

**PHYSICAL
EDUCATION
FOR GIRLS
SECONDARY SCHOOLS**

PUBLISHED BY THE STATE OF IOWA

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PHYSICAL EDUCATION FOR GIRLS SECONDARY SCHOOLS

IOWA SECONDARY SCHOOL
COOPERATIVE CURRICULUM
PROGRAM
VOLUME IX

ISSUED BY THE
DEPARTMENT OF
PUBLIC INSTRUCTION
JESSIE M. PARKER
SUPERINTENDENT
DES MOINES, IOWA

PUBLISHED BY THE STATE OF IOWA, 1948

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FOREWORD

The Physical Education program aims (1) to provide a plan of operation which will insure a full measure of benefits of physical activities; (2) to provide a set of procedures which will give pupils a setting for the disciplines of democracy and growth in self-management in and out of school; and (3) to provide a way whereby pupils grow in self-reliance and resourcefulness in respect to recreation so that when they leave school they may be able to live well in their leisure time.

Grateful acknowledgement is made to all of those people who gave so generously of their time and talents in making the publication of this volume possible—Dr. Germaine G. Guiot, Chairman, Dr. Elizabeth Halsey, Dr. Monica R. Wild, Jane E. Harris, Jean Bontz, Christine Peterson, and W. H. McFarland.

JESSIE M. PARKER

Superintendent of Public Instruction

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INTRODUCTION

The purpose of this manual is to provide the teacher with an appreciation of the philosophy and objectives of physical education for girls of high school age as well as an understanding of the administration, organization, and methods of presenting activities included in the program for the smaller high schools as well as the larger ones.

The activity material is not all inclusive, due to limited space, but it has been selected as a type of activity which belongs in the education of the high school girl. For instance, under team sports, soccer is described with its techniques. Speedball, a very excellent sport at the same level, has not been included because it is a combination of soccer and basketball. In the major sports there are only a few of the rules suggested in some cases, as it is the hope that every teacher will consult the current edition of the Official Sports Library for Women published by A. S. Barnes Company, 67 West 44 Street, New York 18, N. Y., for the detailed rules.

Swimming has been omitted because of the very inadequate facilities throughout the state. This activity has been very well treated in the Iowa Program of Physical Education for Boys which should be available for all teachers.

Selected Bibliography may be found after each chapter or specific activity.

PART ONE

Philosophy

Administration

Organization

Methods

Chapter I

PHYSICAL EDUCATION FOR GIRLS

What Are We Talking About?

This syllabus is about physical education, a part of education which is as old as the story of mankind and as modern as the atomic age. The need for it is old, the point of view is modern.

What Is The Modern Point of View?

Today we think about the education of the whole child. Day by day he lives and grows through experience. His whole personality changes: as he gets taller and heavier he thinks and feels more as an adult, less as a child. All of his experience contributes to these changes. Vigorous work and play are part of his experience. They are necessary for complete physical growth and also for mental and emotional maturity. For instance, when a boy plays baseball, he is learning more than physical skill. He moves, thinks, and feels at the same time. He must THINK QUICKLY so as to throw to the correct spot, he must CONTROL HIS FEELINGS so the throw does not go wild, he must be STRONG AND SKILLFUL so the throw will go far and fast enough.

Can You Make This a Little More Definite?

Yes. Physical Education is the education of the whole person by means of vigorous physical activities.

Aren't You Claiming Too Much?

No. Re-read the definition carefully. It does not say that physical education is the whole of education, but it says that physical education affects the whole person. It limits the content of physical education to vigorous physical activities, but it says specifically that the effects are not limited to physical changes.

So What?

Then we must plan the kind of mental and emotional changes we want as well as the physical development.

In Other Words, You Have Several Goals?

Yes. The general purpose of physical education for high school girls is the same as the general purpose of all education: i. e. to help each student to grow to her fullest capacity as a member of a democratic society. We have, also, more specific objectives in our field which contribute to the general goal:

1. **A medical examination for each girl.** The results should be explained so she knows whether she has normal heart, lungs, spine, etc. and can carry on a normal program. If she has defects, she should know how to overcome them or make the most of herself in spite of them.
2. **Enjoyment of activity.** An attitude that sports are fun, that activity makes you feel good, will lead to life-long interests and habits of wholesome recreation. **IT IS A NATURAL OUTCOME OF A GOOD PROGRAM.**
3. **Improved appearance.** Fine posture, alert and graceful movement; in a word, good body mechanics, gives each girl the necessary basis for poise and confidence.
4. **Fitness.** Defined as enough strength, endurance, agility, and skill to do daily work and meet emergencies leaving a reserve of energy for active recreation.
5. **Skills.** Ability in sports, swimming, controlled relaxation, and other activities in which skill means safety, efficiency in daily work, and enjoyment in recreation.
6. **Knowledge.** What kind of a machine is the body, how should it be used; what sports give most exercise, which ones strengthen which muscle groups; what sports can be played in the yard; where do we get equipment and rule books; what safety measures do we need to take? Knowing these and many other factors will help a high school girl to be intelligent in planning her own physical education. It will also help her to start games at home, at 4-H clubs or Scout meetings. She will become more resourceful and will enjoy doing things she knows about.
7. **Social adjustment and mental hygiene.** Psychologists agree that the team game is the best known experience for teaching a girl or a boy to get along with others. Playing together means self-discipline, putting the team first, and giving one's best to a cause. Sportsmanship

added to team play makes a strong foundation for emotional stability and mental health.

8. **Learning the ways of democracy.** Again the team, G. A. A., or the dance group, gives excellent experience for electing leaders on merit, for group discussion, for planning and carrying out plans. Social democracy thrives in the democracy of sport. A skillful leader can generalize so that these simple forms of democracy may be understood, remembered, and used in more complex situations. By these ways of doing, young citizens **learn**, so they may later contribute to an adult democratic society.

Sounds Fine. Is It Practical In Our Schools?

Yes. If the teacher knows what she is doing and has half a chance, the girls will get these values from physical education. Just what "half a chance" means will be described later. No teacher can develop these outcomes from an old-fashioned program of dumbbell drills. A modern program takes more time, smaller classes, better facilities and equipment as well as understanding and help from the principal and superintendent. But it pays big dividends.

What Are The Main Features of a Modern Program?

The answer to that question makes up the greater part of this syllabus. There is enough detail in the syllabus to help every teacher plan and carry out a modern program whether she has had training in physical education or not. At this point, however, a few items will be given as a check list for school administrators. See if your program has these essentials:

1. Is every girl's health protected?
 - a. By a periodic medical examination plus a check of posture, back, and feet.
 - b. By follow-up programs giving remedial exercises and light activities when needed, as well as general posture training for all.
 - c. By cleanliness, including showers, clean clothes, foot care.
 - d. By the use of official girls' rules in athletic sports and N. S. W. A. standards of competition.

2. Is the class program broad and varied? It should include:
 - a. Team sports such as volley ball, basketball, softball, soccer, field hockey.
 - b. Individual sports such as tennis, badminton, bowling, archery, golf, swimming, etc.
 - c. Body mechanics, posture training, calisthenics.
 - d. Rhythm including square dancing, folk dancing, creative dancing.
 - e. Stunts and tumbling.
3. Is class instruction systematic and thorough?
 - a. Are results in skill and knowledge so clear cut that the learner gets satisfaction?
 - b. Is there progression from year to year?
 - c. Is teaching individualized so that each girl goes ahead at her own best rate and can always find more to learn?
 - d. Is the activity so vigorous that each class gives each girl a real work-out? Does each girl need and want a shower after each period?
4. Is the extra-curricular program developmental **and** recreational?
 - a. A Girls' Athletic Association, affiliated with the State G. A. A., will offer a broad intramural program as well as stimulate unorganized recreational sports such as riding, bicycling, bowling, roller skating, etc.
 - b. Competition should satisfy the standards set up by the National Section on Women's Athletics of the American Association for Health, Physical Education, and Recreation. All of these standards are based on the **good** of the **participant** rather than the entertainment of the crowd. In other words, any game should be played for the players and the teams rather than for the spectators. Intramural games are preferable to interscholastic for this and other reasons.
 - c. The girls should have an even break, i. e. equal assignment to the gymnasium and physical education facilities both during school and after school.

5. Are the girls happy and enjoying themselves in the gymnasium, whether in class or in extra-curricular games?
 - a. A friendly atmosphere gives a feeling of security to every girl.
 - b. Discipline and order are necessary to enjoyment, but self-discipline is more pleasant than teacher-discipline.
6. Can the girls take over in an emergency?
 - a. They should have responsible, well-trained leaders whom they have elected on a merit basis. These leaders are team captains, squad leaders, or class leaders. They are **not** substitute teachers, "teachers' pets," or teachers' flunkies.
 - b. They should have a class in which officiating can be learned so they can get used to running games competently, thus developing leadership and initiative.
 - c. They should help the teacher in planning the programs, as far as they are experienced enough to do so.
 - d. A self-starting, self-disciplining, self-motivating group will always find activity preferable to loafing. They will keep going if the teacher is called away; they will get to class early and practice; they will stay after school and go out for G. A. A.; they will grow up with wholesome habits of recreation and with the initiative necessary for citizens in a democracy.

Chapter II

HEALTH EXAMINATIONS

The Value of Medical Examinations

The proposed program of physical education for high school students requires that a careful evaluation of the physical fitness of the pupils taking part be made as a safeguard for them and the school authorities. The importance of such a procedure is due to the strenuous nature of the activities and the age of the group involved.

Individuals of high school age are passing through an important period of physical, physiological, and emotional development and change. During this period of rapid growth when the bodily demands are increased, care should be taken to ascertain the ability to take on an added load. At this time of life glandular systems are also undergoing changes and are subject to upsets and imbalance that might preclude taking on additional burdens.

While the body is undergoing these physical and physiological changes of adolescence, certain latent defects sometimes make their appearance. A quiescent childhood infection with tuberculosis may flare up into activity. Tuberculin tests and chest X-rays of all children at this time of life should be made. Defective hearts may develop from an earlier rheumatic fever. Potential defects of this kind and other defects can be found only by thorough medical examinations.

A complete medical examination is not only essential to determine which students are capable of vigorous exercise, but also affords an opportunity to detect existing defects that may be remedied.

What Constitutes a Good Medical Examination?

A good health examination is divided into three important divisions: history, physical examination, and evaluation or classification.

1. The history, which may be taken by trained lay personnel, should be very complete. It should include details concerning the home life, such as family status, personal

habits, loss or gain of weight, amount of work, amount of sleep, emotional state, and nutrition. Forced exercise is harmful, especially to the heart and lungs, if the growing child is in a state of poor nutrition. The history of previous illnesses is necessary, for many such illnesses may have left the body tissues in a poor state. Examples of such diseases are scarlet fever, diphtheria, pneumonia, tuberculosis, ear infections, and especially, rheumatic fever. The history of injuries to the head and joints may serve as a warning and prevent many disabilities resulting from certain forms of contact sports.

2. The physical examination should always be stressed, although there are some procedures that do not directly apply to the present state of physical fitness. A physical examination, of course, is done most accurately by a competent medical man. A hasty and poorly carried out examination may miss many minor ailments which do not show up in ordinary activities of life, but which may develop into something very serious when people engage in strenuous programs. Also a poorly processed examination will not win the confidence of the pupil, and future cooperation will not be good. By "processing" is meant the organization of the examination procedures to enable much of the detail to be assumed by others; thus the physician is released to give his time exclusively to the purely medical phases of the examination. For example, one teacher may organize and direct the traffic of pupils through the various batteries of examiners, so there is no lost time. Another teacher, trained for the task, may test vision by the use of Snellen Charts. A third may examine the acuity of hearing. Another (if no dentist is available) may be trained to examine the teeth. A person with some training in chemistry may easily be taught to analyze the urine, and so on. Before the pupils come to the examinations, their histories may be filled in during a home room period under the guidance of a nurse or a physical education teacher. With this kind of organization, the physician can do an acceptably thorough examination in ten minutes of his own time per pupil.

3. After the history and physical examination are finished, an evaluation of the findings is necessary. The ultimate classification of the pupil must be made according to her class in the physical education program of the school. There must be a complete understanding between the medical man and the physical education instructor and between them and parents. The parents must be made acquainted with the defects and how the remediable defects may be corrected. The physical education instructor should help the medical man classify the various groups in order that both may know the facts and the degree of exercise to be recommended. The physical education instructor should be taught to be constantly on the outlook for things which might show up with exercise and which were not elicited in a routine examination, as well as to carry out the recommendations of the physician. During the first weeks, certain defects aggravated by exercise, but not detected by the physical examination, may be revealed.

The carrying out of such a health examination throughout the state must be adapted to the community involved. It is to be stressed that in any given case the examination should be as nearly complete as possible. This, of course, depends upon the size of school and the personnel available, including preferably a doctor, a dentist, a nurse, and a well trained physical education instructor. If such a staff is not available, a committee of interested people can solve the physical examination problem in one of many ways, by the use of the family physician, a doctor or two in the community, or the County Medical Society.

If the family physician makes the examination, he should be asked to fill in the blank used by the schools, and to state that he has examined for all of the items, not just to send a note to the effect that the child is normal.

If there is doubt as to which method should be used, it is well to consult the officers of the County Medical Society. The Society will discuss the matter and aid in arriving at a constructive solution.

If at all possible, a health examination should be made at the

Form 2

PHYSICAL EXAMINATION FORM

(Front)

Physical Examination

School _____

Name _____ Address _____ Date _____
 Age _____ Height _____ Weight _____ Color _____ Posture _____ Sex _____
 Development _____ Skin _____ Nutrition _____ Spine _____
 Eyes _____ Vision _____ OD _____ OS _____ Corrected Vision _____ OD _____ OS _____
 Ears _____ Cerumen _____ Drum _____ Hearing _____
 Nose _____
 Tonsils _____ Chest _____
 Lungs _____ Heart _____
 Blood Pressure _____ Systolic _____ Diastolic _____ Pulse (Rate-Rhythm) _____
 Abdomen _____
 Extremities: Upper _____ JTS _____
 Lower _____ JTS _____
 Feet _____ Arches _____ Toes _____
 Tests _____ (Date) — Results, Immunizations _____ Dates _____
 Tuberculin _____ Small Pox Today Scar Yes () No ()
 Schick _____ Diphtheria _____
 Dick _____ Typhoid _____
 Anemia _____ Scarlet Fever _____
 Blood for Syphilis _____ Tetanus _____
 Urine _____
 X-ray _____

Comments _____

(Obverse)

Teeth _____
 Right 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 Left
 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8
 (Circle Missing Teeth) (Cross Recommended Extraction)
 (Check Needed Fillings)

Prophylaxis Needed _____ Yes () _____ No () _____
 Signature _____ D. D. S.
 Date _____

Positive Findings _____

Recommendation _____

Signature _____ M. D.

(Back)

Techniques of Arranging for School Medical Examinations

The program of physical examinations will be influenced by local conditions, varying in different communities. The term "examination" as used here refers only to the procedure of the physician and the dentist, while "inspection" refers to the pro-

cedure of the nurse or the teacher. Since the examinations should be planned so that they will have permanent rather than temporary value, it is essential that any plan (both in its formulation and operation) for them should have the guidance of the local medical society.

The objectives of a complete medical examination program are to (1) determine what students are capable of taking physical exercise, (2) detect existing defects, and (3) arrange for correction of remediable defects.

The following are examples of methods which may be developed for the physical examination program. Examinations by the family doctor and dentist are most desirable if it is possible to arrange for them.

1. The student sees her family physician on the same basis that she would see him for any type of medical advice. A certificate as to her physical fitness, together with a completely filled out school examination blank, would be given her to take to the proper school authorities. These services should be considered of sufficient value to merit some financial consideration.
2. Schools having a school physician could arrange for him to add these examinations to his other duties. Schools without a school physician may be able to employ one for this program by agreement with the county medical society.
3. When it is impossible to arrange for all students to have an examination by a physician, some one on the school staff, for example, the teacher of physical education, may be delegated to select the students for special activities in accordance with the plan for physical inspection described in Physical Inspection Form 4.

If it is necessary to resort to the third procedure, it should be considered only as an emergency measure, and plans should be made for complete medical examinations in the future. The medical society should be requested to appoint a physician to give instructions, individually or in a group, to the teacher or teachers who have been selected to do the inspection. Names of the officers of county medical societies may be obtained

from the Department of Public Instruction, Statehouse, Des Moines, Iowa, or Dr. J. M. Hayek, State Department of Health, Des Moines, Iowa.

Instructions to Teachers

The selection of pupils (by the inspection method) for intensive physical training will require careful judgment and discrimination on the part of the teacher. The teacher may suspect that a defect exists, but she must avoid making a diagnosis. She should, however, advise the parents to have a medical examination of these pupils.

The selection of pupils by the teacher should be based on three factors: (1) Case History—Form 3. (2) Physical Inspection—Form 4. (3) Continuous, careful observation during the entire training period. The selection will lead to the differentiation of two groups: (1) the group which is physically able to begin full training and (2) the group which is not physically able to begin full training.

If the third plan (techniques of Arranging for School Medical Examinations) is agreed upon by the school administrator and the medical society, the following suggestions may prove helpful to the teacher:

1. Case History Form 3 should be sent home with the pupil to be completed. The report, if countersigned by one of the parents, is increased in value. Comments from the room teacher or others dealing with the pupil may be helpful.
2. Some time and thought should be given to evaluating the reports. All facts on the returned form that may have any bearing on the physical or emotional condition of the pupil may be marked with a colored pencil. These facts summarized at the end of the report may be a helpful reference in the inspection.
3. Privacy should be provided for the actual inspection.
4. If on the basis of the case history and inspection, the student seems entirely healthy, she may be admitted to the training program.
5. If on the basis of the case history and inspection, any

physical impairment is found or even suspected, the parents should be informed (Use Notice of Pupil's Health Needs Form 5), and the student should bring a letter from a physician.

6. Snellen E Charts for vision testing may be obtained from the Department of Public Instruction or from the local county superintendent of schools.

Procedure for Follow-up on Physical Impairments

1. Informing parents.—A personal conference in the home or at the school, relative to the health needs of the pupil will be most productive. Several conferences may be necessary. Symptoms only should be discussed. **A diagnosis should not be made.** The teacher can be very influential in encouraging the correction of remedial impairments.
2. Conference with pupils. High School pupils are old enough to take some responsibility for their health needs.
3. If the county provides the services of a public health nurse, she will be glad to make home visits to the parents to discuss the health needs of the pupils.
4. If the county does not provide the services of a public health nurse, the district advisory nurse of the State Department of Health will be glad to assist the superintendents of schools and the teachers in working out a satisfactory follow-up procedure. (See the list of Health Department district offices and counties served by each address. Because of frequent changes of personnel, names are not listed. Address inquiries to the District Health Office.)

References:

"What Every Teacher Should Know About the Physical Condition of Her Pupils," James Frederick Rogers, M. D., U. S. Government Printing Office, Pamphlet No. 68.

"Physical Fitness Through Physical Education," Federal Security Agency, U. S. Office of Education.

The following forms are recommended for use when no doctor is available to make the examinations and a teacher must inspect the students.

PUPIL CASE HISTORY FORM 3

(To be filled out at home)

School _____

Name _____ Age _____ Parent's Name _____
 Address _____ Grade _____ Parent's Address _____
 Family Physician _____ Address _____
 Family Dentist _____ Address _____

A. Disease and Immunization History

Measles	Year _____	Preventive Treatments:	
Whooping Cough	" _____	Whooping Cough	Year _____
Chicken Pox	" _____	Diphtheria	" _____
Mumps	" _____	Small Pox	" _____
Scarlet Fever	" _____	Other	" _____
Diphtheria	" _____	Tests:	
Smallpox	" _____	Tuberculin	" _____
Poliomyelitis	" _____	Schick (For	" _____
(Infantile Paralysis)	" _____	Diphtheria)	" _____
German measles	" _____	Dick (For	" _____
Frequent Colds	" _____	Scarlet Fever)	" _____
Pneumonia	" _____	Blood	" _____
Rheumatism	" _____		
Exposure to			
Tuberculosis	" _____		
Others	" _____		
Operations 1	_____		
2	_____		
3	_____		

B. Have you ever been a hospital patient? Yes _____ No _____ When? _____
 How long? For what illness? _____

C. Have you had treatment by a physician or clinic within the past six months? Yes _____ No _____ For what illnesses? _____
 When? _____
 How long? _____ Did you completely recover? _____

D. Do you now have any complaints regarding your health? _____
 What do you feel would improve your physical condition? (Example, improve endurance, gain weight, etc.) 1. _____
 2. _____ 3. _____
 4. _____

I go to bed at _____ P. M. I arise at _____ A. M.

For breakfast I usually eat _____

For lunch I usually eat _____

For supper I usually eat _____

Check any of the following attitudes which you feel might apply to you:

1. Irritable at times	Yes _____	No _____
2. Irritable frequently	Yes _____	No _____
3. Dislike many people	Yes _____	No _____
4. Dislike few people	Yes _____	No _____
5. Easily angered	Yes _____	No _____
6. Easily depressed	Yes _____	No _____
7. Shy	Yes _____	No _____
8. Daydreams	Yes _____	No _____
9. Get along well with people	Yes _____	No _____
10. Willingly take part in school sports and activities	Yes _____	No _____

For recreation I like to _____

My hobby is _____

Parent's comment _____

Pupil's Name _____

Parent's Name _____

Comments from Room Teacher: _____

PHYSICAL INSPECTION FORM 4

(To be used by Teacher)

School _____ Date _____

Name _____ Age _____ Parent's Name _____

Address _____ Grade _____

1. Height _____ Weight _____

2. Eyes (Vision with glasses) R _____ L _____ Without glasses R _____ L _____

3. General appearance (age, race, and heredity must be taken into consideration)

Muscular development	Good _____	Average _____	Poor _____
Fatigues easily	Yes _____	Average _____	No _____
Fatty development	Fat _____	Average _____	Thin _____
Posture	Good _____	Average _____	Poor _____
Skin eruptions	Numerous _____	A few _____	None _____
Deformities of arms or legs	Severe _____	Slight _____	None _____

4. Chest

Circumference of thorax at deepest inspiration _____ Expiration _____
(at or just above the nipple level)

Expansion unequal on the two sides Yes _____ No _____

5. Throat

Enlargement of tonsils

	Protrude to near midline _____
	Protrude halfway to midline _____
	Protrude a quarter inch _____
	Do not protrude _____
Frequent sore throat	Yes _____ No _____
Mouth breather	Yes _____ No _____

6. Teeth

Cleanliness	Good _____	Fair _____	Poor _____
Cavities and missing teeth	Number of cavities _____	Number missing _____	
Gums (swelling, redness)	Marked _____	Moderate _____	None _____

7. Heart and Circulation

Following moderate activity:

Is the student panting unduly? Yes _____ No _____

Is any rapid movement of the heart visible on left side of thorax? Yes _____ No _____

Is student pale and exhausted? Yes _____ No _____

Is there purplish color to lips or finger nails? Yes _____ No _____

8. Abdomen

Abdominal scars	Yes _____	No _____
Bulges in abdominal walls or groins	Yes _____	No _____
Complaints of pains	Yes _____	No _____

9. Back

Prominent vertebrae	Yes _____	No _____
Discomfort in sitting or moving about	Yes _____	No _____

10. Feet

Special shoes	Yes _____	No _____
Malformations	Yes _____	No _____
Scaling between or under toes	Yes _____	No _____
Remarks: (Teacher)	Signature _____	Teacher _____

NOTICE OF PUPIL'S HEALTH NEEDS FORM 5

To the Parent or Guardian of School _____

A physical inspection and daily observation indicate that this child shows an abnormal condition of _____

and advise that you have _____ him examined by a physician.
her

Date _____
(These forms may be mimeographed)

STATE DEPARTMENT OF HEALTH DISTRICT OFFICES AND COUNTIES SERVED

DISTRICT HEALTH SERVICE No. 1

Court House, Decorah, Iowa

Allamakee
Black Hawk
Bremer
Buchanan
Butler

Chickasaw
Clayton
Fayette
Floyd
Howard

Mitchell
Winneshiek
Worth

DISTRICT HEALTH SERVICE No. 3

Spencer, Iowa

Buena Vista
Cherokee
Clay
Dickinson

Emmet
Kossuth
Lyon
O'Brien

Osceola
Palo Alto
Pocahontas
Sioux

DISTRICT HEALTH SERVICE No. 4

City Hall, Sioux City, Iowa

Crawford
Ida

Monona
Plymouth

Woodbury

DISTRICT HEALTH SERVICE No. 5

Court House, Fort Dodge, Iowa

Calhoun
Carroll
Cerro Gordo
Franklin

Greene
Hamilton
Hancock
Humboldt

Sac
Webster
Winnebago
Wright

DISTRICT HEALTH SERVICE No. 6

1027 Des Moines St., Des Moines, Iowa

Adair
Boone
Dallas
Grundy

Guthrie
Hardin
Jasper
Madison

Marshall
Polk
Story
Warren

DISTRICT HEALTH SERVICE No. 7

Washington, Iowa

Benton
Iowa
Johnson

Keokuk
Poweshiek
Tama

Washington

DISTRICT HEALTH SERVICE No. 8

Manchester, Iowa

Cedar
Clinton
Delaware

Dubuque
Jackson
Jones

Linn
Scott

DISTRICT HEALTH SERVICE No. 9

522 North Third Street, Burlington, Iowa

Des Moines
Henry
Jefferson

Lee
Louisa
Muscatine

Van Buren

DISTRICT HEALTH SERVICE No. 10

Professional Building, Centerville, Iowa

Appanoose
Clarke
Davis
Decatur

Lucas
Mahaska
Marion
Monroe

Ringgold
Union
Wapello
Wayne

DISTRICT HEALTH SERVICE No. 11

544 Fifth Street, Council Bluffs, Iowa

Adams
Audubon
Cass
Fremont

Harrison
Mills
Montgomery
Page

Pottawattamie
Shelby
Taylor

Chapter III

MENTAL HEALTH

Importance of Detecting Mental Strains

Most teachers are aware in a general way that mental health is important for the development of boys and girls. The girl who does not cooperate well, who very frequently cuts class, falsifies excuses, and does not get along well with others is obviously handicapped in doing her best work. The important question is, how can such girls be helped so that they will make a better adjustment? If such behavior is a sign of mental strain, how can such strains be detected before they become very severe, and how can they be removed and prevented?

These questions are important for all teachers, but especially to the teacher of Physical Education. She has an opportunity to see the girls in such different situations as free-play periods, instructional periods, locker and dressing room situations. She, perhaps more than any other teacher, sees them in games and in other types of play, where they tend to forget themselves, and thus reveal more as to how they react to others. There may be more of a tendency for the girls to come to the gym teacher with some of their personal problems, if a relation of confidence and respect has been built up. It is important, therefore, that the Physical Education teacher be able to interpret the girl's behavior, to discern what lies back of it and how the girl can be helped to make a better adjustment.

Mental Strains in Behavior

To understand behavior and to learn how to use such things as what girls do and how they do it, as indicators of mental health, it will be helpful to discuss some of the simple facts about behavior.

There are certain basic motives, desires, or wants that every person is trying to fulfill. For example, when a healthy person is hungry, he does not stop under ordinary conditions until he gets something to eat. When he is fatigued, he seeks rest. There are in addition to these well-known desires others that are just as real, but not so easy for the teacher to observe or

describe. Every person wants to feel that someone cares for him and is ready when he needs advice or comfort or help. Every person wants to feel that he is doing something worthwhile, and that he has the respect of people whom he thinks important.

If a person has difficulty in satisfying the feeling that he is doing something significant, if he feels inferior, he will try various methods to overcome this feeling of inadequacy. He may increase his efforts in some game or sport. If that procedure does not turn the trick, he may brag about something he owns or has developed. If he cannot think of anything real—some skill in which he really excels, or something that he has that is really valuable—he may make up something and brag about a skill he may not have, or he may try to put the others in an unfavorable light. Then again, he may do something entirely different. He may run away from his home and school and try to build himself up somewhere else. He may try other things.

For example, one girl came from a family in which income was greatly limited. The mother of the family felt that one of the easiest items on which to save seemed to be the underclothing of the girls. She painstakingly fashioned their slips from flour sacks, of which she had a plentiful supply. Nothing happened until the girl went to Junior High School. There she began cutting gym class excessively, and when she did attend, she was very non-cooperative, always being the last one ready for class, etc. If we look at this behavior without taking into account the motive, we may be inclined to suggest that what this girl needs is some discipline.

When we look into the behavior in the light of the motive that the girl may be trying to satisfy, we get something like this. The girl did not mind wearing the slips her mother made for her until she had to undress in the locker room of the gym with the other girls. No one said a thing, but it was very clear that her clothes were so "different". The girl didn't like the unfavorable comparison which she thought was apparent to everyone. She was faced then with a problem of trying to avoid this feeling of inadequacy, and her method of solving the problem was that of avoiding the situation. She did this by cutting class.

When we look at the behavior in this way, we see that the

girl is trying to solve a problem; namely, how to avoid an unfavorable comparison. No one wants this girl to continue to feel inadequate and we are all interested in the question: How can she be helped to solve the problem? The real difficulty is not in the motive she is trying to satisfy but in the method she is using. Several suggestions will occur to us immediately. Perhaps she can accept the matter of inferior clothes, if she can develop some abilities or skills that will help her to feel that she has the respect of others. Perhaps she and the whole class can learn to understand and appreciate more how such differences in economic status arise, and that they do not necessarily correspond to the real abilities that the person has. It is not necessary for young boys and girls to depend upon superior clothes or other artificial superiorities to gain the respect of others. There are other ways of building respect that are much more helpful.

It is quite clear, however, that if we do not help this girl, she may be blocked even more in her attempt to build herself up. Such a blocking is the beginning of mental and emotional difficulties. If it continues very long or if the person is blocked at almost every turn in her attempts to meet the basic demands of the personality, the mental and emotional difficulties may become quite serious.

The goal in mental health is to help each person to develop methods for satisfying the basic demands or desires of the human personality in ways which will be helpful to her and to others. There are several basic demands or wants that every person is trying to satisfy, but the most important for the high-school girl, in addition to hunger, thirst, fatigue, activity, and sex are such demands as desire for a place in the group; power to do something worth while; approval by persons, especially the boys to whom the girl is attracted; and self-respect. There are many different words that may be used to describe the strivings of the human personality, but these are enough to give a general idea. The desire for security has not been included in the above list, but this, while somewhat important at the adolescent level, seems more important at the younger age levels.

It is helpful to note that when a girl is blocked in her attempt to satisfy these demands, a mental strain is produced. When

the strain first appears, the girl will usually try ordinary methods of satisfying these demands. When she finds that they do not work, she will, unless she has very careful guidance, tend to resort to methods which are not helpful to her or to the others. In our culture, especially, there is a tendency for situations to develop which make it difficult for a girl to meet the demand for a feeling of personal adequacy. Girls soon learn, for example, that some boys are not much interested in going with girls who are much more intelligent than they, or who are more skillful in physical activities than they. For example, one girl who was rather healthy and strong, said that she would never think of beating her husband at a game of tennis every time they played. She might beat him once in awhile, but to beat him all the time was out of the question. The girl finds, therefore, a very interesting problem. How can she build up a feeling of being able to accomplish something helpful and worthwhile, and at the same time not make the persons in whom she is interested feel inadequate? There are many ways in which this problem can be solved, but the important point to note here is that such a problem produces a strain, which, unless the girl has some help, she may not be able to solve.

If the girl, in satisfying the basic demands of the human personality, chooses methods that others do not like, the others may block her further so that she becomes even more worried, more fearful, and more devious than she otherwise would be. This in turn increases the mental strain.

One Method of Detecting Mental Strain

How can the physical education teacher detect such mental strains, and how can she help to prevent them? There are several general approaches that can be used. On the one hand, the teacher can observe what the girl does when playing in games and engaging in various activities in the gymnasium or on the field. She can observe how she does it and how the others react to her. For example, if a girl always has to be first, thinks only of herself, is not especially graceful, and acts as if she does not realize how the others react toward her, the teacher may begin to suspect that this girl feels that what she is doing is not worthwhile, that she is spending much of her time thinking

about herself and her problem, and that she is not very good in selecting methods that will help her. Especially since she does not seem to realize how others feel toward her, the teacher may begin to suspect that the girl is worried, that she feels her inadequacy keenly and is having trouble in finding methods that will solve her problem.

Again, if a girl matures physically much earlier or later than the rest of the group, and at the same time presents many excuses for absences from gymnasium periods, perhaps cuts class a great deal and is rather shy, the teacher may begin to suspect that this girl feels that she is different from the others and that she does not like the unfavorable comparison. Of course, it is no sign of inferiority or superiority if a girl matures earlier or later than the others, but unless she and those in her group are given some help in understanding these individual differences, it is very likely that they may be a source of mental strain.

It is important to keep in mind that one behavior pattern taken by itself, such as cutting class or dawdling or falsifying excuses, may not be as indicative as several patterns taken together. Human behavior is quite complex. There are several different possible causes for any given form of behavior. For example, cutting class may be motivated by an attempt to build up self-esteem, or to demonstrate to oneself that one has power, but it may also result from a feeling of either inadequacy in skills or superiority in skills. For example, one girl, a bit small for her age, was miserable in gym class. She felt that everyone else was so much better in athletics than she and that she was a draw-back to any team on which she was placed. It seemed so much easier for her simply to skip class and forego any such unhappiness. On the other hand, another girl, who enjoyed athletics, found that so many of the girls in class didn't care whether they did well or not that the teacher had to spend most of her time getting them started in some activity. Since this girl had a great deal of ability and already knew the fundamentals of the games, the teacher's preoccupation with the others provided no challenge for her.

When several kinds of behavior are observed in the same girl, the thoughtful teacher can get some fairly good indications as to what desires the girl is trying to satisfy. For that reason,

the teacher should watch for many different forms of behavior; such as, always wanting to be first, being easily irritated, frequently playing sick, flitting from one thing to another, excessive giggling, giving up easily when difficulties are met, making excuses rather easily, and cutting classes without good reason. Observation should be made, not only of the aggressive, disturbing activity or non-cooperative behavior, but also of signs of withdrawing, unusual quietness, dawdling, and similar patterns. These withdrawing forms of behavior are just as real and as important as the more aggressive types.

To help in interpreting the cluster of patterns that have been observed, it will be useful to know what the many causes of a given pattern may be. In such a book as Symonds' "Mental Hygiene of the School Child" or Thom's "Normal Youth and Its Everyday Problems", many forms of behavior are analyzed. By reading about the forms of behavior closely related to those observed, the teacher will soon recognize what some of the common causes are. By putting together the probable causes of the several patterns that have been observed, the teacher will soon see that one or two causes run throughout the list. Such an analysis usually throws a great deal of light on what desires the girl is trying to satisfy by her behavior.

A Second Method of Detecting Mental Strain

Observing behavior is one method of detecting mental strains. Another method is to think of the basic needs of growing girls and then to examine the conditions under which the girls live at home, at school, and in the neighborhood, to see whether these environments supply those needs. For example, the adolescent girl is striving to feel that she has some measure of independence and that she is growing in the respect of others. If this striving for the feeling of personal worth is blocked, she will be under a strain. She will have some opportunity to develop a feeling of independence if there is a family council in her home, a student council in her school, and if her parents and teachers make full use of her ability to think and judge, and thus provide many opportunities for her to decide for herself. In the home, for example, if the parents work out a decision with the girl as to what hours she could reasonably be expected to come in, she will feel that she has a part in the decision. On

the other hand, if the parents autocratically make some rule without discussing it with the girl or without giving her an opportunity to take various circumstances into account, she will have difficulty in developing a feeling of independence. In such a case, she may resort to various methods to recover her feeling of ability to make decisions for herself. By examining the home and school and community environments to see to what extent the basic needs of the growing personality are met, we can often get some valuable indications of a strain that may be developing.

Accordingly, in the girl's relations with her teachers, her home, and her associates, we may ask such questions as these:

1. Are the relationships in her home autocratic or democratic? Do her parents and her brothers and sisters dominate her or does she have an opportunity to help make decisions, commensurate with her abilities?
2. Are the relationships in her school autocratic or democratic?
3. Does she have opportunities at home to do things and possess things that she thinks are really worth while? Are her feelings of self-respect considered by the other family members or does she always have to do the menial tasks, thus making it difficult for her to grow in a feeling of respect?
4. Does her work at school challenge her or does it seem unimportant, unreal, or far removed from her interests and needs?
5. Does she have several skills or abilities that help her to take a significant part in activities with her associates, including both girls and boys?
6. Does she cultivate opportunities or other types of leisure activities that help her feel that she is gaining in significant control over her environment? Is she proud to talk about the things that she does on her own, or does she keep silent, or do a lot of bragging about them?
7. Do her parents at home and her teachers in school take enough interest in her so that she feels that they really know her problems and that they really care about her?

8. Does she understand her home conditions so that she does not feel either ashamed of them or overly superior about them?
9. Does she have opportunities to learn as rapidly as her abilities permit how to get along with boys as well as girls? Does she have a chance to cultivate such skills as the ability to dance, to carry on an interesting conversation, and to learn to be sensitive to the needs of others?
10. Do her parents and teachers help her to look at the effects of her activities and decisions some distance in the future so that she learns to take increasingly more consequences into account?

When these questions are examined, it can be seen that they relate to the opportunities the girl has for developing a feeling of personal worth, independence, and control over her environment. If such opportunities are not available, the girl will be blocked in meeting her fundamental personality demands, and mental strains will result.

A Third Source of Data

Another set of facts about a child that will help us in analyzing behavior and detecting mental strains is supplied by various test results. Tests of attitude toward school and home, tests of acceptance by others in the class, and tests of intelligence and aptitude frequently give helpful information for the teacher who wants to understand the child's behavior. These tests may be available in the principal's office and can be studied in connection with the other facts gained about the girl.

Putting the Three Methods Together

In actual practice the teacher, when detecting mental strains, can use a combination of the three methods described. She can observe the girl's behavior and note what kinds of patterns appear. If she knows some of the probable causes of these patterns she can get a fairly good indication as to what mental strains, if any, may be present. In addition, she can gradually become acquainted with the girl's home, school, and neighborhood and, in the light of the questions given above, note which

conditions for personality growth are present and which are absent. Furthermore the results of various tests, such as tests of attitude, intelligence, and aptitude may be available in the principal's office. The physical education teacher no doubt will often have tests of skill, motor coordination, and similar abilities available. There may also be other teachers who have visited the home or who have made some observation of behavior. By putting the data from all these sources together, the teacher will be helped to understand what motives are operating and what methods the girl is using to satisfy these motives. The physical education teacher in turn can make her findings available to the other teachers in school and thus help them, too, to understand the girl more fully.

Promoting Mental Health

The teacher is not satisfied, however, merely with detecting mental strains which may be present. She wants to do something to help the personality toward a richer growth. Suppose the girl cuts class a great deal, or always wants to be first, what can be done? If the teacher has used the various methods described above, she will probably have a fairly good idea as to what factors are producing the behavior. When she knows what desire the girl is trying to satisfy and how it happens that she is using the particular method she does, she will have made a good beginning in working out a helpful program of changing the behavior.

For example, suppose the teacher has observed a girl cutting gym class frequently and from observation of the other behavior and a study of home and school conditions she learns that the girl feels that her gym work is not worthwhile. She doesn't see the use of it. One girl, for example, expressed it this way, "I am not the least bit interested in calisthenics or Indian Club swinging. I don't care if I ever have any muscles. All we do in class is exercises. It's all so silly." In this case, the girl seems to feel that the work in gym is not helping her to gain the things she considers important, such as respect of other girls and boys. Further observation may indicate that such a girl spends a great deal of time "primping" and learning how to be graceful.

The way to help this girl is to ask the question whether the calisthenics or Indian Club swinging or other exercises are really helpful for all girls.

Do they help girls to better health, coordination, and gracefulness?

Are they as good as other activities? If the evidence is fairly clear that they do, then this evidence can be talked over with the girls who do not see the use of what they are doing. If the evidence is not at hand that these activities do promote the performance of common activities with more grace and finesse, and if there is some question as to whether they are any more healthful than other activities such as dancing, less strenuous activities such as badminton or a set of body-building exercises worked out after a careful study of each individual, then by changing the program the behavior will also change.

Again a study of such a case as frequent cutting of classes and the like may show that the girl may enjoy the class, like the teacher, but that gym class comes on Friday afternoons and that she cannot get her hair in shape for the date Friday evening; or if the gym class comes immediately before a social science or mathematics class in which there is a boy that she is trying to impress, she may feel that it would be difficult for her to get the recognition if she has to dash into the mathematics class the last minute all hot, "perspiring", out-of breath, and with her hair disarranged.

Sometimes the study of a case will show that the program is not sufficiently adapted to individual variations. One girl put it this way, "They always make you do what the teacher wants done that day. Some days you don't feel like playing basketball, other times you love it. But we never have any choice."

Another important problem often arises with the girl who gets very high academic marks, but who has not had much of an opportunity to develop physical skills. She may feel that she is quite awkward or inadequate, and she may not know how to solve her problem. Such a girl, too, can be given a more individualized program of work designed to help her make up for the skills she did not develop. She can be helped to see the importance of acquiring the ordinary skills of coordination

and gracefulness and the knowledge as to how to keep one's system in the best physical condition. If we are careful and base our suggestions on relationships that have really proven, the vast majority of girls will soon see the significance of what they are doing.

