating and vibrating life and render it more outstanding service."

"The first result of a thorough rhythmic training is that the pupil sees clearly in himself what he really is, and obtains from his powers all the advantage possible. This result seems to me one which should attract the attention of all educationalists and assure to education by and for rhythm an important place in general culture."2

"The rhythmic technique of the body is the natural foundation of all arts, technically; as its first born, the Dance is the mother of all arts, historically. It is by rhythm that the poet gives flight to his song, the sculpture life to his clay, the artist significance to his line, the musician form to his feeling—if a man is a stranger to rhythm in his own body how shall he utter himself authentically in the rhythm of clay and canvass?3

The advocates of the new education say:

"In the new program of education physical development, and training in bodily expression, play a role coordinate with intellectual and emotional self-expression."4

By means of a questionnaire the author will try to show the extent of rhythmic training in some of the

schools. It is obvious that there is some training along this line—but the rhythmic work in general is confined to primary and lower grades and decreases as the child advances. Rhythmics has had but a small place in the child's education. Have educators overlooked the rhythmic basis of life?

The question now is what kind of rhythmic training will be best adapted and give the best results. To date a study of various methods shows that modern educators are not ready to adopt any one system. There must be time for evaluating results.
CHAPTER III

MODERN TRENDS IN THE STUDY OF RHYTHMICS

PART I

THE DALCROZE METHOD

According to Margaret Naumberg, founder of the
Walden School in New York City, there is much difficul-
ty in classifying the Eurythmics of Jaques-Dalcroze.
She says it is not dancing, nor a system of gymnastics
nor fundamentally musical although it was originally
devised for musicians.

"Its chief value lies in the
fact that it trains the powers of
apperception and of expression in
the individual and renders easier
the externalization of natural
emotions."

Jaques-Dalcroze has written, at length, explana-
tions of his work. The realization that music could not
be learned through the medium of intelligence alone led
him to devise a method by means of which music is inter-
preted by body movement.

In an interview on the subject Madam Lasseve, a
Canadian teacher of Dalcroze Eurythmics explains:

"Well, eu the Greek prefix
means good so it is simply good

July 1914 p 127
rhythm... a training of an individual that she may have the greatest possible control over mind and body and may most fittingly and with least waste of effort express the temperament which distinguishes her from her fellow beings."

Dalcroze is certain of the educational value of rhythmics and has devoted his life to the teaching of rhythm fully satisfied that, thanks to it, man will regain his natural powers of expression, and at the same time his full motor faculties, and that art has everything to hope from new generations brought up in the cult of harmony, of physical and mental health, of order, and beauty and truth."2

"The method differs from ordinary gymnastics... in that it teaches instantaneous response of the mind to impressions it receives coupled with the power of reacting to them or expressing them, not by virtue of intellectual processes, but by automatic control of every limb of the body."3

"Rhythm is the basis of all art. But in gymnastics, the body is exercised without reference to rhythm.... to develop the sense of rhythm in a child it is not enough to set him to execute regular and simultaneous movements; he must be accustomed to movements of divers intensity, producing divisions of time whose different durations are in musical rhythmic relation."4

4. Jaques-Dalcroze, Rhythm, Music and Education--New York C. P. Putnam's Sons 1921 p 84
Dalcroze
Eurhythmics
In considering the training of children in music we must realize that there are two avenues through which it can be perceived says Dalcroze.

"The ear as regards sound and the whole nervous system as regards rhythm. The locomotor muscles are conscious, subject to control of the will. We find in walking the natural starting point in the child's initiation into rhythm. A training of the whole body is required to create rhythmic feeling, it demands the cooperation of all conscious muscles. It is impossible to conceive a rhythm without thinking of a body in motion." 1

An important achievement of modern education is liberating the child from restraint. The old methods repressed the child at every turn. Facts are presented to children today in such a way that they desire to know them. His interests are aroused and he voluntarily seeks more knowledge. Learning becomes not drill as of old but experience.

The enthusiasts of this method believe that modern education fails to teach the child what to do with the new found freedom. That sustained effort, concentration, and control of faculties are lacking.

They offer training in rhythm to give the necessary balance, to direct his powers. Rhythmic training develops creative power, and heightens sen-

1. Jaques-Dalcroze, Rhythm, Music and Education--New York C. P. Putnam's Sons 1921 pp 81-82
sibilities. In short, rhythm is the factor in education which adds self-mastery to self-expression. Dalcroze Eurythmics uses the instinct of play, as all education does, to develop in the child a desire and ability to learn. In this system the basis is laid with exercises in rhythm. The orderliness of musical form penetrates his being and results in control of body and clear thinking. Further his interest in rhythms leads him in creative fields.1

It is interesting to note the reactions of a mother whose child is a student of Eurythmics.

"It develops a perfectly new faculty in your child, one not exercised in any study. (a faculty) lying dormant in many...dwarfed by some physical defect, and unharmoniously developed in others."2

The authorized school of the Dalcroze method of Eurythmics in America is located in New York City. There are forty-three colleges and schools in America in which this method is being taught.

Eurythmics have been taught in the public schools of New York and in many private schools in the East; also in the New York Institute for the Blind.

Walter Damrosh says in his Introduction to The Importance of Being Rhythmic that he would like to see the Dalcroze system of Eurythmics taught in every public

1. Bulletins of the American Institute of Dalcroze Eurythmics--New York City, 9 East 49 St.
school of our country.  

The growth of the Dalcroze method in Europe and England has been remarkable. There are now in all about two hundred and fifty teachers of Eurythmics. 

1. Walter Damrosh, Introduction to The Importance of Being Rhythmic—J. Pennington New York C. P. Putnam’s Sons 1925
PART II

SCHOOLS OF FREE DANCING

An interesting account of the work of four schools of Free Dancing under the direction of Florence Fleming Noyes is told by Mildred Adams.

Miss Noyes looks to Isadora Duncan as the re-awakening spirit of the dance and carries on her own work through recreational classes for women and men. Classes in which their heretofore curbed imaginations are allowed expression through a new medium—the body.

Camps are conducted where tired enthusiasts may "sun their souls and their bodies."¹

In the writer's opinion this work is of great value. In our mechanical age the crying need is, more than ever, worthy use of leisure and an opportunity for expression of ideas and ideals. The modern woman no longer gives vent to her creative ability in dress making; delicacies for her table are more cleverly and cheaply made by the nearby bakery connoisseur. She welcomes an opportunity to let go, to delve a bit in the realm of imagination, experimenting with body movements, giving expression to the dormant creative urge now awakening within her.

THE WORK OF RUTH DOING.

The Classes being conducted by Miss Ruth Doing in the City and Country School and the Birch-Wathen School where she teaches every day are obtaining some very interesting results. Miss Doing says that after observing several hundred children, over a period of years, in creative work she is "humbled before the wealth of educational implication which calls for a readjustment of our valuation of the child's rhythmic relationship to the present day world."1

She does not agree with many teachers of rhythmics, that walking is the starting point in consciousness of musical rhythm. Offer the children room for freedom and you find jumping, skipping, leaping—if at the crucial time appropriate music blends into the picture, the children will respond to the mood and movement of the music.2

Some of the sculpture work of the children in the City and Country School shows, Miss Doing feels, a transference of experiences in rhythm into the concrete.3

The camp established by Miss Doing in 1915 exists on the theory that all individuals need training in bodily coordination. The privileges of ordinary camp

Free rhythms in the Gardner-Doing Camp.
life are enjoyed such as swimming, hiking, boating and dramatics.

The training in rhythmics as has been said is one of coordination. And in order that the whole group may create the entire group must coordinate and in this way the very much overworked and detrimental competitive element is lacking.

