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MOVEMENT EDUCATION IN THE ELEMENTARY SCHOOL

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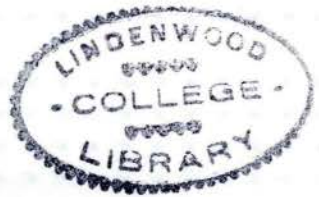
Introduction
Philosophical Basis of Movement Education
Movement Education Activities
Basic Movement Activities
Study of Movement
Presented Original Activities

by

Ruth Ann Meyer

Contributions of Movement Education
Teaching Strategies
Self-Movement Activities

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the degree of Masters of Arts, Lindenwood Colleges

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Forward

I entered into this study of creative dance with experience as a physical educator in an elementary school. My teaching experiences have been with primary age children in physical education classes. I discovered in my teaching experience that to develop the child's movement vocabulary, I had to begin where the children were in their movement experience and to begin with what the children were able to do. As the child's first formal movement teacher, I had to begin with movement experiences the child could handle along with his growth and development patterns in the elementary school.

The elementary school physical education curriculum should include experiences in basic movement, dance and sport. As a movement educator, I found a need to be able to teach these various aspects of movement to the children.

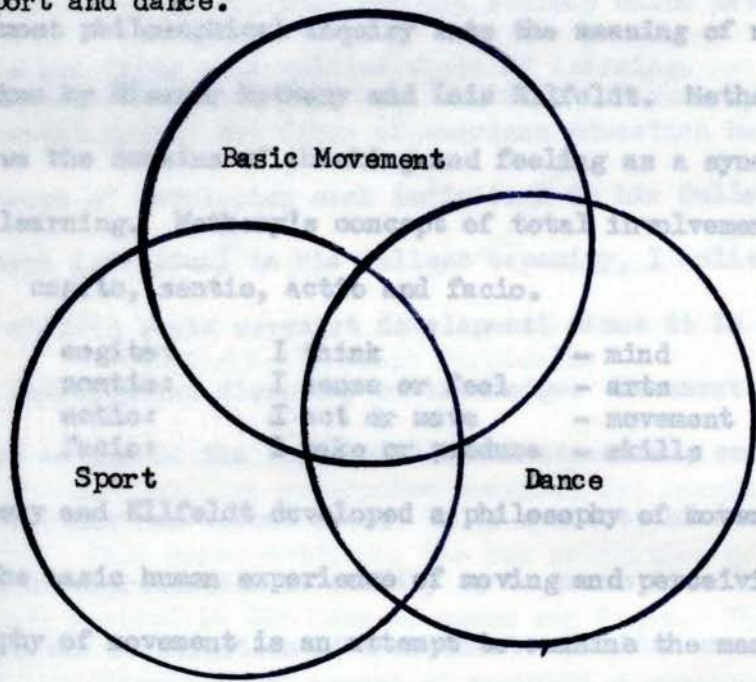
ment. Since I was limited by the depth of my movement experiences in basic movement and dance, I found it difficult to give my students a total movement experience. In fact, I began to study and teach

CHAPTER I

MOVEMENT EDUCATION IN THE ELEMENTARY SCHOOL

Introduction

As I became involved with movement, as a teacher, I experienced a need for developing movement as a meaningful experience. The movement experiences for the elementary school child differ in movement characteristics. I observed in my personal teaching experience the emergence of these three general organizational characteristics of movement: basic movement, sport and dance.



I discovered that I had personal experience in sport movement, some experience involves not only the physical activity of moving, but the experience in basic movement and very little experience in dance movement's meaning which he attaches to the movement experience.

¹ Eleanor Matherly, Moving and Knowing (Los Angeles: Peak Publication, 1973), p. 2.

ment. Since I was limited by the depth of my movement experiences in basic movement and dance, I found it difficult to give my students a total movement experience. In this project, I began to study and teach basic movement and creative dance since these areas were weak in comparison to my sport experiences and teaching background. While I was doing this project, I began to focus on the description of a movement education curriculum and the structure which would reflect the aspects of the movement learning process and the movement characteristics of basic movement, sport and dance. I would like to begin with a focus upon the description of a movement education curriculum for the elementary school.

Philosophical View of Movement Education

The most philosophical inquiry into the meaning of movement has been undertaken by Eleanor Metheny and Lois Ellfeldt. Metheny philosophically views the domains of thinking and feeling as a synonymous whole in movement learning. Metheny's concept of total involvement would be composed of: cogito, sentio, actio and facio.

cogito:	I think	- mind
sentio:	I sense or feel	- arts
actio:	I act or move	- movement
facio:	I make or produce	- skills comparable to

Metheny and Ellfeldt developed a philosophy of movement which identifies the basic human experience of moving and perceiving movement.¹ This philosophy of movement is an attempt to examine the meaning and value inherent in movement experiences. According to Metheny, the movement experience involves not only the physical activity of moving, but the student's meaning which he attaches to the movement experience.

¹Eleanor Metheny, Moving and Knowing (Los Angeles: Peek Publication, 1975), p. 2.

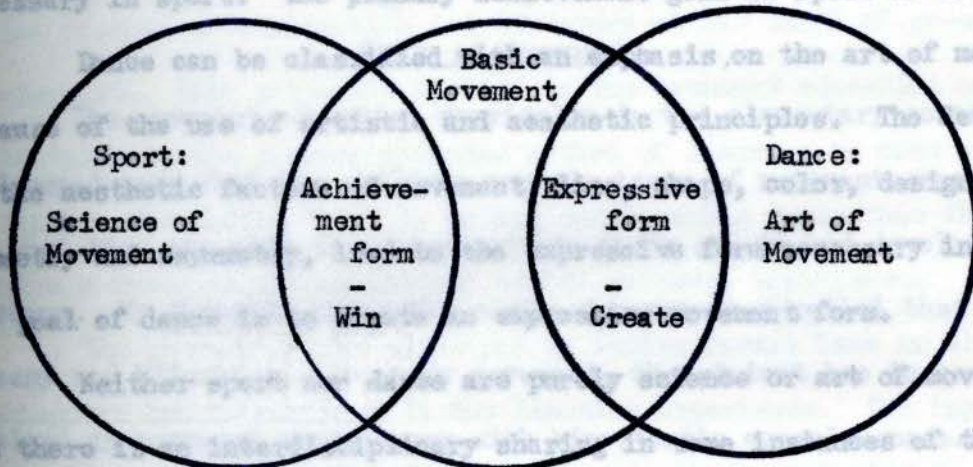
Metheny expressed a view of movement education which I think is descriptive of the motor learning experience. "Movement education is learning to move and moving to learn."² In this description of movement learning, I agree with Metheny when she states that moving and learning occur simultaneously in the movement experience. Through a structured learning environment, the teacher specifically guides the student through a movement experience. Students' random trial and error movement will not always produce movement learnings but through movement exploration and problem solving, the teacher guides their learning of specific movement relationships in time, space and force. Then, the movement education curriculum should reflect the involvement of the child in the learning experience - movement experiences for the student which have cogito, sentio, actio and facio in a unified whole of learning.

In recent years, the focus of American education has been based upon the concept of developing each individual to his fullest capacity. Developing each individual to his fullest capacity, I believe should include the child's basic movement development since it is essential to the child's learning and discovery of knowledge. Movement education can be identified as one of the forms of liberal education, comparable to music and the other non-verbal arts. It is a source of learning that enriches man's comprehension of reality as he knows it. I will describe in this paper the construction of a movement education curriculum which reflects the interdisciplinary aspect of movement experiences. The curriculum can be implemented in the elementary school.

²Eleanor Metheny, A.A.H.P.E.R. Convention Address, Las Vegas, Nevada, March, 1967.

Sport Movement Education Curriculum

Under the title of "movement education", I would like to recommend the acceptance of movement experiences which involve the whole child rather than just the physical aspect of movement. The movement education curriculum should have three areas of experiences: basic movement, sport and dance.



Movement Education Curriculum

A movement education curriculum provides the foundation of basic movement. From basic movement, the two polarities of movement experiences are derived in the form of sport and dance. This polarity reflects the interdisciplinary aspect of movement experiences. The study of movement involves an integration of the art and science of movement. The versatility of movement necessitates experiences in dance and sport for the student.

Sport: **Dance:**

Science of Movement	Art of Movement
Achievement form	Expressive form
Win	Create

Sport can be classified with an emphasis on the science of movement because of the use of scientific and physiological principles. The patterns are the early stages of the self-concept. In the movement ed-
 development of the physical factors of movement, strength, power, agility, flexibility, coordination and endurance, lead to the achievement form necessary in sport. The primary achievement goal of sport is to win.

Dance can be classified with an emphasis on the art of movement because of the use of artistic and aesthetic principles. The development of the aesthetic factors of movement, line, shape, color, design, symmetry and asymmetry, lead to the expressive form necessary in dance. The goal of dance is to create an expressive movement form.