These examples show how important it is to get an indication of the personality desire the girl is trying to fulfill and how such methods as adapting the program to individual differences and making the program effective in developing those skills and abilities that a girl needs for a happy and useful life as a woman, wife, and mother can bring the personality demands and the program closer together.

Not only is it helpful if the activities at school, at home, and in any part-time job a girl may have, meet her personality demands; but the free-time activities or avocation should also contribute to the basic personality demands. No girl is long content in pursuing a leisure-time activity which does not help her to feel that she is accomplishing something significant and worthwhile. It will therefore help her if she has a hobby or two in which she feels she is developing. The physical education teacher, especially if she is interested in crafts, together with the teacher of science, of literature, and of art, all have a part to play in helping girls to find free-time activities that are adapted to their individual needs. The individual differences among girls in this respect are much greater than we ordinarily think. So often a school and community will offer opportunities to learn only one or two handicrafts in addition to sewing and related activities. Such a program is not rich enough to meet the wide individual differences that we find among girls. The physical education teacher has a very important part to play to enrich the possibilities which the school and community offer in helping girls to choose from a wide variety of avocations.

There are many ways in which the teacher can promote mental health. It will be helpful if we remember two things. First, the best way to figure out how to change a girl's behavior is to find out what the fundamental causes of the behavior are, that is, what motive the girl is trying to satisfy and how it happened that she chose the particular method for satisfying it.

The answer to these questions gives us the clue for changing the behavior. Second, the very fact that a teacher is sincerely trying to understand each individual girl so that she can see the situations and problems from the girl's point of view, helps the girl to feel that she has a place, that someone really cares, that the world is not against her and that she has a chance to develop some significance as a person. Such a feeling is basic to mental health and is one of the fundamental strengths of the democratic relationship between teacher and student.

Chapter IV

ADMINISTRATIVE FACTORS

A physical education instructor should start her year's work with a positive approach. She should be determined to do the best she can with the gymnasium, equipment, personnel of the class available, along with her own training and ability.

The successful teacher will probably have to make many adjustments. A positive attitude will help the young teacher to adapt herself to such situations as working with large classes in a small gymnasium, having groups of varying abilities and classifications in the same class, and planning for multiple use of the gymnasium. Cooperative planning on the part of the teacher and the administration are necessary if equipment and facilities are to be improved. An individual seldom fails when determined to do her best.

The administration of any program depends upon the basic philosophy, purpose, and specific objectives of the program. The following list includes some of the larger problems of administration:

- A. Facilities.
- B. Equipment and Supplies.
- C. Time.

A. Facilities

Due to Iowa's climate its schools must provide both indoor and outdoor play facilities for their physical education programs. Fortunately most of our schools still have closely adjacent to them large areas which, if not already a part of school property, constitute potential play spaces. Each Iowa community in making its post war plans for the recreation of its people should begin by providing the school with all its necessary play fields and should schedule an early expansion of these same areas into full scale community recreational facilities which every town in rural Iowa should secure for itself and its future citizens before it is too late.

Out-of-door facilities—The high school girls of each of our 800 small communities should have provided for the program

at least two acres levelled, drained, fenced, appropriately surfaced according to the playfields needed, and free from hazards. A soccer field, two softball diamonds, archery range, and at least two tennis courts can be among the first areas to be planned.

Indoor Facilities—A gymnasium is standard equipment and should be considered as a single unit. The "stage-gymnasium" has no place in our program; it is not safe. An all-purpose floor is made of hardwood, preferably hard maple, sealed according to our best modern methods, and marked by court lines which permit a wide variety of team and individual sports for both girls and boys. The courts can be lined with various colored paints; for example, basketball in black, volleyball in red, badminton in white.

Standards set for the size of the gymnasium have been variously stated. From the most recent study by a Joint Committee of the American Association for Health, Physical Education and Recreation on Facilities for Health and Physical Education for High school girls¹ the minimum size for a gymnasium is 90' x 60' with a 20' ceiling. However, they recommend using a basketball court 50' x 84' on a floor 70' x 104', thus allowing 3 practice courts of 30' x 60' for basketball. This recommendation will leave more suitable out-of-bounds and end zones for cross courts or for multiple deck tennis, paddle tennis, and badminton use.

The Joint Committee further recommends that there should be one gymnasium for each 350 or each 400 pupils. With the standards set for class size ranging from 36 to no greater than 45, the high school of 500 will find one gymnasium for both boys and girls inadequate if the standard amount of time, one class hour per day, were adhered to; while the high school with an enrollment of 250 to 300 will have indoor facilities to operate for both boys and girls a full five-day a week program with each class having indoor space to come to on rainy days. Equal sharing of the use of the gymnasium between the boys and the girls is an essential consideration of both time and

¹ Bookwalter, Karl W., Chairman Joint Committee on Standards, A. H. P. E. & R., Facilities for Health and Physical Education—Senior High School Girls.

space in the making of the high school schedule of physical education classes.

A community's future plans should include enlarging the indoor facilities and using them toward the establishment of a community recreation center designed to be the heart of the social and recreational life of the people.

B. Equipment and Supplies

In general, play equipment used for teaching should be provided by the schools. This is customary for group activity supplies such as balls and bats, mats for tumbling, records for rhythmic activities, etc. Individual sports like tennis, golf, badminton are sometimes omitted from the program because of the expense of the equipment. The sports are, however, the most valuable part of the high school program. Ideally, the school should furnish enough equipment to make it possible for children of all economic levels to learn these sports, and encourage those who can to buy their own balls, clubs, and racquets for their own recreation. If no funds are available for school equipment, a beginning may be made by securing donations of used equipment from private homes.

In purchasing school supplies it is good economy to buy enough balls to **insure that every pupil will keep active** with a minimum of wasted time. **One ball to a group of eight should be considered minimum.** Two balls to a squad of eight will double the effects of practice and drill.

Cooperation with craft and shop classes may provide school-made games equipment at a minimum cost. See appendix for **Homemade Equipment.**

A common practice is for schools to own and launder towels. This cost of service should be carried in the schools; however, a small fee may be collected from the student each semester or year.

Care of equipment, including storage, repair, dispensing, increases as a responsibility as amounts and kinds of equipment increase. The load on the teacher is easily recognized. At every turn the weighing of values enters in. A regular custodian is needed in larger high schools. A high school student employed part time is a solution for the small high school.

Student sharing of the responsibility with the teacher is the alternative and may be the preferred policy when we consider how badly our youth need to learn how to be responsible for and manage their own recreation if they are to continue it when they are away from school.

Minimum Equipment for a high school with an enrollment of 80 girls. Average class size 24 to 30. (In each instance one ball should be held in reserve for replacements.)

1. Baseball
Catcher's Mitt 1 Baseballs 10
Catcher's Mask 1 Bats 6
First Baseman's Mitt 1
2. Basketball 5
3. Jumping Ropes
4 large ropes
12 small ropes
4. Volley ball nets 2
Standards

Additional equipment which is needed for recreational games:

- Aerial darts
12 paddles
2 doz. bridier
- Horseshoes
2 pr. shoes
2 pegs
- Shuffleboard
8 cues
16 discs
- Table Tennis
2 tables
4 nets
8 paddles
2 doz. balls

C. Time

Irwin¹ says: "The amount of time allotted to physical education affects the curriculum perhaps more than any other single factor." To achieve the degree of growth in the basic physical, social, recreational, and cultural resources which should be as-

¹ Irwin, Leslie W., "The Curriculum in Health and Physical Education," P. 63 C. V. Mosby Co., St. Louis, 1944

sured every high school girl of Iowa takes time, much of it. The most recent statement, made in concrete terms and based unquestionably on the best which can be learned from biology and physiology on the part of physical educators is that of the U. S. Office of Education¹: "The activity program should provide at least one regular school period daily of instruction in physical education for all pupils. The instructional period should be supplemented by an elaborate participation program . . . for at least ten hours a week."

According to these standards the two-hour and three-hour a week programs are inadequate. Physical strength and endurance, as every physical educator knows, can be developed only by daily activity. The skills of a sport can be learned by repeated practice only. Their inadequacies are only in part alleviated by the free recreation and athletic program which fall far short of one hundred percent participation. Each community and its school must remember that many of its children will have no opportunity after high school to be taught systematically the basic skills and practices which build and maintain fitness, the state of positive health which enables them to live most and do their best.

¹ "Physical Fitness through Physical Education for the Victory Corps," pamphlet No. 2 Federal Security Agency, U. S. Office of Education, p. 1.

Chapter V

ORGANIZATION AND PLANNING

Organization of Physical Education Activities

The program of activities for high schools recommended in this manual includes the following:

1. Team Sports: Particularly Volleyball, Basketball, Softball, Soccer, and Speedball.
2. Individual Sports: Particularly Archery, Badminton, Table Tennis, Deck Tennis, and Shuffleboard.
3. Rhythmical activities: Folk, Social, American Country, Creative rhythms.
4. Body Mechanics
5. Games: Simple games, relays, team games.
6. Rope Jumping
7. Intramurals
8. Noon hour: Recreational and Co-recreational activities.

Suggestions for organizing and teaching these activities will be found in the separate sections in this manual.

These activities have been selected with the following criteria in mind. They have great appeal to the high school girl. Many of them are readily identifiable with the current recreational needs of high school girls. Many of them can be carried on in almost any high school of Iowa with possibly some adjustments and additions of space and equipment. Under good leadership they carry large possibilities for the developing of the whole girl, thereby reaching the objectives sought as already stated.

The types suggested should be integrated into a unit program. They should be organized into a time schedule on the basis of their relative value in terms of the objectives to be reached, the facilities at hand, the opportunities for carrying on work outdoors, and the out-of-class program the school and community afford.

A section is devoted to each main type of activity. In this section will be found helps in the organization of the material to be taught and the organization of the class for learning.

Grouping of Pupils

The Iowa state laws says—"Modified courses of instruction shall be provided for those pupils physically or mentally unable to take courses for normal children." If the school moves ahead first in establishing finer cooperation with parents and the local medical group in respect to problems of home, school, and community health including the physical examination, it can proceed with confidence in its own health program. The so-called "Doctor's certificate" cases can then be planned for co-operatively by teacher and doctor and in accordance with the law. In larger schools special classes for individualized work may be organized if this is in keeping with the training of the teacher to handle individualized instruction of this nature. However, the physically handicapped girl should belong to her age group, should take her share of social responsibility in the group up to the limits of her handicap, should participate in all the play activities from which her inability does not bar her. This method emphasizes her normal capacities yet takes care of individualized needs.

Classification of pupils according to the physician's examination is basic to all other forms of grouping. At present the method of organizing classes in physical education is on the basis of grade classification in school. Since the large majority of high schools in Iowa have an enrollment of girls too small to admit of separate classes for each year in high school, the combination of contiguous grades has been commonly used. However, approximately 600 such Iowa high schools will have 50 or fewer girls enrolled. In such a situation one should avoid grouping all the girls in a single class because of the obvious fact that the girls will vary so widely in acquired skills and experience. That organization is best which allows for best learning.

Having followed the policy of scheduling classes by grades or by contiguous grades as far as is possible, we then face the interesting problem of **grouping the pupils within each class**. Ability grouping may be used upon the teacher's subjective judgment of each girl's performance level and ability to learn. This assumes that the teacher has had an opportunity to know the girls in their physical education work before she takes this

step in organization. Ability grouping may follow one of two patterns: homogeneous grouping, balanced grouping.

Homogeneous grouping. Girls of equal ability are placed in squads. Homogeneous grouping is useful in the development of skills.

Balanced grouping. A squad will consist of girls with varying abilities; the squads, then, should be more more evenly matched. Balanced grouping is desirable for competitive situations.

Squad Organizations. The general procedure recommended in grouping pupils in squads is by **pupil choice**. When it is desirous to change the personnel of the squads, such as at the end of a semester, the teacher should plan for a system of rotation. By this is meant that, for example, "number four squad" on the first round will have the fourth choice; then they are given the first choice in the second round.

The squads should not be changed too frequently as the pupils in the squads do not have a sufficiently long period for socialization within the group; a feeling of unity and belonging will not be developed.

The leaders or captains of the squads may be changed more frequently. New leaders may be selected at the end of each teaching unit—approximately each six to eight weeks.

Planning for Instruction

Seasonal - Unit - Daily

Success in teaching cannot be obtained without planning. Quite extended planning is the practice of the more successful teachers, even though they have had a varied and wide experience. **Three factors** govern the extent of the detailed organization of a good lesson, namely: (1) The experience of the teacher, (2) her ambitions and desires to fulfill her responsibilities of the school, and (3) to do her job effectively. Good planning reaps for the teacher confidence and enhances further her chances to succeed.

Seasonal Plan involves the blocking out of the various activities in which the pupils will participate. It is often spoken of

as the indoor and outdoor program. In Iowa it involves three groupings, out-of-door or Fall activities; indoor or Winter activities; out-of-door or Spring activities.

What Governs the Selection of Activities?

1. Availability of adequate space for safe participation for the seasonal planning.
2. Availability of adequate equipment to learn the skills necessary to enjoy the activity.
3. The training in physical education which the pupil has had before entering high school.
4. The number of meetings which are scheduled for each group and class.
5. The physical and physiological capacity of the pupils which have been discerned from the medical and physical examinations. A small group will be restricted in their activities and need less vigorous type of exercise, as archery, table tennis, and shuffleboard.

Unit Plan includes the teaching of a total activity covering a period of a few days or even weeks. For example the instructional planning of soccer may be taken as a unit; or again, the teaching of the waltz is known as a unit in social dancing.

With what are we concerned in planning a unit?

1. The objectives for the lessons.
2. The skills involved in the game or sport, for example: in softball—throwing, catching, and batting.
3. The types of throws: pitching underhand, throwing overhand and sidearm; catching low balls, high balls, and line drives, batting and bunting.
4. Necessary rules and regulations for proper and safe play. (Pupils should participate in suggesting modification of rules, as batter is out if he throws his bat.)
5. Effective organization of games for carrying out the activity. Always have safety and time-saving factors in mind.
6. Motivating devices which will hold and stimulate further interest in the activity—skills tests, relays.

Sample of Unit Plan

Basketball Unit—9th Grade

Situation—a group of 25 ninth grade girls with little or no experience playing basketball. Class meets four days a week. Unit will last for five weeks.

Teacher Purposes:

1. To provide opportunity for participation in vigorous muscular activity which will develop strength and endurance.
2. To develop better coordination in those skills which are fundamental to the game of basketball.
3. To create opportunities for participation with freedom and enjoyment in game situations and skills practice.
4. To promote the development of ability to establish standards for group and individual sportsmanship through discussion of problems.
5. To provide the opportunity to measure individual growth and accomplishment.
6. To create a feeling of individual and group responsibility for safety of group.
 - a. Have physical examination
 - b. Cool off slowly and take shower following activity
 - c. Wear guards to protect glasses
 - d. Stop play before reaching state of over-exertion
 - e. Remove obstruction from playing area.

Pupil Purposes:

1. To have fun
2. To play basketball

Activities to be presented:

1. Specific skills
 - a. Body control necessary for floor technique
 1. Starting
 2. Stopping
 3. Running

4. Changing Direction
 - Reverse Turn
 - Pivot
5. Dodging
6. Jumping
- b. Passes
 1. Two hand underhand
 2. One hand underhand
 3. Chest
 4. Side arm
 5. One hand shoulder push
 6. Two hand overhead
 7. Bounce
- c. Catching
 1. Standing still
 2. Moving to meet ball
- d. Combinations of skills such as bounce and pass, feint and pass, pivot and pass
- e. Bounce
- f. Shooting
 1. Two hand underhand
 2. Chest
 3. Free throw
- g. Guarding
 1. Jumping
 2. Intercepting
2. Formations for practice
 - Shuttle
 - Parallel lines
 - Single lines
 - Circle
 - Semi-circle
3. Simple strategy and Team Play
4. Knowledge or Understandings
 - a. Number of players on team and their duties

- b. Scoring, length of game, length of quarters
- c. Boundaries and floor markings
- d. Terminology
 - Time out
 - Dead Ball
 - Bounce
 - Pivot
 - Violation
 - Out-of-bounds
 - Personal foul
 - Technical foul
- 5. Penalties
 - a. Fouls
 - b. Violations
- 6. Causes for disqualification
- 7. Evaluation
 - 1. Simple knowledge Test
 - 2. Basket Shooting
 - 3. Wall Pass

Expected Outcomes:

- 1. Acquisition of enough skill to feel adequate in the game situation
- 2. Acquisition of sufficient knowledge
 - a. To play in an organized game
 - b. To be an intelligent spectator
- 3. Development of ability to play offensive or defensive positions
- 4. Recognition of advantages to be gained from skills practice
- 5. Recognition of necessity for good sportsmanship and team play

LESSON PLAN

School—Iowa High—Grade 9B
 Time—MWF—9:00
 Equipment—Four basketballs
 Whistle
 Basketball court

Date — January 15, 19—
 Unit—Basketball
 Number in Class—20

Why? (Specific Objectives)

- a. To teach an offensive skill
 - 1. By footwork (non-traveling, judging distance—accuracy).
 - 2. By skillful evasion (dodging opponent by use of bounce to self).
 - 3. By ease in coordinating the ball handling with speed of game movement (timing).
- b. To show the possibilities and advantages of the use of bounce to self in the game situation.

What? (Specific activities) A basketball skill

- a. Bounce to self
- b. Bounce to self and pass the ball
- c. Application of a and b in the game situation

How? (Procedures)

- a. Squad formation in file lines. 4 squads of 6 girls each. Practice of skill in this formation.
- b. Demonstration of bounce to self
- c. Coaching hints—
 - 1. Push the ball into the floor.
 - 2. Travel to side of ball for recovery.
 - 3. Keep the feet still when ball is secured.
- d. Shuttle formation by squads. Practice of bounce to self and pass.
 - 1. See coaching hints above.
 - 2. Pass quickly, pass accurately, etc.
- e. The game situation. Arrange four teams on the floor. Play 3-minute quarters, using every opportunity to coach use of bounce to self or bounce to self and pass. Score—regular basketball score—plus—one point for each time **this** skill is completed successfully.

Daily Written Plan

There are many opinions as to the exact nature and construction of the daily plan; that is, whether or not it should be detailed or outlined and whether it should be put into written form. Experience has shown—admission on the part of young

teachers has been found to agree, that each lesson should be written out in detail if the outcome is to be successful, because

1. It will mean that she has thought through the plan in greater detail when she writes down the result of her teaching.
2. It will increase her confidence and make her more resourceful to combat the unexpected situations which may occur.
3. It provides a thoughtful means of selecting and organizing her teaching materials.
4. It will insure a more natural progression from one lesson to another.
5. It will make for a better balanced lesson, review, and new material to be presented.
6. It will make for a better basis of determining the progress of the pupils as the teacher evaluates the outcome after she has taught the class.

As one gains experience and confidence the daily written plan may be reduced in detail, **but not discarded.**

The details of the plan should include (1) the statement of what the teacher hopes to accomplish, the objectives of the lesson, (2) a careful selection of activities which will realize these aims and be based upon sound educational, physiological, and psychological principles, and (3) a well thought-out plan for the **organization** of the activities to be presented as well as the **equipment** to be used. With such a plan time will not be wasted, less confusion will arise in changing from one skill or technique to another, and participation of the whole group will result.

Following these steps, objectives, activities to realize these aims, and plans for organization in presenting these activities, we now have (4) a careful selection of teaching procedures (demonstration, skill practice, and coaching), techniques and devices to be made, in order that a reasonable rate of learning will take place and interest and pleasure result for the participants.

Evaluation and Appraisal

Lastly, the final step in the plan which takes place after the lesson has been taught is that the teacher makes an appraisal of the lesson. This is done for better preparation of the lesson to follow. To evaluate the lesson, there are many factors involved. The following are a few questions that the teacher may ask herself in analyzing the success of the lesson.

1. Were the outcomes of the lesson achieved wholly or in part?
2. What changes should I make to attain this goal?
3. Does it mean complete review of material?
4. Did I fail to present a variety of activities or did I kill interest in keeping the pupils on one activity too long?
5. Did the lesson hold attention of all? If not, why not? Which groups were most interested?
6. Was it due to poor organization of the groups during the practice of the skills?
7. Was it due to the selection of materials?
8. Were all safety precautions taken throughout the lesson?
9. Were my directions clear and concise? Did I gain the point of pupil demonstration?
10. Did I give pupils a chance to develop initiative and leadership?

Daily Class Management

Each physical education class period should be planned for in order to gain a relatively long period of active participation for all pupils. The routine part of the lesson, such as "dressing for gym", roll call, and the changing groups from one activity to another, should be carried out with a minimum loss of time. Incidentally, this is a big factor in holding the interest and enthusiasm of the class.

A typical class period of 50 minutes.

1. Changing from school clothes to "gym clothes"— 5 min.
2. Roll call—1 to 3 minutes (until names are learned this checking may take close to 3 minutes.)
3. Learning skills and group participation—32 to 34 minutes.
4. Showers and dressing—10 minutes.

Dressing for Gym requires good planning as to assignment of space, locker facilities, and type of requirement of gym costume. By assigning alternate lockers to pupils, crowded dressing conditions may be avoided. Simple regulations regarding marking of clothing, packing of clothing when class period is over will greatly aid the dressing room problems. Such regulations should be fully explained to the pupils. This can be done in such a way by an alert teacher that the children feel that they have made the regulations. Inspection of lockers or baskets for orderliness and cleanliness should be carried out by both the teacher and the pupils.

Gym Costume should be selected on the basis of the means of the community. The gym shoe is the first article to require of a community that may be introducing physical education. It is necessary for safe participation. Uniformity of costume is welcomed by the children but often a burden for the parents especially in the case of large families of school age. Therefore, it is wise for a new teacher who is starting her teaching at a school where no costume has been required, to limit that requirement to the freshmen class. A gym costume should be attractive, so constructed to permit freedom of movement, and of a type of fabric which may be readily washed. The one piece jumper suit or the white cotton blouse with shorts is popular. In poorer localities arrangements are often made with the sewing teacher to assist in making a pattern for the parents to use. The Parents Teachers Association will often assist in this project as well as many others.

Checking Attendance may be taken several different ways. It is important to be able to call the pupils by name as early as possible. **Alphabetical Alinement** is a method which enables one to associate the pupil and her name, and is a very simple and accurate method—it is time consuming. Line the pupils up alphabetically; the teacher, walking down the line, glances at each girl as the girl gives her name and checks it against her class list.

Number System is a method where each class member is given a number. For roll call, the teacher announces, "Ready, for roll call"; the girl who has been given number one calls out number "ONE", and so on continuously. If, for example, number eight is not called the teacher substitutes it by calling out

"EIGHT", the pupil with the next number calls out "NINE", and so on. The teacher then quickly records the number 8 on her pad and later checks on her permanent record an absence against that number.

Squad System is a popular method which is frequently used in many schools. The children have a leader who checks attendance in her group of eight to ten girls. At the call from the teacher, "squad one", the leader responds, naming the members of her group who are not present. She may at this time report those girls who are not dressed for activity. A check sheet is used by some teachers and is placed at a central point where the leaders record the attendance.

The squad system is often used after the teacher becomes acquainted with the skills of the pupils; for certain types of activity they may be placed in groups according to the physical needs (restricted in activities together), and according to their abilities. The leaders of these squads should be changed at intervals in order that more pupils may share in this leadership training. The pupils should elect their own leaders. These leaders become very useful in assisting the teacher with equipment, records, and officiating in the games and sports.

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PART TWO

Games—Sports

Rhythmic Activities

Body Mechanics

Intramurals

G. A. A.

Chapter VI

FUNDAMENTALS OF GAMES AND SPORTS

Games, lead-up games, and sports hold an integral place in the physical education program. They provide opportunity for big-muscle activity and contribute to the development of neuromuscular coordination, speed, and endurance. Likewise, the social training gained from learning to play together, accepting the decision of the officials, and willingness to cooperate with the rules of the game become a most necessary factor in the development and education of youth. For the participant, games and sports yield fun, satisfaction in acquiring the skills of the game, and a challenge to play a better game. The function of the school physical education program is to teach the skills and the games which can be played after the girl leaves school so that she may carry on in wholesome recreation with friends from far or near.

Selection of games should be made according to several factors:

1. The findings of the medical examinations. Restricted program for the physically handicapped girl, the overweight, and the underweight.
2. The physiological development.
3. The physical education training background.
4. The climatic conditions. More active type of games during cold weather; less active games during warm weather.

Organization for games and learning skills are important in saving time both for the teacher and the players. Permanent squads or teams for a unit of instruction are recommended. Every girl in the class should be on a team. Interest will be maintained when girls of like ability play together. Methods of planning for competition between groups have been suggested under "Intramurals". (See table of contents.)

Girls' rules should be used throughout for the **so-called sports**. The guides for the various sports in many cases are revised each year; sports like Badminton and Tennis are revised each few years. These guides are carefully prepared by a committee of trained physical education teachers who are experts in the

sport. The Official Guides may be purchased from the publisher A. S. Barnes Company, 67 West 44th Street, New York 18, New York. The list price is 35 cents each.

Standards in athletic activities should be based upon the following guides:

1. Athletic activities for girls and women should be taught, coached, and officiated by qualified women.
2. Each girl who is physically able to do so should be given a chance to participate in a variety of activities, both team and individual, and an opportunity to be a member of a team in those sports for which teams are organized.
3. Recognition should be given to every opportunity to secure acceptable results in all situations in which competition is carried on.
4. The results of competition should be judged in terms of benefits to the participants rather than by the winning of championships, or the athletic or commercial advantage to schools or organizations. *

FUNDAMENTAL SKILLS

Fundamental skills peculiar to games are commonly listed as **throwing, catching, kicking, batting, running**. In effective teaching the teacher must know the elements which make up these skills. However, she must fully realize that the learner must perceive the action as a whole. The elements of the skills are **parts** of the whole and are described in detail for clarity though they function as a complete unit. The teacher then can emphasize special points which she expects the students to learn from a demonstration or when they are practicing alone or in a group.

The Elements of the skills are concerned with:

- a. **The grip** or hold.
- b. **The stance** (the position of the feet, together, apart or one foot ahead of the other.)

* National Section on Women's Athletics of the A. A. H. P. E. R. **Standards in Athletics for Girls and Women**. The Journal of Health and Physical Education, September, 1941.

- c. **The action** or movement including the position of the various parts of the body which is directly concerned with the movements. (In throwing, for example, a softball in an underhand throw, the elbow is raised shoulder high and brought back of the body so that the ball is about ear level. The throwing motion results as the full arm swings forward with a snap of the wrist from a fully extended position to a flexed or dropped position.)
- d. **The "follow-through"**. This is the movement of the body, legs, trunk as well as the completed part of the action itself as described in "c" above.

Each skill must be analyzed by the teacher with these elements in mind:

1. THROWING OR PASSING

a. Chest throw

Grip—The ball is held with the fingers pointing upward and spread about the ball with thumbs behind it at the height of the chest. The elbows are in at the sides.

Stance—The feet may be in a side position with the knees slightly bent.

Action—The arms extended forward from the shoulders with the elbows straightening as the ball is released. The ball is released with body pushing forward so that a jump follows.

Follow-through—The palms of the hands follow after the ball and should face in the direction of the pass. The body is controlled by a step forward as it drops back from the jump while releasing the ball.

b. Two-hand underhand pass

Grip—The ball is held with the fingers pointing out and downward and spread about the ball with the thumbs on top, parallel with the floor. The throw is taken from about the hip height and may be directed forward off to the sides.

Stance—The feet should be in a forward stride position, left foot forward when passing to the right.

Action—The arms extended forward and upward with the elbows straightening quickly.

Follow-through—The trunk should twist in the directions of the pass with the arms fully extended following the pass.

c. One-hand underhand pass

Grip—The ball is held cupped in the hand resting against the forearm. The other hand may rest on top of the ball lightly to control it especially for girls with small hands.

Stance—The same as for the two-hand pass.

Follow-through—The same as for the two-hand under pass.

d. One-hand shoulder pass

Grip—The ball is held resting in the upturned hand with the fingers spread at the height of the shoulder. The other lightly supports the ball at the front. The elbow of the throwing hand is out at the side.

Stance—The feet may be in a forward stride, left slightly ahead with the trunk turned to the right.

Action—The arm extends forward and partly upward with the elbow straightening as the ball is released.

e. Underhand throw

Grip—The ball is held in the fingers with the hand in a cupped position up at the chest. The left hand covers the back of the pitching hand.

Stance—The feet are parallel and slightly apart at the pitcher's plate.

Action—With the trunk twisting to the right as the right arm is brought outward, down and back to an almost straight position and then swung forward in pendulum swing. On the backward swing the weight is carried back on the right leg, knee slightly bent. The ball is released with a snap of the wrist.

Follow-through—The arm is straight, fingers extended in the direction of the throw. The trunk is bent forward and weight is now transferred to the left foot in a long forward step.

f. Overhand throw

Grip—The ball is held in tripod grip with the first and second fingers spread on top of the ball; the thumb is under the ball.

Stance—The feet are in a forward stride, the left foot forward with the trunk twisted and the weight is back on the right foot with the knee slightly bent.

Action—The elbow is raised shoulder high and brought back of the body so that the ball is at the ear level. The throwing

motion results as the full arm swings forward with a snap of the wrist from a fully extended position to a flexed or dropped wrist position.

Follow-through—The arm should extend forward in the direction of the throw. The trunk follows the arm and the weight is shifted on to the left leg; the right leg may follow forward into a long step.

2. CATCHING

Concentration on the ball is the most essential, thus making it possible to line up the direction of the ball, and the speed at which the ball is moving. Keep the eyes on the ball. Then one must **line up the body** so that it is squarely behind the flight of the ball.

Position of hands and arms—For balls below the waist-height, the fingers are curved in a cupped position, relaxed and pointing with the little fingers nearly touching when catching a smaller sized ball; the little fingers may be as far apart as 4 inches when catching a basket ball. The arms are extended forward in the direction of the approaching ball with the elbows bent.

Stance—The feet may be in either a stride position or a forward stride position since one should move toward the approaching ball with the knees slightly bent.

Action—As contact is felt, a grip is taken with the heels of the hands followed by the gripping of the fingers. This is followed by the instantaneous drawing of the arms into the body, known as "giving" with the catch. This action means less chance of injury and less chance of dropping the ball.

Follow-through—The "give" in the arms is also combined with a dropping of weight to one leg or the other depending what the pass or throw is to be which is to follow.

For Balls ABOVE the waist—The fingers are curved in a cupped position, relaxed and pointing diagonally upward with the thumbs nearly touching; the thumbs may be as far apart as 4 inches when catching a basket ball.

(Under stance) When catching or fielding a ball which is bounding along the ground, place the feet and legs together with the knees and trunk bending.

3. KICKING

The **passing kick** is a short kick and is usually executed with the inside of the foot contacting the ball. The leg is swung back, then swings forward for the contact. The speed with which the leg swings forward depends upon the distance one wishes the ball to travel (see dribble below). The balance is held by the other leg and the arms are raised to the side. The kicking leg must be turned out if the pass is to go forward. A side pass to the left may be executed from the right foot or from the outside contact from the left foot. The latter is more difficult and less forceful.

The **Dribble** is a series of contact from the inside of the foot forward made by the same kicker. Caution must be taken not to kick the ball too far ahead; otherwise it will be lost to another player.

The **Long Kick** is executed by raising the leg backward with the knee slightly bent (balance is maintained by the other leg and arms raised to the side) and forcibly extending it forward, toe extended so that the toe goes under the ball, lifting the ball with the top of the foot. To gain the greater distance from the kick the trunk is flexed as the foot first contacts the ball and then is raised as it follows through on the kick.

4. BATTING OR STRIKING

a. For racquet games

Grip—With the butt end of the racquet toward you (the narrow edge of the frame is toward you), grasp the end of the racquet as though you were shaking hands with it. Shake hands with the racquet. Hold the racquet away from the body with the head of the racquet higher than the wrist. The grip becomes firmer when it is about to contact the bird or the ball.

Stance—The feet are apart with the left foot toward the net; the weight should be back on the right foot with the trunk nearer that foot. The weight is on the balls of the feet with the knees bent slightly.

Action—The arm with the racquet swings backward with the elbow leading as you WATCH THE BALL, extending the racquet back on the swing—then forward to meet the ball with the center of the racquet strings.

Follow-through—Carry the ball forward with the racquet and the body shifting the weight to the forward leg and stepping on forward with the right foot. The arm extends on after the ball. The “face” of the racquet determines the direction or the flight of the ball or the bird (shuttlecock).

b. For Softball

Grip—The right hand is placed above the left hand and close to it so that the left hand is about 2 inches from the end of the bat. The fingers are curled around the bat in a firm but not tense grip. The label or trade name of the bat should be held up to avoid breaking the bat.

Stance—The feet are about 10 inches apart with the left foot toward the pitcher. The left shoulder is toward the pitcher, the knees are slightly bent, the head is turned toward the pitcher, watching for the ball.

Action—The swing goes back with the elbows well out from the body so the bat as it comes forward to meet the ball is swinging parallel to the ground. The contact should be made at about the center of the body as the elbows are extended and the trunk is twisting toward the pitcher.

Follow-through—The weight of the body which went back on the right leg as the bat swung back, now carries forward with the trunk to the left leg. The bat follows through after the ball.

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Chapter VII

TEAM SPORTS

Basketball

The game of basketball for girls is played on a court 90 feet long and 50 feet wide with a division line across the center. There are two teams of six players each. The ball is passed from one player to another, the purpose of each team being to get the ball into its own basket, and also to prevent the other team from securing possession of the ball or scoring. A goal from the field counts two points. A goal from a free-throw counts one point.

The game shall consist of four quarters of a maximum of eight minutes each, with two-minute intermissions between the first and second quarters and between the third and fourth quarters, and a ten-minute intermission between the second and third quarters. This is the time of actual play. These times may be shortened by mutual agreement of the teams and referee. The teams shall exchange goals at the end of the first half. At the beginning of each quarter the ball shall be put in play at the center.

Equipment (For full details consult the latest edition of the Official Rules established by the Women's Athletic Section of the American Association for Health, Physical Education and Recreation. Publisher: A. S. Barnes & Co., New York City.)

1. Playing Court

a. Playing court shall be a rectangular surface, divided into two sections. The official size for six players shall be 90 feet in length and 50 feet in width. It is permissible in small gymnasiums to use the full length and width of the floor. In such cases the End and Side Lines are placed two inches out from the wall. It is wise to have a fine line drawn in the court three feet inside the boundary lines so that in case of a throw-in the guards are 3 feet away from opponents.

b. Layout of court—The court shall be marked by well-defined lines, which shall not be less than two inches in width, and which shall be at every point at least three feet from any

obstruction. The boundary lines on the short sides of the court shall be termed the end lines; those on the long sides, the side lines. Wherever possible, the margin out of bounds shall be ten feet.

c. The field shall be divided into two equal parts by a division line, parallel to the end lines.

d. The center circle shall have a radius of three feet, and it shall be marked in the center of the court.

e. The free-throw lines shall be marks 24 inches in length and one inch in width, the middle points of which shall be on the straight line connecting the middle points of the end lines. They shall be marked in the court parallel to, and at a distance of fifteen feet from the inner edges of the backboards to the nearer edges of the free-throw lines.

f. The free-throw lanes shall be spaces marked in the court by lines perpendicular to the end lines at a distance of three feet outside measurement on either side from the middle points of the end lines. These perpendicular lines shall be terminated and the lines further marked by arcs of circles having a six-foot radius outside measurement with centers at the middle points of the free-throw lines.

2. Backboards

Backboards shall be either of two types; a rectangular board six feet horizontally and four feet vertically or the fan-shaped board.

3. Ball

The ball shall be round; it shall be made of a rubber bladder covered with a leather case; it shall be not less than 29 nor more than 30 inches in circumference, and it shall weigh not less than 20 nor more than 22 ounces.

Scoring—A goal from the field shall count two points. A goal from a free-throw shall count one point. A game shall be decided by the scoring of the most points during playing time.

The Team—The team shall number six players, one of whom shall be captain. Each team shall consist of three forwards and three guards; any of the forwards may receive ball in the center. Guards may not receive ball in center or throw for basket.

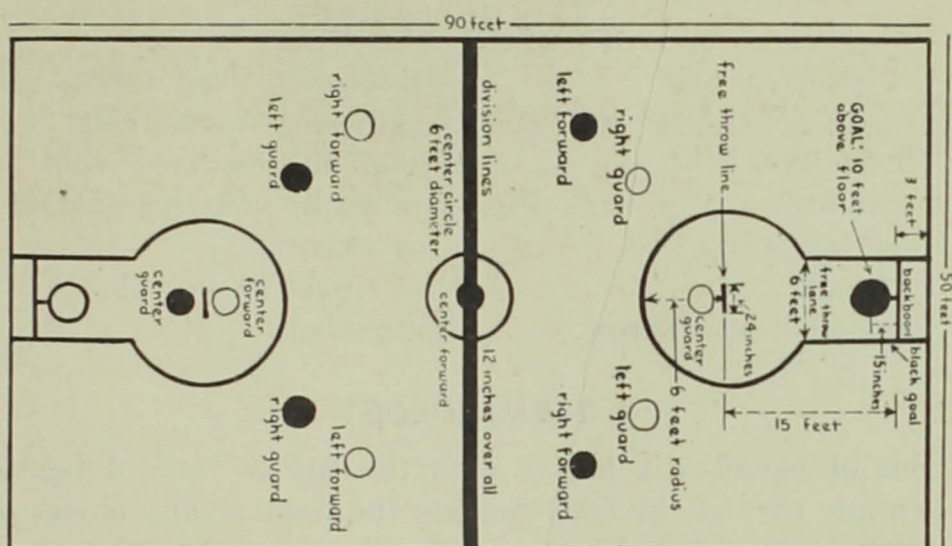


Diagram of basketball field, showing permanent lines, and position of players for 2-court game. (maximum size)

SKILLS AND TECHNIQUES

Three-fourths of the game consists of handling the ball, and trying to get to the right position to receive the pass. It is, therefore, very important to teach the skills involved so as to hold the interest of the players through their own improvement.

1. Passes

- Chest
- Two-hand underhand
- One-hand underhand
- One-hand shoulder
- Bounce pass

2. Catching

- Above the waist
- Below the waist
- Above the head
- At the sides, above and below waist

3. Pivot

- Front pivot
- Reverse turn

4. Jumping

5. Goal Shooting

6. Bounce

7. Guarding

8. Dodging and feinting

LEAD-UP GAMES

Center catch ball.	Basketball dribble relay.
Basketball shuttle relay.	Basketball passing relay.
Zigzag goal ball.	Basketball one-hand shot.
Keepaway.	Basketball free-throw four-nament.
Goal keepaway.	Nine Court basketball.
End ball.	Captain ball.
Basketball goal throw.	

TERMINOLOGY

Out of bounds—A player with the ball is “out of bounds” when any part of the body touches the floor or any object outside of the boundary line.

Time out—“Time out” shall be taken only when the ball is dead, or at any time in case of injury. “Time out” may not be called between two free throws.

Tie ball—“Tie ball” is called when two players of opposing teams place one or both hands firmly on the ball at the same time.

Tossed ball—When cause for a “tossed ball” arises, the opponents shall stand with both feet in own half of an imaginary circle, and the ball is tossed between the players to a height greater than either of them can reach when jumping. Both players may jump for the ball trying to tap it in a desired direction. If neither player jumps, the referee shall again toss the ball and instruct both to jump. In case a “tossed ball” occurs within six feet of a point on the floor beneath the basket, the toss-up shall be taken at the free throw line or an extension of that line.

Free Throw—A “free throw” for goal is the privilege given a team to throw for goal from the free throw lines. Other players in that division of the court stand outside the free throw area.

GENERAL SUGGESTIONS

1. The first skills in playing basketball involve good foot-work. A good player should practice on rapid change of direction, short runs, quick starting and stopping, and the shifting of the body weight.

2. Teach the individual skills for effective guarding. Moving pictures are very good in helping players in this skill.
3. Diagrams, discussions, demonstrations are all good devices in teaching the various skills in basketball.
4. Elementary zone defense should be presented within the first few lessons.



obstructing



overguarding the ball



charging

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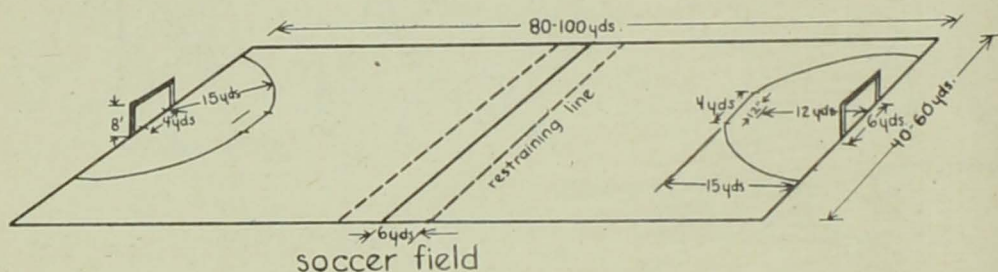
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Soccer

THE GAME

Equipment—One soccer ball, goal posts, and playing area (well-marked).

Playing Area—A level field measuring 40-60 yards in width and 80-100 yards in length. Goal posts should be placed on end lines six yards apart with a crossbar eight feet from the ground. It should be marked as indicated in the diagram below.