Experiences of relaxing or frolicing in the open with:

"the earth under bare springing feet, the sky arching in blue space above expanding bodies and upturned faces--these organic experiences find their analogy in the rhythm of contraction and expansion manifested in the development of plant growth under the influence of the sun and moon." 1

Another advantageous point in the camp program is the period of solitude during which the child is left to his own resources and returns to the group with a recital of experiences new and independent. Here is an opportunity for individual thought and action--no standardization, no comparison. The child achieves through self activity. 2

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2. Loc. cit.
THE GREEK CHORAL DANCE

At the Bennett School at Millbank, New York where Greek tragedy is produced each spring in an outdoor theatre,

"The rhythmic movements in tune rather than static poses in which movements end are most important elements of the finished choral dance."1

It is necessary to have a thorough training in rhythmics, a development of quick sensitive rhythmic responses so that each member may be a plastic, adaptable unit in the changing rhythms than unfold the design. The personality of each dancer transcends and achieves group personality, and if the group reaches out to spiritual interpretation a work of art—Greek art and therefore universal art—will be the result.2

For the past twenty years leaders in the field of physical education have been struggling with new ideas. They are cognizant that the program is to formal, lacks naturalness. Lacks in developing the individual in relation to society. Much progress has been made in making the program more natural. The modern work in rhythmics is giving naturalness to our dancing in contrast to the artificial aesthetic and ballet type.

In keeping with the theory of the Child-Centered School Miss Doing suggests:

"that we faithfully adhere to the principle that experience should precede intellectual instruction."  

Elizabeth Halsey, Physical Director at Iowa University says:

"We should provide more opportunity for creative expression by extension of free rhythmic activities from primary to upper grade and High School Years." 

"As a sign of growth and free development, modern education puts great emphasis on creative expression. A child’s expression is most complete when he is making his own response without imitation, help or dictation, and when he constructively plans and critically judges what he accomplishes. ....Such an expression involving response of the whole body can be found in dancing---In terms of the child’s world there are endless simple rhythmic experiences which may be truly creative. We do not know enough about rhythm." 

In the writers opinion one of the aims of dancing is applicable here—that of teaching an appreciation of good music. The child is left after primary grades with no rhythmic training. What folk dancing is done is fine but does not in any way give the child an opportunity for creative expression.

He comes into adolescence with no background to help him interpret music and his reaction to it. Is it any wonder that the modern youth craves jazz and can not understand classical music? Of course the work of Damrosch and of local symphony directors is helpful but what the child needs is body response to good music.
CHAPTER IV

COMPENDIUM OF OPINIONS
OF MODERN PUBLIC EDUCATORS
ON THE DANCE

Concerning creative work Hugh Mearns in his book Creative Youth says:

"No matter how bad the product may be, the poet must be invited to do more." 1

His idea is applicable to all phases of creative work. He continues:

"It can not be taught; indeed it can not even be summoned, it may only be permitted." 2

"The secret of our result lies in the environment which we as teachers skillfully and knowingly set up day by day, hour by hour." 3

Miss Olive Horrigan, assistant director of physical education of public schools, Springfield, Massachusetts, feels with many modern educators that creative activities and self-expression are inhibited by the classroom. The formal, unnatural situation brings repression and embarassment if not antagonism.

Her analogy of the new Education is well put. She says that the main subjects—'readin', ritin' and rith-

1. H. Mearns, Creative Youth--New York--Doubleday Doran & Company, Inc. 1925 p 16
metic!—are no longer the hub of the wheel but the spokes.\footnote{1}

"Response to rhythm should be whole body movement, not unrelated artificial movement such as tapping the fingers on the desk. Movements involving real muscular activity as swaying---enable the child to react to the impulses which he experiences as he listens to music."\footnote{2}

Miss Horrigan explains in her book many ways in which physical education can be made creative and more natural. In fact it is a handbook for teachers of all grades who are interested in this phase of the new education. The advent of this book is encouraging to those who would have the public school child profit by the gainful experiences of the private schools in creative work.

As long ago as 1921 Margaret Einert says that the spontaneity and individuality are stimulated by creative dancing---that rhythmic dancing supplies a charming addition to a physical education lesson.

"I venture to think that there is a place for it in most of the physical education connected with girls' school life and beyond.\footnote{3}

She feels that there is a very real need for natural dancing and that by using stories to keep the interpreta-

\footnote{1} O. Horrigan, Creative Activities in Physical Education---New York---A.S. Barnes & Co. 1929 p 2
\footnote{2} Op. Cit. p 7
tion consecutive we need only rhythm and the right music for:

"Some very fine developing influences to be set in motion, the effect of such influences in the children is that they idealize the beautiful in daily life; many a shy child might become a creative artist if the element of song, play and drama entered into her physical education; also I think all might learn to eliminate much that stunts and dulls, leading more joyous and active lives through realizing the possibilities of self expression and beauty in their own bodies."

Miss Elizabeth Selden gives us, in her book on the Free Dance the elements of the dance.

"Rhythm is the artist playing with the elements of the Dance movement, rest, force, balance, feeling, intensity and line--which concurrently presents the theme or idea of the dance."2

"The Free Dance can only be taught by suggestion and induction and fostered by an organic evolution of rhythmic sensibility."3

Miss Selden would have the dance for its creative possibilities by establishing a:

"right balance between creative joy, rhythmic sensibility and technical fitness."4

"The dancer uses the free dance as an instrument which will give the

2. E. Selden, Elements of the Free Dance--A.S. Barns Company 1930 p 18
fullest and freest scope of his expression. It enables him to become the most direct interpreter of the stress and joy of the present, the beauty and tenderness of the past and the promise and vision of the future—in those supreme moments when he attains a full realization of harmony."

Miss Florence Owen, director of physical education at Duluth, Minnesota tells what can be done with creative work in the public school. Her values give us nothing new. We have long been conversant with the objectives and values. The problem is no longer philosophical, it is practical. Miss Owen makes us feel that she has obtained real results and that creative work is practical in the grades in her situation at least.

The Child-Centered School—that perhaps never to be obtained Utopia of Modern Education—sponsors the idea of creative dance and says:

"The dance as an art of self-expression through bodily gesture and informal spontaneous activity is as natural to the childhood as breathing."3

Miss Ione Johnson of the University of Illinois tells in the Journal of Health and Physical Education of some worth while results in natural dancing among college

1. E. Selden, Elements of the Free Dance—New York—A.S. Barnes & Co. 1930 p128
Program Building with the Dance
classes. She says:

"Love and desire for creating dances has become a part of every nucleus of girls who could give expression to themselves through the dance then only could programs be planned."¹

Much good work has been done in such classes for some time. It is noteworthy considering that these enthusiast will go out and spread the gospel of natural dancing and thus be instrumental in giving the creative work to the school children of today—the adult of tomorrow.

"Natural dancing permits a range of individual expression and of original creative work not found in other forms. It is a response to situations by use of natural movements as walking, running, leaping etc. It gives the joy and satisfaction that comes from free rhythmic expression."²

Dr. Jesse Fiering Williams in his introduction to Natural Rhythms and Dances says of natural dancing that it is

"symbolic of a new spirit in Physical Education. It calls for a new emphasis: it connotes new meanings. In particular it says that those who dance must dance as a child, expressing in natural outward forms, inner thought and feel-

ing. It is impatient with posturing, poses, with self-consciousness, with artificiality with dil­lentastism."1

"It is not to be expected that natural dancing will counteract the artificial and mechanical forces in our civilization; it is worth believing however that the development of this kind of dancing sounds the death-knell of acrobatic, ballet, and aesthetic technique for educational institutions."2

Miss Colby tells of the effort at Teachers College, Columbia to develop natural dancing— to carry the rhythms of childhood into the art of dancing—the wonderful joygiving, imaginative rhythms of childhood have heretofore been dropped as childish. She believes that everyone should have an opportunity for creative work and that such training should begin in the kindergarten and continue through college.

