

A FUNCTIONAL RHYTHM ACTIVITY PROGRAM OF
THOMAS A. EDISON SCHOOL

APPROVED:

James H. Dougherty
Major Professor

Beriah A. Harross
Minor Professor

J. C. Matthews
Dean of the School of Education

Josh Johnson
Dean of the Graduate School

A FUNCTIONAL RHYTHM ACTIVITY PROGRAM OF
THOMAS A. EDISON SCHOOL

THESIS

Presented to the Graduate Council of the North
Texas State Teachers College in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF SCIENCE

By

Faye Poe Herzinger, B. A.

158465

Dallas, Texas

August, 1948

TABLE OF CONTENTS

	Page
LIST OF TABLES	iv
Chapter	
I. INTRODUCTION	1
Purpose of Study	
Source of Information	
Limitations of the Study	
Definitions of Terms	
Procedure	
II. HISTORY AND DEVELOPMENT OF RHYTHMIC ACTIVITIES	5
III. A FUNCTIONAL RHYTHMIC PROGRAM AT THOMAS A. EDISON SCHOOL	11
IV. AN EVALUATION OF RHYTHMIC ACTIVITIES TO A CORRELATED SCHOOL PROGRAM	34
V. CONCLUSIONS AND RECOMMENDATIONS	46
BIBLIOGRAPHY	49

LIST OF TABLES

Table	Page
1. Total Enrollment and Age Distribution of the Students in Thomas A. Edison Elementary School for the School Year 1947-1948	16
2. An Evaluation of the Apparent Social Qualities Berived from the Rhythmic Activity Program as Noticed by the School Faculty	37
3. An Evaluation of the Apparent Mental Qualities Derived from the Rhythmic Activity Program as Noticed by the School Faculty	38
4. An Evaluation of the Apparent Physical Qualities Derived from the Rhythmic Activity Program as Noticed by the School Faculty	39

CHAPTER I

INTRODUCTION

Purpose of Study

The purpose of a rhythm activity program in the Thomas A. Edison School is to achieve the following:

1. The building within each child a better coordination of mind and body.
2. The satisfying of each child with a knowledge that he has the ability of achievement.
3. A healthful, happy, and social relationship between the sexes.
4. For the pupil the realization of the pure joy and exhilaration of living.
5. Poise and self confidence within the child.
6. The carrying over of this program into other closely related classes such as, playground, art, auditorium, and music.
7. An ambition within each pupil to make his community life more desirable.

Source of Information

The information for this study was obtained from reference books in the library of North Texas State Teachers

College, in the library of Southern Methodist University, and in the Dallas Public Library. My experience in teaching rhythmic activities in the Dallas public schools has been a considerable help in the study.

Limitations of the Study

This problem deals with the children of the first grade through the fifth grade of the Thomas A. Edison School. Most of the children of the school are of the underprivileged class. About fourteen per cent of the enrollment of the school is Mexican.

At the present time the classroom is overcrowded and the grouping of classes is inappropriate. The victrola used for rhythmic activities is in poor condition and many new records are needed.

Definitions

"Rhythm" is a measured or timed movement applied to the dance.

"Activity" is a state or quality of energetic or vigorous action; an aliveness in doing.

"Dancing" is an amusement or exercise in which one or more persons move the body successfully in rhythmical order, usually accompanied by music.

"A pattern" is a grouping of units into a whole which is appreciable by attention; that is, it must not be so large

that its entirety cannot be grasped.

A "unit" is one of the parts into which a larger whole has been divided.

A "rhythmic pattern" is a group of rhythmic units.

"Step pattern" and "foot pattern" are used interchangeably to refer to what the feet might do in following or constructing a rhythmic pattern.

The term "floor pattern" is used to designate the imaginary design followed by the feet.

"Arm pattern" or "trunk pattern" expressions are used to indicate the rhythmic relationship of the units within movements of those parts of the body.

Procedure

The first chapter of this problem deals with the purpose of the study, the source of materials used, the limitations of the study, the definitions of terms, and the procedure is used in this study.

The history and development of rhythmic activities is included in the second chapter beginning from the dance of the primitive man and continuing to the present day activities in the schoolroom. Since the Dallas public schools follow the platoon plan of education, a discussion of this plan is given here.

In the third chapter a functional program of rhythmic activities is set up by the listing and detailed description

of appropriate games and dances that are used in the first through the fourth grades of the school.

An evaluation of the rhythm program to the correlated subjects is given by the teachers and the principal of the Thomas A. Edison School in the fourth chapter. Three questionnaires were set up and sent to all of the teachers and the principal asking them to check the apparent qualifications noticed from the rhythmic program. The questionnaires consisted of physical, mental, and social qualities.

The fifth chapter includes the conclusions and recommendations of the study.

CHAPTER II .

HISTORY AND DEVELOPMENT OF RHYTHMIC ACTIVITIES

Rhythmic games or dances were the primitive man's most natural means of self expression. He jumped and leaped into the air; he skipped and hopped and gestured even before he had any written language. The savage dancers danced in a circle and their music was supplied by the "Music Man" who sat on one side beating a drum. Their rhythmic steps were slow or fast as the music suggested. Bodily movements as well as steps were used by the savages in their dances.

The growth of rhythmic activities from the primitive tribes to that of the earliest civilization increased slowly in comparison with the growth of the last thousand years.

It was in Greece that the art of dancing reached its greatest perfection, and at its highest level this has never been surpassed, for a complete language of gestures came into being which included measured movements, gesticulation, declamation, and pantomime, and could give full range to every expression of human emotion and sentiment.¹

In ancient times rhythmic activities were a part of the religious observances, and worshippers danced before the altars and images of their gods. According to the International Reference Work, the oldest record of dancing comes

¹ Evelyn Porter, Music Through the Dance, p. 6.

from Egypt and authorities put this date at 6,000 B. C. The Egyptians considered their god Troth as the inventor of dancing.² In Greece it was considered a great compliment from one warrior to another to say he had danced well.