OBJECT OF GAME

1. Offensive players (team in possession of the ball) try to score by kicking a goal (i. e., kicking the ball between the posts and under the crossbar of their opponent's goal).
2. Defensive players (team not in possession of the ball) try to prevent their opponents scoring by intercepting their play and securing possession of the ball.

Scoring—A goal is scored when the ball crosses the goal line between the goal posts below the crossbar. A field goal scores two points. A penalty kick scores one point. A goal may not be scored directly from a free kick.

PLAYING RULES

General Description of Game

Players assume positions on the field as indicated in Diagram 2 below at the beginning of the game. They maintain a relative position throughout the game. The forwards are primarily offensive players and should strive to advance the ball into the opponent's territory to score. The halfbacks play an offensive game when they feed the ball to their forwards (who play well into their opponents' territory); then plan defensively when they are marking and guarding an opposing forward. The fullbacks and goalkeeper play a defensive game, i. e., they try to

keep their opponents from scoring and clear the ball to their own offensive players.

Choice of Goals

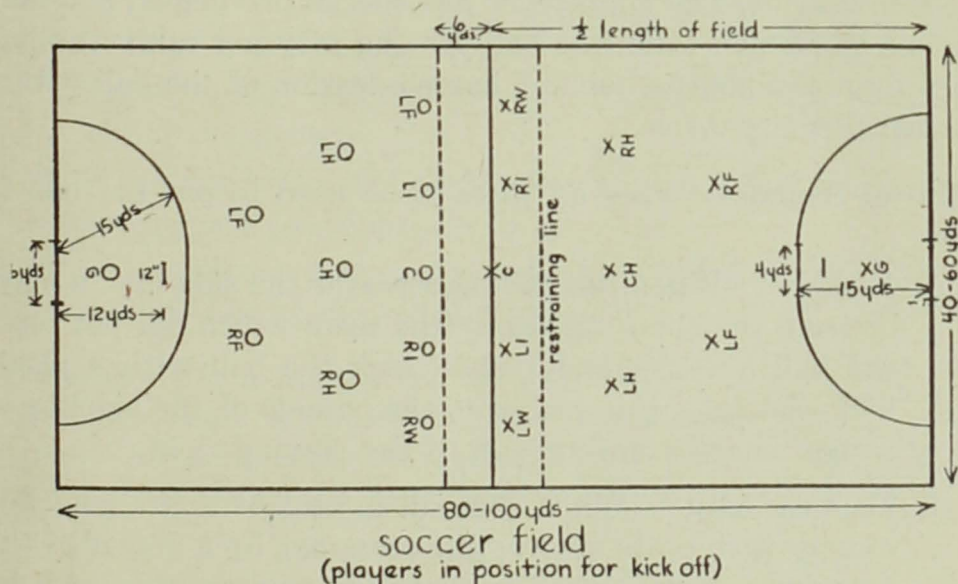
Winner of the toss may elect to kick-off or choose goals. The goals are changed at half time.

Duration of Game

The game for high school girls is divided into four quarters of six minutes each. The interval at half time should be ten minutes. The interval between the first and second quarters and the third and fourth quarters should be three minutes.

Players

A soccer team consists of 11 players (six players may make a team if necessary). The players are lined up as shown in Diagram below.



Team X is in position to Kick-off.

Forwards

LW—Left Wing
LI—Left Inner
C—Center
RI—Right Inner
RW—Right Wing
Goalkeeper—G

Halfbacks

LH—Left Halfback
CH—Center Halfback
RH—Right Halfback

Fullbacks

LF—Left Fullback
RF—Right Fullback

Kick-Off

The ball is placed in the center of the field and is put in play by a place kick by the center forward of the team given the privilege of starting the game. All opposing players must remain behind the restraining line from the ball until it is kicked off, and no player of the kicking-off side may cross the half-way line until the ball is kicked off. The ball must roll forward at least the distance of its own circumference. If the kick-off is not taken correctly, it is taken over. The player making the kick-off may not play the ball again until it has been played by another player. After a goal is scored the kick-off is taken by the team scored against. The team not starting the game takes the kick-off at the beginning of the third quarter.

Playing the Ball

The ball is played by any part of the body excepting the hands and arms. The goalkeeper has special privileges; she may use her hands and catch the ball but she may not carry the ball more than two steps when she has possession of the ball within her own Penalty Area.

Out-of-Bounds—Types of kicks to be used to put the ball in play.

1. **Kick-In***—When the ball passes over the side-line, a player from the opposing team (the team which did not force the ball out-of-bounds) shall kick the ball with a place-kick, the ball being placed to the outside of the sideline at a spot where it crossed out of the playing field.
2. **Defense Kick***—When the ball is sent over the goal line outside goal posts or over the cross-bar by a player of the attacking team, it shall be kicked in using a place-kick by any player of the defending team at a point anywhere on the line marking the penalty area.

* Note: In the four methods of putting the ball into play listed above, the following applies:

1. The ball must be kicked forward at least the distance of its circumference and cannot be played by the person who kicked it until it has been played by another player.
2. No opponent shall be allowed within six yards of the ball.
3. A score cannot be made from these types of kicks.

3. **Corner Kick***—When the ball is sent over the goal line outside the goal posts or over the crossbar by any player of the team whose goal line it is (defending team), it shall be kicked in using a place kick by a player of the attacking team from a spot on the goal line five yards from the nearer corner. Half-backs, full-backs, and goalkeeper of the defending team must stand on or behind their goal line until the ball is kicked.
4. **Roll-In***—When the ball passes over the goal line or side-line as a result of contact from two players of opposing teams.

The Official Soccer-Speedball Guide should be referred to by all teachers. As the girls improve in their techniques and knowledge of the game, the more complicated rules should be taught, as example, off-side penalty kick.

Fouls—It is a foul if a player:

1. Trips, holds, kicks, pushes, strikes, charges, or jumps at her opponent.
2. Plays the ball with her hands or arms when not playing goalkeeper (handling the ball).
3. The goalkeeper may not take any steps if she plays the ball **outside** of the penalty area.

Penalty—For a foul by either team outside the penalty area a free kick shall be awarded at the point where the breach occurred. For simultaneous fouls by both teams a **throw-down** shall be awarded at the point where the double foul occurred.

TERMS USED THROUGHOUT PLAY

Free Kick—A player takes a free kick after a foul has been

* Note: In the four methods of putting the ball into play listed above, the following applies:

1. The ball must be kicked forward at least the distance of its circumference and cannot be played by the person who kicked it until it has been played by another player.
2. No opponent shall be allowed within six yards of the ball.
3. A score cannot be made from these types of kicks.

called on her opponent. The free kick is taken by using a place-kick (the ball is stationary on the ground). The kicker may score a goal directly from this kick. No opponent may be nearer than six yards to the ball when it is being kicked. The ball must roll at least its circumference before it may be played by another player.

Kick-In—When the ball goes over the sideline, a player from the opposite team to that which contacted the ball last before it passed over the sidelines shall kick it into the playing area from a point on the sidelines where it left the field. All opponents must be at least 6 yards away from the kicker until after the player kicks.

Roll-In—(Described on former page). The umpire takes possession of the ball for a roll-in as a penalty for a double foul (foul by a member of each team). The play is taken at the place where the foul was committed. The players must stand six yards apart as the umpire rolls in the ball to them from two yards away.

Punt—A player drops the ball and kicks it before it strikes the ground. Only the goalkeeper within her own penalty area may punt a ball.

Place-Kick—With or without preliminary steps a player kicks the ball which is stationary on the ground. This is used in free kick.

Drop-Kick—With or without one or two preliminary steps the ball is dropped and kicked just as it touches the ground. Only the goalkeeper within her own penalty area may drop-kick.

Goalkeeper's Privileges—When in the penalty area the goalkeeper may: pick the ball up, catch the ball, bounce the ball once, punt the ball, throw the ball, drop-kick the ball, or combine a bounce with a punt, a drop-kick, or a throw. She may take two steps with the ball in hand if she then kicks or throws the ball; but if she combines a bounce with kicks or throws, she is denied any steps.

Player's Privileges

1. A player may dribble, shoulder, or head the ball.

2. A player in possession of the ball may place herself between her opponent and the ball.
3. A player may stop the ball by trapping it under her foot, between her feet, or between the front of her legs and the ground.
4. A player may kick the ball while it is trapped by an opponent, provided she does so without committing a foul.
5. Any player may stop the ball by blocking it with any part of her body except the hands and arms.

Precaution: When using a chest block each girl must be instructed to fold her arms across her chest as a means of protection. **Note,** one must keep her elbows down on her chest; otherwise a foul should be called.

6. A player may play the ball without waiting for the umpire's whistle, except in the case of the kick-off and penalty-kick.

SKILLS TO BE MASTERED

Dribbling—Advancing the ball by means of short taps or kicks while running. Practice dribbling by using inside and outside of foot. A good dribbler will have control of the ball practically all of the time. She will keep the ball within reach (not more than three feet ahead) and control the ball with the inside of her feet. She is able to dodge and keep control of the ball and is fairly fast.

Passing—Directing the ball to another person while dribbling. A good pass should be directed diagonally ahead so that in receiving the player must move ahead. A pass should be so timed and directed that opponents are unable to intercept and gain control of the ball. A good player should be able to pass often and accurately with either foot. She should be able to pass with either the inside or the outside of the foot.

Kicking—Lifting the ball into the air with the toe to send the ball for a great distance down the field and in kicking goal. Kicks should be accurate, well-placed, and forceful. A good player should learn to kick while dribbling.



Blocking and Trapping—Stopping a moving ball to gain possession of it. In trapping with the sole of the foot the player extends a leg forward with ankle slightly flexed, and as the ball rolls against the sole of the foot, it is stopped by pressing downward. In the leg or knee trap the legs are close together. As the ball reaches the player she bends her knees and giving slightly, traps the ball between her lower legs and the ground. In blocking, the player places her body in the path of the ball

and attempts to stop the ball and give it direction in such a way that she may gain possession of it. The knee, hip, and shoulder are used most successfully. The chest may be used only with arms crossed on chest.

Practice skills first for form; then practice as relays to stimulate interest in speed. Practice skills singly and then combined with others as **dribble around an object, dribble and pass, dribble and kick**, etc.

USE GAME SITUATIONS FOR PRACTICE

Forward Line Practice—Forwards dribble and pass to players on left or right. Repeat continuing down the field until within shooting distance of the goal. Kick for goal.

Half-backs with Forward Line—Halfbacks pass ball ahead to forwards and forwards dribble and pass ahead to player (fullbacks) who trap with knees.

Forwards and Halfbacks opposing Fullbacks and Goalkeeper—Starting ball from the center of the field the forwards and halfbacks advance down the field and attempt to kick for goal. Fullbacks and goalkeeper intercept and attempt to clear the ball past the center of the field.

COACHING HINTS

In dribbling use both feet.

To avoid falling take care in jumping over or stopping a rolling ball when individual is moving in the same direction as the ball.

Players must learn to **give** with the ball when blocking or trapping. Coach forwards to play down the field (beyond the center) and depend upon halfbacks to recover balls from opponents.

Pass ahead of a player receiving a ball.

Fullbacks and goalkeepers should be strong kickers. When a player kicks, the ball should be cleared to the sides of the field away from in front of the goal.

All players should be mindful of the position of their teammates at all times.

DESCRIPTION OF A CLASS PERIOD

Objectives of a Lesson:

1. To gain skill in dribbling, intercepting, and punting.
2. To combine individual skills in a game situation.
3. To provide opportunity for development of team play.

Girls arrived on play field dressed suitably for activity. They have been assigned to squads at an earlier date. For a warm-up, they may dribble the ball 10 yards to the girl opposite (shuttle formation) and so on.

Note: Always use a technique in review as a warm-up; this is an excellent "time-saver" rather than to have the group jog around the field.

They arranged themselves in squads with two squads facing each other. Players in squads A and B arranged themselves in two lines about 15 yards apart and C and D did likewise.

The second player in line A rolled the ball ahead of the first player in line A who dribbled the ball toward line B. The first player in line B moved out and attempted to take the ball from the line A player. Each player when in possession of the ball tried to dribble the ball toward the opposite line and kick it through. After a score was made or after several attempts to score, players moved to the foot of the line and new players moved out to play. Squads faced each other and practiced free kicks. They used four balls. The girls then took positions on the field for a soccer game and the remainder of the period was spent in playing soccer. Those players not assigned to playing positions practiced dribbling, passing while running, etc., at the side of the field. Substitutions were made at intervals from this group. At the close of the game the girls participated in a brief discussion in which specific play situations were evaluated and the needed skill practice was determined. Ten or twelve minutes was allowed for care of equipment, showers, and dressing.

PROGRESSIVE INSTRUCTIONAL PLANS FOR SIXTEEN LESSONS

Lesson I

1. Brief description of game showing the field and positions of players.

2. Begin work on fundamentals.

a. Dribbling.

Demonstration by instructor.

Class in squads of 10 each form file lines and dribble the ball up to a marker and back to next player. Practice all forms as discussed above.

b. As group rests, discuss briefly care of equipment.

c. Pass.

Teach as dribbling.

Drills: Circle and pass ball around.

Shuttle formation using dribble to half way mark; then pass to first person in opposite file line (use as relay). Dribble and pass up the field in lines of five (forward line).

Lesson II

1. Review fundamentals of lesson 1.

2. Kicking the ball.

Demonstration.

Class in squads practice different forms.

Drills: Double line formation.

Circle formation.

Relays.

3. Stopping the ball.

Demonstration.

Trap a slowly moving ball.

Trap and kick immediately.

Trap and dribble.

Trap a fast moving ball.

Squad practice drills.

Double line formation.

Zig zag pass and trap.

Circle—player in center attempts to pass ball out of circle and circle players block and trap the ball. If it goes out, the player on whose right it passes, must take the center position. All kicks must be below shoulder level. Two flank lines—Forward line of five followed by half back line of three work ball up field.

Lesson III

1. Review.
2. Volleying the ball.

Demonstration.

Drills: Double line formation 5 yards apart.

Circle formation—Leader in center who tosses ball to circle players who attempt to keep it in the air by volleying it with the knee.

Relays—with leader formation—leader in front—1st players. Others lined behind. Leader lifts the ball from the ground to number one in line who returns the ball with a volley.

3. Blocking the ball.

Demonstration.

Drills: 2 lines facing—one line throws and other blocks.

4. Forward and half back line work up field again as in Lesson II, adding fullbacks and place goalie in opponent's goal.

Lesson IV

1. Review fundamentals already practiced and call attention to improper techniques which infringe upon the rules with foul and penalty resulting.

2. Heading the ball.

Demonstration.

Circle with a squad leader in center as tosser to players in circle—Use as relay.

Relays with leader formation.

3. Tackling.

Demonstration.

Drills: Two lines facing each other (flank). No. 1 player in line 1 advances with ball and No. 1 player in line 2 approaches her and tackles.

Shuttle formation.

Forward line takes ball up the field with three halves and two fulls attacking them.

Lesson V, VI, VII

1. Review the skills using drills.
2. Play scrimmages, learning rules and penalties for fouls as they arise in the game.

Lesson VIII-X

1. Continue with skill work for part of the period and play the game for the remaining part. Begin working with student officials stressing rules.

Lesson XI-XVI

Less skill work and more the actual game of soccer stressing skills and plays.

As the game is being learned, let the students help little by little in the officiating and, as the class improves in skills, the student officials become more skillful in their duties. In the last few lessons, these students should be able to take full charge of the games. Organization may be of the squad type. This means, however, that special training must be given to the squad leaders.

LEAD-UP GAMES TO SOCCER

Line Soccer

Number of Players—24.

Playing Area—30 by 60 ft.

Equipment—1 Soccer ball.

Method—Players divided into equal teams. Teams divided into three equal groups within the side. Number 1's from each side begin the game in the center and act as the attacking or forward line.

Object of the game is to kick the ball over the opponent's goal line.

Number 2's and 3's guard their own respective goal lines. These players must stand on or behind the goal lines they are guarding.

Ball may not be played with the hands, but soccer rules are to be observed by all players.

Point is scored when ball passes over opponent's goal line.

Players change positions at the end of a 5-minute playing period.

Seven Man Soccer

Number of Players—14.

Playing Area—30 by 60 ft.

Equipment—1 Soccer ball.

Method—A team shall consist of 3 forwards, the center forward and right and left forward; 3 halfbacks, the center halfback, and right and left halfbacks; and 1 goalkeeper.

The game is played with soccer rules and techniques, advantage of seven-man soccer being to adapt the game to smaller groups or to accommodate large groups where only one field is available. Three seven-man soccer fields may be marked on one regulation size field.

Details of game are found in Official Soccer-Speedball Guide (1946-48). Published by A. S. Barnes & Co., New York City, New York.

Soccer Kick Ball (especially helpful in developing defensive techniques—blocking and trapping).

Number of Players—Equal number on each side. Number should not be more than eleven.

Playing Area—Played in gymnasium or outside area of equal size.

Equipment—Soccer ball, two bases.

Method: Game played with only two bases 40 ft. apart, but with general idea of kick ball. Kicker must kick the ball rolled to her by pitcher and run to field base and return to kicker's base. Players may not touch the ball with their hands; the game is played only with the feet, using soccer techniques of blocking, trapping, kicking, passing, and dribbling. Ball may be played at either base in order to put runner out.

Rotation Soccer

Number of Players—24 or more.

Playing Area—40 by 60.

Equipment—1 Soccer ball.

Method—Players divided in three groups as in line soccer. One group will act as the forward line, one as the halfbacks, and one as goal guards. Forward line may advance to opponent's

goal line, attempting to kick or dribble the ball across the line. Halfbacks may advance to a line within 20 feet of opponent's goal. Goal guards may not advance beyond a 10 ft. line marked in front of each goal.

Play is started by forward line in center of playing area and point is scored when ball goes over goal line. Players change places after point is scored. Forwards become goal guards; goal guards, halfbacks; and halfbacks, forwards. Game is played in two six-minute periods.

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Softball

THE GAME

Equipment

Bat—The bat should be not longer than 34" nor more than $2\frac{1}{8}$ " in diameter at its largest part and should have a safety grip.

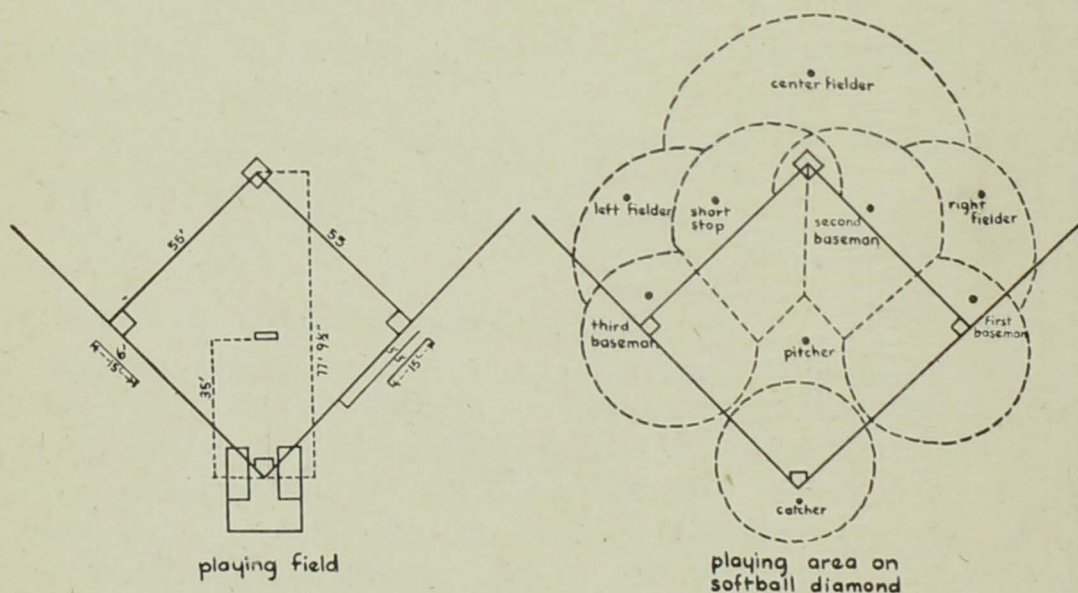
Ball—The official softball is a smooth seam ball 12" in circumference. Larger balls may be used indoors.

Gloves—May be worn by any player. Mitts may be used only by the catcher and first baseman.

Masks and body protectors should be worn by the catcher.

Players

A team shall consist of nine players covering the areas shown in the following diagrams.



PLAYING RULES IN BRIEF

I. Description of the Game

The object of the game is for one team to score runs by batting the ball and running around the bases from home base to first, second, third, and return to home base before three outs are made by the team in field. After three outs are made, the batting team become fielders. A game consists of seven innings which means both teams have been at bat seven times. The team with the greatest number of scores is the winner.

II. Terms

A. **Pitching**—Delivering the ball from pitcher's plate with an underhand throw. Pitcher stands with both feet on pitcher's plate facing the batter with ball held in both hands in front of the body. Any wind-up may be used provided the hand is below the hip and the wrist not farther from the body than the elbow on the release. One step forward is taken in releasing the ball.

B. Strike

1. A legally pitched ball which passes over any portion of home plate between the knees and shoulders of the batter whether it is struck at or not.
2. Any time the batter strikes at a legally pitched ball.
3. A foul ball not caught on fly unless the batter already has two strikes.
4. A foul tip caught by the catcher.

C. Ball

1. A legally pitched ball not crossing home plate between the knees and shoulders of the batter.
2. An illegally pitched ball unless batter makes a fair hit.
3. If pitcher makes motion to throw but does not release ball.

D. Fair Hit Ball

1. A legally batted ball that settles or is first touched by a fielder within the base lines.
2. A legally batted ball which lands or is touched by a fielder in fair territory beyond the base lines in the outfield.

E. Foul Hit

1. A legally batted ball which is touched or settles outside the base line in the infield.
2. A legally batted ball which lands outside an extension of base line beyond first and third bases.

F. **Foul Tip**—A legally batted ball which goes sharply and directly back to the batter and is caught.

G. **Force-Out**—Made by touching the base ahead of the runner when she is forced to leave her base because a batter has become a base runner.

III. Batter Is Out

1. If she does not bat in order.
2. If she hits a fly ball (fair or foul) which is caught.
3. If a foul tip is caught on the third strike.
4. If she interferes with any play by catcher.
5. If she hits an infield fly before there are two outs and there are runners on first and second or first, second, and third.
6. If the third strike is caught by catcher.
7. If before there are two outs and there is a runner on first base, she strikes out.

IV. Batter Becomes a Base Runner

1. After she hits a fair ball.
2. After the third strike is called unless first base is occupied with less than two outs and the catcher misses the ball.
3. After four balls are called.
4. If a pitched ball not struck at hits the batter unless she makes no effort to get out of the way.

V. Base Runners May Advance Without Liability of Being Out

1. If forced to leave base because batter advances because of four balls or being hit by ball not struck at.
2. Illegal pitch.
3. Interference by a fielder playing a thrown ball.
4. If a thrown ball is stopped by a person or obstruction outside the diamond.

VI. Base Runners May Advance With Liability of Being Out

1. After any legal pitch.
2. After a fly ball, fair or foul, is caught.
3. After "ball four" is called unless forced to walk.
4. After any overthrow which remains in fair territory.
5. After any thrown or pitched ball which is not blocked by a person or obstruction.

VII. Base Runners Must Return to Base

1. Foul ball not legally caught.
2. Illegally batted ball.
3. Pitched ball at which batter strikes hits batter.

VIII. Base Runners Are Out

1. If batted ball is held on first base before runner reaches base.
2. If runner is touched with ball when not in contact with base. Exception: Runner may overrun first base and come directly back to it without being put out.
3. If runner goes farther than three feet to either side of base line when fielders are attempting to tag her.
4. If runner interferes with a fielder receiving a batted ball.
5. If runner does not keep contact with her base until after a fly ball is caught and she, or the base she was occupying is touched with the ball before she returns.
6. If a fair hit ball strikes her while on or off base before being touched by a fielder.
7. If she leaves base before the pitcher delivers the pitched ball.
8. If she passes a preceding runner.

Note: For more detailed rules the Official Softball Guide should be used.

SKILLS TO BE MASTERED

I. Catching

A. High Balls (above waist)

1. Place hands in front of face and body with thumbs together and relaxed fingers pointing upward (not toward oncoming ball).
2. As ball hits hands fingers close on ball and ball is pulled towards body (give with ball).

B. Low Balls

1. Place little fingers close together and all fingers pointing downward.
2. As ball touches hands, close fingers and bring upward toward body.
3. If on the ground, knee and hip joints must be bent to lower body position.

C. High Fly Balls

Palms up and little fingers together to make resting place for ball.

D. Coaching Suggestions

1. Place body in line with ball.
2. Use both hands to catch ball.
3. Keep your eye on the ball.
4. "Give" with the ball.

II. Throwing

A. Overhand Throw—for long or fast throws

1. Ball is held between the first two or three fingers and the thumb.
2. Ball is brought up near the ear with elbow shoulder high and away from the body.
3. The arm carries the ball forward and the ball is released with a snap of the wrist.
4. Body turns to follow the ball.
5. Weight is shifted from back (right for right-handed throwers) to forward (left) foot.

B. Pitching—Underhand throw

1. Stand with both feet together facing the batter.
2. Ball held in front of chest in right hand with left hand over top for at least one second.
3. Right arm swings down and back as body turns to right with weight on right leg.
4. As arm swings forward to release the ball, one step forward is taken with left foot.
5. The ball must be released when hand is lower than hip and the wrist not farther from the body than the elbow.

III. Batting

A. Grip

1. Hold bat about two inches from the end with left hand near the end and right hand just above left.
2. Hold the bat firmly but not tensely.

B. Stance

1. Stand to the side of the base with left shoulder toward pitcher so that the large part of the bat will swing over the base.
2. Feet are placed in a stride position about 8 to 12 inches apart.

C. Swing

1. The bat should swing back on a line with the shoulder.
(Do not rest the bat on the shoulder.)
2. Weight shifts to back or right foot.
3. The forward swing should be in a line parallel to the ground and on a level with the ball. The swing should be smooth and easy.
4. The shoulders and entire body must aid the swing as the weight is shifted forward to the left foot.
5. Follow through after hitting the ball, dropping the bat on the ground behind your left foot as you start to run.
(Do not throw the bat.)

D. Coaching Suggestions

1. Keep your eye on the ball.
2. Keep bat back while waiting for pitcher's wind up.
3. Swing bat in a straight line.
 - a. Swinging up will hit short flies.
 - b. Swinging down (chopping) will hit short bouncing grounders.
4. Swing only at good balls.
5. Meet ball just in front of home plate.

IV. Base Running

A. From Home Base to First

1. Start off on right foot.
2. Start with short fast steps.
3. Start running immediately on any hit.
4. Touch first base and run straight on by if play is at all close. Come back to first.
5. Run to first at top speed even if you think it is hopeless.

B. Running From Base to Base

1. Lead off only after ball has left pitcher's hand.
2. Return to original base if next cannot be reached. If the catcher drops the ball, continue to next base.
3. If a ground ball is hit, runner must continue if forced to leave by on-coming batter; otherwise, run if next base can be safely made.

4. If a fly ball is hit, runner should hold base to see if it will be caught. May run if the fly is missed or after it has been caught. If there are two outs, run immediately.
5. Runner must stay in contact with second and third bases or may be tagged out.

C. Running More Than One Base

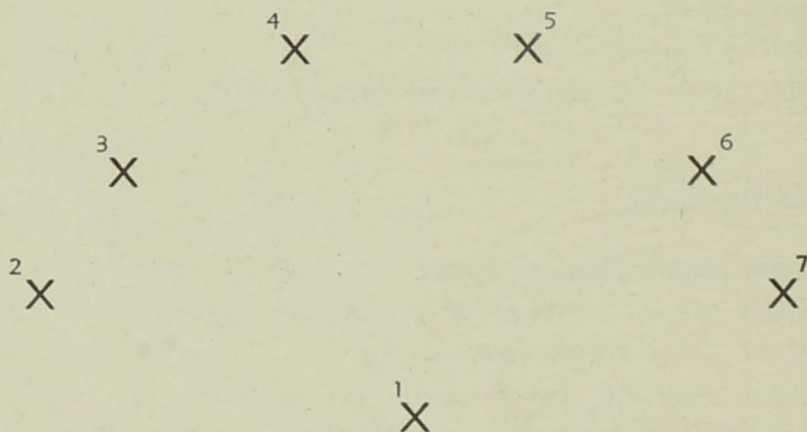
1. When about twenty feet from base look to see if you can try for another.
2. If you can make other, take a short curve to the outside of the base line, touch the inside corner of the base and head straight for the next base.

LEAD-UP GAMES

I. Relays for throwing and catching

A. Leader-squad relay

1. Formation

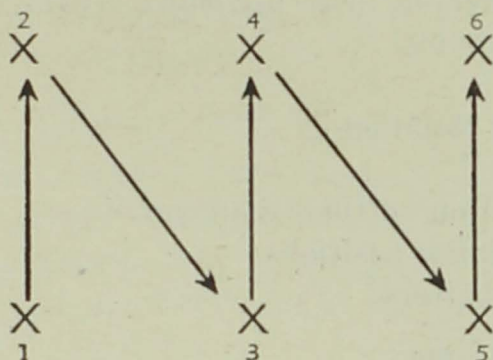


2. Object

- a. Use any specified type of throw.
- b. No. 1 throws to No. 2.
- c. No. 2 returns throw to No. 1.
- d. No. 1 throws to No. 3 etc. to No. 7.
- e. No. 7 moves to No 1's position and throws to No. 1, who is in No. 2's place.
- f. Others move one place to left.
- g. Continue until leader is in original position.

B. Zig-zag

1. Formation

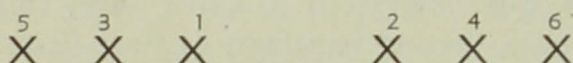


2. Object

- No. 1 throws to No. 2, who throws to No. 3, etc., to No. 6, who throws to No. 1.

C. Shuttle

1. Formation.

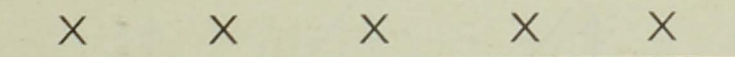
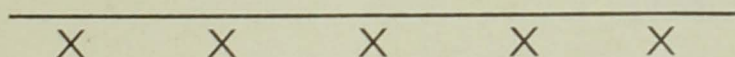


2. Object

- No. 1 throws to No. 2 and goes behind No. 5.
- No. 2 throws to No. 3 and goes behind No. 6.
- Continue as many times as desired.

II. Grounders

A. Formation



Players facing each other along parallel base lines.

B. Object of Game

Players in one line attempt to throw grounders through opposite line while others try to catch them and throw through

opponent's line. Each ball that crosses the base line counts one point against that team. Extra balls may be added to make the catching more difficult. Team with lowest number of points wins.

III. Work-Up or Rotation

A. Formation

1. Regulation softball diamond.
2. All fielding positions.
3. Three batters.

B. Object of Game

To remain at bat as long as possible while fielders are using softball rules to put batters out.

C. Rules

1. When batter is out players rotate by retired batter becoming right fielder, right fielder to left field, left fielder to short stop, shortstop to third base, third baseman to second base, second baseman to first base, first baseman to pitcher, pitcher to catcher, and catcher to batter.
2. If a fly ball is caught, that player exchanges places with the batter.
3. If all three batters are left on base, the one on third is out.

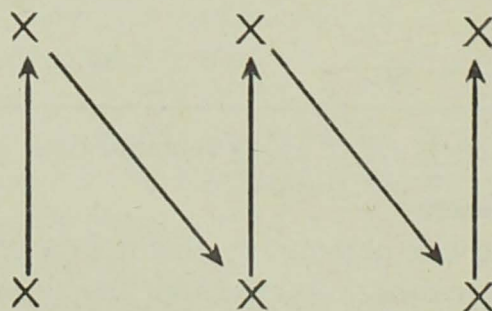
Note: This is a good game to give players experience at all positions or to play if there are not enough players for two complete teams.

DESCRIPTION OF A CLASS PERIOD

I. Warm-up

A. Throwing and Catching

1. Divide class into as many groups as there are balls.



2. Form two lines facing.
3. Use overhand throw.
4. Practice pitching with the distance between lines being the same as from pitcher to catcher.

B. Games with Throwing and Catching

1. Have a relay to see which group can make the greatest number of passes before someone misses.
2. If speed is desired, have a relay to see which squad can make a certain number of passes first.

II. New Techniques

A. Batting

1. Demonstrate grip, stance, and swing.
2. Divide into small group of six.
 - a. One batter, one pitcher, one catcher, and three fielders.
 - b. Pitcher pitches five good balls to batter.
 - c. Players rotate positions to get turn at bat.

Note: If there is trouble with pitches not being good, have the best pitcher stay for all batters as batting is what is being practiced.

III. Game Situation

A. Positions

1. Name positions and tell where they are to play.

Note: A diagram on the blackboard or cardboard or ground helps.

2. One team takes positions in field, the other at bat.

B. Play Game

1. Give rules as situations arise.
2. Change from fielders to batters if one team bats more than half the remaining class period.

LEAD-UP GAMES FOR SOFTBALL

Scrub is a game similar to softball or playground ball except

only two bases are used, home and 1st base. Same rules for fair and foul balls, and "outs" prevail. Any number of players may be used.

One old cat is the same as Scrub except that batter must make a home run—(run to 1st base and return safely). The players are catcher, pitcher, and 1st baseman; other players are all fielders who are numbered. With each out every player moves up a position; the catcher becomes the batter, the pitcher the catcher, the 1st baseman the pitcher, number four becomes the 1st baseman and so on. The batter when put out becomes the last fielder.

Hit Pin Baseball

Field—Thirty-five foot diamond, pitcher's box 12' x 4' 20 feet from home plate.

Equipment—Soccer ball, four Indian clubs, one on each base.

Players—Two teams of 8 to 10 players on a side; catcher, bowler, baseman, as in baseball.

Object of Game—To score points; one point is scored for each base which runner successfully passes after kicking fair ball, before ball thrown to each base by fielders passes the runner.

Rules of Play—All members of a team have a try at bat (this eliminates three outs as in baseball and saves a great deal of time). All members of team fielding should play new position each inning. (This encourages all players, holds their interest and teaches different fielding skills.)

1. Ball, when kicked fair, must be thrown to the bases in order, 1st, 2nd, 3rd, and home.
2. Fielders must not interfere with runner.
3. To put runner out, the Indian club at the base toward which the runner is approaching must be knocked down by fielder covering the base before the runner reaches it.
4. Baseman must have one foot in the base as she passes ball to next baseman.
5. Bowler must have both feet in the box as she bowls the ball to the kicker.

Strikes—No strikes are called. Each kicker is allowed three chances to put ball in play. Ball is fair or foul as in baseball.

Outs—Kicker is out if:

1. She fails to kick fair ball on three attempts.
2. A fly ball is caught.
3. The Indian club is knocked down by the ball after it has been thrown to bases in proper sequence.
4. She knocks down Indian club when kicking or any Indian club on the bases as she is running.
5. She runs inside the diamond in front of any club.
6. She interferes with fielders or the ball.

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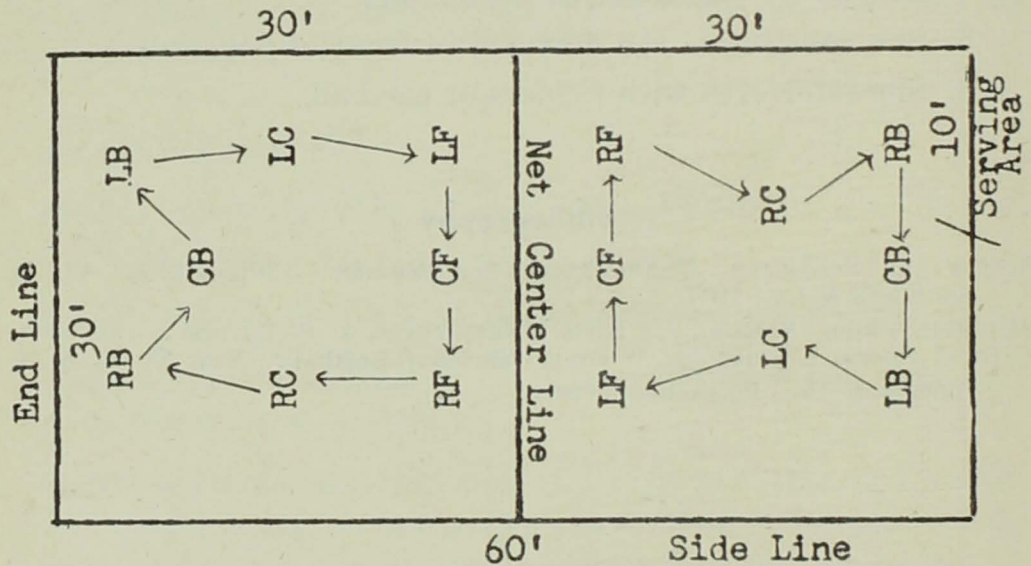
Volleyball

THE GAME

Equipment—One volleyball, net, playing area.

Players—A volleyball team consists of eight players.

DIAGRAM OF COURT, LOCATION OF PLAYERS AND METHOD OF ROTATION



PLAYING RULES

Description—Volleyball is played by two opposing teams composed of eight players, who stand on opposite sides of a net which is 7 feet and 6 inches high and 32 feet long. For younger players, the net may be lowered to 6 feet and 6 inches. This net divides the playing court in half. The object of the game is to keep the ball in the air by batting it back and forth across the net without letting the ball touch the floor or go out of bounds. The ball may not be caught and held or thrown. The game is started by the player occupying the right back position standing with both feet behind her own base line and serving the ball over the net into the opponent's court. The opponents attempt to return the ball and play continues. Each player in turn acts as server.

Service—The winner of the toss may choose either the first service or have the choice of courts. The ball is put in play by

the right back who stands with both feet back of the end line and bats the ball across the net into the opponent's playing area. The server continues to serve until side-out is declared. If the ball touches the net in going over into the correct court, it is a "let service" and is repeated as many times as it occurs.

Note: If the let service goes out-of-bounds, it is an illegal service and is not repeated. If the ball touches the top of the net and goes over into the opponent's court at any other time, it is a good ball and play continues.

Out-of-Bounds—When a ball **touches** the ground or any other object outside of the playing court, it is out-of-bounds. The player who last touches a ball before it goes out-of-bounds is said to have caused it to go out-of-bounds. Players may go out-of-bounds to play a ball if the ball has not touched anything out-of-bounds. A ball which lands on the line is considered to be in-bounds.

Scoring

1. The serving team is the **only team that may score**. When a serving team is responsible for a side-out, they lose the service and the opponents make the next serve.
2. **Point**—The serving team scores one point when a legally served ball is not returned or a player on the receiving team makes an illegal play.
3. **Side-Out**—If the serving team does not return the ball or a member of the team makes an illegal play, side-out is called.
4. **Illegal Plays**
 - a. **Serve illegally.**
 1. Step on or over end line (foot fault).
 2. Hit ball into net or out-of-bounds.
 3. Serve out of turn.
 - b. Fail to return the ball into the opponent's court.
 - c. Catch or hold the ball.
 - d. Strike the ball more than twice in succession.
 - e. Be the fourth player to play the ball.

Note: The ball may be played by three players and each may have two hits in succession. The first player to hit the ball may also be the third player.

- f. Play the ball with any part of the body except the hands and forearms.
- g. Touch the net with hands or any part of the body.
- h. Reach over net.

Note: Ball must be contacted on own side of net. A follow-through over the net is allowed if net is not touched.

- i. Step over center line under the net.
- j. Throw the ball.

5. Double Foul—Illegal play by players on both sides on the same play.

Penalty—Played over again.

Playing time—It shall consist of two fifteen-minute halves with a five-minute rest period in between.

Optional Rules

1. Service

- a. Non-assisted service—the ball is hit across the net by one hit only by the player in the right back position.
- b. Assisted serve—the server may receive one assist on each service by any member of the team. The server may not hit the ball twice.

2. Playing Positions

- a. Rotation game—The players move from one position to another as shown in diagram above.

Note: This method is recommended for beginners as all have a chance to learn to play all positions.

- b. Non-rotation game—Each player, except the original right back who is now the Roving player, retains her own position except when she serves. When it is a player's time to serve she exchanges position with the roving player until side-out is called.

Note: This method is recommended for skilled players as more team work can be used when each player learns to use shots for her position.

3. Combination Game

The captains must agree which type of game they will play. If the teams play different, then the first half will be played one way and the second half the other. A toss of the coin will decide which is to be played first.

SKILLS TO BE MASTERED

Volleying

1. **The Low Ball**—The hands are placed with the fingers pointing down, and thumbs out with the little fingers almost touching. The ball is hit forward and upward. When the ball comes in contact with the hands the fingers and wrists stiffen, the weight is transferred to the forward foot, and the arms and body follow through.
2. **The High Ball**—The arms are above the head, with the fingers pointing up and thumbs in and down, coming forward to meet the ball and following through after the hit.

Note: One player may return the ball by a volley but this does not give opportunity for teamwork. This is a big tendency for beginning players. Have the back row volley to the center row and the center row volley to the the front row so the net players may jump into the air hitting the ball with a spiking (downward) motion so that it will be difficult for the opponents to return.