Mary Fanton Roberts, editor of Touchstone says:

"Now at last we have in this country a dance of the common people. And this dance of the people for which we should rejoice because it is the first widespread appreciation of rhythm that any modern people has had, we have elected to regard as vulgar because some indecent people have chosen to do it in a way not beautiful."

It will be a sad thing for us if this first general desire for

rhythmical expression that this country has had will have to be discarded because we have forced the nation to see it as something unworthy.

It may be that this wholesale universal response to a desire for nation and music will bring about the other thing that we mourned the lack of...that our little children...as a whole do not dance. We certainly can never convert a nation to a beautiful rhythmical expression through instruction in dancing, through lectures and essays and schools. The desire for it has got to spring up in the hearts of the people, and its growth as an art has got to be the spontaneous, naive and joyous expression of that desire. 1

Miss Marion Streng, instructor in Physical Education says in regard to natural dancing for children that it would be ideal to be started in the grades and carried through life. She feels that, though their experience emotionally is limited, their imagination is keen and that self-consciousness not so apparent. Their dramatic instinct is strong and the child dances for love of dancing.

"The whole purpose of this work is not to make dancers of the girls but through the dance to make them appreciate the higher things of life and to acquire some philosophy of living." 2

1. M. F. Roberts, The Dance of the People--Craftsman Vol. 22 May 1912 pp198-199
Mary Washington Ball, State Normal and Training School, Courtland New York says of natural dancing in the public schools,

"The solution of this problem lies in our training of teachers. We tend to give our undergraduate students work for themselves alone. We need, in addition emphasis upon translating material into terms of child life--the selection of rhythms plus the 'why' and the 'how-to-do'--the philosophy back of selection, and the methods of presenting what has been chosen. The idea is that no child in New York State should be deprived of a thorough and happy rhythmic experience through the inadequate training of a teacher."1

Dr. Wm. Burdick, Director of the Playground Athletic League says:

"We, in Maryland, feel that the dance in the life of a girl is an integral part of her education. We are sure that she thrives on this activity and her needs are more satisfied in this field perhaps than in any other except games."2

D. Oberteuffer, Supervisor of Health and Physical Education of the State of Ohio, writes:

"Types of dancing which give opportunity for the expression of an individual's creative abilities lend themselves very definitely to a modern program of education through motor activities--Natural dancing and other forms which are willing to sacrifice technique for expression are

1. M.W. Ball, Personal letter. 11/24/30
2. W. Burdick, Personal letter. 11/28/30
educative in nature and function admirably in such a program. We have incorporated such a type of dancing in our state courses of study and the development of the dance in the public schools of Ohio is going forward rapidly."

Dr. A.G. Ireland, Director of Health and Physical Education of the State of New Jersey says:

"All types of rhythmic activities have a prominent place in the physical education department of New Jersey schools. I am inclined to think the use of rhythmical activities is on the increase."

The work of Professor Margaret H'Doubler at the University of Wisconsin on the dance is very outstanding. For years students have gone out from their classes imbued with the spirit of the dance, and having had opportunity for creative expression are anxious to make this privilege available to all with whom they come in contact with educationally.

Miss H'Doubler feels that more than usual care needs be given the study of each individual—there must be a discovery of the innate rhythm of each child.

"For this dancing being primarily democratic—as it must be if it is to fulfill its educational purpose in the public school curriculum—will attract all kinds of children."

1. D. Oberteuffer, Personal letter 10/28/30
2. A.G. Ireland, Personal letter 10/29/30
"Of all the needs of man, one of the most fundamental is his need in some way to express his emotional reaction to life. Of all the art forms known to man the dance is most available since every man finds his instrument ready for his purpose in his own body.

Any one who knows how can create his dance for himself and so satisfy ....his latent desire to create....

In a true democracy this opportunity to realize his fullest self, to laugh, to create to enjoy the beautiful, to feel himself in harmony with the rhythm of the universe--should be given to every child"....1

"Every child has a right to known how to obtain control of his body so that he may use it to the limit of his abilities, for the expression of his reactions to life. And even if he never can carry his efforts in this direction as far as the actual dance, he may experience the sheer joy of free rhythmic movement, an addition to life to which every human being is entitled."2

Emmett Rice of the Normal College of the American Gymnastic Union says of natural dancing:

"It is the expression of an idea or an emotion through rhythmic movement involving the entire body. This type of work is regarded as a valuable feature of a physical education program because of the natural character of the activity involved; because it is self-expressive and gives satisfaction to the participant, and

2. Loc. Cit. p 33
because it has in itself an objective namely the securing of finer muscular control so that the interpretation can be done with still greater satisfaction."1

ISADORA DUNCAN DANCING
(Chopin)

Faint preludings on a flute,
And she swims before us;
Haunted woods and perfumed nights;
Swift and soft desires;
Roses, violet--colored lights,
And the sound of lyres;
Vague chromatics on a flute--
All are subtly blended
Till the instrument grows mute
And the dance is ended.

--J. Untermeyer.
Isadora Duncan
and
a group of pupils
CHAPTER V

PART I

ISADORA DUNCAN
HER PHILOSOPHY OF THE DANCE

"The child is gloriously full of life. He leaps endlessly, filled with the intoxication of movement.... Let the child dance as a child: don't impose on him the attitudes and gestures of an epoch which had nothing in common with simple living and true harmony. Let his dance express the soul of the child, at first in the beauty and lack of self-consciousness that belong to babyhood, then inaccord with youthfulness, then with adolescence."1

"The true dance is an expression of serenity; it is controlled by the profound rhythm of inner emotion. Emotion does not reach the moment of frenzy out of a spurt of action; it broods first, it sleeps like the life of a seed and it unfolds with gentle slowness. The Dance—it is the rhythm of all that dies in order to live again; it is the eternal rising of the sun.

The movements should follow the rhythm of the waves; the rhythm that rises, penetrates; holding in itself the impulse and the after movement; call and response, bound endlessly in one cadence."2

"For me the dance is not only the art that gives expression to the human soul through movement, but also the foundation of a complete conception of life, more free, more harmonious, more natural. It is not a composition of

steps, arbitrary and growing out of mechanical combinations.

The great and only principle on which I feel myself justified in learning is a constant unity between form and movement. A rhythmic unity which runs through all manifestation of nature. The waters, the winds, the plants, living creatures, the particles of matter itself obey this controlling rhythm of which the characteristic line is the wave.

In nothing does nature suggest breaks and jumps; there is between all the conditions of life a continuity of flow which the dancer must respect in her art.\textsuperscript{1}

Miss Duncan says that the dance of the past reached its climax in the chorus of the Greek Tragedy. The audience feeling the experience of the play was relieved by the rhythm of the song and movement of the chorus. She says the highest aim of dancing is to take its place, "in tragedy with music and poetry, to be the intermediary between the audience creating complete harmony between them."\textsuperscript{2}

Her ideal was a place to dance where the audience could take part—a temple in which the public could join with her in the dance and feel a keener enjoyment than as mere spectators.\textsuperscript{2}

\begin{enumerate}
\item I. Duncan, The Art of the Dance. New York, Theatre Arts, Inc. 1928 p 102
\item I. Duncan, The Dance in Relation to Tragedy—Theatre Arts Vol. 11, Oct. 1927 p 755
\item I. Duncan, Dancing in Relation to Religion and Love Theatre Arts Vol. 11 Aug. 1921 p 586
\end{enumerate}
"Imagine a dancer... who has attained such a degree of understanding that her body is simply the luminous manifestation of her soul; whose body dances in accordance with a music heard inwardly— that is the truly creative dancer, natural but not imitative, speaking in movements out of herself and out of something greater than all selves."1

1. I. Duncan, Dancing in Relation to Religion—Theatre Arts Vol. 11 Aug. 1921 p 757
Part II
CRITICISM OF THE DANCING
OF
ISADORA DUNCAN

Gaspart Etscher calls Isadora Duncan the Messiah who came and regenerated the dance.