Dorothy La Salle states that in Chinese literature as far back as 11 B.C. there were poems about dancing and dancers.³ Likewise, there are many references to dancing in the Bible. The best known is from Psalm 150, "Praise him in the cymbals and dances; praise him upon the strings and pipes."

Nearly every country in the world has its own folk songs; and when a song is sung, people dance to its music. A folk song of Southern France is "On the Bridge of Avignon," and this song is used as the basis of one of the rhythm dances used in the present day schools. Another popular singing game is "Looby Loo," also used in the present day program; it was danced and sung by the boys and girls of the oldest rhythm games in the world as it was played at least five hundred years ago.⁴

Authorities agree that dancing is the oldest of the arts; and Dorothy La Salle says:

² International Reference Work, Vol. II, p. 726.

³ Dorothy La Salle, Rhythms and Dances for Elementary Schools, p. 113.

⁴ Hazel Gertrude Kinscella, Folk Tales from Many Lands, p. 36.

It should be cherished in our schools today as it is the only art accessible to every one and it is the most Democratic of the arts. It should be cherished because it is the only art in which special abilities are not essential. It should be cherished because it is a joyous, wholesome, natural means of expressing the rhythmic instinct.⁵

During the nineteenth century it has been said that France took the lead in inventing modern dances. Among some of these dances were the graceful minuet, the favorite for a century; the polka and the waltz. Many years later the minuet became the favorite dance of the American colonies. Each of these dances never changed, no matter what the tune or melody was.

The rhythmic square dances of the present time are from the cowboys of the western provinces. They have their own songs, sung as they ride over the ranches or around campfires in the evenings as well as the gay tunes which enliven their dances. The square dances often have a rhythmic semblance to the galloping of a horse. "Turkey in the Straw" is one of the best of the old dance tunes.

Since rhythm activities have been adopted in many of the present day schools its psychological and physical values are widely recognized.

Caroline Crawford says that freedom of interpretation

in expression and technique should be emphasized. She adds:

It should be no more necessary to describe dance movements with the notes and bars of music than to place diacritical marks over words in order that they may be pronounced correctly.⁶

The children should be given the opportunity for creative work during the rhythmic activity program. This program helps the child to appreciate and love good music. Our music books are full of compositions with dance themes. These should be chosen instead of the cheap jazz dance of today which undoubtedly has its place in the present day life, but which has no place in the elementary school program.

All of the Dallas elementary schools do not have the indoor physical education department. Rhythmic activities are taught in this department. There are thirty-one physical education teachers and nineteen combination teachers in the elementary schools. The combination teacher is used in the schools of smaller enrollment. The enrollment of the school must exceed five hundred pupils in order to have a full-time physical education teacher and a playground teacher.

The physical education program was added to the curriculum in the fall of 1922 when the platoon system was introduced into the Dallas elementary schools. This system is used in the first four grades; the fifth, sixth,

⁶ Caroline Crawford, Choice Rhythms for Youthful Dancers, p.17.

and seventh grades follow the departmental plan. There are only three other cities in Texas that use the platoon system; however, none of them uses it as extensively as does Dallas. These three cities are Austin, Port Arthur, and Beaumont. None of these cities carries out the platoon system in all of their schools.

The first platoon school was organized in 1900 in Buffington, Indiana, by William A. Wirt, who was superintendent of the schools in that city at that time. From this school the Gary System developed when William A. Wirt resigned in Buffington and went to Gary.

The general scope of the Gary Schools, as stated by William A. Wirt, is as follows:

The twentieth century public school saves the taxpayer's money by providing, first, classrooms and libraries where the child can study books and recite from books; second, playgrounds, gymnasiums, and swimming pools where the child can play and secure a general physical training; third, shops, gardens, drawing rooms and laboratories where the child can work and learn to do efficiently many things by doing them; fourth, an auditorium where, by lectures, recitals, dramatization, phonograph, player piano, stereoptican lantern, and motion pictures the visual and auditory education of the child may be done efficiently. Four separate and distinct places are provided for each child, but the total per capita cost is not increased four fold-- each child can be only one of the four places at the same time. The new school so arranges the classes that different sets of children are in the four departments all of the time.⁷

The fundamental objective of the platoon school is

⁷

C. L. Spain, The Platoon School, p. 41.

to provide an administrative device by which all of the subjects in the present day curriculum may receive proper emphasis, and may be presented under conditions that best make for the realization of the social aims of education.

The distinctive feature of the modern platoon school is the divisions of all the school classes into two large groups or platoons, alternating between the home-rooms where the three R's are taught, and the special activity rooms where the children receive training in the social, ethical, physical and vocational phases of life.

CHAPTER III

A FUNCTIONAL RHYTHMIC PROGRAM AT

THOMAS A. EDISON SCHOOL

A child is capable of rhythmic movements at a very early age. Psychologists claim to have seen evidence of response to a rhythmic stimulus in babies only a few weeks old. Rhythmic movement is seen in the waving of tiny arms, the kicking of small feet, in the crying, in feeding, and in baby chatter. This same rhythmic stimulus is tied up with his love of rocking, his enjoyment of nursery rhymes, his fascination in listening to the ticking of the clock, his watching the swing of the pendulum, or "seeing the wheels go 'round."