Set-Up to Self

1. Player receives ball as she would a low ball in volleying. She directs the ball upward above her head and volleys the ball a second time as she would a high ball.
2. The hands and body must "give" with a hard ball so that it will not go too far away to play a second time.

Note: The ball must be clearly batted from the hands and not held or scooped.

Recovery from the Net

Sometimes a return is hit too low by the attack and goes into the net. The net players should be alert and if this happens they should get hands in the same position as for returning a

low ball; place them beneath the ball as it comes off the net and set the ball up to players in second row. Second row players will volley it over the net.

Note: In recovering a ball from the net, a player may reach under the net as long as her feet do not cross the center line. The player must not touch the net in recovering the ball.

The Service

1. **Underhand:** The body is facing the net with the left foot slightly forward. The ball is held in the palm of the left hand in front of the body with the arm extended. The weight is on the right foot and shifts to the left foot as the service is made. The right arm is swung back and then with a forward and upward motion hits the ball—

- (1) with the palm of the right hand with fingers opened or

- (2) with heel of right hand with fist closed or

- (3) with fist on thumb side

Note: Palm of hand is preferred as the fingers can direct ball, and heel of hand is next choice.

2. **Overhand**—The body position is the same as the underhand serve. The ball is held with both hands at chest level to the right of the body. The weight is on the right foot. Throw the ball up above the head, bring the right arm back and then forward, hitting the ball with the palm of the hand. Shift the weight to the left foot as the follow through is made.

3. **Suggestions on serving for Beginners**

- a. Allow two serves

- b. Shorten service distance

LEAD-UP GAMES

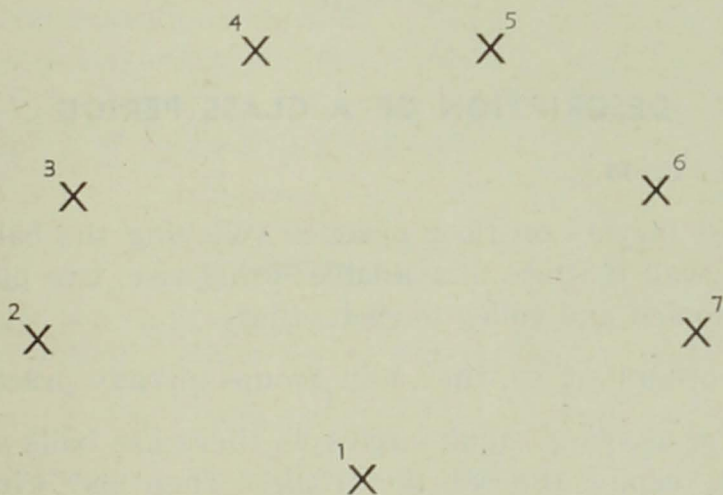
Circle Keep It Up—Use a circle formation and have groups contest with each other to see which group (using correct positions) can keep the ball in the air the greatest length of time.

Newcomb Volleyball—Instead of serving, the player tosses the ball over the net. The receiving player catches the ball and

tosses it up to herself before playing it with underhand or overhand volley.

Simplified Volleyball—Server sets the ball up with an underhand toss before sending it over the net with an overhand volley. Serve may be assisted. The receiving player sets the ball up to self any number of times before returning it to the opposite side of the net. Any number of players may touch the ball on each side of the net. (Number of set-ups and number of players touching the ball may gradually be decreased as skill increases.)

Leader Spry or Corner Spry—Players in semi-circle formation with one player standing in center.



Leader sets ball up to self and volleys to each player. They in turn receive the ball by setting it up to self and returning to the leader. As the last player receives the ball she calls "Leader Spry" and comes to center while the leader assumes the first position in line. Other players move one space to their own left. Repeat until original leader is back in place.

COACHING HINTS

Place your body in line of the ball.

Play ball with the fingers—not the palm or heel of the hands.

Use both hands to hit the ball.

Follow through in the direction you want the ball to go.

Keep eyes on the ball. Wait with knees flexed, ready to move in any direction. Encourage players to try for balls

they think are out of reach, but do not "back up" on back row players.

Don't permit strong players to cover weak ones.

Back players should set ball up to players in front lines—give the ball a high arch.

Front line players should play close to the net with one shoulder toward the net. This permits them to watch the ball and turn quickly in any direction.

Players should usually use set-up to self before volleying to teammate or across net.

Encourage players to try to spike.

DESCRIPTION OF A CLASS PERIOD

Warm-Up Period

1. First players on floor practice volleying the ball against the wall if space is available; otherwise, two players set up to self and volley to each other.
2. As others arrive, they join groups already practicing.
3. Form as many small circles as there are balls and practice keeping the ball in the air. Then play **Circle Keep It Up**.

New Skills

1. Volleying across net.

Groups in shuttle formation one half on each side of the net facing each other.

Net						
X	X	X		X	X	X
	3	1		2	4	

Number 1 tosses the ball to number 2, who returns the ball by volleying it across the net. They continue to volley back and forth until they miss. Then each goes to the end of the opposite line. Repeat twice.

2. Set-Up to Self and Pass (Team Work)

Net				
X		X	X	X
1		2	3	4

Number 1 tosses the ball over net to Number 4.

Number 4 sets up to self and passes volleys to Number 3.

Number 3 sets up to self and passes to Number 2.

Number 2 volleys across net.

Repeat several times and change positions with Number 1 going to Number 4's position and others moving up.

3. Game Situation

Players take positions on court. Play simplified game and as players are ready for new rules add them. Extra players may be used as umpires, scorers, timers, or count the number of successful set-ups, etc.

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Chapter VIII

INDIVIDUAL SPORTS

Archery

Archery as a sport activity is backed by a long romantic history. In its present day form, it serves as an excellent recreational activity, for the ability acquired in the sport can be used and increased in after school years. It is excellently adapted to co-recreation programs and can be done by people of all ages. Physically and medically restricted girls may find archery an excellent sport for participation and competition.

EQUIPMENT

I. The Range

A. Outside—For safety's sake, a good backstop should be provided. The most desirable backstop is a terrace or hill; straw bunkers placed well back in the field may be used, but if neither of the above is available, additional yardage behind the target is essential.

Since a 50-yard range is required for a Columbia Round, a length of at least 55 yards in front of the target should be provided and the minimum width for each target is 6 yards.

B. Indoors—A 35-yard length is desirable width for the desired number of targets, and at least 9 feet in height.

A backdrop behind the targets is essential for safety to prevent arrow breakage. It may be made of bales of straw, or layers of burlap with two or three inches spaced between each layer, or strips of felt.

II. Targets

Regulation outdoor targets are 48" in diameter placed on tripods of soft pine. When the tripods are standing, the center of the gold should be 48" from the ground. Indoors the 48" target may be used or a 36" target.

The best targets are made of rye straw, coiled and sewn to make a durable base. A practical substitute can be constructed of baled straw.

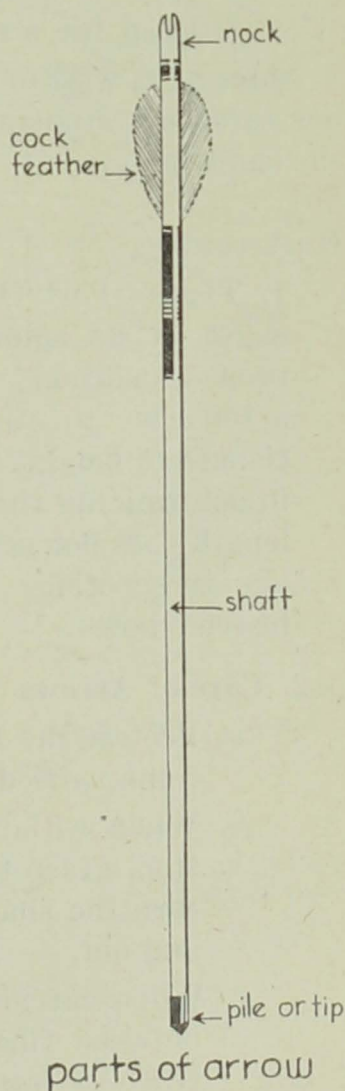
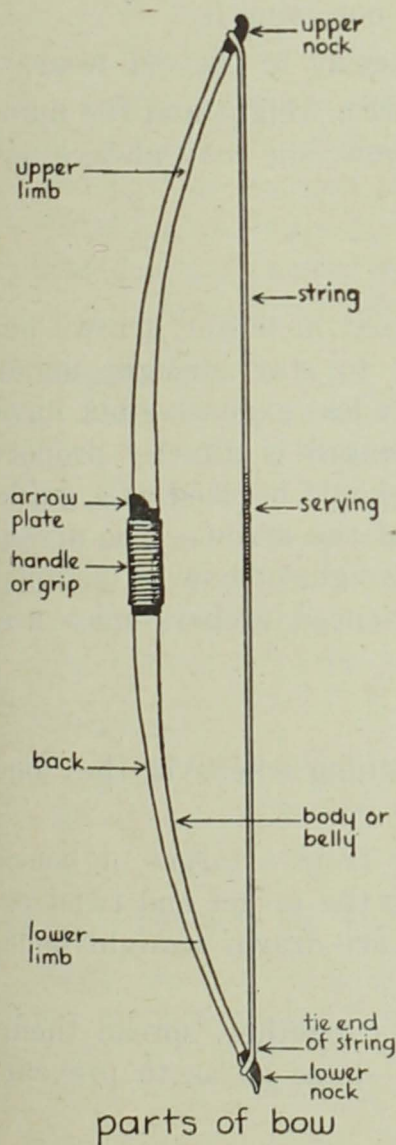
Paper or oil cloth faces may be made or purchased and attached by sewing or pinning to the straw with spikes.

Targets should be laid flat when stored and protected from rats and mice. Keep them dry at all times.

III. Archery Tackle—Description and Care of Equipment or Tackle

A. Bows

1. **Types**—The best reasonably priced wood is lemonwood. For beginning shooters of high school age, very light weight bows—18 lbs. - 22 lbs. are recommended. Bow lengths of $5\frac{1}{4}$ ft. are best for the greatest number of shooters. As students gain coordination and strength, they may be given a heavier bow.



2. **Caring of one's bow**—students should learn these few principles and start their practice immediately.

- a. Never overdraw your bow.
- b. Always unstring your bow after a period of shooting.
- c. In cold weather, do not pull the bow to a full draw position until it has been flexed gradually.
- d. Replace worn strings before there is a danger of breakage.
- e. Always shoot with the upper limb up.
- f. Never shoot an understrung or overstrung bow.
- g. Never release a string from a draw position unless an arrow is in it.
- h. Always hang a bow up when not using it.
- i. Keep the string waxed frequently to prevent wear.

Note: It is wise to mark each bow with weight and file number so once a student has selected a bow, she may always use the same one.

B. Arrows

1. **Types**—Port Orford cedar is used in better arrows because of its **spine** and its ability to stay straight under proper conditions. Birch arrows are less expensive but have a tendency to warp. Since arm length is directly proportionate to height, the chart below should be used as a guide in determining the correct length of the arrow. The arrow length does not vary **regardless** of weight of bow or distance one is shooting. However, experienced archers may use heavier bows.

2. Care of Arrows

- a. Protect the feathers by smoothing whenever they become ruffled.
- b. When withdrawing an arrow from a target or back-stop, grasp the arrow close to the target and twist or turn the shaft as the arrows are drawn straight back and out.
- c. When carrying several arrows together, spread them between fingers or in a fan shape so as to prevent feathers from being crushed.

CHART FOR SELECTING ARROW LENGTHS AND WEIGHT OF BOWS

Girl's Height	Arrow Length	Height Bow	Weight Bow
5' to 5' 2"	23"	5½'	18 to 22 lbs.
5' 2" to 5' 4"	24"	5½'	18 to 22 lbs.
5' 4" to 5' 6"	25"	5½'	18 to 22 lbs.
5' 6" to 5' 8"	26"	5½'	18 to 22 lbs.

C. Arm Guards

Arm guards are imperative for use at all times to prevent bruising of the arm by the bow string. The guard should be laced or buckled to encircle the bow arm at the wrist. Guards and finger tabs can be made at low cost by purchasing sheets of leather which can be cut, and fasteners or eyes may be put on the arm guard by a cobbler.

D. Finger Tabs

Finger tabs or a shooting glove should be worn to protect the first three fingers of the drawing hand. Tabs may be purchased or cut from a light smooth leather. They may also be made from a discarded inner tube. Shooting gloves may be made from discarded gloves by sewing leather tips on the first three fingers. A glove is more comfortable if the thumb and little finger are removed.

E. Quivers

Individual belt quivers are preferred. Small hollow building tiles can be used as floor or ground quivers.

PROGRESSION OF TEACHING ARCHERY TO BEGINNERS

Much can be done to prevent later errors of position by teaching beginners correct positions without using equipment. Learning to "feel" positions is important in archery as in any other activity. All techniques are described for right-handed shooters.

I. Fundamental Positions of Body, Feet, and Arms

A. Addressing the target—Stance

Stand with the left side toward the target. Feet assume a comfortable position approximately shoulder width apart with weight evenly distributed. Stand in straddle position with feet equal distance from line. Turn the head to the left to sight the target. Only the head is turned to face the target; all other parts of the body are at right angles to the target.

Note: Allow the class to rest by relaxing the position and moving the feet and then repeat the position of addressing the target. Instructor should check body position and correct placement of feet.

B. Bow arm

Extend the left arm shoulder height toward the target—this is the bow arm. To avoid being bruised by the string, the bow arm should be slightly bent. To assume the position, have each shooter rotate the arm so the palm of the hand is open toward the ceiling. Then bend the arm as if to “show a muscle”. In the bent position, turn the arm to a horizontal position (parallel to the floor) and then straighten the arm leaving just a slight bend in the elbow. Keep the shoulders in a natural relaxed position; avoid hunching.

C. Drawing

The right arm and hand are referred to as the string hand or the drawing arm. The string is grasped by the tips of the first three fingers somewhere between the first joint and the end of the finger—**not in the joint**. The hand and wrist continue in a direct line to the elbow and the bent elbow of the right arm is kept at shoulder level. The Draw (pulling of string to shooting position) is done by the muscles of the shoulders and back. The right elbow, keeping it shoulder high, is drawn back to bring shoulder blades together. The pull continues until the forefinger of the string hand is tucked under the chin.

D. Sighting

The left eye is closed or squinted to aim the arrow by sighting with the right eye.

E. Releasing

The release of the string and the consequent shooting of the arrow are a result of removing the fingers from the string by straightening and spreading them.

Note: The above positions should be repeated several times without equipment. The teacher should check every position if possible but large groups should work in couples so one person may check her partner's positions (buddy system). The release of the string may be accomplished by having one's partner place her forefinger in the string's position and resist the draw slightly. Practice straightening and spreading the fingers to "release" the partner's finger. This procedure is referred to as "finger shooting".

II. Repeating Fundamental Positions but with Use of Equipment

As the teacher reviews the fundamental positions and introduces the use of the arrows, she should acquaint the students with the parts of the bow and the arrow. A very good technique is to have a drawing with parts labelled in chart form or on the blackboard. (See illustration.) Also, the safety rules for the range and equipment while shooting must be introduced before actual shooting of arrows take place. Make the rules simple but definite and repeat them daily for the first few lessons and again at intervals.

A. Safety While Shooting Arrows

Before proceeding to the actual shooting of the arrows, it is necessary to lay down a few simple but very definite rules.

1. Draw the bow with an arrow on the string only after being shown how.
2. Draw the bow and arrows only when no one is in front of you.
3. Draw the arrow up to the tip but not so the point is inside the hand or bow. In case the latter happens, get a longer arrow.
4. Wait for signal from instructor or leader before leaving shooting line to retrieve arrows.
5. Remove watch or bracelets from left arm; remove pins and jewelry from blouses or dresses.

B. Safety Equipment

Arm guards and Finger tabs—Every student should place an arm guard on the inside of her bow arm and finger tab on her drawing fingers so the inside of the forefinger is protected by a “finger” of leather and the other two fingers are covered by the rest of the tab.

C. Stringing the Bow or Bracing the Bow

When one is stringing a bow preparing it for shooting, one must always remember that it is necessary to equalize the strain or bend on both ends; otherwise the bow is likely to break. Also, the end of the bow should not touch the floor or ground.



position for stringing or
unstringing the bow

1. Every bow has an upper and lower limb. The lower limb is shorter, and usually the string is secured at this end by a knot. The upper limb (should be on the top while shooting) has a loop in the string which, when slipped into the grooved end of the bow, gives the bow and string tension so the arrow may be shot.
2. Take the bow by the right hand at the handle with the flat side toward you; the upper limb is above your right hand. Brace the bow against the instep of the right foot. Hold it diagonally across the body from right to left, placing the heel of the left hand near the ends of the bow, palm down. Let the students practice “bending the bow” (disregarding grooving the string) by pulling with right hand and pushing with the left so the string hangs loosely away from the bow.

Common Errors in stringing or bracing the bow

- (1) Failure to push with heel of hand using fingers instead.
- (2) Placing the right hand above the handle should never be allowed; the bow may break due to uneven pressure.

a. When students have learned to bend the bow quite easily, they should learn to slide the left hand toward the upper bow tip, pushing and bending the bow, allowing the fingers or thumb and forefinger to push the loop of the loose bowstring until it drops into the groove.

- (3) Placing the fingers on the inside of the bow, then as the string slips into the groove, the fingers are pinched.
- (4) Failure to continue the "pull" with the right hand.
- (5) Failure to examine the string to see if it is in groove squarely.

D. Unstringing the Bow

Hold the bow in the same position as when you were stringing or bending it. Bend the bow (push with left hand, pull with right hand) as you did until the bowstring becomes slack. Reach with forefingers at the bow tip and lift the loop out of the groove.

E. Gripping the Bow

The bow should be held at the top of the handle (leather grip) so the base knuckle of the forefinger is flat (referred to as a shelf or table). The bow rests against the base of the thumb and heel of the hand and is held in place by the tension of the draw. The fingers curl loosely around the bow which is never gripped tightly. The base knuckle of the thumb should come almost to the center of the bow.

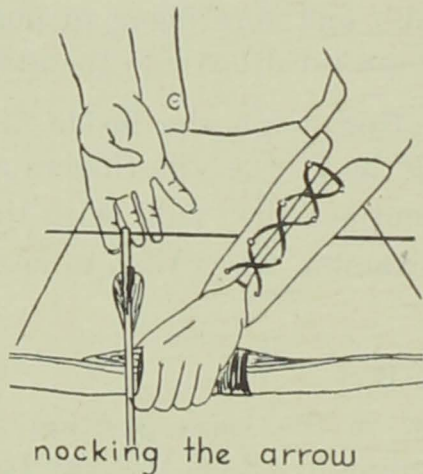
Common Errors in unstringing and gripping the bow.

- (1) Gripping bow too tightly.
- (2) Allowing the "shelf" to slant because of spreading the fingers.
- (3) Grasping the bow with first 2 or 3 fingers and allowing lower palm to roll away from the bow.
- (4) Holding the bow in the palm of the hand so the thumb

knuckle is on the inside of the bow and the wrist cannot be straight.

F. Nocking the Arrows

There is more than one way of nocking but the method described below is the simplest and easiest to explain to beginners. The greatest disadvantage is that it requires more space.



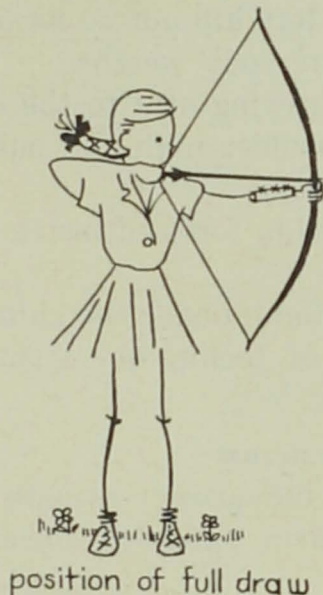
1. Grasp the bow at the handle in the correct grip for shooting.
Then turn the hand palm downward so the bow is horizontal and parallel to the floor.
2. Holding the arrow at the nock, lay it on top and across the bow so it rests on the bow just above the handle and touching the bow hand. When the bow is held upright, the arrow is to the left of the bow resting on the shelf made by the base knuckles of the bow hand.
3. Fit the nock of the arrow onto the bowstring so that the cock (odd colored) feather is "up". The arrow must lie exactly at right angles to the string.
4. The pads of the three fingers of the shooting hand then grasp the string, with the arrow between the first and second fingers.

Common Errors in nocking the arrow

- (1) An arrow nocked at a spot on the string below the left hand causes it to be angled up and the arrow goes high.
- (2) The reverse is also true and the arrow goes low.

G. Drawing to the Anchor Point

Students are now ready to review the fundamental positions. They should take the correct standing position for the draw. After first cautioning students that the string



must not be “snapped” without an arrow in it, allow them to reach forward with the string hand and grasp the string with the finger tips. Pull the string back with the arrow to a full draw until the string can be **felt** against the center of the chin. The chin now becomes the anchor point. Each time an arrow is shot the string must be pulled the same distance to the same place—consequently, learn to feel the string against the chin with the fingers below the chin so the thumb rests against the neck. The position to which the string is always drawn is the anchor point. Hold the anchor just momentarily and then release the string.

Note: At this time, check the body position of every student at a full draw. The body should be perfectly erect and nothing but the right arm should have changed position.

Common Errors in drawing

(1) Beginning shooters have tendency to “resist” the bow by tensing and hunching the left shoulder. The bow may be too heavy for the shooter.

(2) Pushing with the left arm so the left elbow is straight-

ened. It is then in danger of being bruised. This is known as a "push draw."

(3) Resisting the bow by allowing the left wrist to bend backward may cause a wrist bruise, usually the result of incorrect grip.

(4) Thrusting the left hip out so as to lean away from the target and shifting the body weight.

(5) Hugging the drawing arm to the chest instead of keeping the bent elbow shoulder high and pulling with the muscles of the shoulder and back.

(6) Thrusting the chin forward instead of pulling the string to the chin.

(7) Hooking the thumb under the chin as the contact in the anchor point instead of feeling the string on the chin results in an incomplete draw.

H. Releasing the first arrow

1. After nocking the arrow, assume the correct shooting position, bow arm extended toward the target, elbow slightly bent.
2. Pull the string back (as previously described) until it reaches the anchor point.
3. Loosing or releasing is a source of difficulty, for unless smooth, it does much to influence the flight of the arrow. With the string at the anchor point, the fingers are opened simultaneously and spread. There must be no other movements.
4. The follow-through in archery is to hold one's position, bow arm extended and string hand still at the anchor point.

Common Errors in releasing

(1) Beginners frequently have difficulty with the arrow slipping off the "shelf" of the bow hand before a full draw is reached. This may be the result of:

- a. Pinching the arrow between the fingers.
- b. Incorrect grip with poor shelf.
- c. Failure to draw straight back to the chin.
- d. Incorrect grip so arrow rests on thumb knuckle.
- e. Bending fingers instead of keeping them straight on draw.

(2) Jerking the hand from the string. The sideward movement of the hand away from the face pulls the string away from it and results in a staggering arrow (one which "waves" or "snakes" toward the target).

(3) Creeping—Allowing the string hand to move forward from the anchor point as the arrow is released.

(4) Relaxing the shoulders or arms so the bow arm is lowered.

I. Aiming

At first the student has enough to remember in executing the proper technique of shooting, so aiming, other than sighting with right eye (for right-handed shooters—bow held by left arm), should be introduced after the student releases her first few arrows.

1. With the right eye, left eye shut or squinted so as to block out images, look over the point of the arrow and sight the tip of the arrow at center of gold on the target if shooting from 30 yards or more. If closer than 30 yards, lower your sight to the ground below the center of the target (a marker such as a piece of wood, ball, or anything that can be seen may be used). **Hold** two or three seconds so that muscles have steadied you—then release.
2. Hold your position until you hear your arrow hit. The partner (buddy system) or instructor watches the flight of arrow, not the one shooting.
3. Repeat the same procedure again with another arrow.
4. If the arrows have gone low, raise the point of aim. Adjustment of aim should be only in the vertical line—up and down. Arrows that go right or left of center are due to poor execution and body position. The point of aim is established by trial and error.
5. The greater the distance the arrow must go, the more it will be pulled down by gravity, and consequently the arrow must be aimed higher.
6. If the arrows have gone high, bring the point of aim farther out on the ground in front of the target (closer to shooter).

7. Always check the details of the techniques involved (the form of the archer) in order to gain consistency in shooting.
8. For beginners, encouragement is due for "hits" on target.

Common Errors in aiming

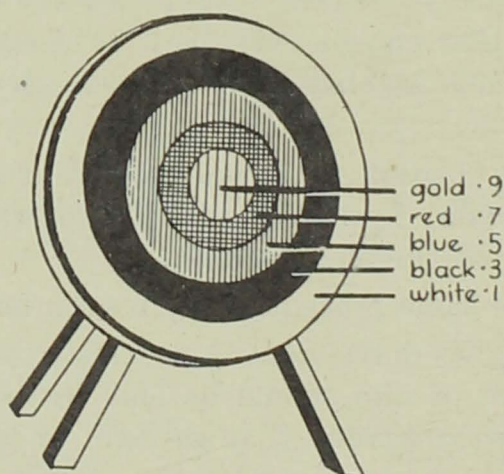
(1) Holding so long the muscles become tired and one begins to shake; then the release is jerky. If the point of aim is not reached after a few seconds, let the string down and start the draw over again.

(2) Sighting along the entire shaft of the arrow instead of using just the tip of the arrow.

(3) Failure to group arrows—this indicates that the fundamental techniques are not accurately executed.

III. Scoring

Prior to actual scoring the student should be taught to describe target hits according to the face of the clock. For

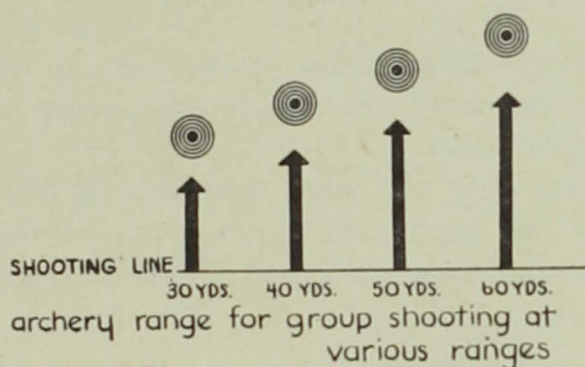


target with scoring

example, six o'clock red means the arrow is in the bottom of the red circle.

Each arrow is scored according to the color it strikes. The colors run with odd number values starting at one for the outside white ring. The black counts three, blue scores five, the

red seven, and the gold is valued at nine points. Every arrow hitting a color is also scored as a hit. Consequently, one may



say, "I had four hits for a score of twenty." An arrow cutting two colors scores the highest value. If an arrow strikes the target but falls off, it is a hit and scores five points. Likewise, an arrow going all the way through the target, or penetrating so far it cannot be seen from the front of the target, counts five.

Any round is a series of so many arrows shot at each of several different distances, and the winner is determined by the individual scoring the highest total points.

HOW COMMON ERRORS OF FORM AFFECT ARROW FLIGHT

Point of aim adjustments are made up and down only—Adjustments for arrows going right or left must be made by correcting form.

1. **Arrows going left** are beginning shooters' most common errors because of:
 - a. Hunching left shoulder.
 - b. Shifting weight to right foot so body leans away from the target.
 - c. Resisting the bow by tensing left shoulder and thrusting the left hip forward.
 - d. Straightening the elbow of the bow arm as the draw is performed.
 - e. Failing to keep arm and wrist in line. The wrist of the bow arm allows the hand to bend back to the left.

- f. Allowing shoulders and hips almost to face the target.
- g. Closing the wrong eye.
- h. Failing to reach the anchor point in the center of the chin.

Beginners often draw to the side of the face or release the arrow with hand and string both far away from the face.

- i. Starting with left arm bent so the bow arm pushes while the right arm draws often results in incorrect elbow and wrist positions. This is known as a "push draw".

2. **Arrows going right** are not so numerous and the causes are fewer in number.

- a. Creeping release (also results in low arrow).
- b. High elbow of drawing arm.
- c. Collapsing the elbow of the bow arm as arrow is released (also results in low arrow).

3. **Arrow going high**

- a. Point of aim too high.
- b. Jerking bow arm up as the arrow is released.
- c. "Peeking"—allowing the eyes to open or raising the head too quickly to see where the arrow goes.

4. **Arrows going low**

- a. Point of aim too low.
- b. Dropping the bow arm.
- c. Incomplete draw, also creeping.
- d. Instead of holding the head erect, the chin is thrust forward to reach the string. Amounts to same thing as an incomplete draw.

Note: Jerking the releasing or loosing of an arrow may result in the arrow going almost anywhere. It is most often demonstrated by a "staggering arrow".

SUGGESTED SIX WEEKS PLAN FOR BEGINNERS

The class should meet at least two times a week.

First Week

- 1. Teach fundamental positions of body and feet without equipment.
- 2. Finger shooting.

3. Practice in stringing and unstringing bow.
4. Elementary care of bows.
5. Review fundamental positions with bow.
6. Selection of bow and arrows for each student.

Second Week

1. Discussion of elements of safety in shooting.
2. Review fundamental positions with bow.
3. Nocking the arrow.
4. Explanation of care of arrows and how to draw them from the target.
5. Shooting several arrows at 20-yard range recording only the number of hits.
6. Explanation of point of aim and adjustment necessary.
7. Practice in shooting—concentrating on a point of aim.

Third Week

1. Practice shooting, striving for a grouping of arrows.
2. Adjustment of point of aim and correction of arrows to right or left.
3. Lesson in scoring.

Fourth Week

1. Divide shooting time between 20 and 30 yards, keeping score.
2. Review point of aim.
3. Comparison of scores.
4. Individual coaching.

Fifth Week

1. If shooting outdoors discard twenty-yard range and use thirty, forty, and fifty-yard ranges. Use of latter depends upon how much shooting has been done during the third and fourth weeks; i. e., how many periods of archery are provided each week. Shooting only once or twice a week, students would hardly be ready for a forty-yard range let alone fifty-yard.
2. Compare total scores—may use some device to recognize high scorers each day.
3. Individual coaching.

Sixth Week

1. If outdoors, try at least two ends at fifty yards. Continue shooting at forty and thirty yards.
2. If indoors, set up a round such as twelve arrows at thirty yards and twelve arrows at twenty yards. Shoot for high total score.
3. Compare individual scores each day for improvement students have shown from day to day.

GLOSSARY OF COMMON ARCHERY TERMS

Anchor Point: A point on the face to which the arrow is always drawn.

Back: Flat side of the bow away from the string.

Backed bow: Bow strengthened by some strong material (wood, rawhide, fibre) glued to the back.

Belly: Rounded surface of the bow facing the string.

Boss: The coiled straw back of a target.

Bull's Eye: Gold center of the target.

Cast: Elasticity or speed of a bow. The distance a bow can shoot.

Cock feathers: The feather set at right angles to the nock, usually different color.

Columbia round: A tournament for total high score of 24 arrows shot at 50 yards, 24 arrows at 40 yards, and 24 arrows at 30 yards.

Creep: Allowing the string hand to move forward from the anchor point as the arrow is released.

Crest: Identifying colors on the arrow shaft.

Draw: The act of pulling back the bowstring to shooting position.

End: Usually considered 6 arrows shot at the target before being retrieved.

Fistmele: Term for the width of the hand with thumb raised. Used to approximate the distance of the string from the bow. Inaccurately, six inches.

Fletcher: One who makes arrows.

Follow the string: The tendency of a bow to remain somewhat curved after the bow is unstrung.

Footed arrow: An arrow reinforced on the pile end with a splicing of beefwood or hardwood.

Grouping: The clustering of arrows on a small area of the target.

Handle: The middle of the bow gripped by the bow hand.

Hen feather: The two feathers set at 30 degrees to the nock and of similar color.

Hit: An arrow striking the target on its scoring surface.

Holding: Keeping the arrow at full draw momentarily while aiming.

Limbs: Upper and lower parts of the bow divided by the handle.

Loose: To release the bowstring so as to shoot the arrow.

Nock: The groove in the end of an arrow which receives the string, also the act of putting the arrow on the string. Also the groove in the ends of a bow into which the string slips.

Overdrawn: Said when the arrow is drawn beyond its length so the tip is inside the belly.

Peeking: Lifting the head as the arrow is released.

Perfect end: Six bull's eyes to score 54.

Petticoat: The area of the target outside the white ring.

Pile: The metal or plastic point on the front end of the arrow. Also called a tip, point, or head.

Pinch: To squeeze the arrow between the fingers while drawing.

Point of aim: A mark or point upon which the tip of the arrow is sighted to hit the gold if all other factors are perfect.

Quiver: A receptacle for arrows—may be worn from the belt or stuck into the ground.

Range: A shooting ground or a distance to be shot.

Release: To remove the fingers from the string so as to shoot the arrow. Also, to loose.

Round: A definite number of shots at definite distances.

Self-arrow: An arrow made of one piece of wood.

Self bow: A bow made of a single piece of wood unbacked by any material.

Serving: The wrapping of thread around the center of the bowstring to prevent wear on the string fibers from nocking and loosing.

Shaft: The main body of the arrow.

Stagger: The wobbling of an arrow in flight.

String: To string a bow to prepare it for shooting.

Spine: The quality of stiffness and resiliency in an arrow.

Tab: A flat piece of leather cut in such a way that it will stay on the hand in shooting. Used to protect the fingers.

Tackle: An archer's shooting equipment.

Timber hitch: The knot used to secure the bowstring to the lower limb.

Understrung: A bow measuring less than six inches from belly to string.

Weight of Bow: The amount of pull measured in pounds required to pull a bow to a full draw.

Bibliography

Additional information on archery, and variations in an archery program promoting greater interest may be found in the following references. Those starred are especially excellent sources of information.

* Ainsworth, Dorothy et al. **Individual Sports for Women.** Philadelphia: W. B. Saunders Company, 1943.

Lambert, Arthur W. Jr. **Modern Archery.** New York: A. S. Barnes & Co., 1929.

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Badminton

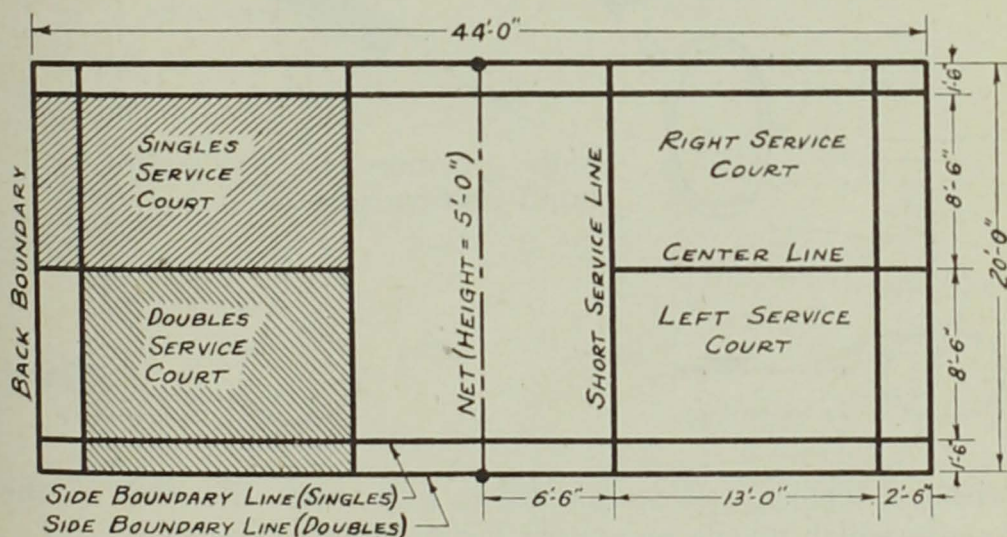
Type—Badminton is a net and racquet game which can be played indoors or outdoors by two or more people. It requires a court surface suitable for running but not necessarily hard surfaced for rebounds as does tennis; therefore it is adaptable for playgrounds as well as gymnasiums.

EQUIPMENT

A light weight gut strung racquet is used and the game is played with a "bird" or shuttlecock made with a hard cork base with attached feathers. The bird is hit over a net. The mental techniques are not accurately executed.

birds are fragile, relatively expensive, and should be handled with care.

Area—See diagram of court.



REGULATION BADMINTON COURT

THE GAME

The game begins after the server serves the bird diagonally over the net within the boundaries of the proper Service Court (see diagram). The bird is then hit back and forth over the net until a fault is committed. The object is to outwit your opponent with deceptive shots and placements. A player needs

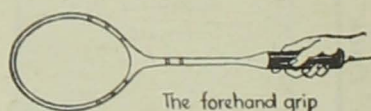
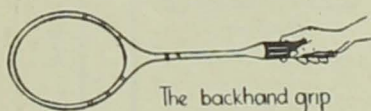
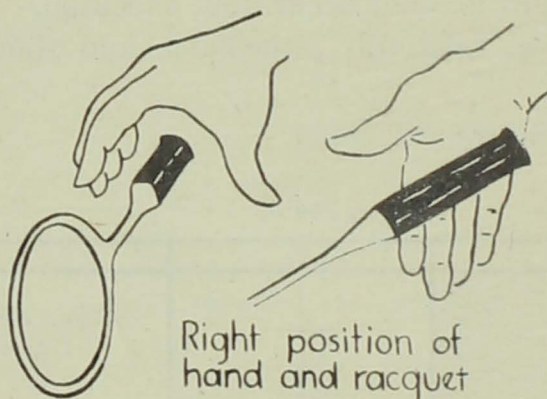
to develop quick thinking, co-ordination, skill in directing the bird, and mastery of various strokes. The server scores each time opponent commits a fault. Turns at serving, as specified in rules, are taken by each side, and the game is won by the side which first reaches the designated score.

SKILLS

Fundamental Techniques used in various strokes:

Grip

"Shake hands with the racquet" as the racquet face is held perpendicular to the floor. Let the thumb and fingers (slightly spread) go around the handle and grip the racquet firmly but



without tension. A comfortable grip near the end of the handle which allows maximum wrist action is desired.

Coaching point: Use relaxed grip—make it firm at moment of contact with the bird.

Footwork

Means moving quickly into position, running lightly, and keeping "on the toes" all the time in an active position in order to shift the feet to maintain balance when taking each stroke. When taking a forehand stroke the left foot should be advanced toward the net, toes pointing diagonally toward net standard, and the body facing the lines. When taking a backhand stroke,

used in returning a bird from the left hand side of the body, the right foot should be nearer the net. Strokes, described later, can be made from either backhand or forehand positions. Techniques used to change feet positions are pivot, hop and pivot, and a slip or side step which is done by taking one step with one foot and drawing the other up to it and repeating.

Practice Drills

1. Run and turn on signal.
2. Run, stop on signal, land with feet in running stride position, pivot. To move back push off with forward foot; to move forward push off with foot that is back.
3. Start from back of court—use side step to reach net. Similarly start from net and use side step backward to reach back court.

Coaching Points

1. A pivot changes direction you are facing.
2. Always be alert.
3. Never settle back on heels.
4. Take small steps.
5. Move quickly.
6. Do not jump for high shots.
7. Do not turn back to net.

Watching the Bird

Is an important part of the play and requires concentration and practice.

Practice Drills

1. Hold racquet-face parallel to floor and away from body, bounce bird gently on strings. Watch bird as it turns over in air and as it hits the strings. Increase the height the bird is hit and number of consecutive hits made without moving the feet.

Wrist Action

Adds to the speed with which the racquet travels, thus affecting the flight of the bird. A flexible wrist is necessary.

Practice Drills

1. With face of racquet vertical to floor, move racquet rapidly backward and forward keeping the arm motionless. Try other positions and add full arm swing with wrist action.
2. Raise the racquet overhead, reach as high as possible. Drop racquet behind back by bending elbow and relaxing wrist. Swing racquet forward using snap of wrist to bring racquet head down fast. Hear "swish" as it goes through air.

STROKES

Serve

There are two types of serves (1) the High Deep Serve to the back court and (2) the Short Low Serve, which beginning players should master. The serve is an underhand stroke which puts the bird in play. At the time of contact the racquet-head must be lower than the level of the wrist and the bird must be hit below waist height. Hold the bird lightly by tip of feathers in left hand, left arm extended in front and to right of body. Swing the racquet back as far as arm and wrist permit. Drop the bird onto the strings as the racquet swings forward in an arc.

Uses

1. To start the bird in play.
2. To win points by placement.
3. To maneuver opponent out of position, which results in weak return.

Practice Drills

1. Demonstrate proper grip, practice grip, check each grip.
2. Stand opposite partner (15 feet away), practice dropping bird and using relaxed easy swing, hit to partner. She picks up bird and returns serve.
3. Serve to partner in diagonally opposite court. Allow bird to drop into service court. Two couples on each court.
4. Serve and return of service—formation as in No. 3 above.
5. Serve into marked areas on court for serve placement practice.