"It is because she looked at nature so closely, with all her heart and reason that she maintains that the whole body must contribute to the expression. Consequently how wonderfully she uses her arms in the 'Dance des Scythes' where she shoots the arrow!

Nature has taught her that everything harmonious develops progressively--that is why her gestures always spread from the center like a flower unfolding petals."1

"There is something more than plastic beauty in her heart. Her dances are deeply human, they are a poetical language of nature, a translation of the rhythms of nature into human rhythms which display only suppleness, strength and gracefulness. Thus has the art of dancing conquered the new ideal it needed to replace those which have faded; thus we feel that Isadora dances something immortal, eternal, like Greek beauty."2

"As Rodin rescued sculpture from its horrible, humorless parodies, so Isadora Duncan saved dancing from its ridiculous pirouetting, its inane pas deuz and

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2. Op Cit. p 328
its paint and powder realities. The renaissance, the international interest, the communal participation in the dance are all part of the vast movement of which she was both propagandist and prophetess. It was her fidelity to the fundamental qualities of her art--its healing strength, its universal emotional release--that was her greatest contribution; the conviction that the dance was, first of all, a communal experience to be brought to its highest development by the people rather than a person."1

Shahman O'Sheel feels that words fail to describe the dancing of Isadora Duncan and regrets that we do not have some motion picture record of her dancing. How are the generations who will not see her dance to have any appreciation of her art? He calls her dancing symbolic and says that is why people wept when they saw her dance.

Mr. O'Sheel is skeptic about the re-establishment of the dance as an art and feels that the "amazing antics of bare-legged females" in an attempt at self-expression will not give another Isadora.2

Were Mr. O'Sheel more alturistic he would perceive the value to civilization of the freedom of expression

and creative training which is being attempted by education in the name of the dance as re-created by Isadora Duncan

It was largely through the influence of Paul Leon, Minister of Fine Arts in France, that a free school of dancing was established in Paris. Miss Duncan had long hoped for such a school but America would have none of her. The following extract from a French newspaper gives an idea of the esteem in which the dancing of Isadora Duncan was held.

"No artist has succeeded in awakening among artists an emotion so keen, so profound and so religious. Throughout her dancing one feels that she possesses a soul that is rich, a mind that is wise...she is one who has carried a light that will illuminate art across the pathway of centuries. All poets, all painters, all sculptures of France flock to Isadora feeling that she will give them the inspiration they need."

Isadora Duncan says of her work in France at the free school.

"I wish to create the greatest enthusiasm and furore for dancing in France...to make dancing the most natural thing."

A touching incident is told by Allen Ross Macdougall in "The Dancer Speaks." Isadora Duncan before dancing in

1. M. Roberts, France Honors Isadora Duncan--Touchstone Vol. 7 July 1920 p. 303-06
memorial to Madame ReJane spoke a few words:

"haltingly and was sincere and
her words came with such hes-
itating poignancy that"

the listener was held as by her dancing. It is said that
at the conclusion of her dance "Les Funerailles of Liszt
the entire audience was in tears."

Max Eastman says that Isadora Duncan was truly
American—though exiled from America. A nation which
had never seen a woman genius could not appreciate one
so Isadora was banished from America.

Her faults, her extravagances, her love of pub-
licity, her irresponsibility were all American.

"America fighting the battle
against Americanism—that was
Isadora. From that battle incom-
parable things are to come—things
that will startle and teach the
world. If America triumphs over...
...its greed and prudery.... its intel-
lectual and moral cowardice....
Isadora Duncan will be sculptured
in bronze at the gate of the Temple
of Man in the new day that shall
be born." 2

"They speak of Duse and Sarah
Bernhart and Isadora as a trio of
great women but Isadora was incom-
parably above the other two. She
was not only a perfectly supreme
artist as they were....but she
was also a mind—a moral force.
She used her momentous power as the
giants of mankind always have done,
not only to entertain the world
but to move it." 3

   1920 p 336
2. M. Eastman, Isadora Duncan is Dead—Nation Vol. 125 Sept.
   28, 1927 p 310
She was acclaimed by all the world as a revolutionist in her art—as a creative genius. The reaction to naturalness in our dancing, the demand for creative opportunity in our rhythmics and the resultant fuller, freer living we owe to the dancing of Isadora Duncan.

George Buchanan Fife in the New York Evening World at the time of the death of Isadora Duncan says:

"A succession of triumphs and tragedies was her life. She went from penilessness to affluence, from love to despair and managed to shock the world as it has never been shocked before.

Isadora Duncan was a worshiper of the human body in its capacity to express grace and movement; to present visual music so to say."1

New York World:

"In a career so hectic and daring the gentler side of her life largely escaped the newspaper-reading public. Her friends stress always her humanitarianism.

Her aim was to develop the desire for beauty in children.

As no other dancer before her or since, Isadora Duncan interpreted the music of the great composers....It is said she studied Beethoven's Seventh Symphony for five years before venturing to dance it in public."2

---

Mr. Flitch calls Isadora Duncan the greatest personality who devoted her life to the developing of the art of the dance.

Her advent into the dancing world came at a crucial time--on the one hand was the ballet with its technique. She studied years and it was necessary for her to evolve a technique of her own.

All who attempt to express their feeling upon seeing the great artist dance agree that she produced a shock--filled them with awe.¹

W. R. Titterton describes the sensation:

"I remember when I first saw her. My friends had led me to expect something fine, and then Duncan appeared and struck me like a thunder-clap. Will you believe me? I shuddered with awe. Once in a century, once in ten centuries comes a New Idea and here was I the spectator of the latest born.

In this idea--this free simple happy expressive rhythmic movement--was focussed all I and a hundred others had been dreaming."²

Stark Young in the New Republic says:

"I am led therefore to feel that for my taste there were edges, passages, tendencies in Isadora Duncan's art that I should have mourned as unsatisfactory, however, much

I might have felt her fire and genius. And yet that might not have been so.

We are told she never quite reproduced anything—but drew every dance freshly from within. ...There may have been in every dance of hers the inner glow and marvelous urgency that made all alive and beautiful and that made it possible for an artist like Mr. Robert Edmond Jones to write that to see her dance was to realize the essence and soul of art.1

C. and C. Caffin in the book "Dancing and Dancers of Today" devote one Chapter to a discussion of the famous dancer.

The musical critics were shocked at Isadors's dancing because she used only the music of great masters. They were used to appreciating music with eyes closed as it were.

"It was a desecration of music to associate with it so primitive an art as dancing, too much possibly like opening a cathedral window and letting nature's freshness blow through the isles... It ruffles the hair of the worshipers and disturbs the serene detachment of their reveries."2

No where has the writer found a better description of the dancing of the great artist. For those of us who are never to see her dance the following picture is very realistic.

2. C. and C. Caffin, Dancing and Dancers of Today New York, Dodd Mead and Co. 1912 p 48
"We are under the spell of the music. The lights have been subdued and the scene is one of grey-green curtains falling in long simple folds from the full height of the stage. The effect is neither sombre nor gay; just a tranquil background on which the imagination may play...so that when the appealing figure appears it comes as no discordant interruption....At first the steps are hesitating and wistful...not quite sure that the atmosphere is as full of love and gladness as her heart desires. For the natural spirit of the ethereal creature is gladness....It is the epitome of all the pure, natural joy that belongs to the beginning of life; the coming of Spring, the first buds on the trees...the birds newly arrived from the south. So joyous it is, so unpremeditated, that it seems like the play of a child to whom sorrow in unknown and unbelievable, and for that reason it has the child's pathos."1

Isadora Duncan was ahead of her age. Much of the criticism of her dancing was because of her belief in the use of the nude in her art. Painters and sculptures may use it but a dancer!