In the games of early childhood, rhythm plays a large part. We find it in swings, in teeter-boards, in rope jumping, in bouncing of balls. These games are many times improved by the sing-song verses sung with them. Verses are handed down from one generation to another; but they never grow old. They are sung in circle games such as "Ring around the Rosy," "Drop the Handkerchief," "Farmer in the Dell," and others. The fact that rhythm is a universal trait is emphasized by Betty Lynd Thompson in her book on rhythm and the dance. She says:

Due to the conspicuous presence of rhythm in the activities, it seems safe to surmise that a person, though he may possess it in a smaller ~~degree~~ than someone else, is not totally without the ability to perceive rhythm.¹

Leading psychologists agree that it is hardly possible to do a physical act without rhythm. If it were not for our rhythmic sense, we would have to be thinking of each step we take. Thompson says that in view of the fact that rhythm holds such an important place in the many activities around which our lives are built, every effort should be made to develop the ability to perceive rhythm and to incorporate rhythm in our movements.²

A small child does not have to be urged to dance. All he needs is to be placed in the proper environment. When the music starts, the child begins to clap his hands or wave his hands in rhythm, or to adapt his steps to the rhythm of the music. It takes only a suggestion, a song, a poem or a picture, to start the child to telling simple stories through his movements. It is foolish to tell a child of this age to take three steps forward and point his toe, or to bow just so, to bend this way and that. He must be asked to do things within his experience, such as acting out nursery rhymes, or pretending he is the wind chasing the leaves about; or that

¹ Betty Lynd Thompson, Fundamentals of Rhythm and Dance, p. 7.

² Ibid., p. 9.

he is a flower waving in the breeze or growing tall; or, perhaps, he is a walking doll or a bouncing ball.

When slightly older the child likes to learn definite dances which he can show off to the others. He should be stimulated to try out certain movements. When he fails, he should be helped by the teacher, not with the suggestion, "Let me show you how," but, "Come, I'll dance with you." Simple folk dances, easy clogs, and athletic dances will appeal to the child of this age. Boys beyond the fourth grade in many cases are not interested in the folk dances; however, their interest in the square dances is keen. The most popular folk dance for both boys and girls in the rhythmic activity period is the "Virginia Reel." Over seventy-five per cent of every class would enjoy this dance every day, as it is a lively dance, full of action, and with an easily marked rhythm. Kinney points out, "movement becomes easy and efficient under rhythmic impulsion."³ Children of this age need rhythmic activities to help them to handle their fast-growing awkward bodies.

The following is a list of objectives that have been set up in the rhythmic activity program of the Thomas A. Edison School:

3
Troy Kinney, "The Dance, an Expression of Mental Activity," The Century Magazine, LXX (1914), 832.

1. To develop pleasure in participation in rhythmic activities.

2. To develop a sense of rhythm, or rhythm accuracy.

3. To develop balance, bodily control, and poise.

4. To develop the ability to create simple rhythmic movements and simple rhythmic patterns. To encourage originality and creativeness in all activities.

5. To develop the ability to recognize accents and changes of tempo in music.

6. To develop wholesome and natural boy and girl relationships.

7. To acquire an understanding of the social responsibilities involved in rhythmic activities, as those of the individual to maintain group standards, and those of the group to include the individual.

8. To develop an understanding of acceptable courtesies in a group.

9. To develop in the pupils assurance and poise in social situations.

10. To develop a harmonious relationship between the Anglo-American and Latin-American children.

Thomas A. Edison School is one of the fifty-four white elementary schools in Dallas, Texas, a city of four hundred fifty thousand population.⁴ It is located in the western part

⁴ Dallas Chamber of Commerce, State Statistical Record, (June, 1948).

of the city in the poorer and underprivileged section. The enrollment in the school for the year 1947-1948 totaled eight hundred twenty-seven pupils, fourteen per cent of which was Mexican. There was a preponderance of boys in the enrollment; there were four hundred seventy-three boys and four hundred girls.

The children in this community have not had the opportunities that most of the other children in the city have had. The families are poverty stricken and have moved often from one community to another. Few of them own their homes because of their financial status. Most of the parents have little or no education, and as a result of this, do not see the importance of an education for their children. Little cooperation can be expected by the school from them in giving the children encouragement to get an education. Records show that the attendance at Thomas A. Edison School is the lowest in the city. Sickness due to improper housing conditions, insufficient clothing, inadequate diet, lack of transportation, and a lack of finances, all contribute to the low attendance of the school. The recreation opportunities are limited for the children of this community as the nearest recreation center is approximately ten miles away. For this reason, the pupils look to the school to provide recreational activities.

Table 1 shows the total enrollment and age distribution of the students in Thomas A. Edison School for the year 1947-1948.

TABLE 1

TOTAL ENROLLMENT AND AGE DISTRIBUTION OF THE STUDENTS
IN THOMAS A. EDISON ELEMENTARY SCHOOL FOR
THE SCHOOL YEAR 1947-1948 *

Grades	6	Age in Years										Total Students
		7	8	9	10	11	12	13	14	15	16	
Boys												
First	66	8	5	3	1							83
Second	1	46	18	13	11	1	3	2				95
Third		19	18	10	9	2	2					60
Fourth		1	7	33	17	13	4	4	1			80
Fifth				1	20	16	17	5				59
Sixth					3	20	24	10	1	2		60
Seventh						4	17	11	4			36
Total	67	74	48	60	61	56	67	32	6	2		473
Girls												
First	53	12	8	9	3							85
Second	1	39	17	8	3		1	1			1	71
Third		4	14	12	2		2	1				35
Fourth			18	35	14	8	5	1		1		82
Fifth				3	24	7	5	4	2			45
Sixth					4	19	7	7	4	2	1	44
Seventh						3	19	12	3	1		38
Total	54	55	57	67	50	37	39	26	9	4	2	400
Total Boys and Girls												
Total Boys	67	74	48	60	61	56	67	32	6	2		473
Total Girls	54	55	57	67	50	37	39	26	9	4	2	400
Total Boys and Girls	121	129	105	127	111	93	106	58	15	6	2	873

* All ages are as of May 28, 1948.

The school is considered an agency of society to educate the young. The teachers are considered special agents of the

society of a given community to educate the young of that community. The needs and wishes of the given community are reflected in the program of the school. The teachers are responsible for meeting the needs and carrying out the wishes of their particular community. In attempting to reach its goal of complete growth for the pupil, the school sets a high value upon the attainment of a full and abundant life for each individual. The school has the responsibility of teaching the individual how to pursue happiness, how to develop initiative, and how to recognize values.