Neither sport nor dance are purely science or art of movement but there is an interdisciplinary sharing in some instances of the achievement and expressive movement forms. Sports, such as ice skating, gymnastics, synchronized swimming, trampoline and diving, utilize the art of movement along with the science of movement in their presentation as a movement form. The goal of these sports cannot be achieved without a movement form with some aesthetic appeal to the audience.

Dance utilizes the science of movement in the use of mechanical principles of motion, techniques and physiological functions of kinesthetic sense. The science and art of movement is a basic characteristic which describes the general differences in the use of movement in sport and dance.

Basic Movement Foundation

The basic movement vocabulary should be the foundation of the movement education curriculum. Basic movement is an important aspect of the elementary school child's self-concept and underlies further success in the study of movement. These basic and developmental movement patterns are the early stages of the self-concept. In the movement education curriculum, a well-developed basic movement vocabulary can branch into sport and dance movement experiences for the elementary child.

Study of Movement

The movement education curriculum in the elementary school should be focused upon what the children need in terms of movement experiences and what they are able to achieve within their growth and developmental patterns. My thoughts about the study of movement parallel that of Metheny and H'Doubler. To study movement, the student has to become engaged and involved in the learning experience. The ingredients involved in movement experiences with kinesthetic consciousness. The process involves two dimensions: (1) the opportunity to experiment kinesthetic and conscious involvement in movement experiences calls for the use of the skill in a wide variety of contexts, and (2) the discrimination by the student. As one progresses in motor learning, this discrimination is the value of a movement education curriculum according to Margaret H'Doubler. Movement discrimination in motor learning utilizes the resources within one's self.³ For example, the student may be given a movement problem to alternately move fast and slowly. The discriminating resource within the student to determine fast movement and slow movement is his kinesthetic sense. The educational goal is to have the student experience the understanding of movement

³Margaret H'Doubler, Movement And Its Rhythmic Structure (Madison: Kramer Business Service, 1946), p. 1.

through kinesthetic sense rather than to blindly imitate the movements of others.

The emphasis in the elementary school should be upon the study of movement rather than emphasizing some specialized skills or movement forms. The primary aim of the movement education curriculum is to assist each child in developing his movement potential in a variety of ways.

Process Oriented Curriculum

The study of movement for the elementary school age child is an active process of exploration and discovery at his level of growth and development. This principle applied in the movement education curriculum would indicate the process oriented method of learning to move and moving to learn. The suffix "ing" in moving and learning imply that they both involve a doing or action process in the movement experience.

The process skills developed by Louise Berman have an element of ongoingness and involvement in the learning experience. The ingredients of the process involves two dimensions: (1) the opportunity to experience the use of the skill in a wide variety of contexts, and (2) the chance to verbalize the meaning of the skill so an interplay can exist between the logical and the intuitive.⁴

The curriculum which reflects process oriented skills is designed for the interdisciplinary approach to the study of movement concepts.

According to Berman, the eight process skills are: perceiving, communicating, decision making, knowing, patterning, creating and valuing. A brief explanation of each process skill as defined by Berman

⁴Louise Berman, New Priorities in the Curriculum (Columbus: Charles E. Merrill Publishing Company, 1968), p. 10.

will follow.

Perceiving

The ways of perceiving are basic to the process oriented curriculum. The student must have impressions, ideas and concepts to add to his own knowledge. From this he can make sense of his past movement experience and relate this to his future movement study.

Communicating

The perceptions lead to the process skill of communicating both verbally and non-verbally if man is to utilize his aloneness, uniqueness, and means of relating to others in ways which are satisfying to himself and others. The student attempts to communicate his movement experiences in meaningful ways to himself and others. Movement then permits effective modes of sharing his own thoughts; movement fosters the discovery of ideas.⁵

Loving

By loving as a process skill, Berman means to help the student understand the satisfactions that can come from relating to others in mutually satisfying ways. The process oriented curriculum will help students develop as persons who are able to give, to receive, and respond.

Decision Making

Decision making is a process skill which involves problem solving and intuitive thinking. A decision is a cut between the past and future

⁵Louise Berman, New Priorities in the Curriculum, p. 11.

which introduces an essentially new strand of thought into the emerging pattern of history.⁶ Decision making calls for the student to reexamine information in terms of past and future movement experiences.

Knowing

One of the purposes of education is to provide a setting where a person can learn to be a productive, thinking, creative being, both in his own eyes and in the eyes of others.⁷ Education calls for the individual metamorphosis of knowledge into a coherent framework which makes it fresh and vitally new to each student. The ultimate goal of knowing is harmony with one's self and the metamorphosis of personal ideas and concepts into knowledge.⁸

Patterning

Another process skill is organizing new and old material into coherent patterns. The student must develop an awareness of how to organize information into patterned wholes of learning.

Creating

All individuals need to understand some of the intricacies of the creative process. As the individual develops an understanding of the creative process, he can better know when to accept the wisdom and knowledge of others and when to shape his own ideas. "Creativity is the total process from the inception of an idea through to a completed product which is aesthetically pleasing or potentially useful, at least to

⁶Louise Berman, New Priorities in the Curriculum, p. 107.

⁷Ibid., p. 79.

⁸Ibid., p. 96.

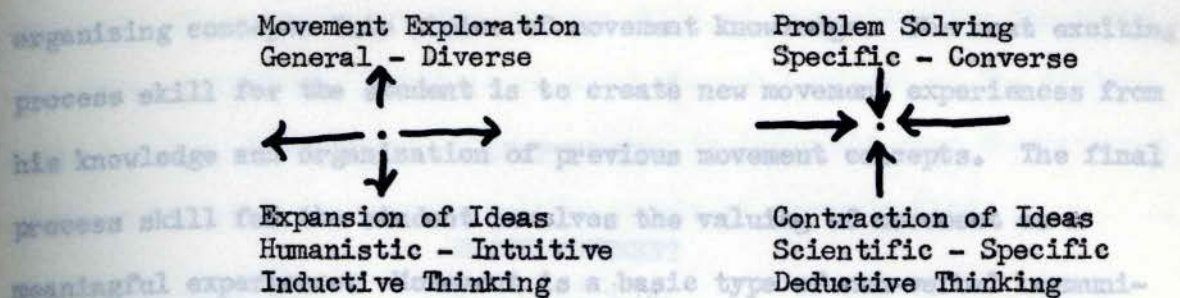
the individual creator."⁹ Creativity involves the total person. The individual's cognitive skills, his emotions, his moral insights, and his physical being are brought to bear upon a significant creative act.

To create values is to reflect upon life, its meaning, necessary changes, and what the individual can, wishes, or ought to do. In the process of valuing, man's intellectual and emotional qualities are so interwoven that the two must be studied simultaneously.

Methodologies of Teaching Strategies

The movement education curriculum employs two methods of defining movement studies for the student's exploration and discovery. One method used in movement education requires expansion and generalization of movement experiences. This method is movement exploration. Movement exploration is inductive and intuitive in mode of thought. This method is used primarily for movement possibilities and in establishing general movement relationships in the development of a concept. A second method used in movement education requires the contraction of ideas and specific movement experiences. This method is problem solving. Problem solving is deductive and scientific in mode of thought. This method is used primarily for the specific limitation of solution and the refinement of movement experience. The student of movement uses both modes of learning to discover and refine his movement experiences.

⁹Louise Berman, New Priorities in the Curriculum, p. 139.



The movement educator uses both modes of learning in developing and applying the student's movement concept to his experiences.