"If her absolute sincerity and the purity of her ideal there is no doubt, and she stands for it with unflinching courage."2

1. C. and C. Caffin, Dancing and Dancers of Today. New York, Dodd, Mead and Co. 1912 pp 54-55
2. Op. Cit. 67
CHAPTER VI

PART I

THE DANCE
ITS VALUES AND AIMS

A study of the objectives of physical education shows that although objectives have been stated by many students of physical education very little can be gained because the terminology is not standardized. Physical education has drifted along without definite standards, and with unscientific terms during the last fifteen years of rapid development.

Both general and physical education are attempting to overcome this difficulty by making statements of principles. J. E. Rogers, Director of the National Physical Education Service, gives an interesting discussion showing how physical education contributes to general education in each of the seven cardinal principles outlined by the National Education Association.1

The ten cardinal points in the Platform of Health and Physical Education in a preliminary report by the Committee include

"a program of health and physical education based upon the nature of

man and his evident needs---
Promotion of the idea of play and
recreation as aspects of the finest
living.‖1

Nielsen and Van Hagen in the California manual
give as one of their specific aims:

"the development of an active
response to rhythm."2

Surely the dance in physical education is a
great factor in accomplishing the ends mentioned
above.

In order to justify the dance as a part of the
physical education program we need examine its aims
and values.

First, bodily development is an aim of dancing--
a well coordinated and controlled body is necessary
for dancing.

In the past physical education as well as gen­
eral education has given very little opportunity
for creative work--a physical training lesson was an
automatic drill--even fundamentals in games were
taught through drill. Apparently the period of
exercise was for body only. The writer believes that
the physical education lesson should exercise, relax

1. See Journal of Health and Physical Education
2. Nielsen and Van Hagen, Physical Education for
Elementary Schools, New York, A. S. Barnes and Co.
1929 p18
and exhilarate the mind as well as the body.

The dance then is a step in the direction of creative opportunity and this is the second aim.

Thirdly the dance makes emotional expression available to the child. A group of children coming into a large open space or even a gymnasium feel the urge to 'let go', to jump, skip and dance. In the natural dance this urge is given not only a chance for expression but for development.

Fourthly--Only good music is used and the students learn to feel within themselves a desire for self-expression to music other than jazz.
The following discussion of the presentation of dancing is from the writer's experience in classes conducted by Miss Weld of Lindenwood College and Miss Baker of Minnesota University. Both are enthusiastic students of Prof. Margaret H'Doubler of Wisconsin and their methods follow closely those described in her book.1

The first approach in the study of the dance is an understanding of the body. As in English we first learn fundamentals so in dancing we learn of the body. The kinesthetic sense must be developed not only in dancing but in all physical education work. The instructor must develop a feeling of muscular consciousness—"Do you get the feel of that leap? Do you get the feel of that dive?"

Some of the work in fundamentals is done on the floor—there is more ease in relaxation, no thought of balance and it is easier to localize the movement of certain muscles. Also the self-conscious student becomes interested and forgets self a bit before she is asked to do things standing and in sight of the entire class.

Simple steps as running, skipping, sliding and galloping are next given. In older groups often these simple activities cause embarrassment. These lovely play movements of childhood have been inhibited through upper grades and High School.

Simple nursery rhythms are next presented the instructor perhaps giving her interpretation then making other suggestions and asking for original play action. These are group activities. The writer has seen adults with years of teaching experience enter into these simple rhythms with joy and abandon; as though they realized the lack in their childhood development, as though they welcomed even this simple thing as an opportunity to create, to express their emotions.

Frequently the group is seated while the pianist plays several selections. Then the members of the group are asked for their reactions to the selections. This may be written or verbal. Often a very pretty little theme or story is thus made up piece by piece. Before attempting anything at all difficult the class studies a dance not original with them. This is done in order to give an idea of
construction and composition, changes in tempo, variety in direction and phrasing are more successfully 'caught' in this way.

Later a certain piece of music is played--notice is taken of phrasing, repetition of theme and then fitting steps are suggested and the entire class try it.

After a time students are making up their own themes, and finding music to fit. Some select comic some dramatic interpretations. In this way the individuality and personality is shown, fostered and developed.

Miss Lucille Marsh of Columbia University discusses the project method in the teaching of dancing. She says that dancing suffers from the struggle between the technicians and expressionists. Combining the strong points of both methods and the aims of the project method she feels will give satisfactory results.

The first step of course is to interest the students--awake in them a lively interest in dancing--a desire to dance. This may be done by calling attention to interesting books, recitals, pictures and by allowing experimentation with original ideas.

The writer believes that it is particularly desirable to correlate for special days with the grade children. The interest is aroused and when several teachers are concentrating on the one idea the children feel the importance, their work is better and the results more lasting.

Miss Marsh says that the ultimate goal of the dance is too distant to hold the student's interest. Immediate goals must come at intervals along the path to the ultimate goal.

"The emphasis on goals of graded immediacy is one of the fundamentals of good project teaching."1

Upon the care and success of the first step of the presentation depends the enthusiasm for the second—the technical phase of the work. The ideals of the students should be such that they see the need for technique. This should not be given at a certain time, say for twenty minutes of the lesson, but should be incorporated in all of the work. Each bit of technique should be developed into a movement, each dance into a theme or a dance project. Each coordination should be connected up with some place it is to function.

Of course the ballet school spends years on technique with no thought of performance and the result is cold uninspired performances. On the other hand the entirely natural methods in allowing trial and error method wastes time and makes for the forming of bad habits.

The project method keeps the creative impulse alive by use of immediate goals, and by encouraging experimentation. It also makes a definite study of technique thereby profiting by the experience and knowledge of expert teachers.

Finally the combination of the first and second phases into an actual performance is the culmination of the project method.

Miss Marsh thinks that it is on this point that the modern educational system falls down. We should demand a "showing of the goods."

Elizabeth Selden in speaking of the presentation of the dance suggests a beginning by a study of the torso and later developing the extremities of the body as a continuation of lines. Then the body will act as a whole. 1

The urge or impulse comes from within and the

1. E. Selden--Elements of the Free Dance, New York, A. S. Barnes Company 1930 p 81-97
trunk must be strong and highly sensitized, the kinesthetic sense developed and complete muscular control learned.

The dancer's means of expression lie to a large extent in his arms. They are his alphabet.

"Each dancer may develop his alphabet to a point where his arm movements become a language of his own, significant of his type or individuality."1

The laws of physical rhythm show a folding and unfolding and the Dance taking a cue must inaugurate a new kinesthetic development. The technical secret of this unfolding is muscular control.

CHAPTER VII

RESULTS OF THE QUESTIONNAIRE ON DANCING

QUESTIONNAIRE ON DANCING

I. What per cent of girls in school are enrolled in folk dancing, tap dancing, natural dancing, aesthetic dancing?

II. A. Does dancing alternate with sports different days of the week? Yes No
   B. Does one kind of dancing obtain for one semester at a time? Yes No For several weeks? Yes No

III. Is the emphasis on dancing on the increase or the decrease?

IV. What kind of musical instrument is used? Victrola, piano, radio, None?

V. Does appreciation of good music increase through the use of the free dance? Yes No, the tap dance? Yes No, the folk dance? Yes No

VI. Does the child who has had experience with free rhythmics overcome inhibitions due to lack of co-ordination? Yes No

VII. A. Does the experience of self-expression result in increased creative ability in dancing? Yes No
    B. Is there transfer of training to other arts? Yes No

VIII. Has there been proportional advancement in recognition of balance, Yes No, poise, Yes No, and beauty in other forms of art by the child experienced in freedom or rhythm? Yes No

IX. Please rate the following, 1, 2, 3, 4, according to your opinion of their educational importance: Natural dancing, aesthetic dancing, folk dancing, tap dancing.