To promote the complete growth of the pupil, the school seeks to help young people to find and to develop skills in types of recreation for their immediate use and for use as they become young adults in the economic world. The school seeks to help the young individual to develop the habit of participation, to gain knowledge and appreciation of recreation activities. The complication of American life is such today that the school must meet these needs. Social life and recreation are an integral part of living in America. Rugg says that American life is complicated, highly dynamic, and beset with social problems... a life with a "swiftly accelerating social time beat."⁵ Anderson and Linedman say that recreation is an important phase of American life, "a

⁵ Harold Rugg, Culture and Education, p. 4.

distinct cult of play has become one of the bases of urban⁶ life."

After they have had the training in the rhythmic activity program, the children of the Thomas A. Edison School will feel more at home with the other pupils when they enter junior high school. A social dance is held at the end of the last term in the junior high schools, this being their most important social event of the year. If it were not for the rhythm work that the pupils have in this school, they would be embarrassed to take part in these social functions.

In order to have the most effective program of rhythmic activities, it is necessary to follow a general plan of presenting the rhythm games and dances. This may be varied slightly as the occasion demands. In following a general plan of presentation these suggestions from La Salle have been of inestimable value in carrying out the rhythm activity program in Thomas A. Edison School:

1. Give the dance atmosphere. Give its purpose, its nationality, and the location of the country from which it comes. Tell the children all you know about the people who live there. Show them the type of costume worn. Whenever possible have children bring pictures and costumes. Point out the similarities between this dance and other dances of the same nation which the children know.

2. Have the music played.

⁶
Nels Anderson and Edward C. Lindeman, Urban Sociology, p. 159.

3. Describe and demonstrate the first step. If the rhythm is difficult, have the children clap it.

4. Teach by musical phrases rather than by counts, i.e., "Slide to the right until the music changes," rather than "Eight slides to the right." If this proves difficult, have children listen to the music and clap when they hear the change in music.

5. Teach all steps except extremely simple ones in a slow tempo at first. Difficult steps such as the polka, schottische, waltz, and mazurka should be made familiar in rhythm work before they are presented in a dance.

6. Introduce pantomime and dramatization based upon the children's ideas, in presenting the dramatic rhythm and the singing game.

7. As soon as one step is learned put it with other steps previously learned, thus preserving the continuity of the dance.

8. Encourage freedom and a great variety of expression in all rhythms.

9. Remind the children that their singing should be sweet and soft in singing games. If voices are not sweet, practice the music with the syllable "loo."

10. Review all dances often. The better known a dance is, the more it is enjoyed.⁷

It cannot be said definitely how many dances should be taught in a certain length of time. That will vary with the group of children participating in the activity, their ability to take instruction, and their ability to respond to the rhythm of the music. It has been necessary to begin the rhythm program with the simplest form of activities as

the children have not had any previous rhythmic training. Rhythmic activities were chosen adapted to time, space, ability of the group, age, sex interest, needs, and capacity of children. A functional rhythmic activity program beginning with the first grade and continuing through the fourth grade is given.

First Grade Rhythmic Activities

In introducing rhythms in the first grade the child must develop a feeling for certain music. The fundamental rhythm steps are walking, hopping, running, galloping, and sliding. These steps are done with music adapted to each. Victrola music is used during the rhythmic activity period. The children should not be led too rapidly into a dance, but first should experience rhythmic movements, since this is the basic element in application of all rhythm.

In the first grade the child imitates or interprets his conception of the movements of animals, real or imaginary characters, mechanical toys, or objects. The subject or idea to be imitated or interpreted should be selected on the basis of its actual functioning in the life and mind of the child.

Subjects of classroom or general community time-
liness might be chosen, such as those involved in nature
and the seasons, traditional holidays such as Hallowe'en
and Christmas, community events such as a circus or
special moving picture, home interests such as domestic
animals or home activities, classroom activities such
as story characters, nature study subjects, etc.⁸

Stories are told, pictures of the subject are brought to the classroom, and a class discussion will lead to the child's understanding of the rhythmic activity to follow. Children like animal imitations such as these:

The Camel

The camel's walk is slow with a decided upward and downward thrust of the head. The body is bent forward at the hips and the hands are clasped behind the back to form the hump on the camel's back.

The Elephant

The elephant's walk is slow and lumbering, his trunk swinging from side to side. His trunk may be represented by either one arm, or by both arms with hands clasped, swinging from the shoulder.

Experiences in the child's every day life form the basis for the other dramatizations. Favorite mechanical interpretations are of:

The Clock

Suggested types of action are:

Swinging the arms,

Swaying the body from side to side with arms relaxed,

Walking in time to the clock.

The Train

The children form a line and each one places his hands

on the waist of the person in front of him. The train starts off slowly, gradually increases its speed, then slows down until it comes to a full stop.

The Walking Doll

The jointed doll walks with jerky, angular movements. Girls may be dainty little dolls, the boys may be toy soldiers, or drummer boys.

The See-Saw

Ways of imitating a see-saw are:

Individual:

Deep knee bending, keeping the back straight. Standing erect with arms outstretched and bend from side to side.

Groups:

Partners deep knee bend alternately. Partners join right hands, brace right foot and pull forward and backward.

Rowing

The children sit on the floor or the benches and go through the motion of rowing a boat. The rowing is in rhythm with the music.

The children are interested in rhythmic adaption to the nursery rhymes, poems, stories or songs that are familiar with in their classroom. The music selected to fit the rhythmic phases of the dramatization rather than the dramatization fitting the music. The story or poem is

discussed with the class so that the children get the whole picture, the children will suggest what parts might be adapted to rhythmic work. Representative dramatizations of this type are:

Humpty Dumpty

One child is Humpty Dumpty and sits on a chair which represents the wall. On measure four of the music he drops to the floor and lies there the rest of the time. One group of children represents the king's horses, another the king's men. They all come in and look at Humpty Dumpty, then turn away so sadly because there is nothing they can do for him.