Teaching Strategies

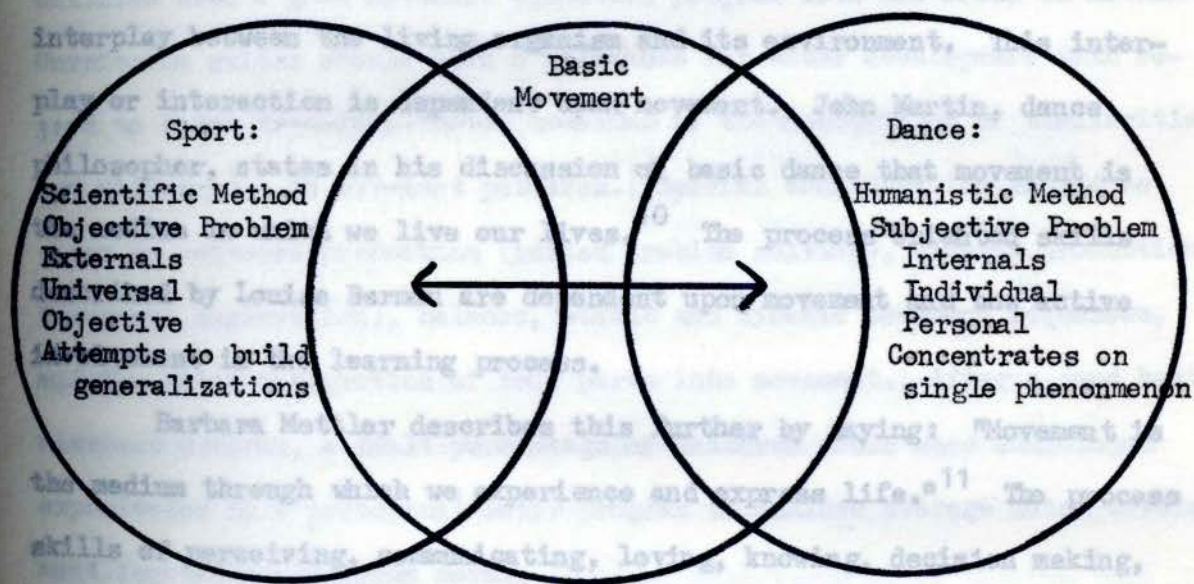
The teaching strategies used in the movement education curriculum are a combination of movement exploration and problem solving methods enhanced by the use of process skills. The process skills are a very natural and developmental approach to the acquisition of movement experience at each child's level. The student begins to perceive his own movement form through the use of his kinesthetic awareness for movement. The process oriented curriculum helps to develop a vocabulary about movement experiences for communication among students and teacher. The process skill of responding or loving occurs in an atmosphere of respect for each student's level of accomplishment. An important aspect of the movement education curriculum is developed by the process skill of decision making. The student is involved with movement problems to solve by deductive skill and/or to explore by inductive skill. The metamorphosis of movement experiences into meaningful ideas takes place in each individual's realm of meaning. The student is not involved in the mere accumulation of factual knowledge; rather, he learns to understand relationships among concepts through the arrangement and rearrangement of movement. He learns "how to know" through the process skill of patterning or

organizing concepts into wholes of movement knowledge. The most exciting process skill for the student is to create new movement experiences from his knowledge and organization of previous movement concepts. The final process skill for the student involves the valuing of movement as a meaningful experience. Movement is a basic type of non-verbal communication with which all students should have experience; movement should be valued as a form of expression and/or communication.

At the foundation of the movement education curriculum is a basic movement vocabulary. The movement education curriculum is constructed upon some very basic premises about man and his movement form.

Total Movement Development

The movement education curriculum has a foundation of basic movement experiences from which the polarities of dance and sport emerge, both man and animal. Man is made for movement and movement is inherent in the process of living. The process of life can be described as an



Briefly in the remainder of this paper, I will examine the movement education curriculum as it pertains to the elementary school.

Barbara Neutler, Ten Articles On Dance: The Art of Body Movement (Tucson: Neutler Studio, 1958), p. 1.

CHAPTER II

BASIC MOVEMENT

At the foundation of the movement education curriculum is a basic movement vocabulary. The movement education curriculum is constructed upon some very basic premises about man and his movement form.

Movement Characteristics

Movement is a universal characteristic of all living species, both man and animal. Man is made for movement and movement is inherent in the process of living. The process of life can be described as an interplay between the living organism and its environment. This interplay or interaction is dependent upon movement. John Martin, dance philosopher, states in his discussion of basic dance that movement is the medium in which we live our lives.¹⁰ The process oriented skills described by Louise Berman are dependent upon movement and the active involvement in the learning process.

Barbara Mettler describes this further by saying: "Movement is the medium through which we experience and express life."¹¹ The process skills of perceiving, communicating, loving, knowing, decision making, patterning, creating and valuing are experienced through the medium of

¹⁰John Martin, The Dance (New York: Tudor Publishing Company, 1947), p. 7.

¹¹Barbara Mettler, Ten Articles On Dance: The Art of Body Movement (Tucson: Mettler Studio, 1958), p. 1.

movement. For example, in the process skill of communicating, the sense of hearing registers vibrations of sound through movement on the eardrum. After hearing, the response of the speaker is dependent upon the movement of the vocal cords to produce audible sounds of communication.

Basic Movement

The foundation of the movement education curriculum is based upon the basic motor development of each student. The study of basic movement includes the four areas of: body awareness, spatial awareness, locomotor movements and axial movements. This vocabulary is the beginning stage of the child's self-concept which develops through his movement experiences. Dr. Bryant Cratty, a specialist in motor development, believes that most children need a good movement education program with the focus on movement. Curriculum guides should have a reference for motor development with regard to motor transfer. Motor transfer is the recognition of similarities and differences in movement patterns. Special consideration should be given to converse production (guided problem solving), diverse production (movement exploration), balance, static and dynamic movement sequences, and the total integration of body parts into movement. After a good basic movement program, a small percentage of children would need additional experiences in a perceptual-motor program to achieve average motor development for their age group norms.

Body Awareness

One section of basic movement deals with an awareness of the body and its movement. There are two sub-divisions of body awareness: body planes and body parts. During the child's early developmental stages, the child experiences, distinguishes, and recognizes his body planes:

front, back, one side and the other side. This discovery of body planes permits the child to begin to experience movement in different axes and planes of motion within the body.

The various joint structures and their movement possibilities are explored along with body part awareness. The child begins to recognize his own body parts and to transfer his concepts of body parts to another child's corresponding body parts. Another discrimination may be which lateral side of the body is the part located on, i.e. the beginning of the concept of right and left.

The child begins to explore and discover the similarities and differences in terms of movement of the different body parts. He discovers that the body joints of the arm and leg are similar in bone structure and movement ability.

Locomotive Movements

The locomotive movements are the basic movement patterns used to get from one place to another.

Body joint similarities:	head	shoulders	hips
	back	arms	legs
	upper	elbows	knees
	lower	wrists	ankles
	trunk	hands	feet
		fingers	toes

The variations of direction are forward, backward, sideward, and combinations of these. The variations of level are high (standing),

Body awareness involves the discovery of the movement possibilities within the instrument's structure (body parts) and the body's movement plane relationship (body planes) to the surrounding space. The conscious knowledge of the body is due to movement experience which relates body parts and the body planes.

Spatial Awareness

Spatial awareness is the spatial orientation of the body to itself and the surrounding space. An important aspect of spatial awareness is the discovery of direction with regard to the body's three

dimensionality. The three dimensional relationship of direction are front-back, right-left and top-bottom. The body orientation of direction is basic to the spatial relationships outside of the body and surrounding space. Directionality and laterality must be oriented inside the body and then applied to the surrounding space.

A spatial concept develops when the child can use space in a variety of ways. The spatial relationships or concepts of: front-back, right-left, top-bottom, toward-away, over-under, across-around, inside-outside, here-there, up-down and middle are important experiences for the child. The use of these concepts are basic to the development of spatial awareness in the movement education curriculum.