If difficulty in timing is encountered:

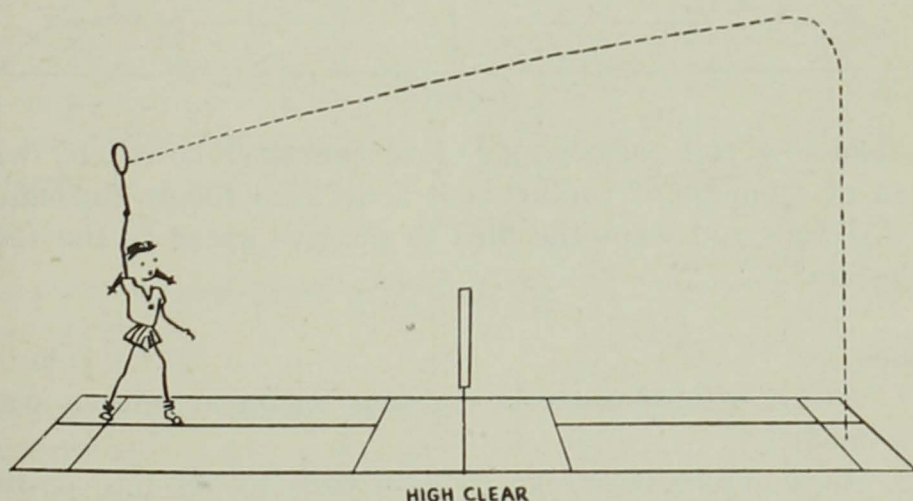
1. Drop bird, watch it until it almost touches the floor, then hit it. Use only until ability to contact is acquired.
2. Shorten grip on handle, stand four feet from wall, serve bird into wall. As ability to connect is acquired, gradually lengthen grip and move back from wall until regulation distance is reached.

Coaching Points

1. Start with racquet back.
2. Watch the bird.
3. Use the wrist.
4. Do not move either foot while serving.
5. When the serve is completed, move to be ready for the return.

Clear (Path of bird shown in illustration)

Is an overhead stroke which sends the bird high in an arc so that it falls in the back of the opposite court. Swing the racquet from behind the back, in an upward direction and meet the bird overhead with the racquet face diagonally upward. Aim toward a point in air high above the back of the opponent's court.



Uses

1. As defensive stroke when in back court, allowing time to get back to home position on court.
2. To keep opponent as far from net as possible.
3. To pass over opponent's head when she comes to net.

Practice Drills

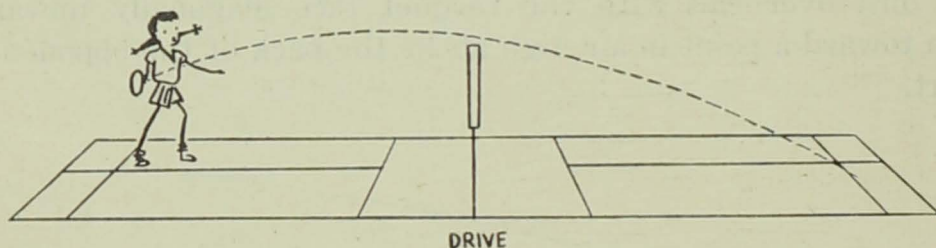
1. Partners directly across net. No. 1 hits bird high above head of No. 2, who returns it with high clear to No. 1's back court.

Coaching Points

1. Watch the bird.
2. Move into position.
3. Start with racquet behind back.
4. Use wrist.
5. Meet bird as you step forward.
6. Follow through with arm.
7. If not deep into opponent's court, the bird may be intercepted with a return smash, drop, or placement.

Drive (Path of bird shown in illustration)

Is a hard sidearm stroke which sends the bird fast and low over the net. The racquet (with wrist cocked so racquet head is held above wrist level) is swung forward almost parallel to



the floor. A full backswing before contact followed by wrist action at moment of contact and a definite follow through in the direction you want the bird to go give speed to the flight of the bird.

Uses

1. As an offensive stroke to pass opponent with a placement.
2. As a defensive stroke to gain time to get into position for an effective stroke.

Practice Drill

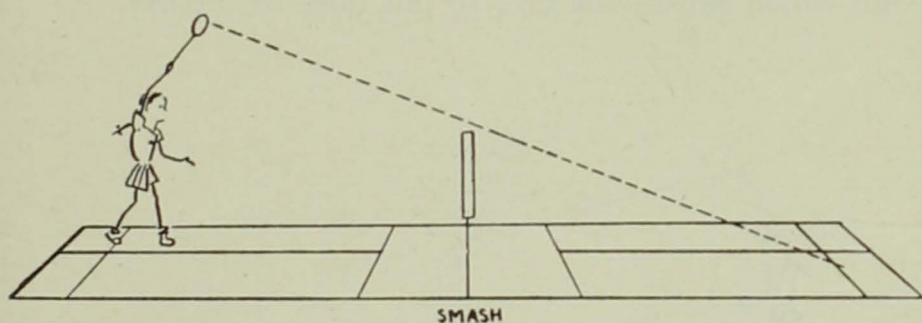
1. Partners directly across net. Practice both forehand and backhand drives from all positions on court. Rally with use of all strokes according to situation.

Coaching Points

1. Do not crowd the stroke.
2. Reach as far from the body as possible.
3. Keep the side toward the net.
4. Watch the shuttle.
5. Keep the wrist cocked.
6. Always place the drive.

Smash (Path of bird shown in illustration)

Is an overhead stroke used to hit the bird down into the opponent's court with such speed and placement as to cause it to be almost impossible to return. The racquet head is swung



from behind the back in an upward arc to meet the bird as high as possible, well ahead and to the right of the body. Wrist snap and follow through give speed and downward direction to the flight.

Uses: 1. As an offensive stroke to win a point by a placement.

Practice Drills

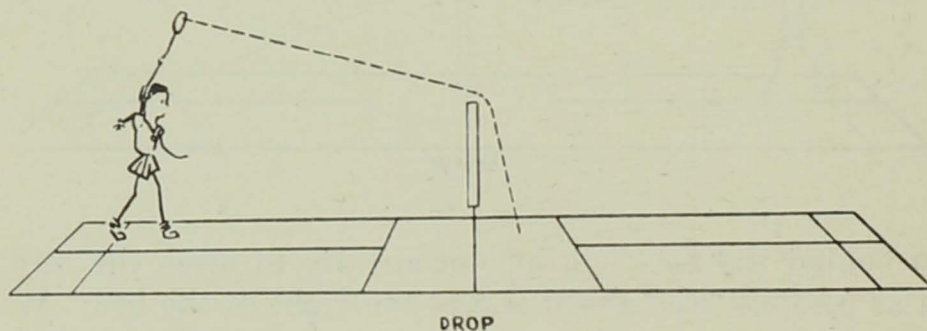
1. Groups of three. Divide court lengthwise to allow two groups to work on each court. No. 1 standing between net and short service line throws bird high across net to No. 2 standing in mid court who smashes bird with placement shots into No. 1's court. No. 3 retrieves birds and gives them to No. 1. Rotate positions.
2. Rally with partner attempting to set bird up into position for smash return.

Coaching Points

1. Watch the bird.
2. Start racquet behind left shoulder.
3. Move into position.
4. Hit the bird at highest point you can reach, and well forward.
5. Use wrist—when near net, more wrist snap is needed to drive bird in downward direction.
6. Do not let bird drop too low before smashing—results in bird travelling too high.

Drop (Path of bird shown in illustration)

Is a stroke in which the speed of the racquet is suddenly reduced at the moment of impact by the wrist checking the follow through which causes the bird to fall close to the net.



Uses

1. An offensive shot to change pace.
2. To return any stroke, particularly when unexpected.
3. To catch opponent when in back court.

Practice Drill

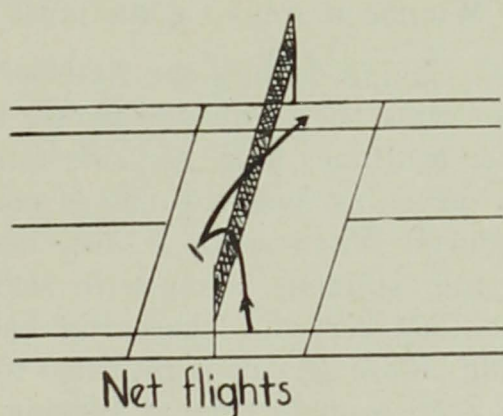
1. Partners directly across net. No. 1 hits bird with underhand stroke hard and high but not too deep. No. 2 returns with overhead drop shot.
2. Partners directly across net. No. 1 hits bird low to No. 2, who returns it with an underhand drop shot.
3. Partners rally using as many drop shots from all positions as possible.

Coaching Points

1. Watch bird hit racquet.
2. Hold racquet firmly.
3. Use a full backswing for deception.
4. Use the wrist to check and control the speed of the racquethead.
5. Note the speed of the approaching shot and your distance from the net to determine the amount of strength needed in the stroke.
6. Avoid clearing net too high—result is a smash return.

Net Flights (Path of bird shown in illustration)

Are strokes in which the bird barely clears the net and falls over so that it is difficult to return. There are two net flights—the Hairpin, which loops up one side of net and down other,



and the Cross-court, which is a gentle stroke in which the bird goes low over the net or travels along the top of the tape before it drops over.

Uses

1. To return drop shot or another net flight.
2. To catch opponent when in back court.

Practice Drill

1. Partners directly across net, standing between short service line and net. No. 1 drops bird over net, No. 2 returns with Hairpin. Progress to hitting bird over for set up, then to series of strokes such as: serve high, return drop, return Hairpin net flight.

2. Partners diagonally across net. Practice both forehand and backhand Cross-court shots.

Coaching Points

1. Watch the bird.
2. Use a light touch—result a gentle stroke.
3. Aim for bird to clear tape by not more than one inch.

RULES OF GAME (in brief)

Singles—When playing singles the server should stand in her own service court and serve the bird diagonally across the net into opponent's service court. Points are scored only by the serving side when the opponent commits a fault. The server continues to serve as long as she is able to make points. When server's score is even (that is, 0, 2, 4, etc.) she serves from right court; when server's score is odd (1, 3, 5, etc.) she serves from left court. Winner of singles game must earn 11 points.

Doubles—When playing doubles the first server serves as in singles. If server wins the point, she makes next serve from left court. Server continues until her side fails. Opponent in right court then serves as long she makes points, alternating right and left courts. When serve is lost, her partner takes her turn at serving, starting in opposite service court from which the partner last served. Thereafter each player takes her turn at serving before service is returned to opponents. At the beginning of each couple's turn at serving (called an inning), the player who last finished in the right court is the first to serve. Winner of doubles game must earn 15 points.

Service Faults

1. Using an overhand stroke. The bird must be hit at a level lower than the server's waist, and the racquet head at the time must be below the level of the wrist.
2. Bird failing to fall within boundaries of diagonally opposite service court.

Let—It is "let" if the bird touches the net in service, provided the service be otherwise good. "Let" service shall be taken over, no score. A return is good if the bird in play touches the net provided it passes over and falls in the court.

Faults During Play: (If committed by serving side, results in loss of serve, and if committed by receiving side, results in point for server).

1. Bird falls outside the boundaries of the court.
2. Bird fails to pass the net, or passes through or under the net.
3. Bird touches the roof, sidewalls, or any other outside obstruction.
4. Bird touches the person or dress of any player.
5. Player touches the net or its supports with her racquet or person.
6. Bird is hit twice by a player or twice in succession on one side of net. (The striker may, however, follow the shuttle over the net with his racquet in the course of his stroke).
7. Bird is slung or carried on racquet.

Setting the Game—Is increasing game points when the score is tied at— 9 all, 13 all, etc. In a 15 point game, when the game is tied at 13, it may be set 5 points; when tied at 14, it may be set 3 points. In an 11 point game, when the game is tied at 9, it may be set 3 points; when tied at 10, it may be set 2 points. The option of setting rests with the player or side first reaching the tied score. Upon setting, score is 0-0 and the first to reach set score wins.

Match: A match shall consist of winning two out of three games.

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Golf

EQUIPMENT

Golf clubs

- a. Furnished by the student
- b. Furnished by the school

Balls

Cotton practice balls for indoors

Hard balls

- a. Furnished by the student and pooled
- b. Furnished by the school
- c. Repainted used balls are cheapest

Mats

For indoor practice—one for each student

- a. Coco mats
- b. Door mats
- c. Tumbling mats

Driving cages, if possible

To be used for indoor work with hard balls.

Practice field

An open area 200 or more yards to be used for hard ball practice outdoors.

Accessible golf course, if possible.

DESCRIPTION OF THE GAME

All golf courses are laid out in nine-hole units. Each hole is made up of a tee, a fairway and rough, and the green and cup. The object is to send the ball from the tee over the fairway and into the cup in as few strokes as possible. Many different clubs are used depending upon the type of shot needed.

THE GOLF SWING

Three factors are fundamentally essential to the success of the swing; Rhythm, Body Balance, and Relaxation.

Rhythm

The clubhead during the swing should resemble the motion of pendulum moving back and forth. Force is built up due to

the circular motion of the swinging club. In order to acquire maximum momentum, the swing must be smooth and rhythmical, coming down at the same rate of speed that it swings back.

Body Balance

All swinging objects require a steady base of support. In swinging a golf club the body is the base of support. In order for the swing to be constant and move along one circular path the body must be steady and unmoving. Therefore the body weight should be concentrated over a certain center of gravity. This point lies mid-way between both feet and two inches in front of the toes. There should be no exaggerated movement of the trunk away from this point during the swing.

Relaxation

Smooth, even rhythm and body balance are achieved only when the body is relaxed. Any straining only leads to jerky, forced movement. Correct technique and continued practice lead to relaxation and easy movement.

THE ARC OF THE SWING

The ball must be contacted by the clubhead in such a way that the clubface will strike the ball exactly at right angles to the intended straight flight of the ball. The left arm is the controlling force of the swing. The clubhead must swing straight back from the ball and continue up into the air. On the downswing the clubhead follows the same and continues out with the ball, rising with the follow through. The outline of the arc forms an oblong-shaped circle.

THE LEG PIVOT

In order for the body to keep the same general alinement during the swing the legs must bend somewhat at the knees, ankles, and hips. As the club swings back some of the body weight is moved onto the right leg. At the same time the left knee bends in toward the right leg and the left heel rises from the ground. This movement drops the left hip down. On the downswing the process is reversed, the right knee bending toward the left, and the body weight shifts to the straightened left leg. Throughout the pivot the chin should point toward the ball.

THE GOLF GRIP

There are three types of grips, the overlapping, the interlocking, and the baseball grip. Only the overlapping grip will be described.

The Overlapping or Vardon Grip

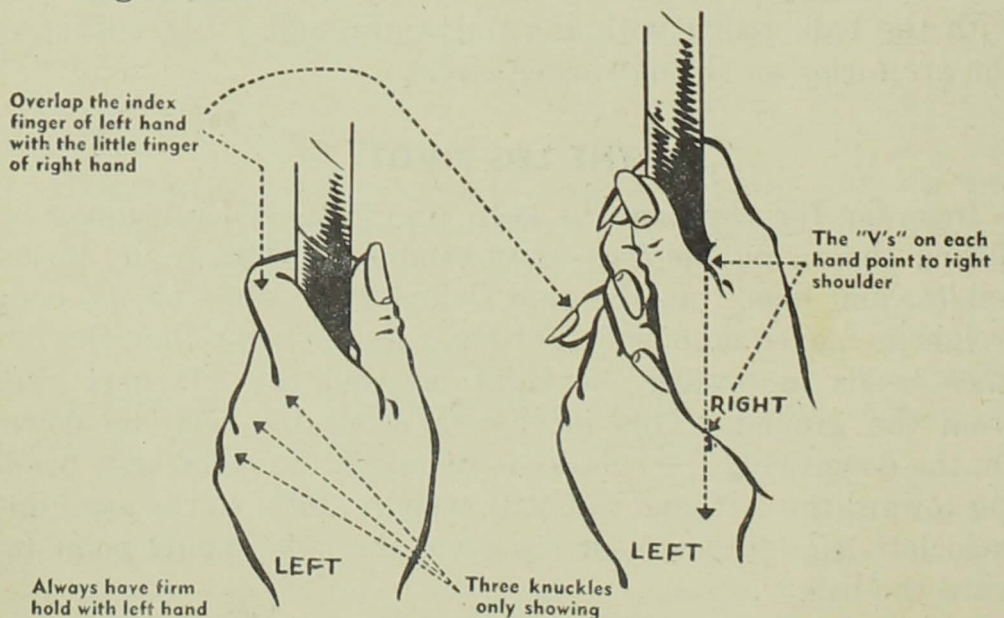
1. Let the club rest so that the sole is flat on the ground.

Left Hand

2. Place the left hand under the club shaft so that the handle lies diagonally across the hand.
3. Roll the left hand to the right and over the top of the shaft until the V between the thumb and the hand points to the right shoulder.
4. The left thumb rests on the shaft and directly behind it.

Right Hand

5. With the right palm facing the direction of the flight of the ball, place the palm over the left thumb.
6. Encircle the right hand around the shaft with the little finger lying on top of the left index finger. All the other fingers fall on shaft.
7. The right thumb lies on the shaft between the top and the front.
8. The club must be gripped firmly with the fingers, not palmed.
9. Most of the pressure comes from the 4th and 5th fingers of the left hand and the thumb and index finger of the right hand.



THE STANCE

There are three types of stances in golf. Stance refers to the position the player takes in making a stroke. Generally speaking, the player must be comfortable to be relaxed. Therefore, the body position should be as nearly upright and as natural as possible. Body weight should be carried back on the heels.

Square Stance

1. Feet shoulder distance apart.
2. Feet placed so that a line connecting the toes runs parallel to the intended flight of the ball.
3. Toes a bit farther apart than the heels.

Open Stance

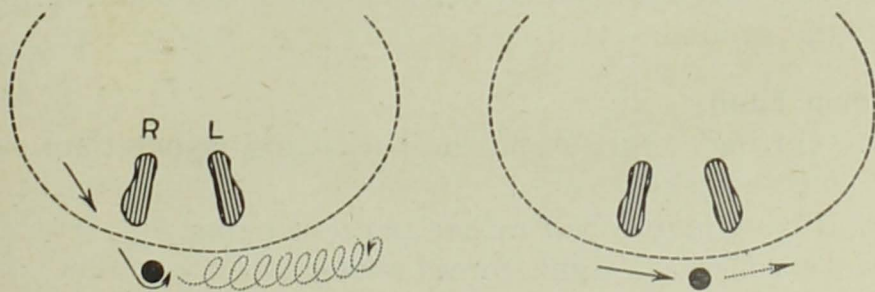
1. Feet shoulder distance apart.
2. Right foot is an inch or so closer to the intended line of flight than the left foot.

Closed Stance

1. Feet shoulder distance apart.
2. Left foot is an inch or so closer to the intended flight than the right foot.

PLACEMENT OF THE BALL

Hitting the ball from a point off the right foot will cause the ball to decrease its roll upon hitting the ground. This is caused by the backspin motion of the ball. The club hits the ball on the downswing giving downward force to the ball. If the ball is hit off the left foot the force is applied directly behind the ball. Upon hitting the ground the ball will roll on due to its own forward momentum.



FULL MASHIE SHOT

Grip

1. Overlapping

Stance

1. Feet shoulder distance apart.
2. Weight back on heels.
3. Play ball from a point mid-way between feet.

Body Position

1. Body nearly erect.
2. Well balanced, relaxed, and at ease.

Backswing

1. Push the arms, hands, and club straight back, the force coming from the left arm and shoulder.
2. Keep pushing and let the club rise from the backward force.
3. At the top of the swing the hands are at head level, wrists cocked so that the thumbs point toward the head.
4. The left arm is fairly straight but perfectly relaxed.
5. Point the chin at the ball throughout the swing.

Downswing

1. The force is started with a pull from the left shoulder and this pull continues throughout the swing.
2. The right arm merely guides the club.
3. At waist level the wrists automatically uncock into the ball.
4. Added force will result from straightening the entire left side at contact with the ball.

Follow Through

1. After contact the left arm continues to pull the club through with the ball.
2. The club ends behind the body, clubhead pointing toward the ground.

Common Faults

1. "Lifting" the club on the backswing rather than swinging it back.
2. Hitting at the ball rather than swinging.
3. Tenseness—a tight, forced swing.

4. Lack of rhythm in swinging.
5. Stopping the follow through.
6. Right arm dominating the swing.
7. Swinging too fast and trying to hit the ball too hard.

Teaching Progression

1. Demonstrate the grip, stance, body position, and the action of the swing.
2. Swing on mats, no balls.
3. Swing, using cotton balls.
4. Swing, using hard balls.

APPROACH SHOTS

An approach is a shot used to send the ball onto the green. The CHIP is used when the ball is lying close to the green (10 yds. or less). It is a short, low running shot with just enough loft to raise the ball over the grass. Care should be taken to aim for a point on the green and not for the cup, as the ball will roll on after hitting the green.

The PITCH is a high shot which drops the ball directly onto the green. The path of the ball resembles the arch of a rainbow. It is used when the ball is lying a greater distance from the green. The ball may be played to stick upon hitting the green or to run on.

Pitch and stick—Play to the pin; ball played off the right heel.

Pitch and run—Play to the green; ball played off the left heel.

THE CHIP (No. 4, 5, or 6 Iron)

Grip

1. Overlapping.
2. The grip may be shortened.

Stance

1. The feet are closer together than on a regular full swing.
2. The stance may be opened.
3. Play the ball slightly closer to the body.
4. Keep body weight back on heels.

Backswing

1. The swing is fundamentally the same as that of a full swing, except that the backswing is shortened.
2. Backswing ends when the hands are between the waist and chest level.
3. The length of the backswing will depend upon the distance needed.
4. Keep the wrists and hands firm throughout the swing.

Downswing

1. Pull the club into the ball with the left arm, using lots of wrist action.
2. Wrists are firm throughout.
3. Think of lifting the ball onto the green.
4. Swing slowly but deliberately.

Follow Through

1. Let the club follow the ball until it points toward the cup.
2. Let the body "give" on the follow through so as to feel the shot.
3. The palm of the right hand faces up at the end of the follow through.

Common Faults

1. Using all wrist action as in putting.
2. Lack of follow through.
3. Hitting at the ball rather than lifting it to the green.
4. Swinging too fast.
5. Lack of deliberation.

Teaching Progression

1. Demonstrate the body position, stance, and action of the swing.
2. Swing without balls.
3. Swing with cotton balls.
4. Chip cotton balls into tipped waste basket.
5. Swing with hard balls.
6. Practice chipping to the green or to marks on the field.

THE PITCH

Grip

1. Overlapping

Stance

1. Slightly open.
2. Play ball off the right heel for stick.
3. Play ball off the left heel for a run.

Backswing

1. A more vertical backswing is needed.
2. As hands pass right foot the club is lifted with wrists.
3. At top of backswing the hands are at head level.

Downswing

1. Left shoulder and arm start downswing.
2. Wrists uncock into ball just below waist level.
3. Tighten grip on contact and keep left arm pull throughout the swing.

Follow Through

1. The club follows the ball in a straight line toward the cup and continues up into the air.
2. This swing is more vertical than a full mashie swing.

Common Faults

1. Hitting at the ball.
2. Swing too hard.
3. Lack of wrist action.
4. Too flat a swing.

Teaching Progression

1. Same as the chip.

THE WOOD SHOT

Grip

1. Overlapping.

Stance

1. Ball is played off the left heel.
2. Feet are farther apart than an iron shot.

Body Position

1. Fairly erect position.
2. Arms easy and away from body.

Backswing

1. The same fundamental action that has been described in the other full swings.
2. The swing of a wood shot is somewhat flatter than most of the iron shots.

Downswing

1. The action of the downswing is the same as has been described in other full swings.
2. Aim to hit the ball squarely and sweep it into the air.
3. The object of a wood shot is distance and it is very important to impress the idea of swinging smoothly and easily at the ball rather than hitting or swatting at it.
4. Keep a steady, firm left arm pull throughout the downswing.
5. Hit against a firm left side.

Common Faults

1. Trying to hit the ball too far.
2. Lack of control by swinging too fast.
3. Failure to follow the stroke through.

Teaching Progression

1. Same as the full Mashie swing.

PUTTING

There is probably no other phase of golf with the variation of style that is found in putting. However, certain factors are fundamental.

Grip

1. Overlapping grip altered so that the thumbs point directly down the front of the shaft.
2. A change in the overlapping grip may be used so that the left index finger overlaps the little finger of the right hand.

Stance

1. Must be balanced and relaxed.
2. A slightly open stance with the feet 6 or 8 inches apart gives controlled movement.
3. Weight is mostly on left foot.

4. Arms rest close to body, right forearm resting on right thigh.
5. Nose directly above ball.
6. Blade of club directly behind ball.

Backswing

1. Use wrist action entirely.
2. Push clubhead back with left wrists, keeping blade close to the ground.

Forward Swing

1. Brush or stroke the club forward with force coming from the right wrist and hand.
2. The backswing and the forward swing should be of equal length.
3. Keep the blade close to the ground throughout the swing.

Follow Through

1. Let the club follow the ball along its path to the cup.
2. Right forearm will leave the right thigh.
3. A good follow through will hold the ball on a straight line.

Common Faults

1. Jabbing at the ball instead of stroking it to the cup.
2. Incomplete follow through.
3. Lack of deliberation and care in putting.

Teaching Progression

1. Demonstrate grip, stance, and action of the stroke.
2. Brush blade back and forth with wrists.
3. Stroke hard balls to get the feeling.
4. Putt for a line—a long piece of string.
5. Putt for a target—concentric circles made of string.
6. Putt on the green.

THE CLUBS AND THEIR USES

Woods

No. 1 Driver	Tee off
No. 2 Brassie	Distance of fairway
No. 3 Spoon	Shorter fairway shot
No. 4 —————	Good utility wood and rough shots

Irons

No. 1 Driver iron	Tee shot on short hole
No. 2 Mid-Iron	Rough; long fairway shot
No. 3 Mid-Mashie	Same as above
No. 4 Mashie Iron	Long approaches; chipping
No. 5 Mashie	Same as above
No. 6 Mashie Spade	Rough; approaches
No. 7 Mashie Niblick	High Pitches; sand traps
No. 8 Niblick	High pitches; sand traps
No. 9 Putter	Putting

GENERAL PLAN FOR TEACHING

Lesson I Grip Stance Full swing #5 I Pivot	Lesson VI Putting
Lesson II Review Full swing #5 I	Lesson VII Approaches Chip #4, 5, 6, I
Lesson III Review Full swing #5 I	Lesson VIII Pitch #7, 8, I stick run
Lesson IV Review Full swing #2, 3 W	Lesson IX Discussion of rules and etiquette.
Lesson V Review Full swing #2, 3 W	Lesson X Review work on put- ting and ap- proaches.

With each club include:

- Use
- Technique of stroke
- Swing without ball
- Swing with cotton ball
- Swing with hard ball

A discussion on the price of clubs, number of clubs to buy should be included in the teaching plan at some point.

GOLF RULES AND ETIQUETTE

Wear only flat-heeled shoes on the golf course. If you are playing slowly let the group behind play through.

Tee

Always tee the ball behind tee markers.

Player with honour drives first.

Don't swing club or talk while another player is driving.

Fairway

The player whose ball lies farthest from the hole plays first.

Replace all divots.

Don't shoot until the group ahead is out of danger of being hit.

Don't approach until the group ahead has putted and is off the green.

Green

Leave bags on the edge of the green.

Player farthest from cup putts first.

Treat the green tenderly.

Replace the flag and move off the green immediately following the last putt.

All balls must be played wherever they lie.

If a ball is lost or hit out of bounds the next shot must be played from the spot where the ball was hit out of bounds. A penalty stroke is added for losing the ball.

Every attempt to stroke the ball is counted.

A ball going into a water hazard may be played by dropping the ball over the shoulder on the bank away from the green.

Before stroking ball a player may not bend or break off anything that is fixed or growing.

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- Morrison, Alex J. *A New Way to Better Golf*. New York: Simon and Schuster, 1945.
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Tennis

PLAYERS USED

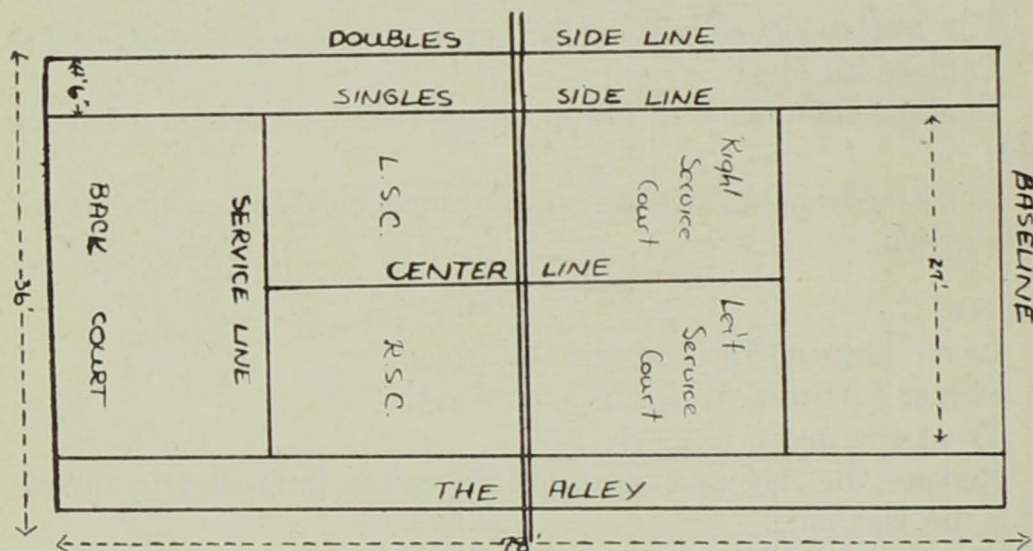
A. Singles Game

1. One player on each side of the net.

B. Doubles Game

1. Partners stand together on the same side of the net.

PLAYING COURT



REGULATION TENNIS COURT

GAME DESCRIPTION

A. Singles

1. The game is started by the player on one side serving from behind the base line of the right back court into the right service court on the opposite side of the net. If the first serve fails to land into the correct court, a second serve, without penalty, is allowed from the same position.
2. If the served ball bounces into the correct court, the ball is returned by the receiver on the right side of the receiving court. After the serve, the ball is good anywhere within the entire singles court. The ball continues in play until one player fails to return it. The player hitting the last good ball over the net scores a point.

3. The next serve (or two serves providing the first one is not good) is by the same server from behind the baseline of the left back court. This serve must bounce within the left service court on the opposite side of the net. The ball is again returned and play continues until point is either lost or won by the server.
4. The same player continues to serve the entire game until he either wins or loses it.
5. Two serves are allowed on each point. The server serves the second only if the first serve is not good. If neither serve is good, the server loses the point and serves the next ball from behind the baseline of the adjacent back court.
6. The serve must be allowed to bounce once before it is returned. Any other ball may be hit before it bounces or after it bounces once. The ball may not bounce twice.
7. A serve which hits the top of the net and goes over into the correct service court must always be served again. No one scores on this "let" serve.
8. Players continue serving alternate games until a "set" is completed. A "set" means that one player has won six games and is at least two games ahead of the opponent. If one player has won six games but is not two games ahead, play continues until the two-game lead is secured.

B. Doubles

1. Partners cover the court on either side of the net.
2. Balls which bounce into the alleys on the return are good.
3. The player receiving on the diagonally opposite court must return the serve but either player may hit all subsequent balls.
4. Order of serving games is as follows: 1) server; 2) receiver; 3) partner of the initial server; 4) partner of the first receiver; 5) repeat in the same order. Service always begins in the right hand court.
5. Scoring of games, sets, and matches is the same for singles.

C. Scoring

1. The smallest unit of scoring is the point.

Points	How Called
1	fifteen
2	thirty
3	forty
4	game
(unless the opponent has won three points)	
0	Love

- a. "Deuce" is the name given the score when each player has won three points.
- b. The point won after deuce is called "advantage" or "ad". If the server wins this point, the score is "advantage or ad in". If the receiving side wins the first point after deuce, the score goes back to deuce.
- c. If the second point after deuce is won by the side with the advantage, the game is won by that side. If the second point after deuce is won by the side that is one point behind, the score goes back to deuce.
- d. The server's score is always called first. Thus when the server has one point and the receiver two points, the score then is "fifteen-thirty".
- e. When the score is even it is called "all". Thus if each player has one point, the score is "fifteen all".

2. **Game**—The game is won when the player wins four points **before** her opponent has won three points. If both sides reach three points the game is called a "deuce" game. In order to win the game, the player must win **two consecutive** points after the 3 points or "deuce" (40 all).

3. **Set**—The set is won when one player wins six games before her opponent wins five or a less number of games as 6—0; 6—4; 6—1. If both players reach "5 (games) all", then the set is not won until one player has won **two games beyond** her opponent — 9—7; 8—6; 15—13.

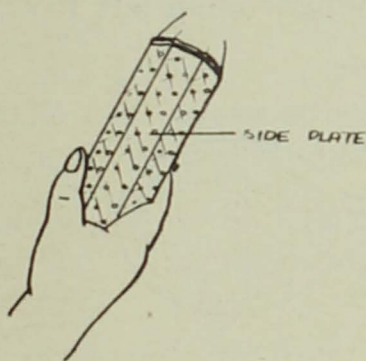
4. **Match**—The match is won when a player wins two out of three sets.

FUNDAMENTAL STROKES

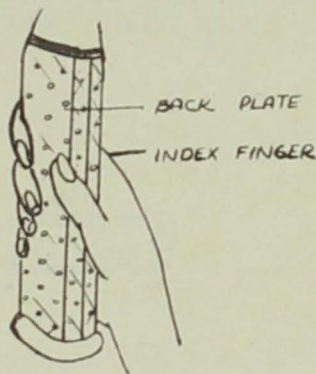
A. Forehand Drive

1. Grip (Eastern)

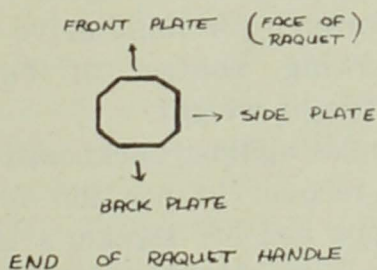
- Place racquet head on perpendicular position to floor and shake hands with handle.
- Knuckle of index finger lies to the right of the side plate and V formed by thumb and first finger is on side plate.
- Grip should be firm but not tense—first finger slightly separated from 2nd finger provides for greater flexibility of wrist.



FOREHAND
GRIP
(Front View)



FOREHAND
GRIP
(Side View)



2. Stance

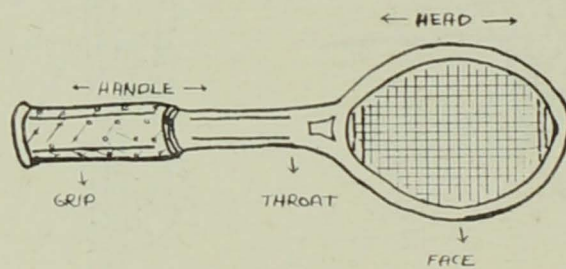
- Body is at right angles to net with left side nearer net (for right-handed players).
- Feet placed slightly apart in comfortable position—weight on balls of feet in readiness position.

3. Swing

- Backswing**—The racquet head held slightly above

wrist level—elbow slightly bent—swing racquet horizontally back until it is in line with body. As racquet goes back weight of body is transferred to right foot—trunk rotated away from net.

- b. **Forward Swing**—Racquet swings forward in line with ball—arm extends until arm and racquet form a straight line at contact with ball—ball is contacted off left foot—at point of contact weight is transferred from right to left foot and trunk is rotated towards net.
- c. **Follow through**—Racquet follows ball forward and ends in partially closed position above shoulder level with elbow bent—body weight is on left foot.



4. Teaching Progression

- a. Explain parts of racquet.
- b. Demonstrate grip—check individuals.
- c. Explain stroke and demonstrate.
- d. Drill—go through forehand drive as a group checking grip, backswing, contact of ball, follow through, stance, change of weight.
- e. Drill in couples against backboard—one girl stands in readiness—racquet in position for forward swing—partner drops ball off stroker's left foot so that she may stroke it without necessity for footwork.
- f. Drill as a group stepping forward with left foot to contact ball—also slide forward to meet ball varying height of ball.
- g. Drill again in couples—one girl standing 10 or 15 feet ahead of the stroker tossing ball so that stroker steps or slides to meet it.
- h. Individual stroking—girl drops own ball in front of left foot and rallies against backboard or across net.

5. Common Faults for Beginners

- a. Tendency to poke ball over net—stress left side nearer net.
- b. Not keeping eye on ball.
- c. Not keeping racquet head above wrist.
- d. No follow through or a follow through lower than shoulder level.
- e. Contacting ball with bent elbow.
- f. Running into ball rather than waiting for it.

B. Backhand Drive

1. Grip (Eastern)

- a. From forehand grip position turn racquet handle almost $\frac{1}{4}$ turn so that knuckle of index finger is on top side plate and palm of hand faces downward.
- b. Thumb may be extended along side of handle—optional with players for better control.

2. Stance

- a. Body is at right angles to net with right side nearer net.
- b. Feet slightly apart in comfortable and balanced position with right foot a few inches ahead of left.

3. Swing

- a. **Backswing**—Swing horizontally to left side until it is in line with body just below the shoulder and elbow bent—racquet head above wrist level—weight of the body is on left foot—trunk rotated away from net.
- b. **Forward swing**—Racquet swings horizontally forward at height of ball—arm straightening as swing is made—at contact with ball arm and racquet are in straight line. Trunk rotates toward net and weight of body is transferred to right foot as contact with ball is made off right foot.
- c. **Follow Through**—Racquet follows ball as in forehand drive—end follow through with racquet head above shoulder level and in closed position—arm straight—body weight is on right foot.

4. Teaching Progression

- a. Demonstrate grip—check individuals.
- b. Explain stroke, demonstrate and drill.

- c. Couples drill (stationary) as in forehand drive.
- d. Group drill for slides and steps.
- e. Couple drill (one girl tossing ball to stroker from position 10 to 15 feet in front).
- f. Group drill for change of grip from forehand to backhand.
- g. Group drill for change from forehand to backhand—stress pivot from forehand to backhand.
- h. Rally against backboard or on courts mixing forehand and backhand drives.

5. Common Faults for Beginners

- a. Forgetting to change grip.
- b. Faulty footwork.
- c. Swinging too close to body.
- d. Not keeping right side to net thus tending to poke at ball rather than stroke it.

C. Serve (American Slice)

- 1. **Grip**—Same as forehand drive for beginners—for more advanced players a position halfway between forehand and backhand grip is advocated.
- 2. **Stance**—Similar to the position for forehand drive—body at right angles to net—left side nearer—left foot slightly forward.
- 3. **Swing**
 - a. **Backswing**—Racquet is pointing in direction of flight of ball at start—weight on left foot—let racquet and arm drop down and back to make arc progressing to above shoulder level in back—weight is shifted to right foot. Then relax wrist causing racquet to make small circle at shoulder level.
 - b. **Forward swing**—Complete circle by straightening or flicking wrist allowing racquet to come upward and forward to meet ball—arm straightens at contact with ball—body weight shifts to left foot—trunk rotates towards net.
 - c. **Follow Through**—Let racquet complete the downward arc carrying racquet to left side of body opposite left knee—as circle is being completed, step forward on the right foot and end with weight completely on the right foot.

4. Teaching Progression

- a. Explain purpose of service and foot faults accompanying it.
- b. Demonstrate grip and stance.
- c. Practice ball toss up and over left foot—hold racquet in air to judge height. Ball must be tossed higher than upstretched racquet.
- d. Teach back swing and ball toss—drill.
- e. Teach complete service using six counts to drill.
- f. Have class serve against backboard or wire fence then in couple across court.

5. Common Faults for Beginners

- a. Not throwing ball high enough.
- b. Forgetting downward movement of back swing.
- c. Hitting ball with bent arm and not at height of reach.
- d. Not getting snap to wrist as contact is made with ball.
- e. A tendency to hit up on ball rather than down.
- f. Failure to shift weight in the follow through.

TENNIS TERMS FOR BEGINNERS

Racquet Terms

Face—Striking surface.

Open Face—Face of racquet away from ground.

Closed Face—Face of racquet towards ground.

Tip—Top end of racquet.

Throat—Part of wooden frame just below head.

Handle—Part of wooden frame gripped by hand.

Plate—Flat surfaces of handle.

Service—Stroke used to put ball in play before each point of game.

Rally—Stroking ball back and forth across net allowing ball to bounce.

Volley—Stroke taken before ball has bounced.

Lob—Stroke used to send ball over head of opponent at net.

Slice—A stroke used to give the ball a spin causing it to bounce in the direction in which it is spinning.

Stroke—Method of contacting ball so that ball is carried forward on face of racquet thru part of forward swing.

Let Ball—On service, ball hits top of net and bounces in proper service court—the ball is served over.

Stance—Position of feet.

Love—Zero.

Deuce—When both sides have a score of 40-40.

Advantage—One side has acquired one point after deuce.

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Chapter IX

BODY MECHANICS

Posture

Good posture is essential to efficient living from a functional viewpoint as well as from the personal aspect of feeling well-poised and looking attractive in one's clothes.

Posture reflects one's state of being; when a person feels well she tends to show her condition by the way she walks and carries herself; when she does not feel well her posture tends to slump.