Directions:

1. Humpty Dumpty sits on the wall and rocks precariously back and forth.
2. Humpty Dumpty falls to the floor.
3. The king's horses come galloping in and stop to look at Humpty Dumpty.
4. The king's men come marching in and stop to look at Humpty Dumpty.
5. They all walk away so sadly for they cannot put Humpty Dumpty back together again.

Little Miss Muffet

Formation:

Couples, one is Miss Muffet, the other is the spider.

Directions:

Miss Muffet is several paces from her tuffet to which she walks after the music begins, sits down and begins eating her curds and whey. Soon the spider comes crawling up from behind to sit down beside her and frighten her away.

1. Little Miss Muffet walks lightly to a spot where she sits.
2. She begins eating her curds and whey.
3. The big, black spider comes creeping up .
4. The spider sits down besider her.
5. Miss Muffet sees the spider, jumps up, and runs away.

Rock-a-Bye Baby

Formations: Couples join hands.

Directions: As the words of the first verse are sung couples rock the cradle formed by the joined hands. When the words of the last line are sung, players drop hands and mark time with the feet.

As the words of the second verse are sung, partners join hands again and gently rock the cradle. The cradle rocks faster as they sing the second line; and they jerk their hands apart as the third line is sung. They slowly squat down as the cradle falls, and finish by gently rocking the baby.

High Stepping Horses

The music is played slowly. The children take high

steps, lifting the knees well up in front.

Aeroplane

The first part of the music is played slowly but works up to a rather quick movement. The children start from a squat position with arms extended straight out to the sides, shoulder height. As the aeroplane starts from the ground they move slowly. As the music increases in speed they rise from the squat position until they are full height, and even until they get up to tip-toe position. The arms sway only with the movement of the trunk as it may be inclined to one side and then the other. As the end of the flight approaches and just before landing on the ground again in the squat position, a swift circle or two may be taken in the air, and they then stop quickly. Sometimes the children vary it by running up against the wall pretending they are caught in a tree, or sometimes in the middle of the flight they make believe there has been a wreck and fall flat on the floor with arms extended.

The aeroplane rhythm was dramatized in the playroom after the children had taken a trip to Love Field airport. Many more creative rhythms are suggested from the child's experiences. Through dramatic games and rhythms, we are endeavoring to make a connection between every day living and the school life.

The fundamental rhythms of the first grade include

walking, skipping, running, hopping, and galloping. These may be done alone or with partners. Records should be selected suitable to each.

Suggested singing games and simple folk dances for the first grade are:

London Bridge

Mulberry Bush

The Muffin Man

How Do You Do, My Partner

Looby Loo

Did You Ever See a Lassie

Farmer in the Dell

Oats, Peas, Beans and Barley Grow

Itiskit, Itaskit

Shoemakers Dance

Chimes of Dunkirk

Hansel and Gretel

I See You

The children enjoy the occupational rhythms as, "The Farmer in the Dell" and "The Shoemakers Dance." These form a simple and natural introduction to the more difficult folk dances. Since interest in the first grade is more in the activity than in the results, the values that are sought are:

1. Laying a foundation upon which to build
2. Seeking development of the large muscles

3. Seeking for self expression through rhythms, dramatic and singing games
4. Seeking cooperation through ring games and group activities
5. Seeking for a realization of everyday life through dramatic games and rhythms.

Second Grade Rhythmic Activities

It is in the second grade that there is a definite beginning of motor cooperation. Games, plays, and rhythms should involve the big fundamental muscles, and should afford a variety of exercise. Perseverance is not noticed here; however, a variety of interest is shown. In this grade there is a beginning of initiative, self-reliance, and a great interest in adventure. The very beginnings of technique are used in the rhythm work in this group. The children are a little more anxious now to perfect a thing, and willing to work on it longer.

Fundamental rhythms, rhythmic interpretations, and dramatic rhythms are continued from the first grade. There is a repetition of work in both singing games and folk dancing. The number of rhythmic activities learned in the second grade depends on the interest, aptitude, and ability of the children. An activity well done gives great pleasure and satisfaction to a child.

Suggested Activities

Chop down trees

March like soldiers

Fly kites

Sail ships across seas

Spin tops

Jump rope

Push swings

Bat balls

Bounce balls

Additional singing games and simple folk dances

A Hunting We Will Go

Old Roger Is Dead

Ride-A-Cock-Horse

Rig-A-Jig-Jig

Nuts in May

Sing a Song of Sixpence

Pop Goes the Weasel

Jump, Jim Crow

Where, Oh Where, Has My Little Dog Gone

In and Out the Window

Marching Around the Levee

Picking up Paw Paws

Singing Blind Man's Bluff

Thread, Follow the Needle

The values sought in the second grade are:

1. Continuing to lay the foundation of rhythmic activities started in the first grade
2. Seeking for the child's good healthy growth
3. Seeking to form good social habits of fair dealing, generosity, honesty, obedience, submission to group, courtesy, and self-control through the bodily activities employed.

Third Grade Rhythmic Activities

In the third grade the rhythmic activities of the second are reviewed. Beginning in the third grade some correlation between physical education and other subjects of the curriculum can be made, especially the social studies. The dances of some countries may be too difficult for the level of the children's ability. In this case the steps may be simplified.