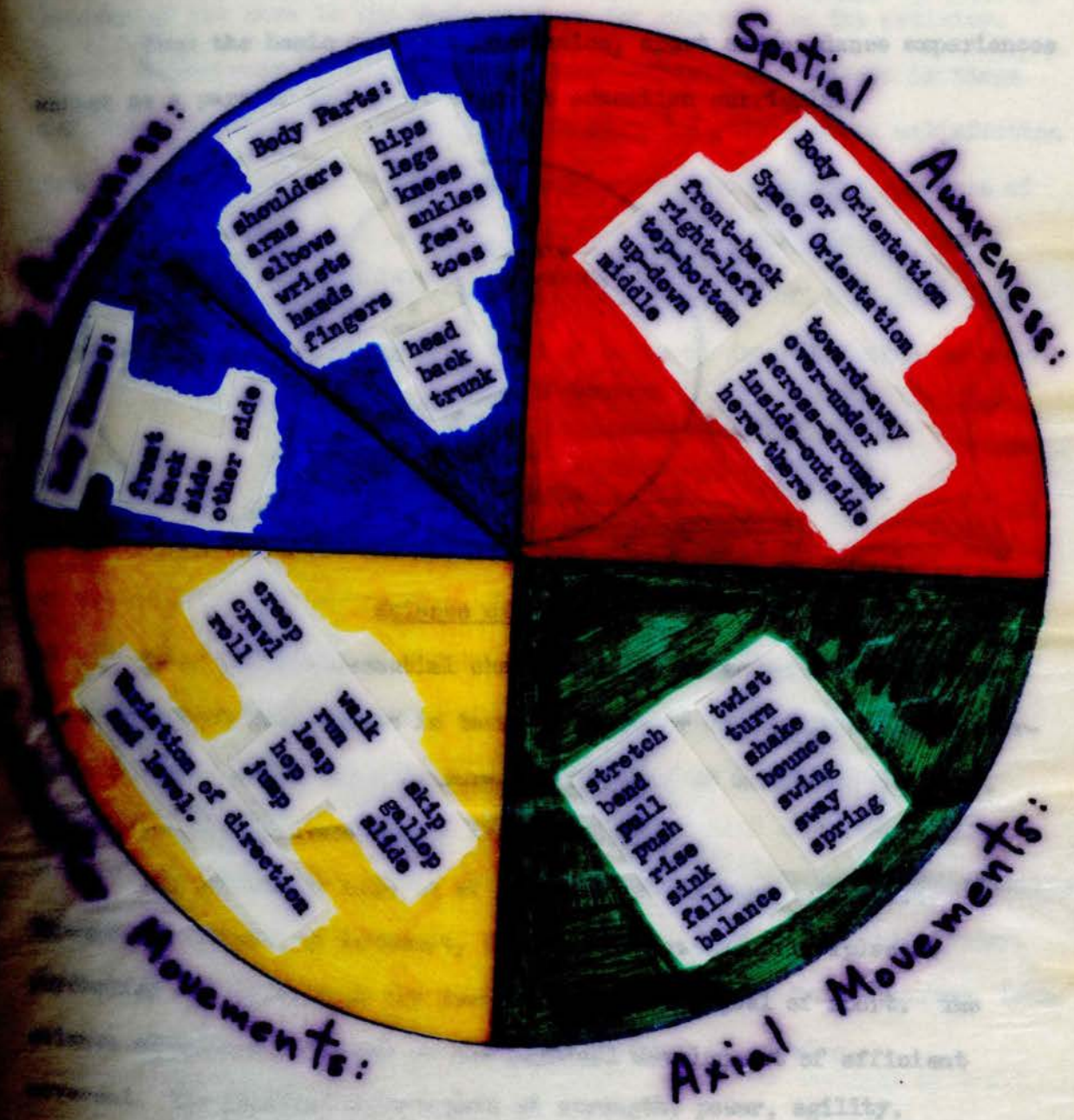
Locomotive Movements

The locomotive movements are the basic movement patterns used to get from place to place. The basic classification of locomotive movement patterns is even and uneven in their rhythmical arrangement of execution. The variations of direction are forward, backward, sideward, up, down and combinations of these. The variations of level are high (standing), medium (kneeling/sitting/squatting) and low (lying on the floor). The locomotive patterns are:

creeping	walking	skipping
crawling	running	galloping
rolling	leaping	sliding
	hopping	
	jumping	

These locomotive movement patterns, by themselves or in combination with the variations of level and direction, provide a source of important movement experiences for elementary school children.

Basic Movement



CHAPTER III

Achievement Goal

SPORT

Success in sport involves the achievement goal of winning. The victory of the game is the whole purpose for engaging in the activity. From the basic movement foundation, sport and/or dance experiences emerge as a part of the total movement education curriculum.



Science of Movement

Sport has the essential characteristic of an achievement goal. The achievement goal may be in terms of score or time, but the characteristic of sport calls for a measurement in terms of achieving the goal. Winning is the achievement goal in sports. The scientific aspects of movement are reflected in sport. Through the science of movement, the laws of Newton, principles of psychology and physiology are used to achieve the goal of sport. The science of movement focuses on the physical development of efficient movement. The physical development of strength, power, agility,

flexibility and endurance utilizes the science of movement as a means of achieving the ultimate goal of winning.

Achievement Goal

Success in sport involves the achievement goal of winning. The group achievement goal of winning. Sport skills are developed to achieve victory of the game is the whole purpose for engaging in the activity.

Harold Vanderzwaag, a philosopher of sport, thinks the athlete is first and foremost motivated by the desire to win.¹² A basic human satisfaction comes from the ability to challenge and conquer the physical elements of sport. The physical involvement in the movement process makes winning a very real and satisfying experience. The structure of the sport and the rules for winning change the form of movement from its basic movement form.

Characteristics of Sport

A characteristic of sport is the manipulation of apparatus and/or equipment in the performance of the skill. The focus of sport is usually upon the object of manipulation. For example, in a basketball game, the ball is the focus of attention not the players or their movement skills in the game. The ball symbolizes for the players and the spectators the potential achievement of baskets which are necessary to the goal of winning the game. In springboard diving, the focus of attention is upon the movement form of the dive from the board to the water entry. Individual sports tend to focus more upon the movement form, whereas, team sports tend to focus mainly upon the achievement of winning.

¹²Harold Vanderzwaag, Toward A Philosophy of Sport (Reading: Addison-Wesley Publishing Company, 1972), p. 34.

Movement in sport is confined by the rules and structure of the game. The movement form is shaped by the characteristics of the sport. Individuality and creativity are very limited within the structure of sport. The primary characteristic of sport is the individual and/or group achievement goal of winning. Sport skills are developed to achieve the victory in the activity.

Sport in the Elementary School

The study of movement in the elementary school develops from a basic movement foundation. The study of sport must develop from these basic movement experiences of the child. The process of skill development in sport for the elementary child is hardly recognizable because the process of learning the movement sport skill seems to be important only in relation to the structure and rules of the sport. The sport skills are experienced by the child within his developmental and growth patterns. The process of learning sport skills and individually being successful are the primary aim of the movement education curriculum.

Sport in the Movement Education Curriculum

Sport in the movement education curriculum is basically a manipulative activity which uses equipment and apparatus. The focus of the sport movement skills is upon the goal of winning along with each child's individual skill achievement.

Small Apparatus: Manipulative Skills

In the movement education curriculum, the three sections of small apparatus are the basis for most sport movement skills. Basic movement patterns with manipulation of ropes and weights of balls. All ball handling involves manipulation of ropes, balls, bean bags, hoops, sticks, scooters,

balance boards, parachute, cans and other small apparatus, to develop basic hand-eye, foot-eye and balance coordinations. The three sections are rope jumping, ball manipulation and other small equipment in combination with the use of basic movement patterns.

Rope Jumping

Rope jumping combines the basic locomotor movement patterns with various size and arrangements of ropes.

Long Rope:

(single rope)
 jump over
 ten jumps over
 run through
 front doors
 back doors
 hot peppers
 (two ropes)
 double dutch
 double irish
 long and short
 ropes
 square rope
 (three ropes)
 square rope and
 short rope

Short Rope:

(forward & backward)
 (one person)
 jump over
 rebound jump
 rocker step (gallop)
 hop
 step hop
 hot peppers
 crossovers: forward
 and backward
 figure eight: forward
 and sideward
 (two persons)
 forward and backward
 side by side
 combinations

For example, when a child jumps over a ball, one can use the movement of pushing to make the ball bounce repeatedly. The dribble can be done in many ways. The ball can be moved from place to place. The ball can be used in many ways. For example, the step hop is a basic movement combination of a step over the rope with a hop on the same foot. The child does this while turning his own short jump rope. These manipulative skills are built upon the basic locomotor movement patterns with the coordination of the arms to turning the rope and the whole body getting over the rope.

Ball Handling

Ball handling combines the basic locomotor and axial movement patterns with various sizes and weights of balls. All ball handling

manipulative skills can be done individually, in pairs or group arrangements.

Kicking:

stationary
rolling
bounce and kick
drop and kick

Rolling:

one hand
two hands

Dribbling:

(one hand)
stationary
moving

Throwing:

(accuracy/distance)
(one or two hands)
1. underhand
2. overhand
3. sidearm

Bounce & Catch:

(two hands)
stationary
moving

Shooting:

one hand
two hands

Catching:

one hand
two hands

Striking:

one hand
two hands

Dodging:

For example, when dribbling a ball, one uses the basic axial movement of pushing to make the ball bounce repeatedly from the floor. The dribble can be done in place or combined with a locomotor movement pattern from place to place. These manipulative skills are built upon the basic locomotor and axial movement patterns with the use of the ball as an implement in sport skills.

Additional Equipment

Other small equipment, like bean bags or hoops, can be used to enrich movement experiences of the child. The type of additional equipment used changes the movement form due to its physical characteristics of size, shape and weight.

Large Apparatus: Gymnastics

Sport and Games

The sport and games section is basically a combination of basic

movement and manipulative skills of high and low organizational game structure. The movement skills in this area are very specific to team sports. For example, in soccer, the ball is handled throughout the game mainly with the feet. This is the specific characteristic skill of the sport of soccer. The elementary child progresses in sport and game skill along with his growth and development patterns.

Relays and Individual Testing

Relays and individual testing section is also a combination of basic movement and manipulative skills in the individual, self-testing and physical fitness aspects of the sport section of the movement education curriculum. These sport movement skills are individualized due to the child's physical development and body structure. For example, in the high jump of track and field, the child uses the basic movement skills to develop his style of jumping for his body type. Some styles combine a jump and a roll and another style combines a jump and a flop; all achieve the goal of the high jump to get over the bar.