Name ____________________________ Date __________________

Address ____________________________

Position ____________________________
The above questionnaire was sent to two hundred
directors of physical education in high schools of the
north central states. Ninety usable answers were receiv-
ed in the following distribution:

Iowa.................................................................Denison
                                      Grinnell
                                      Ames
                                      Keokuk
                     (2) Dubuque
                                      Carroll
                                      Clinton
                                      Clarinda
                                      Charles City
                                      Marshalltown
                     (2) Cedar Rapids
                                      Atlantic
                                      Des Moines

Minnesota.......................................................Moorehead
                                      Owatonna
                                      Brainard
                                      Virginia
                                      Minneapolis
                                      Blue Earth
                                      Faribault
                                      Winona
                                      Rochester
                                      Fairmont
                                      Stillwater
                                      Red Wing
                                      Fergus Falls
                                      Albert Lea

Ohio.............................................................(3)...Cleveland
                     (2) Springfield
                     (3) Cincinnati
                                      Akron
                                      Marion
                                      Youngstown

Kansas..............................................................Junction City
                                      Atchison
                                      Pittsburg
Kansas (continued).................................Hutchison
                                           Iola
                                           Winfield
                                           Manhattan
                                           Emporia
                                           El Dorado
                                           Salina
                                           Leavenworth

South Dakota...........................................Yankton
                                           Rapid City
                                           Deadwood
                                           Watertown
                                           Brookings
                                           Mitchell
                                           Lead
                                           Sioux Falls
                                           Madison
                                           Vermillion

Wisconsin................................................ Fon du Lac
                                           Waukesha
                                           Sheboygan
                                           Stoughton
                                           Milwaukee
                                           La Crosse
                                           Madison
                                           Green Bay

Nebraska..................................................Fremont
                                           Omaha
                                           Grand Island
                                           Hastings
                                           Nebraska City
                                           Lincoln
                                           Norfolk

North Dakota............................................Grand Forks
                                           Minot
                                           Bismark
                                           Valley City
                                           Jamestown

Missouri..................................................Poplar Bluffs
                                           St. Louis
                                           Carthage
                                           (2) Columbia
Colorado................................................. Salida
Trinidad
La Junta
Fort Collins

Question I.

What per cent of girls in school are enrolled in folk, tap, natural and aesthetic dancing?

54 replied.........................100%
21 " ..............................1-50%
15 failed to answer

Question II.

A. Does dancing alternate with sports different days of the week?

54 replied.........................Yes
21 " .............................No
15 " ........................no definite schedule

B. Does one kind of dancing obtain for one semester at a time? for several weeks?

12 replied one kind of dancing obtained for one semester
40 replied one kind of dancing obtained for several semesters
28 replied.....no definite schedule

Question III.

Is the emphasis on dancing on the increase or decrease?

72 indicated...............increase
8 " ........................decrease
8 " ........................undecided

Question IV.

What kind of musical instrument was used?
Question V.

Does appreciation of good music increase through the use of the free dance, the tap dance, the folk dance?

The following tabulation shows the answers:

<table>
<thead>
<tr>
<th>Use of</th>
<th>Yes</th>
<th>No</th>
<th>Undecided</th>
</tr>
</thead>
<tbody>
<tr>
<td>Free Dance</td>
<td>62</td>
<td>23</td>
<td>5</td>
</tr>
<tr>
<td>Folk Dance</td>
<td>57</td>
<td>25</td>
<td>8</td>
</tr>
<tr>
<td>Tap Dance</td>
<td>25</td>
<td>23</td>
<td>42</td>
</tr>
</tbody>
</table>

Question VI.

Does the child who has had experience with free rhythmics overcome inhibitions due to the lack of co-ordination?

71 replied..........................Yes
19 "..........................Undecided
0 "..........................No

Question VII.

Does the experience of self-expression result in increased creative ability in dancing? Is there transfer of training to other arts?

<table>
<thead>
<tr>
<th>Increased ability</th>
<th>Yes</th>
<th>No</th>
<th>Undecided</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>71</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>Transfer of training</td>
<td>47</td>
<td>11</td>
<td>32</td>
</tr>
</tbody>
</table>
Question VIII.

Has there been proportional advancement in recognition of balance, poise, and beauty in other forms of art by the child experienced in freedom of rhythm?

Advancement in recognition of

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
<th>Undecided</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance</td>
<td>68</td>
<td>2</td>
<td>18</td>
</tr>
<tr>
<td>Poise</td>
<td>69</td>
<td>2</td>
<td>19</td>
</tr>
<tr>
<td>Beauty</td>
<td>50</td>
<td>3</td>
<td>37</td>
</tr>
</tbody>
</table>

Question IX.

Please rate the following according to your opinion of their educational importance; Natural, aesthetic, tap and folk dancing.

<table>
<thead>
<tr>
<th>Type of Dancing</th>
<th>Placings</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I  II III IV</td>
</tr>
<tr>
<td>Natural</td>
<td>51 21  3  4</td>
</tr>
<tr>
<td>Folk</td>
<td>31 34 15  6</td>
</tr>
<tr>
<td>Tap</td>
<td>1  18 38 32</td>
</tr>
<tr>
<td>Aesthetic</td>
<td>5  16 32 47</td>
</tr>
</tbody>
</table>

In the consideration of question one, fifty-four physical directors replied that various types of dancing were given in the regular gymnasium class work. Only twenty-one indicated that the work was elective.

Interest in dancing is evidenced by the reports that in several schools where dancing was impracticable during school hours clubs were formed for that purpose.

That dancing is fitted to develop desirable qualities from the standpoint of physical educators is shown by the
report that is it required in fifty-four of the seventy-five reporting. The fact that twenty-one schools offer it as an elective presupposes that the girls have had enough experience to be ready to make a choice as to type of dancing. The type of dancing having the largest percentage (folk) is not significant because it will vary from year to year.

The replies to the second question; (A) Does dancing alternate with sports different days of the week, confirms the authors opinion that dancing is not receiving the emphasis it should. Fifty-four reply that dancing does alternate and twenty-five answer that it is given in regular gymnasium class which from the fact that they did not check alternation probably shows it is given even less importance. Twenty-one replies indicate that dancing is given in special classes.

B. Only twelve replied that one kind of dancing obtained for an entire semester and forty replied it obtained for several weeks. Surely if there are benefits to be derived from dancing at least one semester of uninterrupted work is desirable. The forty replies that a certain kind of dancing obtains for several weeks no doubt shows the concentration upon the dance for exhibition or spring festival work. This is of course nec-
necessary where dancing is not offered as an elective. But dancing for presentation to the public should be the culmination of a year's experience not a hurried attempt for a last minute performance.

In the opinions of seventy-two of ninety physical education directors the emphasis on dancing is on the increase. Of the eight who reported dancing on the decrease four evidenced concern and give lack of facilities as the reason.

The consensus of opinion of the physical directors that emphasis on dancing is on the increase is encouraging to those who feel it has a place in creative education.

The reports on the kind of musical instrument used is interesting. Over fifty per cent use the piano alone. Practically sixteen per cent use victrola and piano, and sixteen per cent use victrola alone. A large number of directors indicate difficulty in finding a pianist. In the author's opinion if dancing were offered in special classes, say one period each day, this lack could be overcome to a large extent.

A large majority of physical education directors agree that appreciation of good music increases through the use of the free and the folk dance. In the case of the tap dance nearly as many directors were undecided as answered yes and no.
Practically eighty per cent of those answering question six were of the opinion that experience in free rhythmics overcomes inhibitions due to lack of co-ordination.

It is interesting to note that there were no negative replies although there were several undecided. Of these a large number felt unqualified to answer on account of lack of observation or experience.

Question VII

A. It is significant that the directors who believe the child overcomes inhibitions also believe there is increased creative ability in dancing through experiences of self-expression.

B. The replies as to transfer of training from dancing to other arts are so distributed as to be of little value. However there are more affirmative answers than negative and undecided combined. In a large number of the schools from which replies were received there is perhaps no opportunity for observing transfer of training if there is any and certainly an observation of several years would be necessary before making a judgment.