Singing games and folk dances suggested for the third grade are:

Jolly Is the Miller

Bleking

Minuet (Mozart)

Nixie Polka

Virginia Reel

Round and Round the Village

Dance of Greeting

Lads and Lassies

I Should Like to Go to Shetland

Captain Jinks

Tantoli

Csebogar

Gustaf's Skoal

Roman Soldiers

Ten Little Indians

Games with the ball used in this grade are:

Ball Passing

Circle Ball

Dodge Ball

Call Ball

Skip Ball

Stride Ball

Jump Ball

The values sought in the third grade are:

1. Seeking an interest in the children as to the stories told concerning the customs, lives, moods, or music relating to the folk peoples from which the dance originated.
2. Seeking integration with related classroom work.
3. Seeking rhythmic and social development of the group.
4. Seeking cooperation in partnership dances.

Fourth Grade Rhythmic Activities

There will be a repetition of work done in the third

grade. More intricate floor patterns are given in the fourth grade. Some simple square dances are given. Emphasis should be on folk dancing and American country dances; some clog, tap dancing, and natural dancing. Boys of this age are a little hesitant in wanting to learn the dances. In order to arouse their interest the teacher should discuss with the children the background of the dances. This gives an opportunity for correlation with other subjects.

Both boys and girls at this age level are a little shy in selecting partners. Use dances where partners change rapidly, or a "mixer" where partners "fall where they will." Children who show greater shyness than others should be given help by being the instructor's partner at first or being paired with more desirable partners in the class until adjustments have been made.

Folk dances used in the fourth grade are:

The Crested Hen

Highland Fling

Ace of Diamonds

Indian Dance

Klapp Dance

Norwegian Mountain March

Irish Lilt

Tarantella

Come Let Us Be Joyful

Rye Waltz

Little Man in a Fix

Square dances that have been successfully used are:

The Girl I Left Behind Me

Take a Little Peek

Sally Goodin

Cage the Bird

Hot Time in the Old Town Tonight

Oh, Johnny

Red River Valley

Values from the rhythm activities sought in the fourth grade are:

1. Enjoyment in participation in rhythmic activities
2. A more accurate sense of rhythm
3. The ability to walk, run, slide, jump, or hop to music
4. The ability to create simple rhythmic movements and patterns
5. The ability to respond in movement to the phrasing of music
6. An attitude favorable to wholesome boy and girl relationship
7. An understanding of acceptable courtesies in dancing situations
8. The ability to apply fundamental rhythmic skills and social understandings in such organized group rhythmic

activities as folk dances, singing games, or dramatized rhythms.

9. The ability to acquire an appreciation for the contributions and characteristics of other peoples as they are reflected in certain dances.

CHAPTER IV

AN EVALUATION OF RHYTHMIC ACTIVITIES TO A CORRELATED SCHOOL PROGRAM

Three questionnaires were prepared and sent to all of the teachers and to the principal of the school. The qualities derived from the program that were apparent were checked by them. The questionnaires consisted of mental, physical, and social qualities.

The numbers on the questionnaire pages from 1 through 12 represent the teachers as:

1. Mrs. Gertrude Hall, first grade
2. Mrs. Luessa Roland, first grade
3. Mrs. Tom Ellen Cargile, second grade
4. Mrs. Velma Allman, second grade
5. Mrs. Mattie McMinn, third grade
6. Miss Lillie Barton, fourth grade
7. Mrs. Sarah Turner, fourth grade
8. Miss Bernadyne Slaton, fifth grade
9. Miss Jewette Curtis, auditorium
10. Miss Ada Terven, music
11. Miss Loucille Butler, art
12. Miss Eugenia House, English

13. Mrs. Emabel Peters, social studies
14. Miss Allene Lewis, writing
15. Miss Marie Deuschle, arithmetic
16. Mr. W. T. Le Noir, playground
17. Mr. Joe L. Harrell, principal.

The social, mental, and physical qualities are listed on separate pages.

The social qualities listed are:

1. Sportsmanship
2. Leadership
3. Cooperation
4. Loyalty
5. Citizenship
6. Courtesy
7. Discipline
8. Attendance
9. Self-confidence
10. Moral standards

The mental qualities listed are:

1. Alertness
2. Accuracy
3. Coordination
4. Self-control
5. Aggressiveness
6. Enthusiasm

7. Creativeness
8. Subject matter

The physical qualities listed are:

1. Good posture
2. Neatness
3. Coordination
4. Ease
5. Grace
6. Poise

Table 2 shows an evaluation of the apparent social qualities derived from the rhythmic activity program as noticed by the school faculties.

Table 3 presents an evaluation of the apparent mental qualities derived from the rhythmic activity program as noticed by members of the faculty.

In Table 4 an evaluation is given of the apparent physical qualities derived from the rhythmic activity program as noticed by the various members of the school faculty.

These three tables are considered together and an analysis of the results of the tabulated material is given in three categories, namely, social qualities, mental qualities, and physical qualities, as checked by the various faculty members.

TABLE 2

AN EVALUATION OF THE APPARENT SOCIAL QUALITIES
DERIVED FROM THE RHYTHMIC ACTIVITY
PROGRAM AS NOTICED BY THE
SCHOOL FACULTY

[illegible]

TABLE 3

AN EVALUATION OF THE APPARENT MENTAL QUALITIES
DERIVED FROM THE RHYTHMIC ACTIVITY
PROGRAM AS NOTICED BY THE
SCHOOL FACULTY

[illegible]

TABLE 4

AN EVALUATION OF THE APPARENT PHYSICAL QUALITIES
DERIVED FROM THE RHYTHMIC ACTIVITY
PROGRAM AS NOTICED BY THE
SCHOOL FACULTY

Qualities	Checked by Faculty																
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Good Posture				x	x	x	x	x	x	x	x	x		x	x	x	x
Neatness			x		x	x	x	x			x	x					
Coordination	x	x	x	x	x	x	x	x	x	x	x		x	x	x	x	x
Ease	x	x	x	x	x			x	x	x	x	x		x		x	x
Grace		x							x	x	x			x		x	
Poise	x	x	x	x	x	x	x	x	x	x	x	x	x			x	x

In view of the material tabulated from the questionnaires the following results were noted:

Social qualities checked by faculty members:

Cooperation 17
 Courtesy 16
 Citizenship 15
 Self-confidence 14

Leadership	13
Sportsmanship	8
Loyalty	7
Discipline	7
Attendance	6
Moral Standards	6

Mental qualities checked by faculty members:

Coordination	15
Enthusiasm	14
Alertness	13
Creativeness	13
Subject Matter	11
Aggressiveness	9
Accuracy	9
Self-control	8

Physical qualities checked by faculty members:

Coordination	16
Poise	15
Good Posture	13
Ease	13
Neatness	7
Grace	6

Five unsolicited statements from members of the faculty were enclosed with the questionnaires received. Statements from the principal, the auditorium, music, art and playground

teachers are included in this chapter.