Tumbling

The sport skills of tumbling are related in terms of rotation about an axis of motion and body balance. The child learns to control his body in the motion of rotation and to balance its shape in different ways. For example in tumbling, the student utilizes the basic axial movements of balance, bend and stretch with body awareness of the surrounding space in the headstand.

Large Apparatus: Gymnastics

In the movement education curriculum, the large apparatus section

is a combination of basic movement and tumbling skills on various gymnastics equipment. The movement patterns must be adjusted to the large apparatus by the refinement of movement form for each piece of gymnastic equipment. The child progresses in gymnastic skills as he develops body control, strength, agility, flexibility, power and coordination through movement on each piece of apparatus. For example, if a student is to turn on the balance beam, he must control his body in several ways due to the surface of support and the necessity to balance on the beam.

Trampoline

The trampoline section requires specific movement patterns for this piece of equipment. The successful use of the trampoline involves the student's developing a wide range of movement skills prior to attempting his activity. A knee drop on the trampoline involves the basic movements of balance, bounce, turn and the body part of knees. Trampoline could be included in the large apparatus section of sport.

Summary

The study of sport movement in the elementary school involves basic movement experiences for the child. Many of the sport movement skills are manipulative of large and/or small apparatus in relation to basic movement patterns. The focus of sport in the movement education curriculum is upon the individual achievement. The elementary school child achieves the best sport skills possible for success at his present level of growth and development.

Sport

Manipulative Skills

Ball Handling:
Kicking
Throwing
Rolling
Bounce-catch
Dribbling
Catching
Shooting
Striking
Dodging

Additional Equipment:
Bean Bags
Hoops
Sticks
Secoters
Parachutes
Cans
Balance Boards
Other

Rope Jumping:
Long rope
Short rope
Two ropes
Three ropes

High and Low Organisation Games.
Soccer
Basketball
Softball
Volleyball

**Individual
Two person
Small group
Combinations**

**Physical Fitness
Self-Testing
Track & Field
Swimming
Individual Sport**

**Large Apparatus:
Vaulting Box
Balance Beam
Parallel Bars
(even & uneven)
Horizontal Bar
Climbing Ropes**

**Individual
Two person
Small group
Combinations**

Combinations of basic movement and manipulative skills.

**Large Apparatus: Tumbling
Gymnastics**

Ind. Testing + Relays

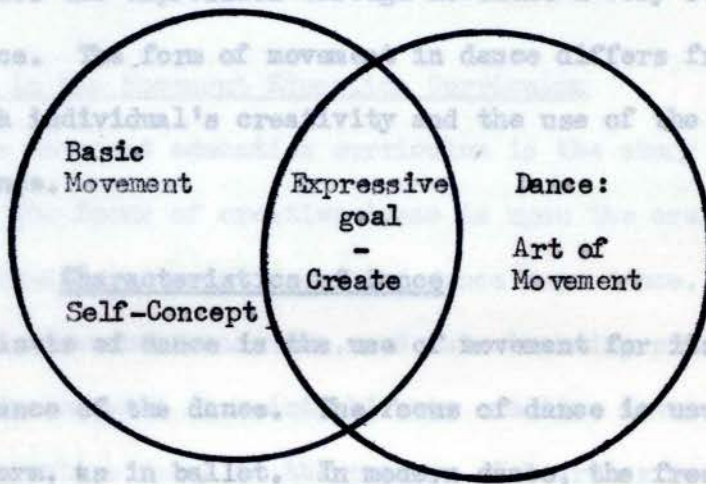
Sport + Games

Dance - Expressive Goal School

CHAPTER IV

DANCE

From the basic movement foundation, sport and/or dance experiences emerge as a part of the total movement education curriculum.



Art of Movement

Dance has the essential characteristic of an expressive movement form. The goal of dance is to express creatively through movement. The artistic aspects of movement are reflected in dance. Through the art of movement, the principles of line, color, shape, design, symmetry and asymmetry are used in the creation of an expressive movement form. The art of movement focuses on the aesthetic aspects of efficient movement. The individual development of beauty, elegance, grace, artistry, refinement and style characterize the art of dance.

27
Celia Jeanne Cohen, The Modern Dance (Middleton: Wesleyan University Press, 1969), p. 23.

Dance Expressive Goal School

Success in dance involves the creation of an expressive movement form. The artistic expression of self is the whole purpose for engaging in the activity. Jose Limon states: "I must find the dance to say what I had to say about what I was."¹³ A basic human satisfaction comes in creating the movement form of a dance. The artistic involvement in the movement process makes the expression through movement a very real and satisfying experience. The form of movement in dance differs from basic movement due to each individual's creativity and the use of the expressive movement form of dance.

Characteristics of Dance

A characteristic of dance is the use of movement for its own sake in the performance of the dance. The focus of dance is usually upon the movement form, as in ballet. In modern dance, the freedom of movement allows one's attention to shift from the dancer's technical ability to the expressive and creative quality of the movement form used in the dance. The movement form is shaped by the individual dancer. Individual expression and creativity are free for artistic arrangement in the movement form of modern dance. The primary characteristic of dance is the individual and/or group expression of dance. The expressive form of movement is created by the dancer or dancers of the dance. Group expression is more difficult to achieve than individual expression in the movement form of dance.

¹³Selma Jeanne Cohen, The Modern Dance (Middletown: Wesleyan University Press, 1969), p. 23.

Dance in the Elementary School

The study of movement in the elementary school develops from a basic movement foundation. The study of dance must develop from these basic movement experiences of the elementary school child. The dance experiences should be within the child's growth and development patterns. The process of learning dance skills and individually being successful are the primary aims of the movement education curriculum.

Dance in the Movement Education Curriculum

Dance in the movement education curriculum is the study of creative movement. The focus of creative dance is upon the creative study of each individual's movement form as a dance experience. Creative dance uses the basic movement foundation, and this learning process develops each child's movement form into his own creative dance expression. The primary aim of creative dance is the process of learning how to use movement as an expressive form. It should not involve simply the memorization of stylized dance steps.

The learning process of creative dance involves three stages of development. The movement experiences begin with freedom which gives way to the awareness of movement and finally to the control of movement as an expressive art form in dance.

Body Parts

The body parts section in the study of creative dance is mainly concerned with the instrument used to shape the movement - the human body. This section is concerned with the awareness of the instrument and its movement possibilities.

Freedom

The freedom stage involves the free exploration of body parts and their expressive movement forms in a dance experience.

head	shoulders	hips
back	arms	legs
upper	elbows	knees
lower	wrists	ankles
trunk	hands	feet
whole body	fingers	toes

The kinesthetic feeling is accentuated often by closing the eyes while exploring movement in a body part, such as the elbows. The section of body parts is a basic experience for the instrument of movement expression - the body.

Body Parts - Head

Awareness

The awareness stage involves dances with:

a body part leading the dance
 combinations of body parts (knees and elbows)
 body part duets / trios / quartet

The focus of movement changes from the instrument to the movement possibilities as the material of dance expression.