"Good posture is correct body alignment, and may be defined as the correct relation of the body's segments to each other and to their external environment. All of the 'bearings' or joints should be in proper relation so that the muscles will pull in a normal line."¹

All teachers should have an awareness of good and poor posture from either the standing or sitting positions. Suggested corrections should be offered and the pupil's attention should be called to the fact that she should "stand tall". The use of "elevating cues"—such as "stand tall," "reach for the ceiling with the crown of your head"—are best used by the teacher who has not had special training in corrective physical education. Other cues, which are used successfully by the trained teacher are as follows:-

Head up!

Chin in!

Abdomen flat!

Shoulders back! (not stiff but relaxed)

Knees straight!

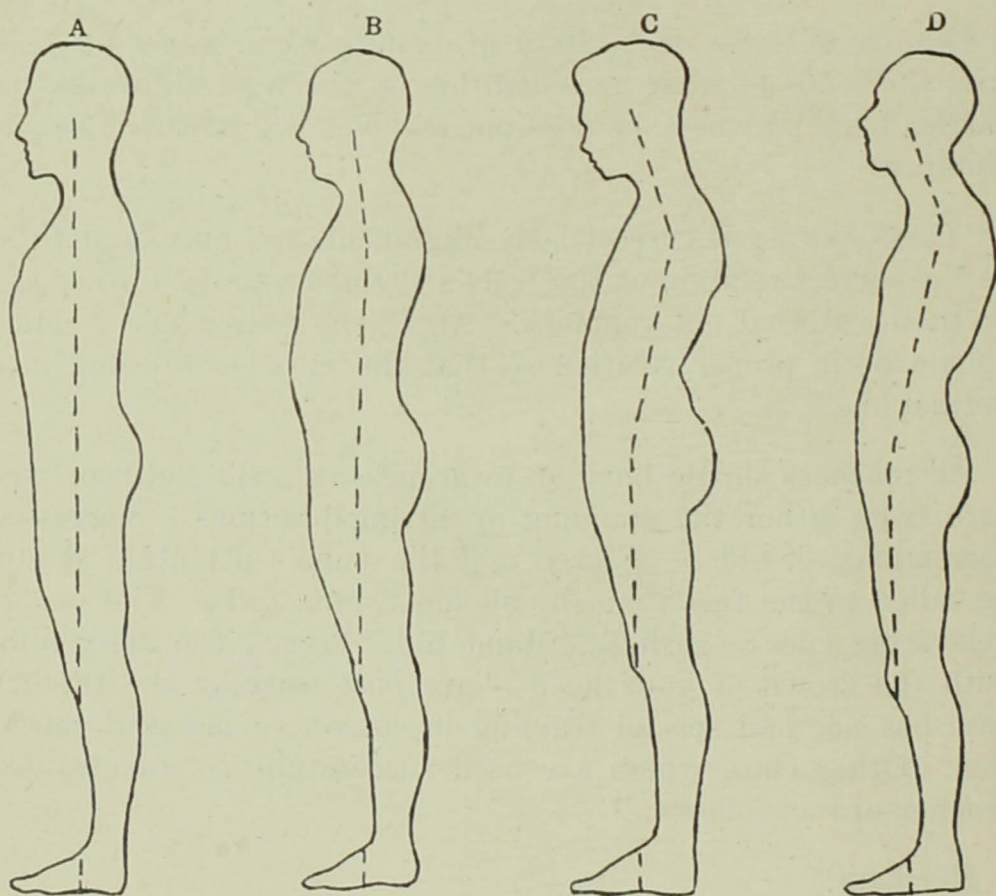
Feet parallel, weight forward to outer border.

The danger of using the cues listed above is that the pupils, in their earnestness to do what their teacher wishes them to

¹Lowman, Colestock and Cooper, *Corrective Physical Education for Groups*.

do, may tend to exaggerate the position and thus throw the various segments of the body out of the normal line.

The Physical Education teacher should continuously call the attention of her pupils to the importance of maintaining good posture throughout the many activities, whether they be dancing, games, or sports. The "back-to-the-wall" test should be taught to all classes as a means of checking one's posture. The



A
GOOD
Note the position of the head, trunk, thigh, and feet. The dotted line is straight.

B
FAIR
Note the head is held slightly forward. The dotted line is no longer straight.

C
FATIGUED
Note the head, shoulders, and abdomen. Note that the line is less straight than in Figure B.

D
VERY POOR
Note that the head is not lined up with the shoulders. The shoulders are not lined up with the hips. The hips are not lined up with the feet. The weight of the body is back on the heels. Note the zig-zag line.

"back-to-the-wall" test is when one stands with her back to a flat wall with the following parts of her body touching the wall; namely, heels, calf of leg (in some instances), buttocks,

shoulder blades, and head. The pupil is then told to walk away from the wall and see if she can maintain this erect position. The pupil can quickly discern whether she makes a special effort to hold the various parts of the body against the wall or not. This then becomes a good check for her to note her postural weaknesses. A very good method is to have a class work in pairs, checking each other in this test, and it should be done several times throughout the Physical Education program.

Special exercises for the correction of any of these posture defects which have been spoken of here are purposely omitted because of the number of untrained teachers of physical education who may be in charge of the program. For the teachers who have had a major in Physical Education with a background of corrective physical education, anatomy, and physiology, exercises may be found in the list of books under the Bibliography for this chapter.

BODY CONDITIONING

The use of fundamental steps in locomotion such as walking, running, skipping, and sliding informally or in floor patterns are excellent for the development of endurance. In order to increase endurance the number of times patterns are repeated after being learned, or the length of time they are performed, should be increased from day to day. These may be used with records, or with clapping or other sounds such as a drum beat, striking a table edge with a stick, or counting. The class may, in unison, set the tempo by the use of words. An example is saying "slide-and-slide-and" etc. or "round 'a-bout' and round 'a-bout' and round 'a-bout' we go", for sliding in a circle.

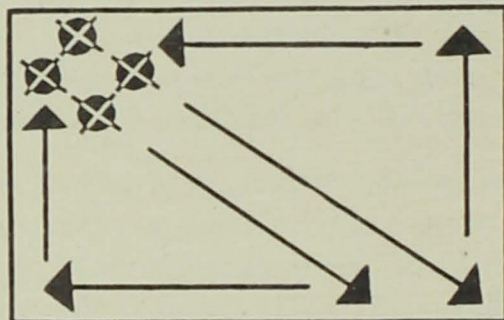
Some suggestions for using locomotion:

1. Formation: Circle, hands joined—

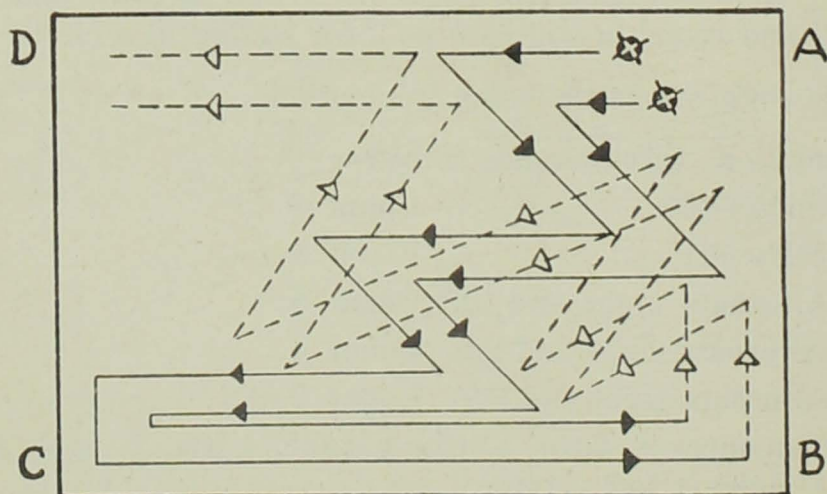
- a. Slide right Count 8
- b. Slide left Count 8
- c. Alternate right and left Count 8
- d. Alternate right and left Count 4
- e. Alternate right and left Count 2
- f. Sequence—8 right, 8 left, 4 right, 4 left, 2 right, 2 left, 1 right, 1 left, jump.

- g. Repeat this sequence until it can be done any number of times without pause.

2. Formation: Couples starting from one corner of the room—

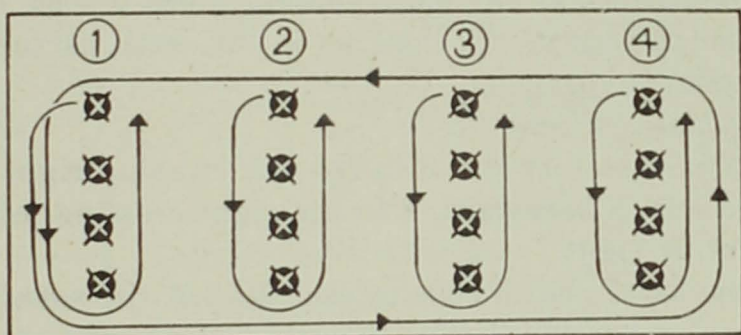


- a. Following the path indicated, do 8 skips and 8 walks. Each couple starts after the preceding couple has finished the first 8 skips. Continue the movement pattern until the class has gone across the floor several times.
 - b. Do the same floor pattern in different combinations such as (1) 4 skips and 4 walks; (2) 6 skips and 2 walks; (3) 3 skips and 3 walks.
 - c. Follow the leader. The leading couple set whatever combination they wish and the others follow.
- 3. Formation and floor pattern.** Couples progressing on a zig-zag path from Corner A to Corner C; then from Corner B to Corner D.



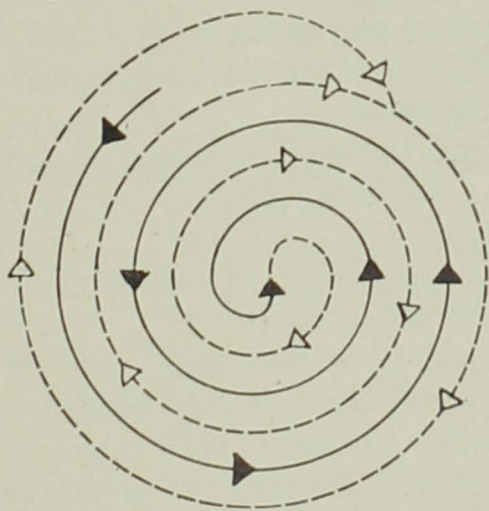
- a. Skip 8 times in each direction. Each couple starts after the preceding couple has done 8 skips. When the couples are going in both directions A-C and B-D they will need to skip around each other to avoid bumping.
- b. Slide—the same pattern.
- c. Run—the same pattern.

4. **Formation**—lines of from 4 to 8



Lines (2) (3) (4) walk lifting the knees high, the paths indicated while line (1) runs taking 2 running steps to each walking step of the others. Each line in turn runs around the whole group, starting without a break as soon as the preceding group has returned to place.

5. **Formation**—circle—one person leads the rest in a spiral into the center and out:



- a. Running.
- b. Skipping.
- c. Sliding.

- d. Progressing to the right by taking 4 slides to the right and 2 to the left.
 - e. Progressing to the right by taking step, step, step, jump to the right and step, jump to the left.
 - f. Same as "e" but hop instead of jump.
6. Couples—informally placed on floor:
- a. 8 counts walking 8 counts running, 2 steps to each count.
 - b. Same pattern as "a" but one partner runs, other walks.
 - c. Same pattern as "a" but 3 running steps to each count.
 - d. Same pattern as "c" done as in "b" with partners doing opposite step.
 - e. Alternate "a" and "c".
 - f. Run 8 steps forward, 8 to the left crossing right foot behind left, 8 backward, 8 to the right crossing left foot in front of right.
 - g. Same as "f" but 6 runs to each side of the square.
 - h. Same as "g" but 4 runs to each side.
 - i. Do "f", "g", "i" in succession.

BODY CONDITIONING EXERCISES

I. Formation on the Floor

A. For small classes informal organizations are preferable.

- 1. Circle formation
 - (a) One large circle with everyone facing the center is good for beginning instruction.
 - (b) For variety and group interest use several small circles after the exercises are learned.
- 2. Scattered formation

Pupils arrange themselves so that all have plenty of room and can see the instructor.
- 3. Simple Open Order
 - (a) From a line formation (shoulder to shoulder)
 - 1. Count off by fours
 - 2. Number ones take four steps forward
 - 3. Number twos take two steps forward
 - 4. Number threes stand in place
 - 5. Number fours take two steps backward
 - (b) All start moving at the same time. The command: "Count off by fours, **count.** Open order, **march, one, two, three, four!**"

II. Presentation of Exercises

A. Description and Demonstration

1. Always name the exercise and give its purpose briefly.
2. Demonstrate the exercise in good form, give the count, and describe each movement as it is done.
3. Emphasize the starting position.
4. Stand so that the exercise may be seen to the best advantage.
5. The class should stand at attention during the demonstration.

B. Signals

1. Starting
 - (a) Get the class in the starting position. "Arms side-ward, shoulder level, stretch!"
 - (b) Get the class in motion. "Side bending starting left, ready—go!"
2. Rhythm
 - (a) Keep the class together by counting or using descriptive words. "**One, two; down, up; left, up; right, up!**"
 - (b) Indicate the type of movement desired by the manner of speaking. Draw the words out for slow, continuous movement. For quick, precise movements speak sharply.
 - (c) Do standing exercises with the class until the rhythm is set. Move to your right when class is going left.
3. Stopping
 - (a) Give the command, "**Class, stop!**", beginning on the next to the last movement.
"**One, two, three, four; one, two, class, stop!**"

C. Coaching Helps

1. Watch the class closely. Move around so as to see individuals better.
2. Use positive rather than negative statements.
3. Be brief but to the point.
4. Fit the suggestions to the rhythm of the exercise: "**One, two, three, four; heads back, three, four.**"

III. Lesson Planning

A. Time allotment

1. The average class can do six or eight exercises in a fifteen-minute period. Plan at least ten or twelve for a thirty-minute period.
2. An exercise period of five to seven minutes before other types of activity is advisable.

B. Distribution of Exercises

A well-balanced lesson should include exercises for all parts of the body: arms and shoulders, back, abdomen, legs and hips, and trunk. It also should include exercises which will increase flexibility, strength, and body control.

C. Progression

1. Within each lesson
 - (a) Always start with a "warm-up" exercise.
 - (b) The more vigorous exercises should come in the latter half of the period but not at the end.
 - (c) Avoid working the same muscle groups in consecutive exercises.
 - (d) Finish with one or two exercises done in an erect position.
2. From lesson to lesson

Start with Set I. Each pupil should know the series by memory and be able to perform each of the exercises successfully before starting Set II. This also applies to sets II and III.

Set I — Mild

1. **Running in Place**—for warm-up and general stimulation
Description:

Starting position: Stand with feet together, elbows slightly bent. Run in place, raising the knees high and pointing the toes down. Land lightly on the toes. Swing the arms as in running.

Suggestions:

Set and keep a steady, quick rhythm.

Keep the trunk erect.

Raise the knees high.

Continue for 20 seconds the first time. Increase the time from lesson to lesson.

2. **Stretching and Bobbing**—for flexibility and relaxation

Description:

Starting position: Stand with feet apart, arms at sides.

Counts: (1)

(2) Stretch the arms overhead as far as possible.

(3)

(4)

(5) Relax forward from the hips, bobbing to touch the floor

(6) on each count.

Suggestions:

Look up at the hands when stretching.

Avoid hollowing the back while stretching.

Rise on the toes and stretch throughout the trunk.

On the bobbing, relax completely in the trunk, neck, and arms. Continue ten to twelve times.

3. **Knee Dip**—for leg strength

Description:

Starting position: Stand with feet together, arms at sides.

Counts: 1. Step forward with the right foot, bend both knees until the left knee touches the floor.

2. Straighten to starting position.

3. Step forward with the left foot, bend both knees to touch the right knee to the floor.

4. Return to starting position.

Suggestions:

Keep the back straight.

Avoid resting on the knees.

Continue eight to ten times on each side.

4. **Chin Dip**—for arms and shoulders

Description:

Starting position: Rest on hands and knees. Place the hands slightly more than shoulder width apart, turn the fingers in. Keep the knees directly under the hips.

Counts: 1. Bend the elbows and touch the chin to the floor in front of hands.

2. Straighten elbows and return to starting position.

Suggestions:

Avoid hollowing or arching the back.

Touch the chin lightly to the floor and return immediately to starting position.

Continue 8-12 times.

5. **Curling—Knees Bent**—for abdominal muscles

Description:

Starting position: Lie on back with knees bent, feet flat on the floor and hands resting on front of thighs.

Counts: 1. Keeping the chin down, raise the head and curl forward slowly until the hands touch the knees.

2. Uncurl slowly.

Suggestions:

Be sure to tuck the chin down.

Keep the feet on the floor.

Avoid hollowing the lower back.

The movement should be smooth and continuous.

Start by doing the exercise 8-10 times. Each individual should try to better her score each day.

6. **Back Flattener**—for lower back control and abdominal strength

Description:

Starting position: Lie on back with knees bent, feet on the floor, and hands resting on abdomen.

Counts: 1. Contract the abdominal muscles and push the lower back down to the floor.

2. Relax.

Suggestions:

The exercise may be done with one hand under the small of the back.

Take plenty of time on each count: "C-o-n-t-r-a-c-t, relax!"

Do at least 10 times.

This exercise often gives relief in cases of menstrual cramps.

7. **Chest Lift**—for shoulders and upper back

Description:

Starting position: Lying prone (face down) with hands clasped behind the lower back.

Counts: 1. Lift the head and shoulders off the floor. Keep the chin tucked and the lower ribs on the floor. At the same time push the hands toward the feet and pull the shoulder blades together.

2. Hold the position just described.

3-4. Relax.

Suggestions:

Keep the feet on the floor.

Be sure to keep the chin tucked.

Avoid arching the back. Lift just the head and shoulders.

Continue eight times.

8. **Sit Up-Toe Touch**—for abdominal strength

Description:

Starting position: Lie on back with arms stretched overhead.



- Counts: 1. Sit up, flinging the arms forward to touch toes.
2. Sit tall, arms extended forward at shoulder level, and spine straight.
3. Round the back and roll back to the starting position.

Suggestions:

Keep the feet together and on the floor.

Hold count two long enough to assume a good sitting position.

Round the back on count three so as to avoid hollowing the lower back.

Continue ten to twelve times.

9. Neck Grasp Side Stretcher—for trunk flexibility

Description:

Starting position: Stand with feet about 18 inches apart; hands in neck grasp position, with fingertips at back of neck and elbows pointing straight sideward at shoulder level.

- Counts: 1. Bend sideward left.
2. Straighten.
3. Bend sideward right.
4. Straighten.

Suggestions:

Keep the head in good position.

Keep the elbows in line with the shoulders.

Bend straight sideward in lateral plane as far as possible.

Keep the hips still.

Repeat 8-12 times on each side.

10. Light Jumping—for general stimulation and foot strength

Description:

Starting position: Stand, feet together, arms at sides. Jump in place with easy light jumps. Push strongly from the toes to straighten the ankles. Land on toes with knees slightly bent.

Suggestions:

Set a quick rhythm.

Jump just high enough to clear the floor with the toes pointed down.

Continue for about 20 seconds.

Set II—Moderately Difficult

1. **Jumping Jack**—for general stimulation and coordination

Description:

Starting position: Stand with feet together and arms at sides.

- Counts:
1. Jump to a wide stride, swinging the arms side-ward upward to clap the hands overhead.
 2. Jump to feet together, bringing arms to sides.

Suggestions:

Set a quick rhythm.

Keep the trunk erect. Be sure the head stays back.

Land on the toes.

Continue 20 times.

Increase the number with each lesson.

2. **Airplane**—for flexibility

Description:

Starting position: Stand with feet about twelve inches apart; arms extended sideward at shoulder level; palms turned down.

- Counts:
1. Twist to the left and bend to touch the outside of the left foot with the right hand.
 2. Return to starting position.
 3. Twist to the right and bend to touch the outside of the right foot with the left hand.
 4. Return to starting position.

Suggestions:

Return to an erect position each time.

Keep the arms straight.

Point to the ceiling with the upper hand.

Look at the upper hand when bending over.

Continue eight to ten times on each side.

3. **Vertical Swing**—for general stimulation and flexibility

Description:

Starting position: Stand with feet comfortably apart; arms extended forward to shoulder level, elbows and wrists relaxed.

Counts: 1. Relax forward and downward to brush the floor with the hands outside of the ankles.

2. With a slight spring in the knees, swing the arms and the trunk up to a stand, arms continuing up and overhead.

Suggestions:

Keep the knees relaxed at all times.

Let the head and arms hang in a relaxed position.

Strive for continuous, flowing rhythm.

Continue ten to fifteen times.

4. **Deep Knee Bend**—for thigh and leg strength

Description:

Starting position: Stand with feet together, arms at sides.

Counts: 1. Bend the knees slowly to a full squat position. Extend the arms forward, palms down.

2. Return to starting position.

Suggestions:

Keep the trunk erect.

Balance may be improved by separating the knees slightly.

Continue eight to ten times.

5. **Arm Circling**—for arms, shoulders, and improved posture

Description:

Starting position: Sit cross-legged with arms extended sideward to shoulder level, palms up. Describe a small circle upward and backward with the arms. Gradually increase the size of the circle.

Suggestions:

Keep the trunk erect and the head back in good position.

Be sure to start the circle upward and backward.

Instead of counting, use, "circle, circle," or "around, around".

Continue ten seconds. Relax, then repeat for ten seconds.

6. Twist Curl—abdominal strength

Description:

Starting position: Lie on back, hands in neck grasp position, legs straight, feet together.

- Counts: 1. Raise head and right shoulder off the floor.
Bring the left knee up to touch the right elbow.
2. Return to starting position.
3. Repeat, touching right knee to left elbow.
4. Return to starting position.

Suggestions:

Twist vigorously on count one and three.

Continue six to eight times on each side.

7. Chest Lift with Neck Grasp—for shoulders and upperback

Description:

Starting position: Lie prone with hands at neck grasp position, elbows pointed straight sideward.

- Counts: 1. Raise the head and shoulders off the floor.
2. Keep the chin down.
- 3.
4. Return to starting position.

Suggestions:

Keep the lower ribs on the floor.

Keep the nose pointed toward the floor.

Avoid arching the back.

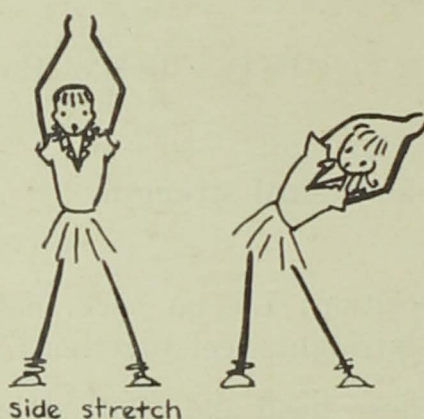
Keep the elbows in line with the shoulders.

Continue ten to twelve times.

8. Side Stretcher—Arms Overhead—for flexibility

Description:

Starting position: Stand with feet 12-15 inches apart, arms stretched overhead, palms facing.



- Counts: 1. }
2. } Bend sideward left
3. }
4. } Straighten
1. }
2. } Bend sideward right
3. }
4. } Straighten

Suggestions:

Keep the elbows close to the ears.

Stretch tall.

Keep the hips motionless.

Avoid hollowing the back and thrusting the head forward.

Continue eight to ten times on each side.

9. The Cat—to strengthen abdominal muscles and improve lower back

Description:

Starting position: Rest on hands and knees with hands under shoulders, elbows straight, and knees under hips.

Face forward. Contract the abdominal muscles and arch the back up as far as possible. Let the back sag and hollow as much as possible. From this position flatten the lower back only.

Suggestions:

Keep the elbows straight.

Avoid shifting weight backward.

Continue ten to fifteen times.

10. Leg Swinging—for balance and flexibility

Description:

Starting position: Standing with feet together, arms extended sideward at shoulder level. Swing the left leg forward and backward four times. Repeat with the right leg.

Suggestions:

Bend the knee slightly at the height of the forward swing.

Keep the trunk erect and as motionless as possible.

Strive for a continuous, smooth, yet vigorous swing.

Start the right leg forward as the left finishes the fourth swing.

Keep the supporting leg straight and motionless.

Count "**Forward, backward, one, two.**"

Set III—Strenuous Exercises

1. Forward and Backward Stride Jump—for general stimulation

Description:

Starting Position: Stand with the left foot forward and the right foot backward. Extend the right arm forward and the left arm back.

Counts: 1. Jump, reversing the positions of the feet and arms (i. e., right foot and left arm forward).

2. Jump to starting position.

Suggestions:

Maintain good body position throughout.

Swing the arms vigorously.

Set a quick rhythm: "**Jump, jump, jump, jump, one, two, three, four!**"

Keep the toes pointing straight ahead.

Continue for 40-60 seconds.

2. Trunk Twist with Arm Flinging—to increase flexibility

Description:

Starting position: Stand with feet apart. Bend forward from the hips until the back is parallel with the floor, and let the arms hang relaxed.

Counts: 1. Swing both arms up and to the left; twist at the waist to look up at the ceiling.

2. Relax and swing the arms downward and up to the right side.

Suggestions:

Keep the feet in place, toes pointed straight forward.

Swing the arms vigorously.

Keep the angle at the hips constant.

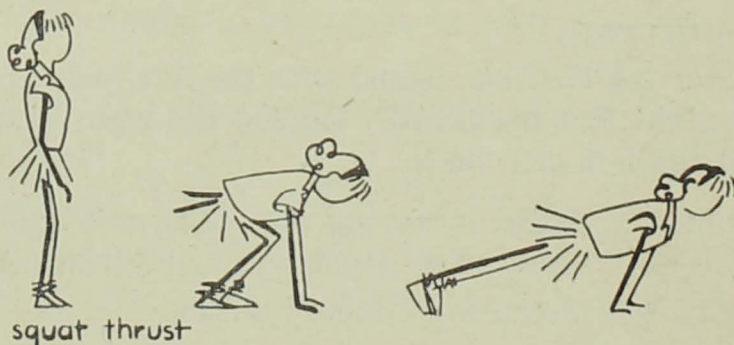
Get a strong twist through the waist region until both hands and face are toward the ceiling.

Continue eight to ten times on each side.

3. Squat Thrust—for general strengthening

Description:

Starting position; Stand with feet together, arms at side.



squat thrust

- Counts: 1. Deep knee bend, hands on floor in front of feet.
2. Spring and extend the legs straight backward. Weight is supported on hands and toes.
3. Spring and return to deep knee position.
4. Stand.

Suggestions:

On count "two" the body should be in a straight line.
Avoid sagging or humping.

Come to an erect position on count four.

Each individual continue as long as able. A day to day increase should be possible.

4. Hook lying—Sit-up—for abdominal strength

Description:

Starting position: Lie on back with knees bent and feet flat on the floor, arms at sides.

- Counts: 1 } Rise to an erect sitting position. Keep the
2 } feet on the floor and knees together.
3 }
4 }
5 } Return to lying position.
6 }

Suggestions:

Avoid hollowing the back.

Start the upward movement by raising the head.

Round the back to return to starting position.

If unable to sit up, start with arms overhead.

Each individual should continue to her limit each day.

5. Chest Lift—Arms overhead—for shoulders and upper back

Description:

Starting position: Lie prone with arms extended overhead, elbows close to head.

Counts: 1)
2) Raise head, shoulders, and arms.
3)

4)
5) Return to starting position.
6)

Suggestions:

Keep the chin down.
Avoid over-arching the back.
Keep the arms close to head.
Continue to individual's limits.

6. **Nutcracker**—for abdomen and leg muscles

Description:

Starting position: Lie on back, legs straight, feet together, arms extended sideward at shoulder level.

Counts: 1. Raise the left leg straight up to right angle.
2. Stretch the left leg across the body to touch the right hand.
3. Raise left leg straight up again.
4. Lower left leg to the floor.
Repeat with the right.

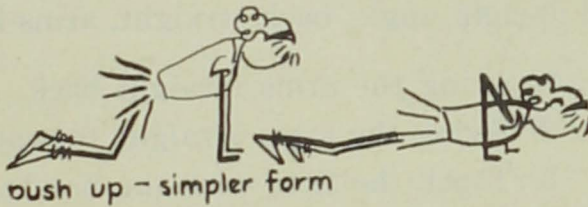
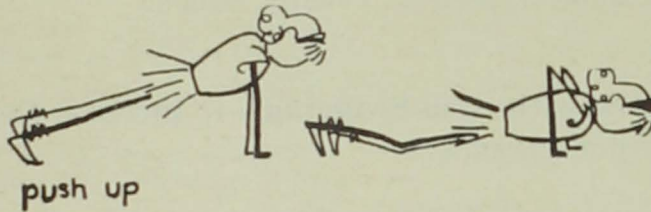
Suggestions:

Keep the shoulders on the floor.
Keep the inactive leg straight and on the floor.
Avoid hollowing lower back.
Keep the knees straight at all times.
Count slowly for sustained movement.
Continue to individual's limits.

7. **Push-up** — to develop arm, shoulder, and abdominal strength

Description:

Starting position: Lie prone, elbows bent, hands on the floor just outside the shoulders, and fingers pointed in. Push up to bring the trunk to a straight line from knees



to head. Lower legs remain on the floor. Lower the trunk to touch the chest to the floor. Return to hand-knee position.

Suggestions:

Be sure that only the chest touches the floor.

Avoid sagging and humping.

Push up until the elbows are straight.

Continue according to individual limits.

8. **Sitting Trunk Twist**—to increase flexibility and improve posture

Description:

Starting position: Sit with legs straight and spread far apart. Touch fingertips in front of chest, raise elbows sideward to shoulder level. Back and head erect.

Counts: 1. Twist vigorously to the left.

2. Twist to the right.

Suggestions:

- Maintain an erect sitting posture.
- Keep knees straight and legs stationary.
- Look backward over the shoulder on each twist.
- Keep elbows in line with shoulders.
- Continue sixteen to twenty times.

9. **Half Bow with Arm Swinging**—to increase flexibility and strengthen shoulders

Description:

Starting position: Stand with feet apart, trunk bent forward to right angle, back straight, arms hanging.

- Counts: 1. Swing the arms straight back.
2. Swing the arms straight forward.
3. Touch the floor with the hands.

Suggestions:

- Keep the back straight and at right angles.
- Keep the neck firm, chin pointed toward the floor.

10. **Squat Jump**—to increase endurance and develop leg and hip strength.

Description:

Starting position: Stand, feet together, arms bent forward. Spring upward to a fully extended position and land in a full squat position. Continue, springing each time from a full squat position to a fully extended position.

Suggestions:

- Keep the back straight.
- Land on the toes.
- Get full extension on the upward spring, clearing the floor with the ankles stretched and toes pointed down.

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Chapter X
RHYTHMIC ACTIVITIES
FUNDAMENTALS OF DANCE

1. **Movement Fundamentals (means of locomotion)**—These exercises are needed to develop control and are essential as a basis for further experiment in movement in Rhythm. They must be a forerunner in teaching the Fundamentals of Dance. (See Conditioning Exercises).

A. Locomotion done in even rhythm

1. Walk

- a. "Natural" walk—swing the whole leg forward from the hip. Place the heel on the floor first then roll forward to the toes. The toes should point forward, place the foot directly in front of the other foot, the knees brush each other each time a step is taken. The arms swing slightly in opposition with the feet. Right arm forward when left leg is forward.
- b. Dance walk—Same as the "natural" walk except that the toes touch the floor first then roll to the heel when going in any direction. This makes a longer step.
- c. Method of teaching—Get class in a mass or group and explain while demonstrating a correct walk. Then walk with them about the room. Walk in circles then lines, backward as well as forward.

2. Run

- a. Similar to a walk but faster tempo.
- b. Same teaching method as for walking.

3. Leap

- a. Transferring weight from one foot to the other with height or elevation so that at one time both feet are off the floor. Begins with a slight bend of the knee over the toes, then the heel begins the push off with the toes leaving last. In landing on the other foot, the toes touch the floor first then roll to the heel, the knee bends over the toes and then straightens. When done correctly, there is no thud or jar when landing.

- b. Method of teaching—Demonstrate with emphasis on how the knees and feet are used and the chest carried high so good posture is maintained. Let part of the group cross the floor at a time so not all will be working at one time, and students then can rest between turns. Always combine the leap with some other locomotion as step, leap, step, or leap, run, run.

4. Hop

- a. The weight is on one foot. The knee bends over the toes of the supporting foot. The push off begins with the heel of that foot, the toes leaving the floor last. Leave the floor so both feet are off the floor. Come down on the same foot with the toes touching first, then roll to the heel. The knee bends over the toes and straightens. There should be no thud or jar when landing. The hop can be done either fast or slow even tempo.
- b. Method of teaching. Same as 3.

5. Jump

- a. Similar to a hop except that the action happens to both legs. That is you land on both feet instead of one foot.
- b. Method of teaching. Same as 3.

B. Locomotion done in uneven rhythm

1. Slide

- a. Step to the side or step forward (long). Bring the other foot up to meet it (this is known as close). The slide is very smooth and has a long short (— —) rhythm.
- b. Suggested method of teaching. Have the class play follow the leader. You as leader do a slide which they probably all know. Then stop and analyze what movements go together to make up the slide and what the rhythm is.

2. The gallop

- a. Similar to the slide except that the knees are raised higher and is more vigorous. It has a long short rhythm.

- b. Suggested method of teaching same as above but emphasize the knee action.

3. Skip

- a. Step on one foot, then hop on the same foot. The step takes a longer interval of time than the hop, so the rhythm is long short (— -). If it were done evenly, it would look like the commonly used Indian war dance step.
- b. Teaching method same as above.

II. **Dance Steps**—This includes enough dance steps for years of experiment but more could be included.

A. Polka

- 1. Definition—Step forward on the right foot, count 1; bring the left foot up to the right (close), count ah. Step forward with the right foot, count 2. Hop on the right foot, raising the left knee at the same time, count ah.
- 2. Explanation—Hop, step, step, step.
- 3. Method of Teaching—The slide and galop should be taught before the polka is attempted in class work.
 - Step a. With the class in a single circle facing in with hands joined, do 8 slides to the right, 8 to the left, 4 to the right, 4 to the left, 2 to the right, 2 to the left, 2 to the right, 2 to the left.
 - Step b. Still in circle formation cease holding hands, turn left side to the center of the circle. Do the 8-8, 4-4, 2-2, 2-2 pattern of (a) sliding forward doing the whole thing going counter clockwise. **Emphasize that the change** at the end of the 8's, 4's, and 2's is done **with a hop**.
 - Step c. Practice the polka reminding them it is 2 galops and change. Vary the practice by using different groupings of the class and floor patterns.
- 4. Music—Best done to 2/4 and 6/8 time. There are a number of polkas in sheet music and recordings.

B. Schottische

1. Definition—Step, step, step, hop.
2. Explanation—Step forward with the left foot, count 1. Step forward with the right, count 2. Step forward with the left, count 3. Hop on the left foot swinging the right foot forward at the same time, count 4.
3. Method of Teaching—The polka should be taught before the Schottische.

Formation—Class in a single circle, left side to the center beginning with the right foot. Do it with the instructor as she does it in the center. The instructor says the step pattern as all do it. Do it first without music, then with music. Do it backwards and turning.

4. Music—4/4 time. There are many schottisches written.

C. Waltz

1. Definition—step, step, close.
2. Explanation—Step forward with the right foot, count 1, sideways with the left, count 2; bring the right foot to the left (close), count 3. Continue beginning with the left.
3. Method of Teaching

Step a. Have the class in lines all facing the instructor. With chalk draw a square on the floor in front of each one. Have the students stand behind their square with the feet together, weight forward, and do the following with you as you explain it. Step forward with the right foot, to the right corner of the square farthest forward, count 1. Step with the left foot to the farthest corner to the left front of the square—count 2. Bring the right foot to the left and step (close), count 3. Point out to the class that this is the completion of one waltz step. Then continue with the second waltz step to complete the square. Step back to the left back corner of the square with the left foot, count 1. Step to the right back corner with the right foot,

count 2. Close the left foot to the right foot, count 3. This completes the second waltz step and also the square.

Step b. Do "step a" very slowly with the music. Very gradually increase the tempo.

Step c. Have the class do the square beginning forward with the left foot; backward with the right foot; backward with the left foot.

Step d. With the class still in lines, progress forward and backward with the waltz step. Explain and demonstrate that in going forward beginning with the right foot, you do one waltz step or one half a square and then do not go backward to complete the square. At the completion of the first waltz, the second waltz is started forward and beginning with the left foot another half square is done and so on continuing forward. The same thing is done when going backward. Have the class go forward about eight waltzes then backward eight. When this has been mastered, have them do 4 forward and backward, then 2 forward and backward until the transition is easily made.

4. Music— $3/4$ time. There are many waltzes. Start with slower ones. Avoid Viennese Waltzes until step is well known.

D. Two-Step. The polka should be well known before attempting this step. Emphasizing the differences between the step patterns and rhythm patterns of the waltz and two step, point out that many people do the two-step to waltz music erroneously and that the waltz done to $3/4$ music with the heavy accent naturally falling on count 1 has a better swing and consequently a more satisfying feeling than the two-step.

1. Definition—Step, close, step.

2. Explanation—Step forward with the right foot, count 1. Bring the left foot up to the right, count ah. Step forward with the right, count 2.

3. Method of Teaching

Step a. With the class in a single circle, left side to the center, go counter clockwise doing the polka. After they have done the polka several phrases without stopping, tell them to leave out the hop. Then point out that they are doing the two-step. Say the parts of the step pattern as they do it.

Step b. Have them experiment with doing the two-step going backward, forward, and turning.

4. Music— $2/4$ beat, but can be done to $4/4$. Use syncopated music.

III. Non-locomotive movement.

A. **Swinging**—Swinging movement is sometimes called Pendular Movement, a most important characteristic in relaxation. The ability to relax one part of the body while using another is very important to conserve energy and relieve strain.

1. Leg swings

a. Forward and back—Swing one leg forward and up as far as possible keeping the supporting leg straight and extending the swinging leg. The foot brushes the floor lightly as the leg is swung backwards. When back, let the swinging leg flex at the knee but extend the ankle and foot. Continue back and forth 8 times; then repeat on opposite leg.

b. Sideways

(1) Begin with the knee of the swinging leg bent and up in front, the supporting leg straight. The swinging foot brushes the floor as the leg is swung sideways and up as high as possible. The swinging leg and foot is extended and the leg rotated at the hip so that the knee is up. Continue back and forth.

(2) Begin with the swinging leg extended and lifted at the side. The knee turned forward, the swinging foot brushes the floor as the extended leg swings across in front of the supporting leg. Continue back and forth and on opposite leg.

2. Arm swings

a. Single

(1) Side to side—Stand with the feet apart sideways. Maintain good posture while doing this. The inactive hand may be placed on the hip. Begin with the right arm to the right side shoulder high. Let it drop and swing across the body in a relaxed manner so that the elbow bends and the right hand comes in front of and as high as the left shoulder. Let it drop again and swing out to the right side shoulder high. Continue for eight swings; then change to the opposite side and do with the left hand. (2) Up and down—Stand with the feet about twelve inches apart, left hand on the hip. Stretch right hand up; then maintain good posture. Do not permit student to make a “hollow” back or to let head come forward. Then relax completely, let arm drop forward and down, and swing back and up. Drop and pull forward up above the head. Continue for eight swings; then change to the opposite side and repeat.

b. Forward and backward—Feet in a stride position, left foot forward. Left hand on the hip. Start with the right arm stretched forward shoulder high. Relax arm and drop to swing down and up in back as far as possible. Let arm drop and swing up in front as far as possible. Do eight times; then repeat with the left arm with the right foot forward.

c. Circle

(1) Sideways—Feet apart in a side stride position. Begin with the right arm stretched up. Drop the arm forward down and up in back until hand is back in starting position. Do eight times; then repeat with the left. Be sure to maintain good posture. Do not permit the back to “hollow” or the head to come forward. Do (1) beginning with the arm dropping backward first and coming up in front. (2) Feet in a stride position, right arm stretched high. Drop the arm down across and up on the

left in front of the body and back to the starting position. Do eight times; then repeat with the left. Reverse circle.

d. Figure eights

(1) With feet in a side stride position, do "c (1)" alternately one right and one left with a slight rotation of the body using the right hand to circle left as well as right. The same can be done with the left. (2) With feet in a stride position left forward, do "c (2)." This can also be done with the left.

e. Double arm swing—Do all the single arm swings with both arms.

3. Torso swings

a. Side to side (plain)—Feet in a wide stride position knees slightly bent, hands on hips, the body bent forward and down as far as possible. Rotate the body to the right until the head and shoulders face the right wall but come up no more than waist high. Drop body and swing back to center position. Swing in the same manner to the left and back; count one should be the drop. So drop center, swing right, drop right and swing to the left, drop left and swing to the right and continue on.

b. Side swing (with turn)—Begin as in "a" but turn the torso to the right side, so that the left shoulder is up and you are facing the front. Repeat to the left.

c. Up and Down—(not a pure type of swinging movement)—In erect position, drop to the floor with the knees and hips bending and head down in a "folded" position. Come erect as if someone were pulling you up by the back of the neck.

4. Combined swings

a. Combine leg swing "a" with single arm swings using the opposite arm and leg together.

b. Combine leg swing "a" with double arm swings.