It is interesting to note in the replies from question eight that the directors who believe there is advancement in recognition of balance and poise do not all
think there is advancement in recognition of beauty. There is a difference of nineteen.

Question IX. The consensus of opinion of the physical directors replying to the questionnaire gives the following rating as to the value of the four types of dancing. Natural dancing first place, folk dancing second, tap dancing third, and aesthetic dancing fourth.

In summary it is apparent from the results of the questionnaire that in the opinion of the majority of physical directors from which replies were received that natural dancing is the most desirable type of dancing from the educational standpoint and also that it is most effective in developing an appreciation of good music.

Free rhythmics (which is in reality elementary natural dancing) is believed by eighty per cent of the directors to be instrumental in overcoming inhibitions due to lack of co-ordination and also to increase creative ability in dancing. While seventy-six per cent agree that there is advancement in recognition of balance and poise in other forms of art.

Eight per cent of the directors reply that the emphasis on dancing is on the increase. The replies from the remaining three questions indicate that at the present time there is a lack of organization in the presenta-
tion of the dance in our public school--that the dance is taught incidentally. However there is shown from additional notes on many replies a desire for use of the dance to a greater extent. Lack of facilities is given as the reason for lack of use of the dance.

The solution of the problem probably lies, not only in the training of teachers, as the results of a questionnaire in New York state indicate; but also training of administrators and the general public. We can not expect a ready acceptance of natural rhythms and dancing until the new education with its creative emphasis is more widely established.

We can only hope for a speedy appraisal and acceptance of this form of creative expression and for a time when the American child can

"come forth with leaps and strides, with lifted forehead and far spread arms to dance the language of the Poineers, the Fortitude of our Heroes, the Justice, Kindness and Purity of our statesmen and all the inspired love and tenderness of our American children dance in this way, it will make of them beautiful beings, worthy of the name of Greatest Democracy."

1. See M. "W. Ball, Personal Letter.
2. I. Duncan, My Life--New York--Boni and Liveright 1927 p 343
BIBLIOGRAPHY

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A technical discussion of all types of dancers of the early twentieth century. A most beautiful description of the dancing of Isadora Duncan.


The introduction contains the philosophy of the dance by one of the early enthusiasts in the field.


An interesting discussion of rhythm and the necessity of the use in the study of music by the origination of Eurythmics. Dalcroze feels it is the birthright of every child to have rhythmic training and shows its place in education.


A technical review of the Dalcroze Eurythmics.


The leading public school music authority expresses a desire to see Dalcroze Eurythmics taught in every public school of our country.


The intimate life story of the greatest exponent of the free dance the world has ever known.

A collection of the articles on the dance by Isadora Duncan, her brother Raymond, Mary F. Roberts and others. These were collected and published after the death of the dancer.


Chapter two gives the importance of the dance in the life of man from ancient times to the present.


One of the early discussions of rhythmics and its relation to the physical education program.


Another admirer of Isadora Duncan's art calls her the greatest personality who devoted her life to developing the art of the dance.

Good, C. "How to do Research in Education." Baltimore, Warich and York Inc. 1923.

An excellent help for the novice in research work.


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The objectives of the dance and the results of work carried on at the University of Wisconsin.

A handbook for the teacher of physical education in the elementary grades.


A description of the school environment for creative writing and a collection of verse by the children of the Lincoln School, Teachers College, Columbia from 1920-25.


An excellent, technical handbook on thesis writing.


A much needed and comprehensive study of the development of physical education to the present time.


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A discussion of the ballet dance by one of the country's leading exponents of the dance.


A collection of poems on the dance.


A handbook of physical education for the elementary teacher - The California Course of Study.


One of the outstanding men in the field of physical education evaluates natural dancing.


New Ideas in physical education in handbook form by experts from Columbia University.
MAGAZINES.


An interesting article on keeping fit applied to beauty.


Two of a series of articles by the resident physical of Wellesley College.
The beneficial effect of rhythm and exercise and its importance to relaxation.

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Musician Vol. 34 March 1929 pp. 11-12.

The director of the New York School of Eurythmics points out the necessity of using rhythm in the study of music.


A protestation against jazz and a warning that America is losing her rhythmic sense.


An explanation of Eurythmics which is comprehensive to the layman.


Two articles which stress the need for creative work. The second article describes the camp at which children are given ample opportunity for creative expression.


A discussion of rhythm as the basis of all art. It expresses a need for rhythmic education if our nation is to produce artists of any kind.


The place of the dance in Greek Tragedy and expression of idealist aims for the dance of today.


The artist believes that dancing can be sacred - if it expresses the aspirations of the spirit - with Rousseau she believes in teaching a child - through music and dancing.

Eastman, M. "Isadora Duncan is Dead." Nation Vol. 125, September, 28, 1927 p. 310.

An admirable tribute to America's dancing genius.


An article heralding Isadora Duncan as the Messiah who regenerated the dance.

Fife, G. "Isadora Duncan's Triumphs and Tragedies." Literary Digest Vol. 95, October 8, 1927 p. 53.

Points out the extremes of the experiences and emotions of the dancer.
Her struggles to realize her ideal to create in children a desire for beauty.


An interesting discussion of the development of physical education and health. The necessity for rhythmic training that children may express their emotions is emphasized but no very definite procedure is suggested.


Tells of the work done at the Bennett School in New York where Greek Tragedy is produced in an outdoor theatre.


A study of the dance and the means by which it may be used for demonstration work.


A scientific study of natural rhythms.


An admirer of Isadora Duncan's Dancing tells of the dramatic effect of her voice.


A delightful and well illustrated discussion of an experiment at the University of Georgia.

An enthusiastic mother tells of the benefits of this system of rhythmic training.


A classification and explanation of the Dalcroze Eurythmics.


An evaluation of the dancing of Isadora Duncan and a statement of skepticism as regards the present day attempts at free dancing.


An interesting method of presenting rhythms in the elementary school.


Tells of the interest of the French in the work Isadora Duncan did in the school of dancing.


A story of the exquisite dancing of a child - its similarity to the ideals of Isadora Duncan and a plea that our nation sense the value of rhythm.


Points out that the principles set up by the N. E. A. are contained in the
of today.

Strenge, M. "Educational Value of Interpretive Dancing." Paper.

A statement of aims and values of dancing and emphasis of the use of good music.


The story of Noverre a dancer of the eighteenth century.

Walters, N. "A Study in the History of Dancing."

Pentathlon, October, November, December, 1929, pp. 12, 17.

A comprehensive series on the history of the dance from early times to the present.

Young, S. "Isadora Duncan." New Republic, Vol. 57, November 28, 1928 p. 44.

Although he praises the dancing of the artist highly, Stark Young feels a rather vague unsatisfaction.
Miss Odella McGowan
2119 Lothrop Street
Omaha, Nebraska

My dear Miss McGowan:

Dr. Frederick Rand Rogers of our State Department has asked me to reply for him to your letter of October 23. I am sorry to have delayed in doing so.

You ask to what extent natural dancing or rhythmic work is being used in the public schools of New York State. I interpret "extent" to cover two things:

1. The extent to which natural dancing is used in each school.
2. The extent to which rhythmic work is used in each school.

Last winter I sent out 200 questionnaires in an attempt to learn just how much dancing and what types of dancing were being used in our public schools. 98 schools replied and it is upon these replies that my answer is based. The schools replying are widely scattered and of varied enrollment so they represent a fair cross-section of the entire state.

In reply to the first interpretation of "extent" I offer the following: only ten of the 98 schools answered yes to the query on natural dancing. That would be approximately 1/10th. The reasons given for not using it were the usual ones—not enough space, no accompanist, no interest in that type of dancing. I note, however, that the teachers who were graduated from schools where natural dancing is emphasized seemed not to hesitate to use it, and that those from schools which place all emphasis upon folk dancing and clogging consider natural dancing unimportant.