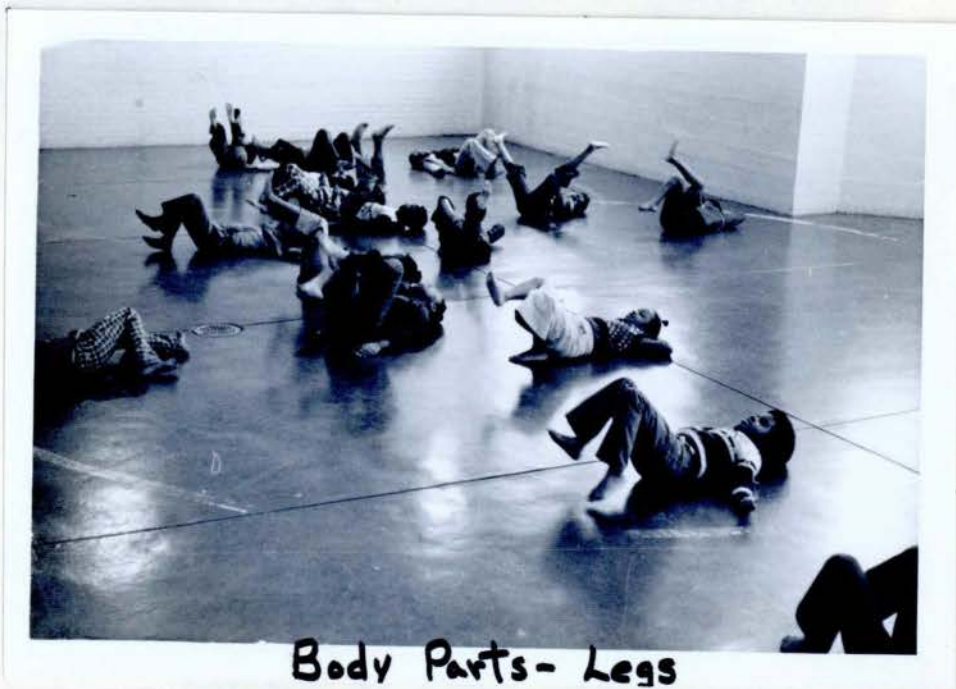
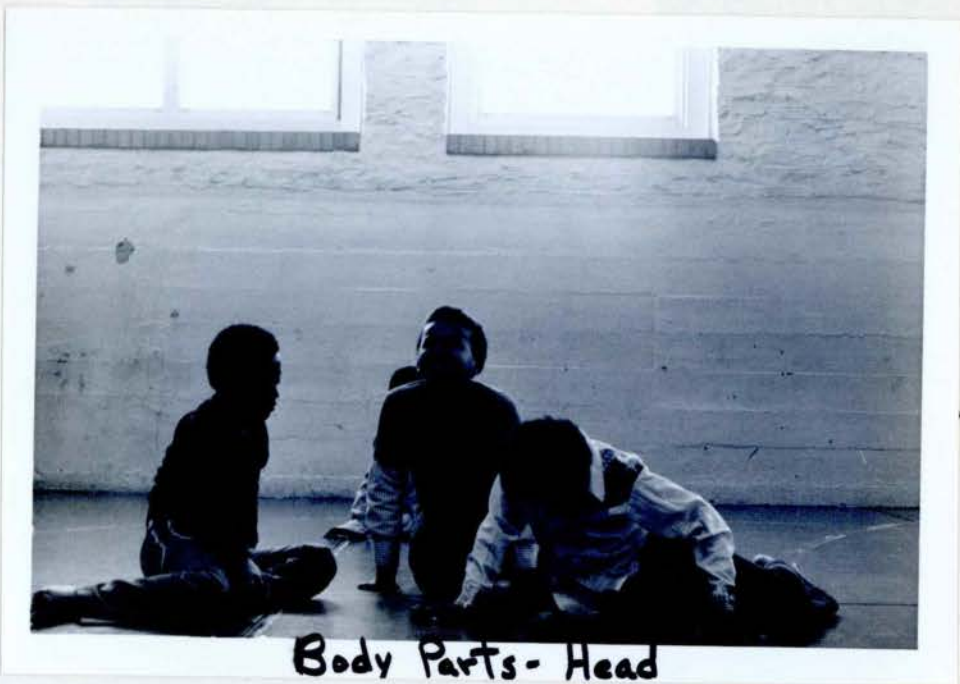
Control

The following themes develop into dances:

unison movement - line and circle dances
 group touching - unison dances
 free group body contact

The focus is to develop dances from the use of body parts and their movement possibilities in an expressive form.

Body Parts - Legs





Body Parts - Elbows



Body Parts - Head



Body Parts - Knees

Kinds of Movement

The kinds of movement section is basically an exploration and discovery of material for dance - movement. One focuses on kinds of movement for their kinesthetic variety in execution and movement feeling.

Freedom

A free exploration of the different basic kinds of movement:

wiggle	shake
roll	spring
rock	swing
stretch	undulate
bend	crawl
twist	walk
flop	turn
drop	skip

Each kind of movement has its own expressive movement characteristics which makes it different than other kinds of movement.

Awareness

The dancer can abstract movements which belong to other living creatures and non-living movements.

other living:	non-living:
float	explode
fly	melt
swoop	bubble
slither	swirl
	crumble

Control

Certain individual and/or group dances on movement themes call for an integration of various kinds of movement to create the expressive movement form of the dance.

Individual - Group Movement Themes:

escape / search / welcome / wither / bloom



Kinds of Movement: Jump



Kinds of Movement: Crawl



Kinds of Movement: Explode



Kinds of Movement: Bubble



Kinds of Movement: Stretch



Kinds of Movement: Skip



Kinds of Movement: Stretch



Kinds of Movement: Bend

Trimodal Combinations:

Qualities of Movement

Time - Space - Force

In the movement education curriculum, the section in the qualities of movement area is mainly concerned with the relationships of the physical elements of movement - time, space and force. Movement has all three elements present simultaneously all the time. By changing the time, space and force relationships, the student discovers how the quality of movement expression in the dance experience is affected.

Control

Freedom Movement studies in the control phase of movement qualities deal

The basic experience is the study of strong and weak movements which are gradual or sudden in quality of force. These elements are a beginning kinesthetic experience with the body freely expressing these basic movement qualities of force.

Awareness these are appropriate for individual and group dances.

The awareness stage in qualities of movement involves the study of the physical properties of movement: time, space and force and their relationships to each other. The basic combinations are:

Force:	strong/weak	sudden/gradual
Time:	slow/fast	regular/irregular
Space:	large/small	curved/straight

A movement study in dance can focus on one element, a combination of two elements (bimodal) or a combination of three elements (trimodal).

Bimodal Combinations:

<u>Time - Space</u>	<u>Time - Force</u>	<u>Space - Force</u>
slow / small	slow / weak	small / weak
slow / large	slow / strong	small / strong
fast / small	fast / weak	large / weak
fast / large	fast / strong	large / strong

Trimodal Combinations:

Time - Space - Force

slow / small / strong
 slow / small / weak
 slow / large / strong
 slow / large / weak
 fast / small / strong
 fast / small / weak
 fast / large / strong
 fast / large / weak

Control

Movement studies in the control phase of movement qualities deal with derived qualities:

fire	tree	flower
water	snake	bug
wind	machine	rain
lightning	thunder	

Movement themes of similar qualities, contrasting qualities and alternate qualities are appropriate for individual and group dances.



Qualities of Movement: Time



Qualities of Movement: Force



Qualities of Movement: Derived



Qualities of Movement: Time



Qualities of Movement: Space



Qualities of Movement: T/s/F

Tension - Relaxation

This section is the beginning of the concept of muscle tension and relaxation in the movement experience. The study of tension and relaxation develops an awareness in the body of what causes movement.

Freedom

Individual studies of movement and no movement are freely improvised by the student of dance. The student can alternate movement with no movement in individual and group dances.

Awareness

The awareness of tension and relaxation are kinesthetically experienced by the student in the following ways:

gradual tension - sudden relaxation
sudden tension - gradual relaxation
 ingoing tension
 outgoing tension
forceful - forceless movement

Control

The activity and passivity studies in dance involve the fusion of the body (instrument) and movement (material) into an expressive dance form. These studies may be done in duets, trios, small groups and large groups. The student has the experience of being a moving force and of being moved by a force in the dance.



Tension - Relaxation : Relaxation

Space

This section on space is concerned with the spatial relationships of the dance movement as an art form. The improvised studies focus on the conscious use of the student's space concept in movement as a dance experience.

Freedom

Movement studies which involve spatial concepts are:

- size: large / small
- shape: curved / straight
- level: high / medium / low
- plane: vertical / horizontal / inclined
- position: standing / sitting / lying
- direction: forward / backward / sideward / diagonal

These space studies can be done individually or in combinations of space studies of movement.

Awareness

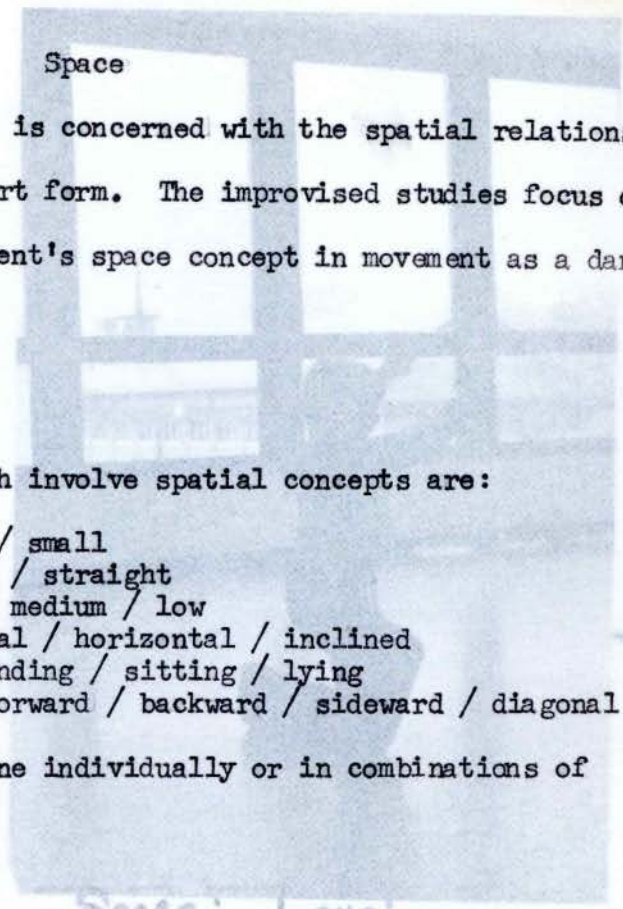
Awareness develops from further experiences in individual, duet and group dances with an emphasis upon the relationships in space.