- c. Combine leg swing "b" (1 or 2) with single arm swing.
 - 1. Using the opposite arm and leg.
 - 2. Using the same arm and leg.
 - d. Combine leg swing "b" (1 or 2) with double arm swing.
 - e. Combine torso swing "a" or "b" with single or double arm swing.
 - f. Combine torso swing "c" with single or double arm swing.
5. Music for swings—Leg and arm swings can be done to syncopated music and $3/4$ or $6/8$ music. $3/4$ time is best for torso swings.

B. Sustained movement (smooth equal force throughout the execution of the movement).

- 1. Do a sustained walk, making each part equal in length of time and the whole very smooth so there is no perceptible beginning or end to a step.
- 2. Raise and lower the right leg in a sustained manner so the speed of execution of the movement is equalized and the change in direction from up to down is smooth.
- 3. Repeat "2" with lifting and lowering an arm.
- 4. Take a stride position with the right foot forward and right knee bent. Pretend you are pushing something very large and heavy. The movement is forward.
- 5. Take a stride position with the right foot forward knee bent, pretending you are pulling an extremely heavy object. The movement is backward.
- 6. Do "4" and "5" with a side stride position as if pushing with a shoulder or pulling sideways away from something.
- 7. Music should be smooth and unaccented.

C. Percussive movement (sharp, sudden movement). There is no follow through. It has an abrupt ending.

- 1. Do a sustained step forward with the right foot. Draw the left to the right sharply and quickly. (The close is thus done percussively.)

2. Stride standing feet sideways and arms to the side, shoulder high and bend right elbow sharply and hold so that the forearm is at right angle to the upper arm. Repeat with the left. Continue by straightening to original position.
3. Music should be staccato.

CREATIVE RHYTHM AND SUGGESTED TEACHING METHODS

The inexperienced teacher might start with I and work through it as much as possible, then go to II, last of all III.

I. Rhythmic approach to composition

A. Review locomotions that are even. Beat $2/4$ time and ask what locomotions can be done to that rhythm. They should name all but running. Repeat with $3/4$ then $4/4$. Beat twice as fast and then they should name running.

B. Repeat "A" with uneven locomotion, beating a long short long short with a $2/4$ underlying beat. Repeat with $3/4$ then $4/4$.

C. Repeat "A" and "B" to be used for dance steps.

D. Line the class up along one side of the room. Beat a rhythm of two parts. The students listen once, then cross the room with a combination of 2 locomotions. Continue with a rhythm of three parts and a step pattern combining 3 locomotions. Repeat with a 4 part rhythm and a step pattern combining 2 or more locomotions. When the students have more experience, have them cross the room one by one with original step patterns.

E. Have the students originate their own rhythm in $2/4$, then $3/4$, then $4/4$ time. Clap it and let the others analyze it. Write it and then make up a step pattern for it.

F. Beat the rhythm of a student's name, ask the class who it is, i. e., Betty Baker is — — — —. Have the class clap it. If there is time, do each one's name. Later have the students originate a step pattern to fit her name.

G. Beat the rhythm of a nursery rhyme as "Baa Baa Black Sheep" for the class to guess. Continue with several more; then have the class analyze the rhythm of the rhyme they want to work on and originate simple step patterns to fit.

H. Repeat "G" beating the rhythm of a well known music composition as "My Country 'Tis of Thee" or a popular piece of music.

I. Have the class choose a short piece of music they would like to work with and analyze it making original step patterns for it.

II. Movement approach to composition.

A. Have class walk in a circle around the room. On a signal walk in a different way than before, jerkily, heavily, or with knees bent on toes and in as many different ways as possible signal for a change three or four times. Then have them vary a walk by:

1. Variety in rhythm, — — — .
2. Variety in floor pattern . . . walk in circles, lines, diagonals, squares.
3. Variety in size of movement, two large steps followed by two short steps.
4. Variety in direction—all move forward, then to the side, then backward, etc.
5. Variety in levels—walk with knees bent (low level), walk on toes (high level), walk normally (medium level).
6. Variety in grouping—The group can be in a straight line progressing forward a circle, a solid square, a triangle, etc.

B. Repeat "A" with all locomotions and dance steps.

C. Repeat "A" with all non-locomotions and movement.

III. **Meaning approach to composition.** Use movement that suggests the idea but do not pantomime it.

A. Begin with simple situations of every day life; then work into more complex situations:

1. Walk as if hurrying to get to school (quick rushed movements).

2. Walk as if coming home from school on a nice day (slowly as if enjoying surroundings).

3. Walk as if you were grumpy, as if you were happy, sleepy, etc.

B. Dance the meaning and rhythm of words—as busy, sleepy, lazy; then dance I am so busy, I am sooooo sleeeepy, I am sooo laaaazy.

C. Dance the slogans of advertisements and commercials, i. e., "I'm all dressed up with a new hair-do."

D. Dance the words of nursery rhymes as "Three Blind Mice," "Jack Be Nimble"; then later do a more mature piece of poetry. Use bits of prose as well as poetry.

E. Ask what they would like to dance. Have a suggestion ready if they should be lacking ideas, i. e., searching for a book in the library, looking along the rows for a book, up and across, down and across, get another person to help, then another and another, building up to a climax of finding it.

PRECAUTIONS

1. Be sure that the feet and knees are used correctly to avoid strain or injury. In leaving the floor, the knees always bend over the toes, the weight is rolled forward so the toes give the final push off, which leaves the foot in an extended position. Upon landing the toes touch the floor first, and then you roll to the heel. The knee bends over the toes and then straightens.

2. When bending and straightening the knees, keep the muscles of the leg both above and below the knee very tense. This is to avoid the cracking or popping sound the knee makes which is an indication of an injury to the knee.

3. Begin the rhythm unit with as much work as possible sitting on the floor. During the unit, increase gradually the amount of vigorous activity such as leaps and jumps and the work done on the feet as the feet and legs become stronger and the soles of the feet tougher.

4. Do not permit those who already have poor arches to dance without some support to the feet.

5. Warm up gradually before doing vigorous and big muscle activity.

TEACHING HINTS

Students learn from imitation so be a good model in skill and in the spirit of the activity.

Good posture must be maintained in the performance of all activities.

Give a student only one or two points to think of at a time.

Maintain interest and increase skill while reviewing material by emphasizing a new point in addition to points previously brought out.

Give as much sincere praise as possible.

Avoid embarrassing situations for the students.

Be sympathetic but do not lower your standards.

Make the creative problem short and assignments definite.

ACCOMPANIMENT

Piano accompaniment is to be preferred, but a victrola or drum can be used. The drum might even be borrowed from the band or orchestra and tuned to a low pitch. Anything that has a pleasant sound when struck is permissible. Students enjoy making their own accompaniments by singing for each other, patting the floor, or clapping.

Music should be varied as much as possible so that the student does not rely on it for the cue to what he is to do. Use music that is simple, direct, and clear. Use this opportunity to acquaint the student with the best music.

A person who plays popular music well is likely to have a better sense of rhythm than a person who has played only classical music.

Never let a student substitute accompaniment for physical education. It is not fair to deprive her of the benefits to be gained through participation in rhythm.

Fundamentals of Rhythm

O'Donnell, Mary Patricia & Dietrich, Sally Tobin. **Notes for the Modern Dance.** New York: A. S. Barnes & Co. 1937. Valuable for collection of music.

Thompson, Betty Lynd. **Fundamentals of Rhythm and Dance.** New York: A. S. Barnes & Co. 1937. Good explanation of rhythm, exercises, locomotion, and dance steps.

U. S. Office of Education. **Physical Fitness Through Physical Education for the Victory Corps.** U. S. Printing Office, Washington. 1942. Has a section on exercises and rhythm.

TEN SAMPLE LESSONS IN RHYTHM

Activity	Purpose	Precaution	Class Organization	Music
LESSON I				
1. Sitting stretches IA-1, 2, 3 B1 do in this order then repeat.	Flexibility of legs, lower back, side.	Do not hold stretched position until strained.	Sitting scattered over the floor.	4/4
2. Abdominal exercise IIA 1	Abdominal strength	Keep back flat. Leg on floor extended.	Lying scattered over the floor.	4/4
3. Arm Swing IIIA3. Single and alternate double so right arm swings forward as left arm swings back.	Flexibility, relaxation, rhythm.		Standing scattered over the floor.	4/4 or 2/4
4. Leg Swings IIIA1	Flexibility, relaxation, rhythm.		Standing scattered over the floor.	4/4 or 2/4
5. Combine double arm swing of 3 and 4.	Same as above plus coordination.			2/4 or 4/4
6. Walk (see movement IA1 a, b,) combine with arm swing of 5.	Rhythm		In group or mass moving together.	4/4
7. Follow the Leader— a. Walk variations by phrases. (See creative rhythm). b. Alternate slide, galop, and skip with walking.	Rhythm enjoyment	Do not stop music when changing locomotion.	In group or mass moving together.	4/4

Activity	Purpose	Precaution	Class Organization	Music
LESSON II				
1-5. Review 1, 2, 3, 4, 5 of Lesson I.	Same as Lesson I.	Same as Lesson I.	Same as Lesson I.	Same
6. Walk a. naturally	Improved posture and walk.	Do not embarrass students. Be impersonal.	In circle, teacher in center demonstrate while explaining.	4/4
b. dance	Improved posture and walk.	Do not embarrass students. Be impersonal.	In circle, teacher in center demonstrate while explaining.	
7. Slide-galop, skip	Improved use of feet. Foot exercise.	Come to heel when landing and flex knee.	In circle, teacher in center demonstrate while explaining.	4/4
8. Virginia Reel	Introduce phrasing. Apply dance walk. Enjoyment.		Longways dance formation.	Virginia Reel
LESSON III				
1-3. Review 1, 2, 5 of Lesson I.	Same as Lesson I	Same as Lesson I.	Same as Lesson I.	Same
4. Arm swing A2 and double.	Relaxation, rhythm		Standing scattered over floor.	3/4

Activity	Purpose	Precaution	Class Organization	Music
LESSON III (cont.)				
5. Torso swing c	Relaxation, rhythm, balance.	Knees bend over toes.	Standing scattered over floor.	3/4
6. Combine 4 and 5	Relaxation, rhythm, balance.	Knees bend over toes.	Standing scattered over floor.	3/4
7. Phrasing (See IV c)	Develop awareness of phrasing.	Knees bend over toes.	Sitting scattered over floor.	Virginia Reel
8. Virginia Reel	Enjoyment - accurate phrasing - good use of feet - rhythm.	Accurate response to phrasing.	Longways formations	Virginia Reel
LESSON IV				
1. Review I of Lesson I.	Same as Lesson I.	Same as Lesson I.	Same as Lesson I.	4/4
2. Abdominal exercise IIA2.	Abdominal strength.	Do not let legs drop.	Lying scattered over floor.	4/4
3. Review 5 of Lesson I	Same as Lesson I.		Standing scattered over floor.	2/4 or 4/4

Activity	Purpose	Precaution	Class Organization	Music
LESSON IV (cont.)				
4. Leg swing b1	Relaxation, rhythm, balance	No knee bend in supporting leg.	Standing scattered over floor.	2/4 or 4/4
5. Arm swing a1	Relaxation, rhythm, balance.		Standing scattered over floor.	2/4 or 4/4
6. Combine 4 and 5	Relaxation, rhythm, balance.	No knee bend in supporting leg.	Standing scattered over floor.	2/4 or 4/4
7. Review 6 of Lesson III	Same as III.	Knees bend over toes.	Standing scattered over floor.	3/4
8. Measure and time signatures IV A-C	Awareness of count and accurate response		Sitting scattered over floor.	2/4 3/4 4/4
9. Virginia Reel	Pleasure.		Longways formation.	Virginia Reel
LESSON V				
1. Call roll by beating rhythm of names. (See creative rhythm I-F)	Ability to analyze rhythms.		Sitting scattered over floor.	
2. Stretches IA4, B2	Back, leg, side flexibility.	Keep knees straight.	Scattered over floor.	4/4

Activity	Purpose	Precaution	Class Organization	Music
LESSON V (cont.)				
3. Swing 5 of Lesson I	Relaxation, coordination, rhythm.	Same as Lesson I.	Scattered over floor.	4/4
4. Swing 6 of Lesson IV	Relaxation, coordination, rhythm.	Same as Lesson IV	Scattered over floor.	
5. Swing 6 of Lesson III	Relaxation, coordination, rhythm.	Same as Lesson III.	Scattered over floor	3/4
6. Foot and leg exercise C6	Foot and leg strength, balance.	Knees bend over toes. Good posture maintained.	Scattered over floor.	4/4
7. Follow the leader a. walk variations by phrases b. alternate slide, skip and galop with walking	Rhythmic enjoyment, coordination.	Do not stop music when changing locomotion.	Single line following teacher.	4/4
8. Analyze briefly locomotions—even and uneven	Understanding of the rhythm and execution.		Sit in groups.	
LESSON VI				
1. Stretched IA4, B2	Back, leg, side flexibility.	Keep knees straight.	Standing scattered over floor.	4/4

Activity	Purpose	Precaution	Class Organization	Music
LESSON VI (cont.)				
2. Combined swing A with 1	Coordination, balance.	Maintain good posture.	Standing scattered over floor.	2/4 or 4/4
3. Leg swing b1 with single opposite arm swing 1	Coordination, balance.	Maintain good posture.	Standing scattered over floor.	2/4 or 4/4
4. Torso swing C with double arm swing 2	Relaxation.		Standing scattered over floor.	3/4
5. Foot and leg exercise C-b	Foot and leg strength, balance.	Knees bend over toes maintain good balance	Standing scattered over floor.	4/4
6. Do D of I Creative Rhythm	Enjoyment — beginning of creative activity.	Encourage as much as possible.	Line on one side of room.	
LESSON VII				
1-5. Review 1-5 of Lesson VI	Same as Lesson VI.	Same as Lesson VI.	Standing scattered on the floor.	4/4
6. Polka—see dance steps	Enjoyment basic dance steps.	Come to heels on hop.	Circle.	Polka
7. Suktinis (Polka Folk dance)	Enjoyment basic dance steps.			Folk Music

Activity	Purpose	Precaution	Class Organization	Music
LESSON VIII				
1. Review IA 1	Back and leg flexibility, balance.	Keep knees straight.	Standing scattered over the floor.	4/4
2. Leg swing "a" with a step 3 swings and step, alternate legs	Flexibility, balance, relaxation.	Keep knees straight.	Standing scattered over the floor.	4/4
3. Leg swing b2	Flexibility, balance, relaxation.	Keep knees straight.	Standing scattered over the floor.	2/4
4. Arm swing A1	Flexibility, balance, relaxation.	Keep knees straight.	Standing scattered over the floor.	3/4
5. Torso swing a	Flexibility, balance, relaxation.	Keep knees straight.	Standing scattered over the floor.	3/4
6. Review 5 of Lesson VI	Same as Lesson VI.	Same as Lesson VI.	Standing scattered over the floor.	4/4
7. Review polka	Enjoyment — knowledge of step.	Come to heel on hop.	Circle.	Polka
8. Suktinis	Enjoyment — knowledge of step.			Suktinis

Activity	Purpose	Precaution	Class Organization	Music
LESSON IX				
1-2. Review 1-2 of Lesson I	Same as Lesson I.	Same as Lesson I.	Sitting scattered over the floor.	4/4
3-4. Review 2-3 of Lesson VIII	Same as Lesson VIII.	Same as Lesson VIII.	Standing scattered over the floor.	2/4 or 4/4
5. Combined swing "e" with double arm swing	Side flexibility, relaxation.		Standing scattered over floor.	2/4 or 3/4
6. Do 5 of Lesson VIc-6 with the heels coming off the floor as the knees bend	Foot and thigh strength balance.	Keep leg muscles tight. Maintain good posture.	Standing scattered over floor.	4/4
7. Suktinis	Pleasure.		All do dance, then $\frac{1}{2}$ and $\frac{1}{2}$, then all do.	Suktinis
LESSON X				
1-6. Review 1-6 of Lesson IX	Same as Lesson IX.	Same as Lesson IX.	Scattered over floor.	As in Lesson IX
7. Teach schottische. See Dance Step "B"	Enjoyment — knowledge of step.	Come to heel on hop.	Circle.	Schottische
8. Suktinis	Enjoyment.	Come to heel on hop.	Circle.	Suktinis
9. Virginia Reel	Enjoyment — check footwork and phrasing.	Come to heel on hop.	Longways formation.	Virginia Reel

Folk Dancing

Folk Dancing developed from the desire of people to express the experiences of their everyday life. The common joys and sorrows are instinctively expressed by a natural, rhythmical movement which revealed the emotions and temperaments peculiar to each of the European countries. Therefore, the folk dances are full of life and vitality and should be entered into with enthusiasm and complete freedom of expression.

SPECIFIC OBJECTIVES

1. To teach the joy of dancing and arouse keen interest and pleasure.
2. Give experience in the fundamental steps.
3. Develop the cultural background of Folk Dances.
 - a. Rhythms peculiar to certain foreign countries.
 - b. Distinctive steps and costumes.
 - c. Use at festivals and social gatherings.
4. Reveal a group spirit by creating a feeling of sociability among all in the group.

GENERAL CLASS PROCEDURE

1. Short discussion of dance in respect to country, customs, and costumes. This will be the initial motivation for the dance so should be brief, lively, and interesting.
2. If dance tells a story, first relate it to class; then listen to music in its entirety fitting in story and feeling tempo of music.
3. Teach the fundamental or difficult step first.
4. Teach the dance according to its nature sequence—phrase by phrase—always combining last two phrases before presenting a new one.
5. Combine all phrases into a complete dance—give students opportunity to execute the whole dance, thus building up a feeling of satisfaction and proficiency in dance.

6. A review of one dance well liked by a class is always a stimulating ending to any class period.

MUSIC

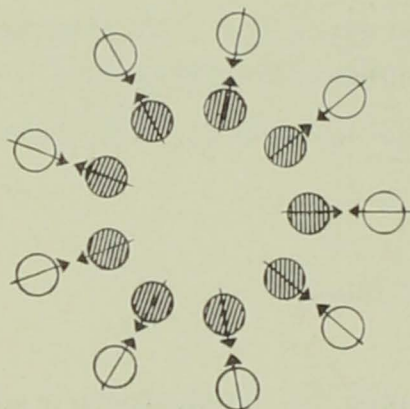
Music gives folk dance color, life, and expression. No attempt should be made to teach folk dancing unless there is music.

Several types of accompaniment may be used for folk dancing:

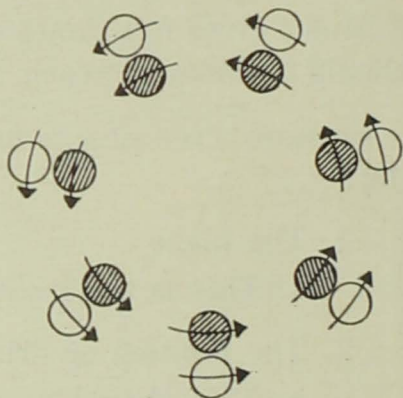
1. The piano
 - a. This is the most satisfactory music.
2. The tomtom or drum
 - a. This should never be attempted by an inexperienced teacher.
3. Victrola records.
 - a. Few of these are now available. They do provide excellent accompaniment when the machine can be regulated to the correct tempo of the dance.
4. Singing
 - a. If dance is done to familiar music, class can sing own accompaniment.

DIAGRAMS OF FORMATIONS

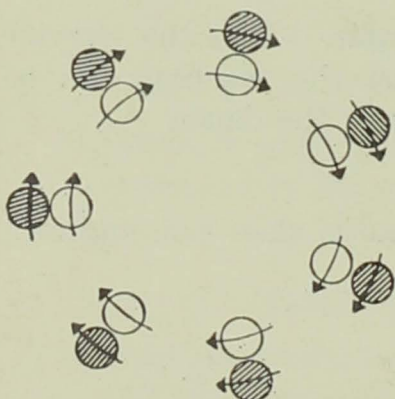
● MAN GIRL ○



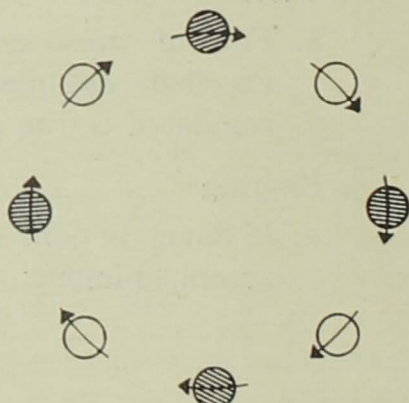
Double Circle, partners facing



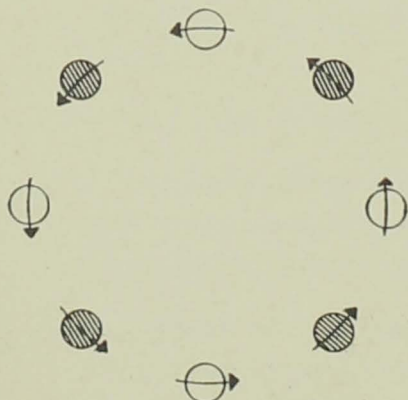
Double circle, all facing counter clockwise



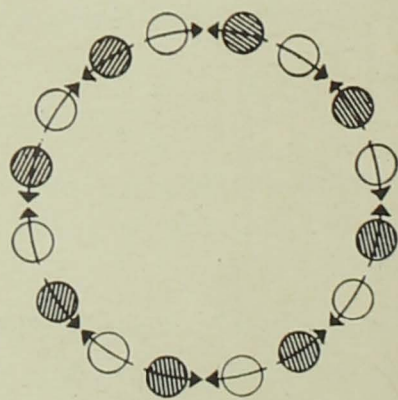
Double circle, all facing clockwise



Single circle, all facing clockwise



Single circle, all facing counter clockwise



Single circle, partners facing one another

FUNDAMENTAL STEPS

Walk, Run, Slide, Skip Balance, Buzz	Step, Hop, Jump	Two Step
Ace of Diamonds Broom Dance Captain Jinks Crested Hen Csardas Csebogar Dutch Couple Dance French Reel Finnish Reel Gathering Peascods German Hopser Dance Gustaf's Skoal Hambo Hansel & Gretel Highland Fling Irish Jig Irish Lilt Jolly is the Miller Kerry Dance Kinderpolka Klappdans Lancers, The May Pole Dance Norwegian Mountain Dance Oxdansen Pop Goes the Weasel Ruffy Tufty Sellengers Round Seven Jumps—Danish Seven Jumps—German Swedish Ring Dance Three Little Girls Troika	Dutch Couple Dance German Hopser Dance Highland Schottische Military Schottische Sailor's Hornpipe	Badger Gavotte Csardas
	Gavotte	Mazurka
	Badger Gavotte	Bounding Heart
	Polka	Schottische
	Bleking Broom Dance Fist Fjallnaspolska (Swedish) Heel & Toe Polka— Am. Kanaraska Nixie Tantoli	Chester Highland Military Old Southern
	Waltz	Reel
	Dutch Couple Dance Ingleside Waltz Little Man in a Fix Rye Waltz Varsovienne— Swedish Waltz Valeta	Finnish French Virginia

CLASSIFICATION AND BIBLIOGRAPHY OF FOLK DANCES

Name of Dance	Difficulty	Nationality	Source
Ace of Diamonds	Intermediate	Danish	Burchenal Crampton Bk 1 Neilson & Van Hagen
Gadger Gavotte	Advanced	American	Ford LaSalle Neilson & Van Hagen
Bleking	Simple	Swedish	Clark Crampton Bk 1 Hinman Bk II LaSalle Neilson & Van Hagen Wild & White
Bounding Heart	Intermediate	Finnish	Wild & White
Broom Dance	Simple	German	LaSalle Neilson & Van Hagen
Captain Jinks	Intermediate	American	LaSalle Neilson & Van Hagen Ryan Wild & White
Chester Schottische	Advanced	American	Ford
Children's Polka (kinderpolka)	Simple	German	Crampton Bk 1 Neilson & Van Hagen Wild & White
Clapp Dance (klappdans) (Swedish Klappdans)	Simple	Swedish	Clark Crampton Bk 1 Hinman Bk III Wild & White
Crested Hen	Simple	Danish	Clark Crampton Bk II LaSalle Neilson & Van Hagen Wild & White
Csardas	Intermediate	Hungarian	Burchenal Clark Crampton Bk 1 Hinman Bk IV LaSalle

CLASSIFICATION AND BIBLIOGRAPHY OF FOLK DANCES

(Continued)

Name of Dance	Difficulty	Nationality	Source
Csebogar	Simple	Hungarian	LaSalle Neilson & Van Hagen Wild & White
Dutch Couple Dance	Intermediate	American	Clark LaSalle Neilson & Van Hagen
Finnish Reel	Simple	Finnish	Clark Crampton Bk 1 Neilson & Van Hagen
Fist Polka	Intermediate	Finnish	Wild & White
Fjallnaspolska (Swedish Polka)	Advanced	Swedish	Burchenal Crampton Bk 1
French Reel	Intermediate	Danish	Wild & White
Gathering Peascods	Intermediate	English	Fox LaSalle
German Hopser Dance (German Hopping Dance)	Simple	German	Clark Wild & White
Gustaf's Skoal	Simple	Swedish	Clark Crampton Bk II Hinman Bk IV LaSalle Neilson & Van Hagen Wild & White
Hambo	Advanced	Swedish	Fox Hinman Bk II
Hansel & Gretel	Simple	German	Crampton Bk II LaSalle Neilson & Van Hagen Wild & White
Heel & Toe Polka	Intermediate	American	Ford

CLASSIFICATION AND BIBLIOGRAPHY OF FOLK DANCES

(Continued)

Name of Dance	Difficulty	Nationality	Source
Highland Fling	Advanced	Scotch	Burchenal Clark Crampton Bk 1 Hinman Bk V LaSalle
Highland Schottische	Advanced	Scotch	Clark Crampton Bk 1 LaSalle Neilson & Van Hagen Wild & White
Ingleside Waltz	Advanced	American	Ford
Irish Jig	Advanced	Irish	Burchenal Clark Crampton Bk 1
Irish Lilt	Advanced	Irish	Crampton Bk 1 Fox Hinman Bk V LaSalle Wild & White
Jolly is the Miller	Simple	English	Hinman Bk III Neilson & Van Hagen
Kamarinskaia (Russian Folk Dance)	Advanced	Russian	Burchenal Crampton Bk 1 Wild & White
Kanafaska	Advanced	Moravian	Fox
Kerry Dance	Advanced	Irish	LaSalle
Kinderpolka (Children's Polka)	Simple	German	Crampton Bk 1 Neilson & Van Hagen Wild & White
Klappdans (Clapp Dance)	Simple	Swedish	Clark Crampton Bk 1 Hinman Bk III
Knykkaliekpakko	Advanced	Finnish	Fox

CLASSIFICATION AND BIBLIOGRAPHY OF FOLK DANCES

(Continued)

Name of Dance	Difficulty	Nationality	Source
Lancers, The	Advanced	American	LaSalle
Little Man in a Fix	Intermediate	Danish	Hinman Bk III LaSalle Neilson & Van Hagen
May Pole Dance	Advanced	English	Burchenal Crampton Bk II Hinman Bk III
Military Schottische (BARN DANCE)	Advanced	American	Ford
Minuet I—Mozart Music	Intermediate	French	Clark Neilson & Van Hagen Wild & White
Minuet I—Beethoven Music	Intermediate	French	LaSalle
Minuet III	Advanced	French	Neilson & Van Hagen
Minuet in Column Formation	Advanced	American	Ford
Nixie Polka	Simple	Swedish	Clark LaSalle Neilson & Van Hagen Wild & White
Norwegian Mountain March	Intermediate	Norwegian	Burchenal Clark Crampton Bk 1 Hinman Bk III Neilson & Van Hagen Wild & White
Old Southern Schottische	Intermediate	American	Ford
Oxdansen (Ox Dance)	Advanced	Swedish	Burchenal Crampton Bk 1 Hinman Bk V

CLASSIFICATION AND BIBLIOGRAPHY OF FOLK DANCES

(Continued)

Name of Dance	Difficulty	Nationality	Source
Pop Goes the Weasel	Simple	American	Clark Hinman Bk III LaSalle Neilson & Van Hagen Wild & White
Ruffy Tufty	Advanced	English	Wild & White
Russian Folk Dance (Kamaranskaia)	Advanced	Russian	Burchenal Crampton Bk 1 Wild & White
Rye Waltz	Intermediate	American	Ford Neilson & Van Hagen
Sailor's Hornpipe	Advanced	English	Clark Crampton Bk II Hinman Bk IV Hinman Bk V
Sellenger's Round	Advanced	English	Clark Hinman Bk III LaSalle Wild & White
Seven Jumps— Danish	Simple	Danish	Hinman Bk II LaSalle
Seven Jumps— German	Intermediate	German	Clark
Swedish Klappdans (Clapp Dance)	Simple	Swedish	Clark Crampton Bk 1 Hinman Bk III Wild & White
Swedish Ring Dance	Simple	Swedish	Wild & White
Swedish Schottische	Advanced	Swedish	Crampton Bk II Fox Hinman Bk II
Tantoli	Intermediate	Swedish	Clark Crampton Bk II Hinman Bk II Wild & White

CLASSIFICATION AND BIBLIOGRAPHY OF FOLK DANCES

(Continued)

Name of Dance	Difficulty	Nationality	Source
Tarantella	Advanced	Italian	Burchenal Hinman Bk II Hinman Bk IV Wild & White
Three Little Girls	Simple	American	Wild & White
Troika	Intermediate	Polish	Wild & White
Varsovienne— German	Advanced	German	Clark
Varsovienne— Swedish	Advanced	Swedish	Fox Hinman Bk II Ryan
Virginia Reel	Intermediate	American	Crampton Bk II Ford Hinman Bk IV LaSalle Neilson & Van Hagen Ryan Wild & White
Waltz Valeta	Advanced	American	Ford

CLASSED FOR DIFFICULTY

Simple	Intermediate	Advanced
Bleking	Ace of Diamonds	Badger Gavotte
Broom Dance	Bounding Heart	Chester Schottische
Crested Hen	Captain Jinks	Csardas
Csebogar	Dutch Couple Dance	Fjallnaspolska
Finnish Reel	Fist Polka	Gathering Peascods
Gustaf's Skoal	Gathering Peascods	Hambo
German Hopser Dance	Heel & Toe Polka— Am.	Highland Fling
Hansel & Gretel	Little Man in a Fix	Highland Schottische
Jolly is the Miller	Minuet I—Beethoven	Irish Jig
Kinderpolka	Minuet I—Mozart	Irish Lilt
Klappdans	Nixie Polka	Ingleside Waltz
Pop Goes the Weasel	Norwegian Mountain March	Kamaranskaia
Swedish Ring Dance	Old Southern Schottische	Kanafaska
Seven Jumps—Danish	Rye Waltz	Kerry Dance
Three Little Girls	Seven Jumps— German	Knykkoliekpakko
	Tantoli	Lancers, The
	Troika	May Pole Dance
	Virginia Reel	Military Schottische
		Minuet III
		Minuet in Column Formation
		Oxdansen
		Ruffy Tufty
		Sailor's Hornpipe
		Sellenger's Round
		Tarantella
		Varsovienne

DANCES BY COUNTRY

AMERICAN

Badger Gavotte
 Captain Jinks
 Chester Schottische
 Heel and Toe Polka
 Ingleside Waltz
 The Lancers
 Military Schottische
 (Barn Dance)
 Minuet—in column formation
 Old Southern Schottische
 Pop Goes the Weasel
 Rye Waltz
 Three Little Girls
 Virginia Reel
 Waltz Valeta

FRENCH

Minuet I—Mozart
 Minuet III
 Minuet I—Beethoven

IRISH

Irish Jig
 Irish Lilt
 Kerry Dance

NORWEGIAN

Norwegian Mountain March

POLAND

Troika

DANISH

Ace of Diamonds
 Crested Hen
 Little Man in a Fix
 French Reel
 Seven Jumps

GERMAN

Broom Dance
 German Hopser Dance
 Kinderpolka
 Seven Jumps
 Varsovienne

ITALIAN

Tarantella

RUSSIAN

Kamarinskaia

SWEDISH

Bleking
 Dutch Couple Dance
 Fjallnaspolska
 (Swedish Polka)
 Gustav's Skoal
 Hambo
 Klappdans
 Osdansen
 Nixie Polka
 Swedish Ring Dance
 Swedish Schottische
 Tantoli
 Varsovienne

FINNISH

Bounding Heart
 Finnish Reel
 Fist Polka
 Kynkkaliepakko

HUNGARIAN

Csardas
 Csebogar
 Varsovienne

MORAVIAN

Kanafaska

SCOTCH

Highland Fling
 Highland Schottische

ENGLISH

Gathering Peascod
 Jolly is the Miller
 Maypole Dance
 Ruffy Tufty
 Sailor's Hornpipe
 Sellenger's Round

Bleking

Swedish Dance

The music for this dance should precede the description given below. The music for this dance is found in:

Lasalle, Dorothy, "Rhythms and Dances for Elementary Schools."

Neilson, N. P. and Van Hagen W., "Physical Education for Elementary Schools."

Wild, M. R. and White, D. E., "Physical Education for Elementary Schools."

Formation—Double circle, partners facing each other.

Directions

Part I

Meas. 1 Jump, placing the right heel forward, at the same time pushing the right arm forward with the elbow bent and the index finger pointed at partner. The right elbow is rested on the palm of the left hand which is in front of the right hip. Change feet, bringing the left heel and arm forward. This is called the Bleking Step and is counted '1 and 2 and'.

Meas. 2 Do the Bleking Step three times very quickly—right, left, right. Count 1, 2, 3, and.

Meas. 3-8 Repeat the first phrase.

Meas. 1-8 Repeat the entire phrase twice. This will make four times in all.

Part II

Meas. 9-16 Partners form a double circle facing counter clockwise. Join inside hands and take a step hop forward around the circle beginning on the right foot. The step hop is done by stepping on the right foot, bringing the left knee high in front and hopping on the right foot. Repeat with left foot.

Teaching procedure for this dance is given in detail in "Physical Education for Elementary Schools" by Wild, M. R. and White, D. E., pp 122-123.

Csebogar★

Hungarian Dance

The music for this dance should precede the description given below. Music for this dance found in:

1. LaSalle, Dorothy, "Rhythms and Dances for Elementary Schools."
2. Neilson, N. P. and Van Hagen, W. "Physical Education for Elementary Schools."
3. Wild, M. R. and White, D. E. "Physical Education for Elementary Schools."

Formation—Couples in single circle, hands joined and facing center. The girl stands on the boy's right side.

Directions

Part I

Meas. 1-4 8 slides to the left.

Meas. 5-8 8 slides to the right.

Repeat Music

Meas. 1-4 4 skips toward the center of circle, beginning with left foot, bending the body forward and arms low. 4 skips back to place, arms held high over head.

Meas. 5-8 Partners face. Place right arm around partner's waist and raise left arm in curve over head. Take 8 skipping steps around in a small circle, turn right and finish facing partner.

Part II

Meas. 9-12 Partners facing, hands joined and arms extended sideways. Take 4 draw steps toward center of circle, bending body sideways and in with each step. One draw step is done to each measure. A draw step is done by stepping to the side with one foot and bringing the other foot over to it. It is expressed as "step and close."

Meas. 13-16 Repeat the draw step outward with body bend movement.

* Pronounced Che'-bo-gar

Repeat music of Part II

Meas. 9-12 Repeat the draw step—taking only 2 steps in and 2 steps out.

Meas. 13-16 Skip in small circle with partner in same manner as in Part I.

Little Man in a Fix

Danish Dance

The music should precede the directions given below. Music found in:

Hinman, Mary Wood, "Gymnastic and Folk Dancing," Vol. III. LaSalle, Dorothy, "Rhythms and Dances for Elementary Schools."

Neilson, N. P. and Van Hagen, W. "Physical Education for Elementary Schools."

Formation—Danced by two couples joined into one group. The boys are in the center of the set with left arms hooked together and their right arms around partner's waist. The girls place left hands on partner's left shoulder and their right hands on own hips. The four partners should lean the body well back as the girls are swung around the circle by the boys.

Part I

Meas. 1-8 Repeated twice. The group runs forward in the circle, 16 steps. Without passing, the men join left hands shoulder high and take partner's left hand in their right. At the same time the girl of couple 1 runs under the boys' arm, followed by the girls of couple 2. When the girls have run thru, the boys release partners' hands and turn under their joined left hands. Then quickly resume first position with partners and continue to run in circle until that phrase of the music is finished.

Part II

Meas. 9-16 Repeated twice. The boy takes the girl's

left hand in his right. The boy begins with the left foot and the girl begins with the right foot. They now dance the Tyrolese Waltz. This is done by the boy and girl turning away from each other on the first step and face to face on the second step (meas. 9-10), repeating (meas. 11-12), then taking the regular waltz position and dancing four waltz steps. (meas. 13-16). Repeat entire phrase.

Part III

Meas. 16 As the music ends each couple scrambles for another couple to join for a new set. It adds to the merriment if there is an odd number of couples. The odd couple stands in the center during Part I.

Troika

Polish Dance

The music for this dance should precede the description given below. Music found in:

Wild, M. R. and White, D. E. "Physical Education for Elementary Schools."

Formation—Dancers in lines of three standing abreast, boy in the center with a girl on either side. Hands are joined and arms stretched out. These lines of three are arranged in a circle facing counter clockwise.

Directions

Figure I

Meas. 1 Run four steps diagonally forward right, outward from circle, starting with right foot.

Meas. 2 Repeat four running steps moving diagonally forward left toward circle.

Meas. 3-4 Run forward around circle 8 steps, boy in advance pulling the girls behind him.

Meas. 5-6 All take 8 running steps so that the group turns to face in opposite direction. This is done by the outside girl passing around the inside girl. The

inside girl passes under the arms of the boy and outside girl. The boy follows her, turning under his own right arm. Hands are kept joined thruout.

Meas. 7-8 Repeat the turning as described for Meas. 5 and 6. Finish facing original direction.

Figure II

Meas. 9-12 Each group of three joins hands in a circle, and takes 16 running steps to the left. The heels should be kicked up behind while running.

Meas. 13-14 Reverse the direction running 8 steps. Arrange to have the boy in center of line, all facing line of direction of big circle.

Meas. 15-16 On first count of Meas. 15, the boy drops hands of girls, claps his own hands loudly and runs forward under their arms and with 8 running steps goes on to meet the next group of girls with whom he joins hands to start the dance again from the beginning.

Irish Lilt

Irish Dance

The music for this dance should precede the directions given below. Music is found:

Crampton, Ward C. "The Folk Dance Book."

Fox, Grace I. "Folk Dancing in High School and College."

Hinman, Mary W. "Gymnastic and Folk Dancing." Vol. V.

LaSalle, Dorothy, "Rhythms and Dances for Elementary Schools."

Wild, M. R. and White D. E. "Physical Education for Elementary Schools."

Steps:	{	1. Forward Rock	{	4. Leg Twist and Kick
		2. Kick		5. Side Step
		3. Toe and Heel		6. Kick and Change
Break—a connecting step				

Note: Throughout the dance the music is counted two beats to a measure.

Introduction—8 measure.

Stand, hands on hips and tap the right toe in time to the music.

First Step—Forward Rock

Meas. 1 On count 1, leap with weight on left foot, raising right foot backward. On count two, leap on right foot and raise left foot forward.

Meas. 2-6 Repeat always raising left foot forward and right foot backward.

Meas. 7-8 By means of the "break" (1 measure) bring the right foot forward.

Meas. 1-8 Repeat the step and "break".

Break—On count one jump and land with feet astride. On count two, jump and bring feet together again. On count three, hop and raise right leg backward. On count four, hop and kick right leg forward. Two measures. The "break" is not used as separate step but to connect various steps and to connect the first and second halves of each step. It is done to bring the leg in position to start the next step.

Second Step—Kick

Meas. 9-10 Two counts to each foot. On count one, spring and touch left toe at the right instep. On count two, spring and kick left leg forward outward. On count three, spring to left and touch right toe at the left instep. On count four, spring and kick leg forward outward.

Meas. 11-16 Continue the same, then do "Break" for four counts. (two measures)

Meas. 9-16 Repeat step with "break".

Third Step—Toe and Heel

Meas. 1-8 And repeat. On count one, spring and face to right stretching left leg backward, but to the left of starting position and placing left toe on floor. On count two, spring and about face to left, rotating left leg and placing left heel where toe was. On count

three, spring and face to front, placing left toe on floor near right foot. On count four, spring and kick left leg forward outward. On count five, spring and land on left leg, facing to left with right leg extended and toe on floor. On count six, seven, and eight, proceed as with left leg. On counts nine to twelve, repeat with left leg. Then "break" and start with right leg for twelve more counts (six measures) and "break."

Fourth Step—Leg Twist and Kick

Meas. 9-16 And repeat. Similar to the "Toe and Heel" except that the toe and heel of extended leg are not placed on the floor. On count one, spring and face to right, raising left leg backwards. On count two, spring and about face to left, rotating left leg but keeping it pointed in same direction with knee slightly bent. Count three, spring and place left toe near right foot. On count four, spring and kick left leg outward. On count five, spring to left foot and face to left, raising right foot backward. On count six, seven, and eight same as with left leg. On counts nine to twelve, with right leg. The "Break" four counts (Two meas.) Repeat starting with left leg.