It is my opinion that the children's lives have been enriched from the wholesome enjoyment received during the rhythmic activity period. Since the school provides the only recreation activity for the child of the community, it is responsible for meeting his interests and needs. A social relationship between the Anglo-Americans and Latin-American children has been noticeably improved due to the rhythmic activity period. Happy and friendly contacts are made among the children and this feeling is carried over in their home room classes, in the lunchroom, in the special classes and on the playground. An emotional release from the regular classroom work is provided for the child at this period.

A quantity of interest is noticed among both boys and girls in this class, and this interest has led to better school attendance.

Joe L. Harrell, Prin.

As teacher of auditorium activities I have noted a decided improvement in the children of Thomas A. Edison School since the rhythmic activity classes have become a part of the school program. This conclusion has been based on observation before and after the children have had the advantages of the rhythm games. In consideration of this fact I think the participation in the classes where rhythm is emphasized through bodily movement is of inestimable value.

Before the rhythmic activity classes became a part of the school program I had difficulty with the children in choral speaking. Successful group reciting of poetry is dependent on the children's rhythmic sense. Now by having emphasis on rhythm in another department, my task is much easier.

Many of the bodily movement exercises and games are based on imaginative situations. Because of this the pupils' imaginations have been developed to a greater degree, and the dramatizations in the auditorium classes have taken on more color and more creativeness.

Poise, grace, and bodily control have been achieved and are transferred from the physical education classes to the stage in the auditorium. Pupils who were once too self-conscious now take their places with the others on the stage. A child will dance sometimes in front of his school-mates when he would hesitate to get up in class and tell a story or portray a character in a play. However, if he has been successful in his dancing, he will acquire confidence in himself and will be less likely to refuse to become a part of the speech activity later. A feeling of confidence in one activity transfers to the other activity.

I have noticed especially in the children that come to me directly from the rhythmic activity class an alertness and an aliveness that was not at one time a noticeable trait. These children are having a pleasant experience that they would not have had otherwise. Life for the underprivileged is often times all work and no play. Even little children do not always get to play enough at home. There are always housemaid jobs to do at home.

In this class they learn to play. This is an experience that some will not have again once they leave school. For a few it will be a preparation for leisure hours that will be spent profitably.

A not to be minimized result of the class the improvement in discipline in the school that has been noted. Excess energy is worked in the rhythmic games and dances; and besides this, happy children do not make discipline problems. Mental health results from the relief from tension that the pupils get from dancing, and the children achieve a healthy and happy mood.

Assembly programs are more varied now in the auditorium. Usually an assembly program in this school is the culmination of a social science unit. Dances and games of the period studied are a part of the program. This makes a more interesting program. Besides this the children learn in their rhythmic activity class the history and background of the dances.

The Dallas public schools presented all the Dallas school children in a "Cavalcade of Education" in the spring of 1948. The Thomas A. Edison School's contribution to this program was a playground scene in which

only rhythm games were used. These were accompanied by the piano. Besides the very creditable performance the children gave in the games they were able to fit in with the other children in the other schools. They were not diffident but confident. They fitted in. They knew they could do their part of the program satisfactorily and they were accustomed to playing in groups. They had a feeling of confidence they would not have had otherwise if they had not had the group participation in their rhythmic activity classes.

Jewette Curtis
 Auditorium Teacher

There is one basis that is common to both the physical education department and the public school music department. That basis is the beat as sensed by the whole body in performing a folk dance or a singing game. The smooth flow of well coordinated body movements conforming to beat or timing creates rhythm patterns. The feeling for the beat and its resultant rhythm pattern is not always individual as in pitching a ball but is very often between individuals as in a group game. Thus not only does the boy or girl in the rhythmic activity period gain in body efficiency and fluency but he gains socially as well. In addition he gains mental concentration in the stress of playing with others and confidence as he successfully fits his individual rhythm pattern in with that of his fellows.

This same basis of beat and rhythm pattern is operative in the public school music department although it sometimes follows different paths. Here again the beat is felt by a group as a whole as the foundation for the development of a buoyant singing voice, for the movement of song, and for the exact rhythmic patterns in the song. The body, trained to act as a well-coordinated whole is now a fit instrument for singing.

In the use of instruments other than the voice again a carry-over from rhythmic activity period

can be noted. Large body movements trained in rhythmic flow do away with a great deal of the fumbings of the uninitiated. Better able to concentrate in group activities, the child does his part in the instrumental ensemble without any feelings of embarrassment.

In the field of musical literature, singing games and folk dances make a valuable entrance into the culture of peoples. Through the music, words, and dancing of games and dances of different folk, children have perhaps their greatest first-hand knowledge of peoples, their universal sameness and their differences.

It is perhaps in social adequacy that the rhythmic activity department helps the music department out most. Whether in stepping out the rhythm of a song, in swaying to a waltz or in marching or in doing a creative dance, the child enters into the activity willingly because he has experienced success previously in using his body well.

Ada S. Terven
Music Teacher

Since Thomas A. Edison is a school of families predominate with defeated lives, the school program must be planned to counteract a poor inheritance and a poorer environment.