Control

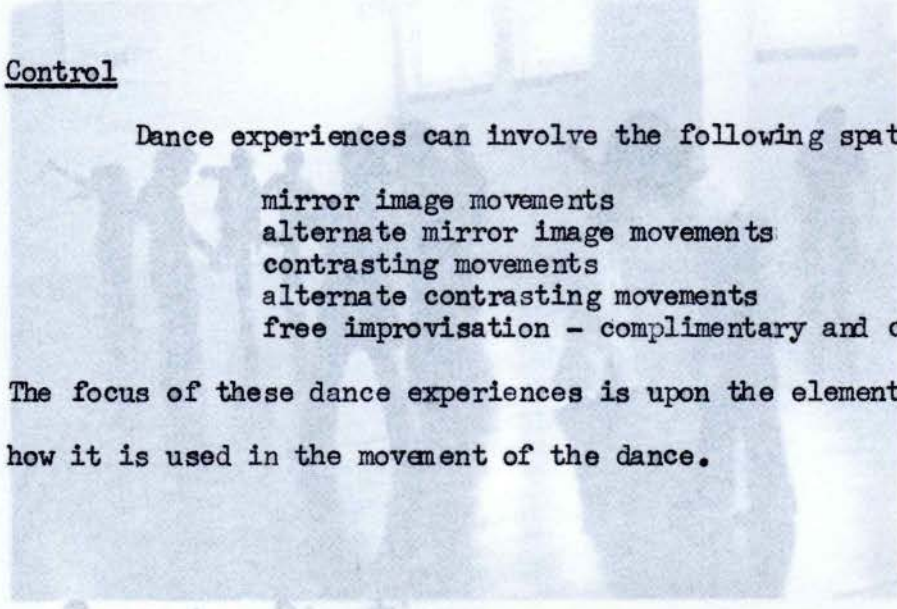
Dance experiences can involve the following spatial relationships:

- mirror image movements
- alternate mirror image movements
- contrasting movements
- alternate contrasting movements
- free improvisation - complimentary and contrasting movement

The focus of these dance experiences is upon the element of space and how it is used in the movement of the dance.



Space: Level



Space: Direction



Space: Level



Space: Direction



Space: Position



Space: Large + Small

Design and Movement

In the movement education curriculum, the design and movement division is an enrichment of the space concepts in terms of visual design as an aesthetic and creative dance experience for the student. The value of the movement experience should not be overshadowed by the art aspects of graphics but rather should be allowed to emerge as a creation through movement as a dance experience in visual design.

Freedom

Basic movement experiences of line, plane, volume, mass and texture are necessary in the dance experience of expression through movement.

Awareness

The basic movement concepts are enriched by the use of movement experiences with:

- qualities of line
- plane: horizontal / vertical / inclined
- individual volume studies
- individual mass studies
- tactile qualities in movement
- light and color

Control

Dance experiences with movement drawings of the dance's visual design as it felt kinesthetically to the dancer. Problems of design based on movement and movement based on design as dance experiences for the student.



Design + Movement: Mass



Design + Movement: Quality of Line



Design + Movement : Line



Design + Movement : Mov't Drawings



Design + Movement: Plane



Design + Movement: Volume

Time

This section is to develop experiences in the element of time as it relates to movement execution. A main objective is to develop a time concept in terms of movement rather than to have sound imposed upon the movement. The movement experience is organized internally and expresses the time element as a dance experience.

Freedom

The basic concepts of pace and pulse are experienced kinesthetically through movement studies by the student. Dance experiences in pace (fast or slow) and pulse (regular or irregular) are basic to the study of the time element.

Awareness

The awareness phase of studies in the time element involve the duration of the movement. The duration can be in intervals of long and short or equal and unequal in terms of the time element of movement.

Control

In line and circle group dances, the dancers follow the leader's timing in unison movement. The study of change in pace is experienced through movement studies of gradual and sudden movement improvisations.

Time: Duration



Time : Changes of Pace



Time : Duration



Time: Pace



Time: Pulse

Sound and Movement

In creative dance, sound and movement are mainly concerned with the integration of the dance and accompaniment into a unified whole experience. This integration is possible in the beginning stages by the use of voice, hands and feet for dance studies in sound and movement. Development of this integration continues further with studies in the quality of sound and movement. Various instruments, as drums, shakers, whistles, bells, triangles, tamborines, cymbals and temple blocks, are used for accompaniment. The goal is the integration between the quality of sound and movement.

Freedom

The beginning stages of sound and movement are the free improvisations of movement with the use of voice, words, songs, hands, feet and instruments for accompaniment.

Awareness

This stage calls for individual, duet and group dance experience with an awareness of the quality of sound and movement used by the student.

Control

Dance experiences of movement without sound, sound without movement and sound and movement together are the final growth stages for the student in this section.

Sound + Movement : Drum Dance

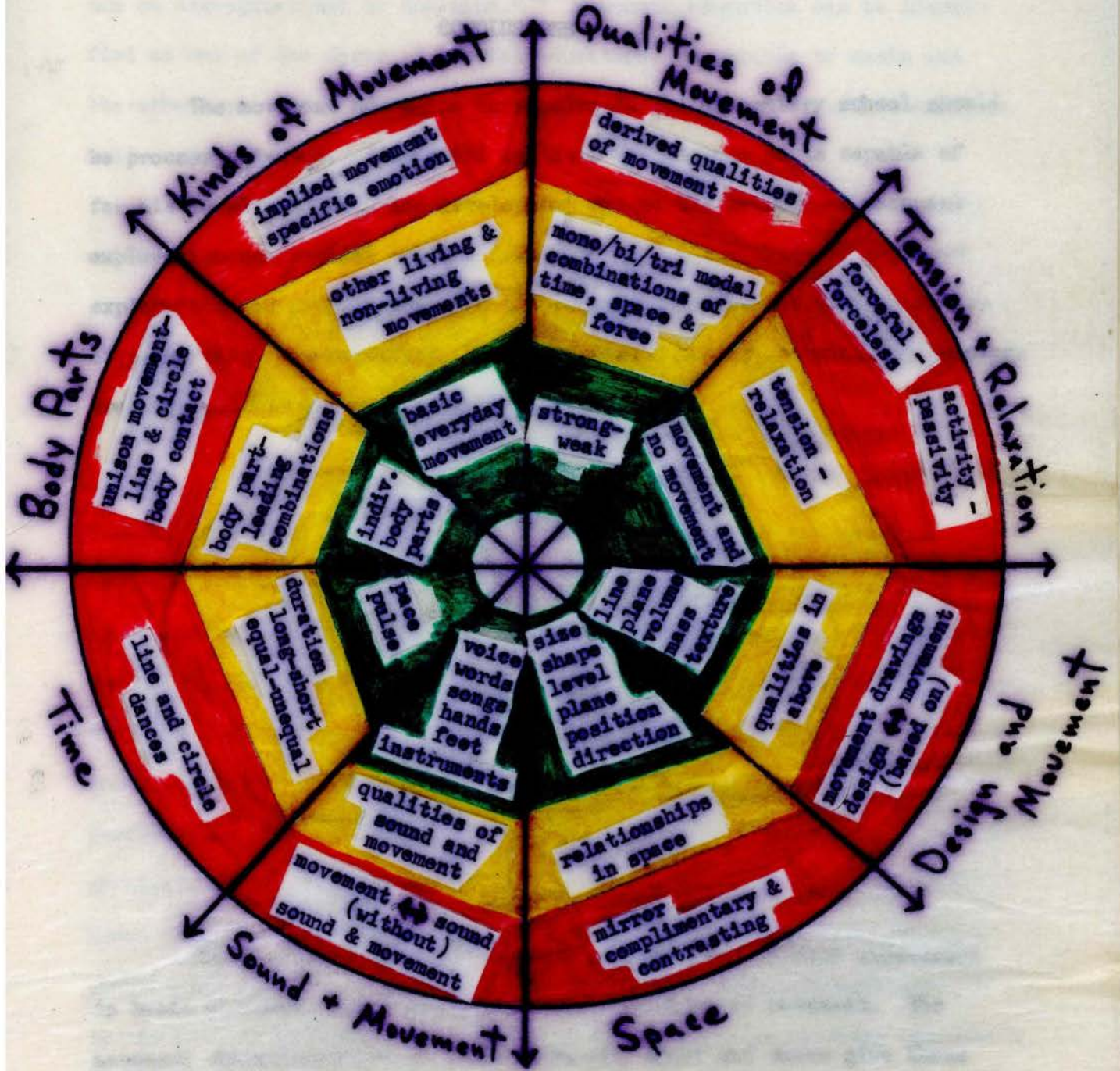




Summary

The study of creative dance in the elementary school develops from the basic movement experiences. The creative dance skills require the use of basic movement in the experience stages of freedom, awareness and control for an expressive form to emerge. Dance is the art of movement with the purpose of creating an expressive movement form. The elementary school child achieves the best creative dance experience for his present level of growth and development. The focus of creative dance is upon individual success in the expressive use of movement.