In reply to the second interpretation of "extent", I would say that there is much misunderstanding regarding the terms natural dancing, rhythmic work, and crea-
tive dancing. Many say that they give this to high school girls only. This would indicate that they are thinking of natural dancing in terms of the more complex movements from the lovely work of Professor D'Houblon or Martha Graham and are not realizing that the simple dramatic rhythms for tiny tots are all a part of this activity. So it is almost impossible to say to what extent natural dancing and rhythmic work are being used within the schools. It probably depends upon the training and ability and interest of the individual teacher.

My conclusion, therefore, is that the solution of this problem lies in our training of teachers. We tend to give our undergraduate students work for themselves alone; they need, in addition, emphasis upon translating material into terms of child life—the selection of rhythms plus the "why" and the "how-to-do"—the philosophy back of the selection and the methods of presenting what has been chosen. It is the old problem of What shall I give?, Why shall I give it? and How shall I give it?

Here in Cortland Normal School we have the State School of Physical Education. Natural dancing is an important part of the training of our students. An effort is being made to give them the ability to teach without music—with a lyrical, lilting quality in the voice. The idea behind their training is that no child in New York State should be deprived of a thorough and happy rhythmic experience through the inadequate training of a teacher. Our course in Methods includes six weeks of teaching dancing without music and two weeks of teaching with music. Teaching this fundamental activity without music is not ideal and we are not advocating it as a best procedure; but we must train teachers so that they will not neglect any important activity.

I am sorry that I can not give you an exact statement as to the extent of this work in our schools. Possible you can get from my reply what you are seeking. I will be very glad to answer any further questions which you may care to ask.

Very truly yours,
(signed)
Mary Washington Ball
Teacher of Methods and Supervisor of Student Teaching.
Miss Odella McGowan
2119 Lothrop
Omaha, Nebraska

My dear Miss McGowan:

I enclose herewith a statement from Dr. Burnett who is in charge of Physical Education in the Baltimore City Public Schools in reference to dancing. I also enclose a statement from Miss Crossman who has charge of the girls' activities of Physical Education in Maryland with samples of the efficiency certificates she mentions.

We, in Maryland, feel that the dance in the life of the girl is a good deal like the free running and jumping in the life of the boy—a necessary integral part of her education. We are sure that she thrives on this activity and her needs are more satisfied in this field than perhaps in any other except games.

Yours sincerely,
(signed)
William Burdick, M. D.,
Director

(Enclosure with W. Burdick letter)
Dr. William Burdick
Playground Athletic League
7E. Mulberry Street
Baltimore, Md.

Dear Dr. Burdick:

When replying to Miss Odella McGowan's letter of October 24, we might say that a place and time is allotted for rhythmics in every class period in the Baltimore Public Schools. This includes aesthetic, inter-
pretive, tap, clog, folk and the individual steps of
the waltz. No one school has all, but the teachers
are permitted to choose.

Yours sincerely,
(signed)
Louis R. Burnett, M. D.

MEMO. in re—Miss Odella Mc Gowan's letter

We do not have a syllabus for physical education in
the State of Maryland but through our efficiency certifi-
cates for girls we expect that there will be some pres-
sure brought to bear so that all teachers of Physical
education will teach dancing. We think it has a decid-
ed place in a girls development of her capacity for en-
joyment--passive as well as active.

(signed)
Mora Crossman
10/24/30

State Board of Education
Hartford, Connecticut
November, 14, 1930

Miss Odella Mc Gowan
2119 Lothrop
Omaha, Nebraska

Dear Miss Mc Gowan:

Your letter to Miss Dempsey has been referred to
me for reply.

Miss Dempsey left the employ of the state board of
education on July 26, 1930.

Dancing is included as one of the activities in our
physical education program. In the lower grades the work
includes rhythms, folk dancing and singing games. Folk
and clog, athletic and natural or interpretative dancing
are taught in the upper grades and in the high schools. English country dancing and national dances are included in some programs.

Very truly yours,

(signed)
M. Frances Foley, Assistant State Director of Physical Education and Health

Springfield, Illinois
October 27, 1930

Miss Odella McGowan
2119 Lothrop
Omaha, Nebraska

Dear Miss McGowan:

I am in receipt of your letter of October 24 inquiring about the requirements in the way of natural dancing for a State program.

We have no definite requirements as yet in our State Department of Physical Education, because we are newly organized and have no programs to date. However, we plan to include rhythmic work, folk dancing and other forms of natural dancing.

I might say that many schools in Illinois are using much rhythmic work and in many high schools the physical directors for the girls are teaching clogging, tap dancing, folk dancing and other rhythmic work.

With sincere good wishes for successful research,
I am

Sincerely yours,
(signed)
Louis Kulcinski
State Supervisor
Physical Education
Miss Odella McGowan
2119 Lothrop
Omaha, Nebraska

Dear Miss McGowan:

I have your letter of October 24 requesting opinions of the dance and its place in the physical education program.

In our judgment, types of dancing which give opportunity for the expression of an individual's creative abilities lend themselves very definitely to a modern program of education through motor activities. We feel that the so-called natural dancing and other forms which are willing to sacrifice technique for expression are educative in nature and function admirably in such a program.

We have incorporated such types of dancing in our state courses of study and the development of the dance in the public schools of Ohio is going forward rapidly.

Yours very truly,

(signed)
D. Öberteuffer
Supervisor of Health
and Physical Education
The girls have a chance for emotional expression by means of the dance. We help give direction and purpose to their emotional life. They have been told that the impulse to run or skip to which they responded when children should be inhibited now because it is not "lady-like." Maybe it isn't on the street, but why should they not have some wholesome outlet for these emotions?

Is this type of dancing suitable for children? It would be an ideal thing if it could be started in the grades and carried on through life. The Saturday morning classes at the University High School are most enthusiastic. Their instruction in school is carried on in a similar creative way and they react favorably toward this type of dancing. Of course, they have not had enough experience to interpret music or their emotional system is not as highly developed as high school or college girls. But they can make up their own dances with skipping and the elemental steps. Their imaginations are keen and they are free from the self-conscious element. Their bodies are flexible and all they need is careful instruction from one who understands the psychology of the child. The dramatic instinct is strong at this age and they love to dance out nursery rhymes. The pleasure for the teacher in this type of dancing is that the girls enjoy dancing for the pleasure it gives to themselves and not to show off. Later the girls do enjoy dancing before an audience and try to share with them their joyous emotions or whatever kind they may be. The whole purpose of this work is not to make dancers out of the girls, but through the dance to help them appreciate the higher things of life and to acquire some philosophy in living.
APPENDIX

EDUCATIONAL VALUE OF INTERPRETIVE DANCING

By Marion Strong
Instructor in Physical Education

It is just within the last few years that the leaders in physical education in our schools and colleges have found a place in their curriculum for educational or more commonly known interpretive dancing. Physical educators are gradually turning away from the more formal work toward the freer type which is found in Danish gymnastics, games, and interpretive dancing.

The aims of interpretive dancing are many. First, in order to even justify its place in physical education bodily development is sought in the course of dancing, for it is impossible for one to dance without a well-controlled, responsive body.

Secondly, the dance affords the student an opportunity for creative work and self-expression. Very little, if any, time in our past system of education has been devoted to furthering or stimulating the creative spirit in the students. This also applies in the past in physical education. The students have followed the instructor's commands with no chance for individual expression. In this type of work we aim to develop the individual and her personality rather than developing the mass to a unified command.

We hope to free the girls of the self-conscious element so that they will have poise and will not be afraid to voice or rather express their own thoughts and feelings. This is one of the hardest things we have to work against. The girls at first are scared to walk across the floor by themselves with their heads up. They feel awkward and self-conscious. They haven't the proper control of their bodies. This is not because they have not had work in physical education. They have. It is because their work in physical education has not carried over into everyday life.