From these homes come the seven and eleven to be molded into a more independent and useful citizenship. The questions arise as to how, when and with what to create a healthy body, social adjustments and the feeling of self confidence for the making a better life than their parents before them.

The folk game program has made for happiness and a desire to come to school more regularly. An art program has been benefited by a more continuous attendance at school. The principles and laws of the dance being the same principles and laws of art cause an easier understanding of these principles. A confidence in their ability to dance ties over into their art, that here, too, they can succeed.

More understanding of rhythm in designs and illustrations are apparent. An ease or rhythm in handling

of tools helps create a more coordinated piece of art. Imagination of the new and different becomes the game instead of a drudge.

Balance within their crafts, designs and illustrations take on a concrete meaning instead of words, just words.

But the most important lessons to become a part of the children is a joy in learning, a poise in their carriage and the knowledge that they are growing happier and better.

Loucille Butler
Art Teacher

The playground department has benefitted from the rhythm taught the children as it is a large factor in the movements of the child. Their body movements are more flexible and their timing element in all their games has been increased through the rhythmic activity classes. It has been noticed that since this period has been added to the school curriculum the physical energy as well as mental energy of the child is conserved in the playing of the games and the activities on the playground.

Interest was added to the May Day celebration at the school this year due to the many different folk dances and marches that the children had learned in the playroom. Many more children took part in the celebration than in the past and the poise and rhythmic coordination of the children was noticed during the program. A closer school and community relationship seemed to evolve from this celebration.

It has been noticed in the children's games that their posture has been improved; they are more socially adjusted; and they have more confidence in their abilities. The rhythmic activity period has been of considerable help in developing these qualities that are so necessary in meeting the children's needs and interests.

W. T. Le Noir
Playground Teacher

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

From the facts gained through this study the following conclusions were reached:

1. Rhythm activities are fun for the child as well as a stimulating process of development.
2. It is the joyous self-forgetting enthusiastic spirit of rhythm games that gives it its superior value in education.
3. The child gains a clear understanding of the use of his body in expressing emotion and in following rhythmic patterns, also, a sincere interpretation of music.
4. Wholesome boy and girl relationships are developed.
5. Social responsibilities involved in rhythmic activities are developed.
6. The pupil's assurance and poise in social situations are improved.
7. A harmonious relationship between the Anglo-American and Latin-American children is developed.
8. Since recreational opportunities are limited to the community, the school provides recreation activities for

the children in the physical education department.

By a critical analysis of the evaluation of the rhythm activity program by the faculty of Thomas A. Edison school, it was shown that certain qualities were apparent as a result of the program. First, the traits of social development of the child were recognized, namely (1) sportsmanship, (2) leadership, (3) cooperation, (4) loyalty, (5) citizenship, (6) courtesy, (7) discipline, (8) attendance, (9) self-confidence, (10) moral standards. In the second place, the program fulfilled the physical needs of the child, such as (1) good posture, (2) neatness, (3) coordination, (4) ease, (5) grace, and (6) poise. Thirdly, the child's mental needs were met by, (1) developing alertness, (2) developing accuracy, (3) developing coordination, (4) developing a sense of creativeness, (5) developing enthusiasm, (6) developing aggressiveness, (7) developing self-control, and (8) developing a knowledge of subject matter.

From this the writer offers the following recommendations as a possible improvement to the rhythmic activity program as carried on in the Thomas A. Edison Elementary School. The floor space should be double in size to accommodate two classes in the playroom at one time. That would enable more groups of children to participate in the activities at the same time. Children near the same age group should be assigned at the same period, rather than

grade classification. The room should be adequately equipped with more apparatus as balls, jump ropes, a victrola in good condition, and records to fit the activities.

BIBLIOGRAPHY

- Blanchard, Vaughn S., A Modern Physical Education for Boys and Girls, New York, A. S. Barnes and Company, 1940.
- Burchenal, Elizabeth, Folk Dances and Singing Games, New York, G. Schirmer, Inc., 1909.
- Cannon, Ola Fae Johnson, "Playground Activities for Grades One, Two, and Three," Unpublished Master's Thesis, North Texas State Teachers College, Denton, Texas.
- Crawford, Caroline, Choice Rhythms for Youthful Dancers, New York, A. S. Barnes and Company, 1925.
- ←Curtis, H. S., Education Through Play, New York, The Macmillan Company, 1924.
- Dimock, H. S., "How Effective Is Our Education for Leisure?", Recreation, XXX (December, 1936), 427-430.
- International Reference Work, Chicago, Holst Publishing Company, 1923, Vol. II, p. 748.
- Jaques, Emile, Rhythm, Music and Education, New York, G. P. Putnam's Sons, 1921.
- ←La Salle, Dorothy, Rhythms and Dances for Elementary Schools, New York, A. S. Barnes and Company, 1931.
- Moses, Irene E. Phillips, Rhythmic Action Plays and Dances, Springfield, Massachusetts, Milton Bradley Company, 1928.
- ←Neilson, N. P., and Van Hagen, W., Physical Education for Elementary Schools, New York, A. S. Barnes and Company, 1930.
- Osborne, E., "Individual Adjustment Through Group Activity," Education, LVII (January, 1937), 264-68.
- Porter, Evelyn, Music Through the Dance, London, Charles Scribner's Sons, 1938.

✓ Salt, E. Benton, Teaching Physical Education in the Elementary School, New York, A. S. Barnes and Company, 1942.

Shaffer, Mary Sherman, Rhythms for Children, New York, A. S. Barnes and Company, 1938.

Spain, Charles L., The Platoon School, New York, The Macmillan Company, 1924.

Thompson, Betty Lynd, Fundamentals of Rhythm and Dance, New York, A. S. Barnes and Company, 1937.

✓ Wayman, Agnes G., A Modern Philosophy of Physical Education, Philadelphia, W. B. Saunders Company, 1938.