Dance



Levels of:

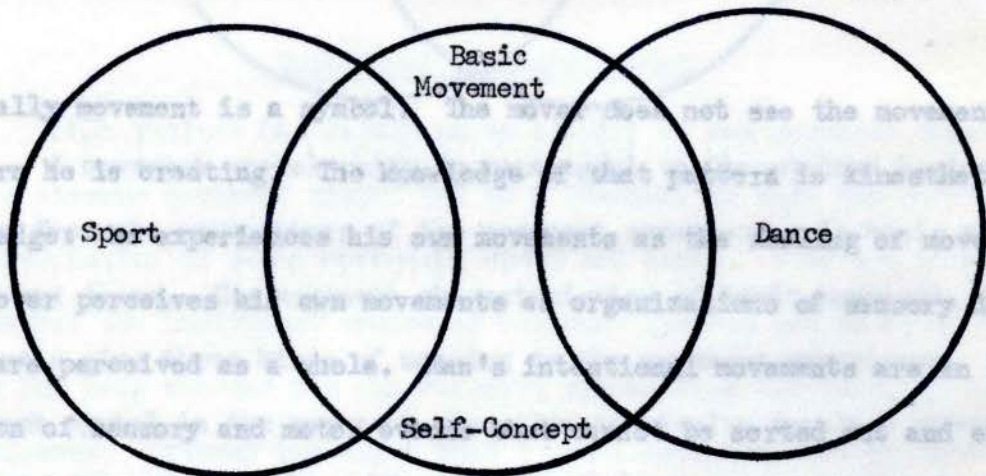
- Freedom
- Awareness
- Control

his movement experiences and begin to develop three kinds of meaning in movement. Matheny states that, "... movement experiences are a source of essentially unique meaning, we must assume that they can be conceptualized by the mind."¹⁴ Movement education can be identified as one of the forms of liberal education, comparable to music and the other

CHAPTER V

CONCLUSIONS

The movement education curriculum in the elementary school should be process oriented. Each child achieves the success he is capable of for his level of growth and development due to the methods of movement exploration and problem solving. In utilizing the methods of movement exploration and problem solving, the student must use the process skills of perceiving, communicating, loving, decision making, knowing, patterning, creating and valuing his movement experiences.



Movement as a Meaningful Experience

This movement education curriculum gives the student experience in basic movement, sport and dance characteristics of movement. The movement characteristics of basic movement, sport and dance give three kinds of meaning to the movement experience. The student can draw from

¹⁴Ibid., p. 6.

his movement experiences and begin to develop three kinds of meaning in movement. Metheny states that, ". . . movement experiences are a source of essentially unique kinds of meaning, we must assume that they can be conceptualized by the mind."¹⁴ Movement education can be identified as one of the forms of liberal education, comparable to music and the other non-verbal arts. It is a source of self knowledge that enriches man's comprehension of reality.

Metheny has developed a vocabulary which identifies the elements which are common to all forms of movement.

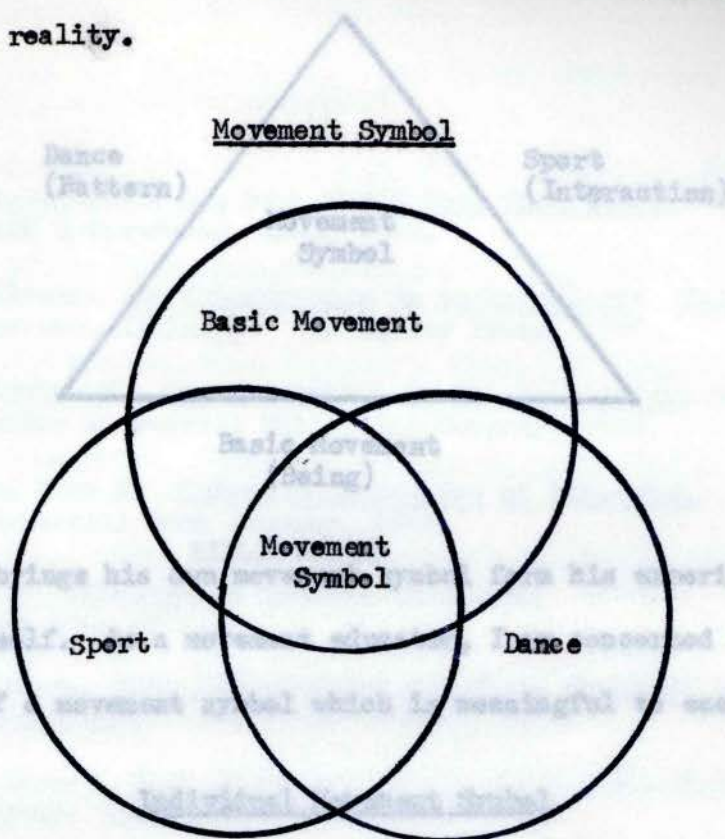
Structural	-	Kinestruct	-	motion
Perceptual	-	Kinescept	-	kinesthetic perception of motion
Conceptual	-	Kinesymbol	-	conceptual form of the kinescept

Basically movement is a symbol. The mover does not see the movement pattern he is creating. The knowledge of that pattern is kinesthetic knowledge: he experiences his own movements as the feeling of movement. The mover perceives his own movements as organizations of sensory data that are perceived as a whole. Man's intentional movements are an integration of sensory and motor events that cannot be sorted out and experienced as separate elements. The movement symbol is a combination of kinestruct, kinescept and kinesymbol in the symbolic formulations of human meaning. The movement education experience is comparable to music experiences and art experiences in terms of their potential contribution to the child's knowledge of himself and the world. The movement educator's

¹⁴Eleanor Metheny, Knowing and Moving, p. 25.

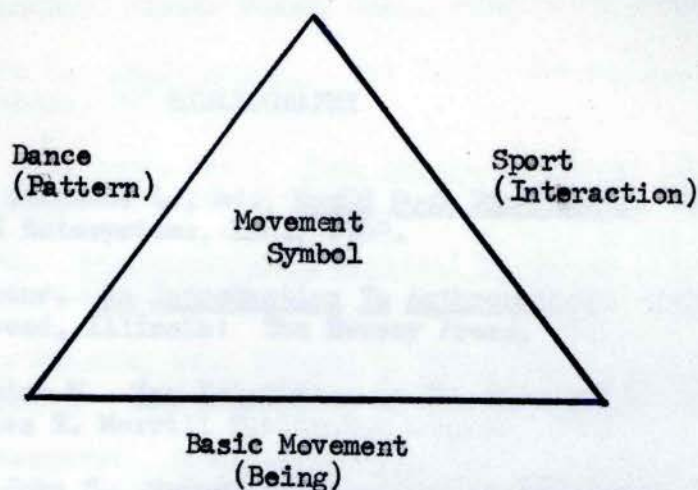
¹⁵Ibid., p. 6.

goal is to help children weave out of this movement experience an enriched perception of reality.



This project has helped me to clarify my own movement experiences into a clearer movement symbol and as a result, to share the movement gather from the perceptions of the movement experiences in basic movement, characteristics of basic movement, sport and dance. The act of exploring sport and dance. The movement characteristics of basic movement, sport and dance give three kinds of meaning to the movement experience. The focus for each student his own movement symbol from his personal movement experiences. Metheny has urged that "... movement must be learned in basic formation of the self-concept. The movement experiences of sport and understood as movement." The discovery and exploration of movement are the interaction experiences or denotation form of the movement symbol. for its own sake and meaning is the first important step of an education. The movement experiences of dance are the patterned experiences or the connotation form of the movement symbol. The movement education curriculum provides a three dimensional movement experience.

¹⁶Harold Vandenberg, *Edward A Philosophy of Sport*, p. 52.



Each student brings his own movement symbol from his experiences into focus for himself. As a movement educator, I am concerned with the development of a movement symbol which is meaningful to each student.

Individual Movement Symbol

This project has helped me to clarify my own movement experiences into a clearer movement symbol and as a teacher, to know the movement characteristics of basic movement, sport and dance. I am not attempting to analyze the individual choice of movement symbols but to bring into focus for each student his own movement symbol from his personal movement experiences. Metheny has urged that ". . . movement must be learned and understood as movement."¹⁶ The discovery and exploration of movement for its own sake and meaning is the first important step of an education curriculum in helping the student understand both himself and his relationship to others and the world.

¹⁶Harold Vanderzwaag, Toward A Philosophy of Sport, p. 82.

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