Fifth Step—Side Step

Meas. 1 Using four steps to a measure, cross left foot in front of right, draw right foot up to the left, step left foot to right side again, draw right foot to left.

Meas. 2 Continue the same, but on the last beat hop on the left foot and throw the right foot over across the left.

Meas. 3-4 Repeat above, but move to left starting with right foot.

Meas. 5-6 Repeat moving right again.

Meas. 7-8 Do "Break".

Meas. 1-8 Repeated. Repeat all of fifth step.

Sixth Step—Kick and Change

Meas. 9-16 And repeat. On count one, spring and place

left toe in front of right. On count two, spring and kick left leg diagonally forward. On count three, spring and place weight on left foot and raise right leg backward. On count four, hop with left leg and still hold right leg up in back. On count five, hop with left leg, and place right toe in front of left foot. On count six, spring and kick right leg diagonally forward. On count seven, spring to right and raise left leg backward. On count eight, hop with right foot, holding right leg up in back. On counts nine to twelve, same as in first four counts. Then "Break" and repeat, starting with right toe.

Each step should start with the left and continue for twelve beats. Then the "Break" should come in for four beats, bringing the right leg forward; the step then is resumed for twelve counts starting with the right and finishing with the "Break", preferably stamping with the left leg on the fourth count instead of swinging it forward.

"Gymnastic and Folk Dancing" by Mary Wood Hinman, has some excellent drawings illustrating the several steps in the Irish Lilt with additional steps explained in detail.

Varsovienne

("Put Your Little Foot")

The music for this dance should precede the directions given below. This music is found in the book:

Fox, Grace I. "Folk Dancing in High School and College."

Swedish Dance

Formation—Partner Dance. This is a social dance so the couples are arranged informally about the room. The boy stands behind his partner holding her right hand in his right hand, her left hand in his left hand. Arms are outstretched sideward, shoulder high.

Directions

Step 1

Meas. 1 Move sideward right with three walking steps, step sideward right, cross left over right, step right.

Meas. 2 Turn slightly to the left, point left toe to the left and hold. Slightly incline the body to the left. The girl is a little to the right of her partner.

Meas. 3-4 Repeat measures 1 and 2 moving to the left and pointing the right foot.

Meas. 5-8 Repeat measures 1-4.

Step 2

Meas. 9-10 Take two walking steps forward, starting right. Hop left and bend the right knee as the right foot is kicked forward slightly. Repeat.

Meas. 11-12 Repeat measures 1 and 2.

Meas. 13-16 Repeat measures 9-12 starting left. At the end of measure 16 the girl turns about to face her partner.

Step 3

Meas. 17-24 Repeated. The couple assumes a waltz position and waltzes until the music ends.

At the end of the dance the girl turns quickly around and the dance is repeated without a stop being made. There are many variations of this dance as to both steps and music.

Dance

FOLK DANCE

Burchenal, Elizabeth. *Folk Dancing and Singing Games*. New York: G. Schirmer. 1933.

* Crampton, Ward C. *The Folk Dance Book*. (Book I). New York: A. S. Barnes & Co. 1909.

_____, *Second Folk Dance Book*. (Book II.) New York: A. S. Barnes & Co. 1916.

Ford, Mr. & Mrs. Henry. *Good Morning*. Dearborn, Mich.: Dearborn Pub. Co. 1941.

Fox, Grace I. *Folk Dancing in High School and College*. New York: A. S. Barnes & Co. 1944.

* Hinman, Mary Wood. *Gymnastic and Folk Dancing*. New York: A. S. Barnes & Co. 1916-1925. Volumes 1, 2, 3, 4, 5. Vol. 2 & 3 contain most material on folk dances.

* Neilson, N. P. & Van Hagen, Winnifred. *Physical Education for Elementary Schools*. New York: A. S. Barnes & Co. 1930.

Ryan, Grace L. *Dances of our Pioneers*. New York: A. S. Barnes & Co. 1939.

* LaSalle, Dorothy. **Rhythms and Dances for Elementary Schools.** New York: A. S. Barnes & Co. 1926.

Shambaugh, Mary Effie. **Folk Dances for Boys and Girls.** New York: A. S. Barnes & Co.

_____, **Folk Festivals for Schools.** New York: A. S. Barnes & Co. 1932.

* Wild, M. R. and White, D. E. **Physical Education for Elementary Schools.** Cedar Falls, Iowa, Iowa State Teachers College. 1942.

* The books marked with an asterisk are especially recommended for the inexperienced teacher. The directions are clear, the music is given for all dances and most of the dances listed in the outline will be found in these books.

American Country Dancing

SPECIFIC OBJECTIVES

1. To provide activity which can be done with joy and vigor.
2. To aid the pupils to appreciate the heritage of their ancestors and understand the terminology of American Country Dancing.
3. To assist the pupils to become adept in the fundamental steps used in these dances.
4. To provide pleasure resulting from active response to a rhythmic pattern.
5. To help develop self-confidence and poise.
6. To provide relaxation and interest in after school activity.
7. To provide pleasure resulting from participation in a group activity.

SUGGESTIONS TO THE CALLER

1. The success of the dance depends on the caller.
2. The caller must give all the commands, all the explanation, all the directions.
3. A good amateur caller should have:
 - a. Voice—loud, clear, and distinct
 - b. Good enunciation and be able to throw his voice
 - c. Familiar with the calls
 - d. Infallible sense of rhythm
 - e. Good geometric sense
 - f. Natural, teaching sense
 1. He must keep the group together
 2. Give explanations clearly and in detail and be able to explain things in several ways
 - g. Must be able to overcome self-consciousness

AID TO THE CALLER

1. Lady always stands on the gentleman's right.
2. Calls are given for the gentleman, and the lady "plays up" to him.

3. Finish calling the next figure in the phrase of music before it is to be performed. Dancers begin the next figure after it has been called.
4. Allow plenty of time for each set to finish before calling the next figure, but don't let them wait—keep them moving.

GLOSSARY OF TERMS AND FORMATIONS

Allemande Left—The gentleman takes the left hand of the lady on his left with his left hand and walks once around her as she walks around him. Each returns to place. Usually followed by grand right and left.

Allemande Right—Very uncommon and usually follows an allemande left. Each dancer turns partner around by the right hand and back to place.

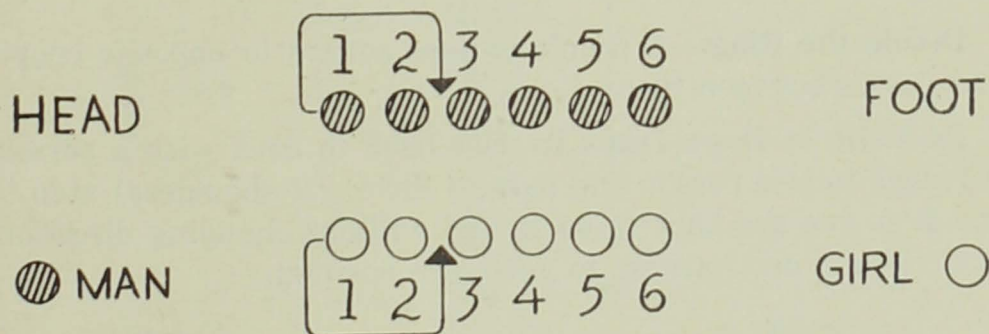
Arch—A couple joins inside or near hands and raises them high for another couple to pass under.

Balance—There are many balance steps.

1. Partners face; each steps from the other 4 steps, drops a slight curtsy, then steps forward four steps again. Sometimes it is done with two steps.
2. Step R on count 1; swing L foot across R and point, count “and”; rise on toes, count 2; lower heels, count “and”.

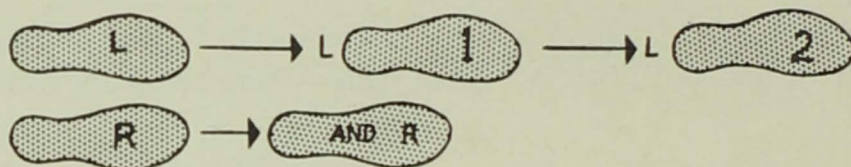
Break—Let go of hands or holds.

Cast Off—Contra-dance formation is used. Active couple advances one place nearer the foot of the set.

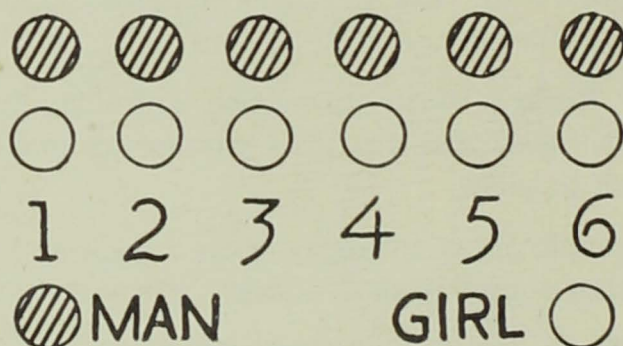


Chasse—The term has reference to a movement which is

used in all country dancing; namely, a sliding step or smooth gallop, keeping one foot ahead of the other.



Contra-dance Formation—Couples are arranged in two lines facing, generally with girls on one side and boys on the other.



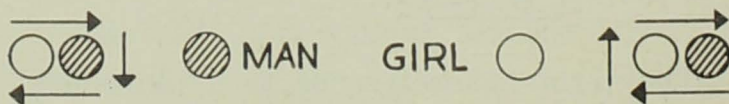
Circle Four, Six, or Eight—On circle four two couples join hands and move to the L; circle six the same as four except six people circle instead of four, and in circle eight, eight people form the circle.

Come Straight—When you come to, or meet your partner in a grand R and L.

Corner—The woman on the left of the man is his corner. The man on the woman's R is her corner. In other words in any square the dancer next to you who is not your partner is your corner.

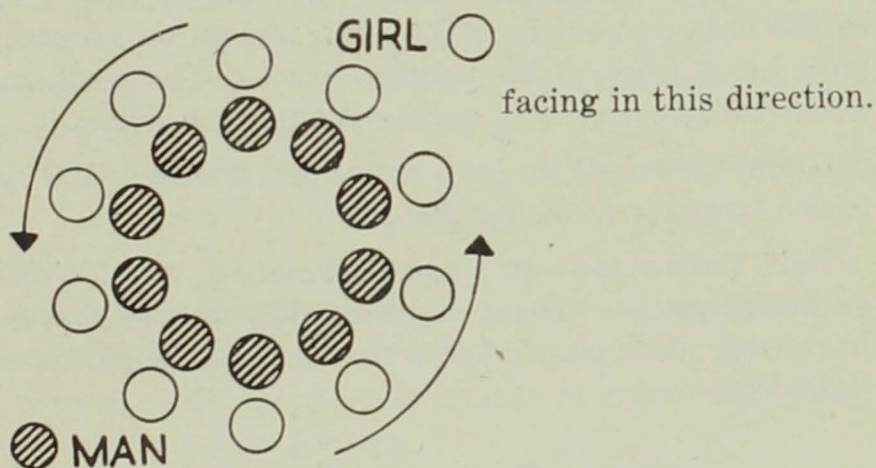
Divide the Ring—A couple crosses square to opposite couple and passes between them.

Do-Si-Do or Dos-a-Dos—To pass back to back with a person. Advance to this person and pass to the L (R shoulders) step to the R so you are back to back, and without changing direction, encircle him and back up to your own position.

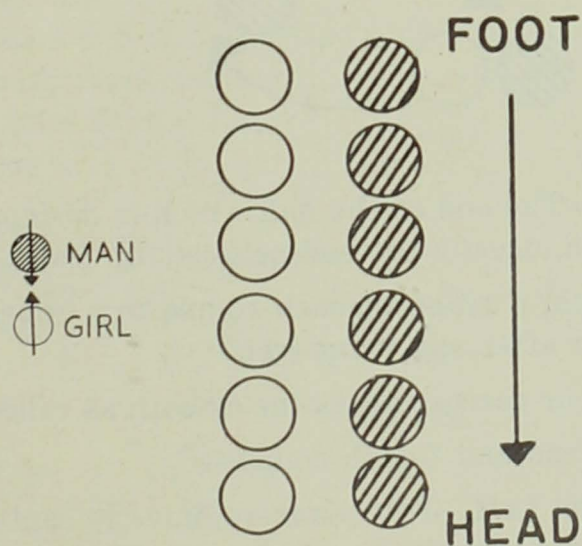


Docey-doe—This is executed with two couples while they are holding hands in a circle of four. The two ladies advance between the opposite couples giving their R hands to the opposite man. He turns her around behind him and she advances across and gives her L hand to her own partner who passes her behind him in the same way. She repeats the above with a R hand to the opposite and L to her partner. This is a double figure 8 and in the last exchange, the partner puts his R arm around the lady and turns her.

Double Circle—The circle is formed by couples standing side by side, the lady on the R



Double Line—Line formed by couples, the lady on the R.



Elbow Swing—Partners link elbows and swing.

Ends—First and third couples in a square or set.

First Couple—Couple standing nearest the head of the hall.

Foot Couple—Same as end in longways formation. It is the third couple, or couple opposite the active couple.

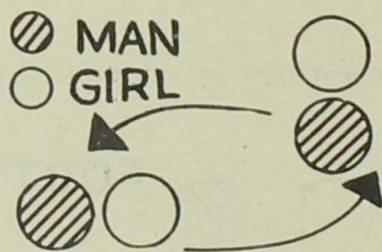
Forward and Back—Advance four counts and return backward four counts.

Four Hands Up or Four Hands Around—Same as circle four.

Grand Right and Left (sometimes called hand over hand)—The dancers are in quadrille or circle formation. Partners face and give R hands to each other. Passing by each gives L hand to the next dancer, R to the next, and so on around the circle until he is back to his original place. The gentleman moves clockwise and the lady moves counter clockwise.

Grand Circle—With lady on the gentleman's R all join hands in one large circle facing center.

Half Promenade—In square formation, couples one and two exchange places. Three and four may change places if called. In passing, each couple keeps to the R so the gentlemen pass L shoulders.



Head of the Hall—The end of the hall which is designated by the caller as the head, usually the end nearest the piano.

Home—The original position of each couple in a square, and to which they return after any maneuver.

Honor—Bow to your partner or corner or both as called.

Side Couples—Second and fourth couples.

Star by Right or by Left—Four dancers move to center joining R hands with their opposites.

Swing—Stand with R side to partner's R side holding in modified social dancing position, circle around with a walking step leaning away from your partner. It can be done with a pivot on the inside foot (R foot) and a push with the L. This is also called a "Buzz step."

A Good Mixer (Ford)

Suggested Music

Turkey in the Straw

Arkansas Traveler

Captain Jinks

Formation—Grand circle—ladies on the right.

- | | |
|---|-----------|
| I. Ladies four steps to the center and back | 8 counts |
| II. Gentlemen the same | 8 counts |
| III. Face partners and balance and swing | 8 counts |
| IV. Grand right and left | 8 counts |
| V. Meet new partners and promenade
in a circle | 16 counts |

(In grand right and left, seven persons are passed—the eighth person being the new partner. If, however, there are some left without partners, step to center of circle, meet new partners and continue with dance.)

Cicilian Circle or Portland's Fancy

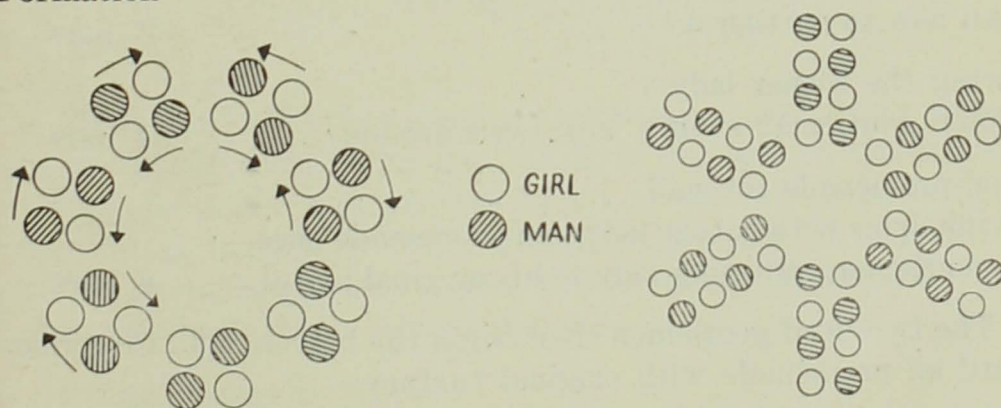
Suggested Music

Any good 6/8 or 2/4 music such as:

Irish Washerwoman

Little Brown Jug

Formation



- | | | |
|--|-----------------------------------|-----------|
| I. Cicilian Circle..... | 4 hands around left | |
| | 4 hands back right | 16 counts |
| Portland's Fancy..... | circle eight hands around to left | |
| II. Right and left and back
(with couples directly
opposite) | | 16 counts |
| III. Ladies chain and back | | 16 counts |
| IV. Forward and back | | 8 counts |
| V. Forward again and pass
through
Pass through opposite
couple—meet new part-
ners and begin dance
again. | | 8 counts |

Quadrille—First Two Ladies Cross Over

Suggested Music

Life on the Ocean Wave

- | | |
|---|-----------------------|
| Two head ladies cross over and by that gentle-
man stand. (The two head ladies cross over
and stand beside the opposite gentlemen.) | 4 bars
(16 counts) |
| Side ladies cross over and all join hands
(Side ladies cross over) | 4 bars |
| Honor your corner lady
(Each gentleman bows to lady on left) | 2 bars |
| Honor your partners all
(All bow to partners) | 2 bars |
| Swing the corner lady
(Each gentleman swings lady twice around) | 4 bars |
| And promenade the hall
(Link arms with corner lady and promenade once
—gentleman returning lady to his original place) | 8 bars |

The two head gentlemen then begin the movement. Continue until all promenade with original partners.

Ladies Chain or Change—

Two couples face each other. The two ladies advance give R hand to each other and pass. Each lady then gives her L hand to the opposite gentleman and he pivots her, turning her completely around. Repeat, returning to original partner.

lady ○ ● gent
gent ● ○ lady

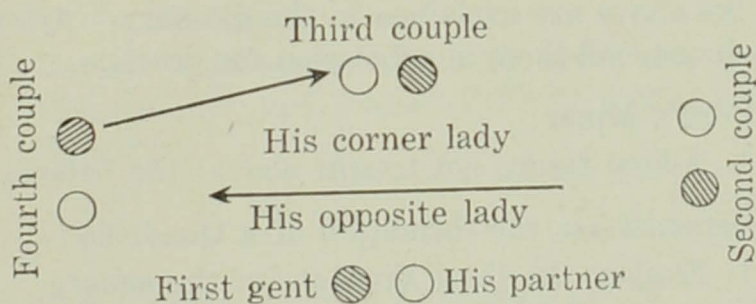
Longways Dance or Formation—Same as Contra Dance.

Opposite—The person standing across from you in formation.

Polka or Polkey—Description of step and teaching procedure is in the rhythm section.

Promenade—To march in couples with the lady on the gentleman's R and their arms crossed and hands clasped in front of them. Sometimes a chasse step is used and sometimes steps and a two-step.

Quadrille or Square Formation—Four persons in a hollow square.



Right and Left—Two couples pass through each other (ladies to the inside) each gentleman taking R hands with the opposite lady as he passes her, and taking his partner's L hand in his L as soon as they have passed through. Usually he makes a L pivot turning her around so that the two couples are facing. They now pass back in the same manner.

Salute—Same as "Honor."

Schottische—Directions given for step pattern and teaching procedure in rhythm section.

Sashay—To slide to the side with a step—close-step-close, etc.

TEN LESSONS

Lesson I

A. If the class is all girls, have them choose partners, one girl taking the place of a gentleman. For work in the class, paper bows can be worn by the girls or colored pinneys by the gentlemen. Anything which distinguishes the part the student is taking is most helpful.

B. Have the whole class join hands in a large circle, with the gentlemen placing the ladies to their right. This fact should be the first thing emphasized in the activity.

C. In a grand circle, introduce with demonstration:

1. Circle to the left and right.
2. Forward and back.
3. Swing your partner—(3 ways).
4. Grand right and left.
5. Promenade.

All the above are explained in the glossary. After teaching each one, call them in succession for practice.

D. Ford's Mixer

1. Added figure not taught above: the balance.

E. Demonstrate the formation of a Quadrille

1. Explain the three divisions of the square.

a. Introduction or beginning:

(1) Following calls are most frequent:

- (a). Sets in order.
- (b). Honor your partner and your corner.
- (c). Eight hands and around you go.
- (d). The other way back.
- (e). All promenade.
- (f). Everybody swing.

b. The main part of the square:

1. In this, explain that the figures called here make the square different from all others.

c. Ending

1. Following calls most frequent:
 - (a). Allemande left.
 - (b). Swing partner.
 - (c). Grand right and left.
 - (d). All promenade.

Lesson II

A. Review of Lesson I.

B. Teach and demonstrate Cicilian Circle (mixer).

1. In formation, explain right and left through and ladies chain.
2. Demonstrate with a set of four.
3. These are important figures in country dancing and this offers a very handy way of teaching them and at the same time reviews others.

Portland's Fancy can be taught instead if the class is large enough. Except for the formation the dances are identical.

C. Quadrille Formation

1. Review what was presented in first lesson.
2. Demonstrate and explain "First Two Ladies Cross Over."

Lesson III

A. Review Cicilian Circle or Portland's Fancy.

B. Either teach or review the square, "First Two Ladies Cross Over."

Lesson IV

A. Review Lesson III if necessary.

B. Virginia Reel.

C. Introduce Polka

1. This is explained under the rhythm category.

Lesson V

- A. Review Virginia Reel if necessary.
- B. Square—Oh, Susanna.
- C. Continue with the polka.

Lesson VI

- A. Review Square—Oh, Susanna.
- B. Demonstrate and teach "Fireman's Dance."
- C. Continue with the polka. Introduce how this is danced with a partner.

Lesson VII

- A. Review "Fireman's Dance."
- B. Polka.
- C. Introduce the Schottische—this is explained in the rhythm category.

Lesson VIII

- A. Review—"Fireman's Dance."
- B. Schottische.

Lesson IX

- A. Teach Square—"Ladies to Center."
- B. Schottische with partners.
- C. Introduce the waltz.

Lesson X

- A. Review Square—"Ladies to Center."
- B. Schottische.
- C. Waltz (Rye Waltz).

The lessons may cover too much material for your particular class. If so, do what you can, but at least teach:

1. One square.
2. One contra-dance.
3. One partner dance.

MUSIC SUGGESTIONS

A. Piano Music

Any of the old standard, rhythmic tunes, played on the piano in 2/4 or 6/8 time are good. Listed are some of the best and most frequently used. The figure in front refers to the books in which they are found.

Ford, Henry. *Good Morning*. Dearborn Publishing Company, Dearborn, Michigan. 1941.

* Ryan, Grace. *Dances of Our Pioneers*. A. S. Barnes, New York, 1939.

- | | |
|---------------------------------|--|
| * 1. Turkey in the Straw. | # 11. Little Brown Jug. |
| * 2. Arkansas Traveler. | * 12. Captain Jinks. |
| * 3. Soldier's Joy. | # * 13. Virginia Reel. |
| # * 4. Girl I Left Behind Me. | 14. A Tisket, A Tasket. |
| # 5. Over the Waves
(Waltz). | 15. Darling Nellie Gray. |
| # * 6. Irish Wash Woman. | 16. Dixie. |
| 7. Golden Slippers. | 17. Farmer in the Dell. |
| 8. Chicken Reel. | 18. She'll Be Coming
'Round the Mountain! |
| # 9. Oh, Susanna. | 19. Skip to My Lou. |
| # 10. Pop Goes the Weasel. | 20. Billy Boy. |

B. The following are good collections of music for the contra-dancers:

1. "Harding's Collection of Two Hundred Jigs, Reels and Country Dances"—Published by Maurice Richmond, Inc., N. Y.
2. "Robbins' Collection of Two Hundred Jigs, Reels and Country Dances"—Published by Robbins Music Corporation, N. Y.
3. "Kerr's Collection of Reels, Strathspeys and Country Dances"—Published by J. S. Kerr, Glasgow, Scotland.
4. "Pioneer Collection, Old Time Dances"—Published by Paull-Pioneer Music Company, N. Y.

C. If a phonograph is available, the following records may be used:

Type of Dance	Make of Record	No. of Record
I. Quadrilles		
a. Chillicothe—"Virginny Shore"	Victor	20638
b. Oh, Susanna Arkansas Traveler	Victor	20638
a. St. Patrick's Day	Victor	21616
a. Turkey in the Straw	Victor	20639 & 4390A
b. Captain Jinks	Victor	20639 & 22991
a. Yankee Doodle		
b. Dixie Melodies	Victor	24178
Old Zip Coon	Victor	20592
Pop! Goes the Weasel	Victor	20151 & 20447
Arkansas Traveler	Victor	4502
a. Quadrille, Medley of Hornpipes	Ford	115A
b. Standard Grapevine Twist		
a. Plain Quadrilles	Ford	101
a. Hinky-Dinky Parlee-Voo	Ford	109
b. Life on the Ocean Wave (with calls)		
II. March Quadrilles		
El Capitan and Washington Post	Victor	20191
The Big C	Victor	26064
III. Virginia Reels		
Virginia Reels	Victor	20447
Virginia Reel (Contradance)	Ford	117A
IV. Hornpipe		
Young America Hornpipe	Victor	20592
Medley of Hornpipes	Ford	115A
V. Mixers		
Sicilian Circle	Victor	20639 & 22991
A Good Mixer	Ford	114 B
Portland's Fancy	Ford	114A

Type of Dance	Make of Record	No. of Record
VI. Contradance		
Lady Walpole's Reel	Ford	113
Fireman's Dance	Ford	118A
VII. Polka		
Heel and Toe Polka	Ford	107A
Heel and Toe Polka	Victor	19909
Beer Barrel Polka	Victor	710
Helena Polka	Columbia	18682F
VIII. Schottishche		
Schottische	Victor	19907
Hot Pretzels	Victor	710
Barn Dance (Military Schot- tische)	Ford	117B
Old Southern Schottische (Slow)	Ford	103
IX. Varsovienne		
Varsovienne	Victor	19910
Hungarian Varsovienne	Ford	103
X. Waltz		
Rye Waltz	Ford	107A
Cielito Lindo	Victor	19329

Columbia Album—Square Dances—Calls by Loy

1. Darling Nellie Gray
The First Two Ladies Cross Over
 2. Buffalo Boy Go Round the Outside
Oh, Susanna
 3. Dive for the Oyster
 4. Little Brown Jug
Possum in the Simmon Tree
- Price \$2.50

This is an excellent set of records. They are slow, clear, and interesting.

Decca Albums

1. No. 277 15 M Series
Quadrilles with calls
American Square Dance Group

2. No. 274 18 M Series
Running set with calls
3. No. 66
Old Time Fiddlin' Pieces
4. No. 229 15 M Series
Square Dances with calls
5. No. 18—Ye Old-Time Dance Night

Rye Waltz	Spanish Waltz
Duchess	La Spanola
Tuxedo	
Orford Minuet	Three Step Moon Winks
Veleta Waltz	Trilby
Varsovienna	Military Schottische
6. No. 19—Collection Old-Time Dances

Waltz	Slow Waltz
Polka	Fast Polka
Schottische	Two Step
7. No. 56—More Old-Time Dances

Waltz Quadrille	Virginia Reel
Paul Jones	Gavotte
Old Time Waltz Medley	

Victor Albums—Swing Your Partner—Called by Paul Conklin

- A. Buffalo Gal—36384
- B. Chasse Your Partner
- A. Darling Nellie Gray—36385
- B. Duck the Oyster
- A. Lady 'Round the Lady—36386
- B. Life on the Ocean Wave
- A. Hodge—No. 1—27265
- B. Hodge—No. 3—

Three 9 inch records; one small. Price \$3.41. Directions are enclosed. This album is good but if a choice must be made between this and the next album, the "Square Dance" album is more usable.

Square Dances—called by Woodhull

- A. Oh, Susanna—36400
- B. Pop! Goes the Weasel
- A. The Girl Behind Me—36402
- B. Triple Right and Left Four

A. Captain Jinks—36401
B. Wearin' of the Green

A. Blackberry Quadrille—36403
B. Soldier's Joy

No calls

All 9 inch records—price \$3.68

Album Series—Ford

No. A 206—Six Records—Nos. 101, 107, 109, 110, 111, 112—
\$3.50

No. A 207—Six Records—Nos. 103, 104, 113, 114, 117, 118—
\$3.50

No. A 212—Twelve Records—Nos. 101, 102 (A), 102 (C),
103, 105, 106, 107, 108, 109, 110, 111, 112—\$6.50

No. A 213—Twelve Records—Nos. 101, 102, 103, 107, 108, 111,
113, 114, 115, 116, 117, 118—\$6.50

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Burchenal, Elizabeth. *American Country Dances, Vol. I.* New York: G. Schirmer & Co., 1918.

Ford, Mr. and Mrs. Henry. *Good Morning.* Dearborn, Michigan: Dearborn Publishing Co., 1926.

———. *Quadrilles.* Dearborn, Michigan: Dearborn Publishing Co.,

Ryan, Grace L. *The Handbook for Dances of Our Pioneers.* New York: A. S. Barnes & Co., 1926.

———. *Dances of Our Pioneers.* New York: A. S. Barnes & Co., 1928.

Shaw, Lloyd. *Cowboy Dances.* Caldwell, Idaho: Caxton Printers, Ltd., 1940.

Albums

Decca Album No. 277 15m series

Quadrilles with calls

American Square Dance Group—Margot Mayo, Leader

Decca Album No. 274 18m series

Running set with calls

Al MacLeod's Country Dance Band

Ed Durlacher—Caller

Ford Records—Early American Dances—Dearborn, Michigan.

Victor Album No. 36—Woodhull's Old Tyme Masters.

Social Dance

A. Specific Objectives

1. To provide a wholesome and enjoyable activity which has recreative value now and later.
2. To develop in boys and girls assurance and poise in social situations.
3. To encourage in boys and girls an ease in social relationships with each other.
4. To develop grace, balance, and coordination and the ability in boys to lead well and in girls to follow well.
5. To aid pupils to learn relationships of social dance steps to dance music and develop the ability to perform the fundamental steps with accuracy.
6. To have fun. The essential attribute is gaiety.

B. General Teaching Aids (Specific Aids with Lessons)

1. For beginners dances should be short and many mixers given to insure frequent changes of partners.
2. All steps forward and backward are large; and all steps sideways are small.
3. Often it helps to say descriptive words outloud such as for foxtrot rhythm—slow, fast, fast.
4. Students should be encouraged to practice steps individually until perfected.
5. Pupils do not step at the same time. One who steps first is leading.
6. The gentleman always moves forward with the left foot and the lady back with her right.
7. The feet should be close together; knees easy, not stiff, not bent, and no break at the hip.
8. Movement in pattern sequence around the room should be counter clockwise.
9. Only directions for the man are indicated throughout. Lady takes the opposite directions.

C. Class Organization—Mixed Groups

1. Lines (side by side)
 - a. Single—all moving in the same direction.
 - b. Double—gentleman facing ladies. The gentleman moves forward; the lady back.

2. Circles

- a. Single—all moving in the same direction.
 - b. Single—gentleman moving forward; ladies back. The partners hold elbows.
 - c. Double—partners moving in same direction.
 - d. Double—gentleman moves forward, ladies back.
3. Couples holding elbows in social dance position.
4. Regular social dance positions.

D. Dance Positions

1. General Principles

- a. Head erect; chin raised.
- b. Chest high, abdomen flat.
- c. Shoulders level and relaxed.
- d. No break at the hip.
- e. Movement should be from waist down.

2. Closed Position

- a. Partners face each other so that their shoulders are parallel and they can look over each other's right shoulder.
- b. Gentleman's position is to the left of the lady; in this position his feet dovetail with his partner's.
- c. Gentleman places his right arm around his partner so that his right hand rests below his partner's left shoulder. The lady's left arm rests on the gentleman's right arm, hand in his; her left hand on his right shoulder.
- d. Gentleman always starts dancing with his left foot, lady with her right foot.

3. Open Position

- a. To assume the open position partners face in the same direction.
- b. Gentleman's right side and lady's left are touching, and they move forward starting on the left (gentleman) and right (lady) foot respectively. The lady's left arm remains on the gentleman's shoulder as in the closed position.
- c. A variation in the open position is called the "Conversation Position" where the gentleman's left arm and the lady's right are dropped to their sides.

E. Teaching Progression

1. Formation: Double circle—boys on inside—girls on outside.
2. Music: Piano or records any 4/4 time.
3. Have class walk to music in circle.
4. If unable to get the beat of music first have them clap out rhythm, then walk.
5. Demonstrate a dance walk—keeping feet close to floor slide L. toe in front of you; then step—repeat with R. foot. Leg should swing from hip with little bend in knee and ankle.
6. Have class do dance walk individually and without music emphasizing long steps, leg swing from hip and toe leads foot to floor.
7. Put dance walk to music.
8. Demonstrate social dance position (closed).
9. With partners and to the music boys move forward on L. foot.
10. Now have couples move backward to music—in circle—then combine.
11. Play music a bit faster and slower so class can feel the different tempo and adjust steps accordingly. The slower the music, the longer the steps.
12. Side step—without partners. Have class take a step to L—bring R foot up to L and step—repeat—step sideward L—bring R to L and step. Repeat starting with R foot. Put it to music—with partners.
13. Combine walking steps forward and backward and side steps. **Example:**

- a. (4 walks forward beginning with L foot
(Step sideward L—bring R foot to L
(Step sideward L—bring R foot to L
(4 walks backward and repeat
(2 walks forward beginning with L foot
(1 slide to left change weight and
- b. (begin 2 walks forward starting on L foot
(Emphasize sliding to side and diagonally-
(also forward and backward

14. Now that slide has taught with change of weight, use a 3/4 tempo or waltz tempo and teach Box waltz: straight line formation. Teach and execute individually and then with partners.

Example:

Step forward L—1
Slide sideward R—2
Close L to R—3
Step back R—1
Slide sideward L—2
Close R to L—3

15. Waltz forward and back

Example:

Step forward L—1
Slide diagonally forward R—2
Close L to R—3
Repeat starting R

Count 1 should be emphasized by large step—steps 2 and 3 smaller.

16. Walk and waltz combination (New Fashioned waltz)

Example:

Step forward L) counts
Step forward R) 1-2-3 (1 measure)
Step forward L)
Close R to L) 1-2-3 (1 measure)
Step forward L)
Repeat starting R foot

The 2 walking steps may be taken in an open position (counts 1-2-3) on the step close step return to the closed position (Second counts 1-2-3).

Social Dancing

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Chapter XI

STUNTS AND TUMBLING

The advantages of stunts and tumbling for the student are outlined under the objectives listed below.

OBJECTIVES

1. To develop strength through participation in activity which involves bearing one's own weight or the weight of others.
2. To develop body control through activities which demand a fine sense of coordination, timing, and precision of movement.
3. To provide participation in vigorous big muscle activity in a wide range of movements.
4. To develop agility, flexibility, and balance.
5. To realize the necessity for taking precautions for the safety to oneself and the safety of others.
6. To develop courage and perseverance in the mastery of skills.
7. To develop an appreciation for the strengths and weaknesses of others and the ability to participate in a group activity on a cooperative basis.
8. To provide an opportunity for measurement of individual progress and improvement.
9. To provide an activity in which perfection of individual and group skills may be a desirable goal.
10. To provide opportunities for expression of original ideas.
11. To provide an activity in which some children can excel who are unable to perform a high level of skill in team sports.

There are some advantages for the instructor also; the stunts can be carried on in an area where space is at a premium and little equipment aside from mats is needed. They are adaptable to varying levels of skill and are popular at any time of year. They are also adaptable to either large or small classes and can be used advantageously with squad organization.

TYPES OF ACTIVITY

In general most activities may be classified under four headings in Tumbling; rolls, balances, inverted activities, jumping.

CARE OF EQUIPMENT

Mats should be provided in all instances where there is any danger of the individual's falling. Mats should be kept clean and the covers should be snug fitting. Two most common methods of storing are hanging by handles or lying on a flat surface; if the latter method is used they should be protected and far removed from lanes of traffic. Mats should be carried, not dragged across the floor.

SAFETY MEASURES

Teacher Responsibilities

1. Provide warm-up activities at the beginning of each lesson.
2. See that mats are kept in good condition, lying flat on floor, and that the covers fit snugly.
3. Plan a definite progression from the simple to the complex for each type of activity.
4. Present safety techniques and stress responsibility of each individual for his own safety and the safety of others.
5. Stress the importance of spotters¹ and definitely train girls in the technique of spotting.
6. Check all apparatus before it is used to see that it is in good condition.
7. Plan for movement of traffic.

Student Responsibilities

1. Have pins removed from clothing and all objects removed from the mouth before participating in activity.
2. Avoid haste in performing an activity.
3. Wait turns; be sure preceding performer is out of the way before starting to do stunt.
4. Master fundamentals before attempting more difficult stunts.
5. Learn to "spot" and wait for a "spotter" before attempting stunts where one is needed.
6. Perform stunts in those areas designated for them.

¹Some activities involve a danger of falling; spotters are assistants, who stand by the individual who is performing the stunt, in a state of readiness to "lend a hand" in case the performer experiences a difficulty which causes her to lose her balance or control of body momentum.

7. Remember that the roll is a skill which may be used as a safety measure by the individual.
8. When an activity is once started it should be completed.
9. Make landings on balls of feet with knees flexed.
10. Remember that one relaxes when one laughs; finish a stunt before laughing.

ORGANIZATION

This activity provides an excellent opportunity for squad organization. Either heterogeneous or homogeneous grouping may be used. Each group should include some heavier girls and some lighter girls so that provision would be made for bases and tops in couple stunts and pyramids.

More skilled girls may be trained as leaders to assist during class activity. Leaders may master all activities or be responsible for one activity and rotate to groups.

LESSON PLANS

1. Each lesson plan should progress from less vigorous to more vigorous activities after warm-up period.
2. Each lesson should include some general stunts.
3. Each lesson should include the presentation of some simple material which all can master.
4. Each lesson may be planned to include one activity which will provide training in balance, flexibility, strength, rolls, etc.
5. Lessons should be so planned that easier stunts will strengthen muscles and develop necessary coordination and flexibility for more difficult stunts.

SUGGESTIONS FOR SOME PROGRESSIONS

1. The Bell, Heel Click and Top.
2. Rolls—Order of progression is indicated in chart.
3. Log Roll, Egg Roll, Single Squash, Triple Roll.
4. Tripod, Tip-up, Headstand.
5. Coffee Grinder, Elbow-Dip.
6. Push-up and Sitting Balance—master (a) then (b).
7. Jumping Jack, Jump to Stand.
8. Wooden Man—Clock.
9. Couple Balances—Proceed from Simple to Complex.

CLASSIFICATION OF ACTIVITIES

GENERAL

	Agility	Balance	Coordina- tion	Flexi- bility	Strength		Difficulty		
							Easy	Medium	Difficult
Bell	*		*		Arm Strength		*		
Coffee- Grinder			*		*			*	
Crab Walk			*	*	Arm *		*		
Curl	*		*	*			*		
Dip		*	*				*		
Dwarf Walk		*	*	*				*	
Egg Roll			*				*		
Elbow Dip		*			Arm *				*
Heel Click	*		*				*		
Heel Slap	*		*	*			*		
Jump the Stick	*		*	*					*
Jump to Stand	*		*					*	
Log Roll			*				*		
Leap Frog	*		*		Leg *		*		
Push Up					*		*		
a. Hand Knee Position					Arm *				*
b. Hand-Toe Position					Arm-Abdomen				
Roly Poly			*	*				*	
Seal Slap			*					*	

CLASSIFICATION OF ACTIVITIES

	Agility	Balance	Coordina- tion	Flexi- bility	Strength		Difficulty		
							Easy	Medium	Difficult
Sit-up			*					*	
Single Squash			*				*		
Top	*	*	*					*	
Worm Walk			*	*	Arm & Shoulder Abdominal			*	
ROLLS									
Forward to Stand			*	*			*		
Forward from squat			*	*				*	
Forward from stand			*	*			*		
Forward from spring			*	*				*	
Backward from squat			*	*				*	
Backward from to stand Inverted			*	*				*	
Tripod		*	*				*		
Tip-up		*	*		Arm *			*	
Headstand		*	*		Hip and Back *				*
Shoulderstand		*	*				*		
Cartwheel	*	*	*		Arm *				*

CLASSIFICATION OF ACTIVITIES

PARTNER & GROUP

	Agility	Balance	Coordina- tion	Flexi- bility	Strength		Difficulty		
							Easy	Medium	Difficult
					*				*
Centipede			*		Arm and Shoulder				
Chinese-Get-up			*		Leg *		*		
Clock		*	*		*				*
Greetings		*	*	*			*		
Indian Wrestle	*		*				*		
Rocking Stunt		*	*				*		
Skin the Snake			*	*				*	
Triple Roll	*		*					*	
Wheelbarrow			*		Arm and Shoulder			*	
Wooden Man		*			General *			*	

BALANCE—SINGLE

Corkscrew		*		*				*	
Egg Sit		*	*	*			*		
Frog Dance	*	*	*		Leg *			*	
Jumping Jack	*	*	*				*		
Single Squat		*	*		Leg *				*
Through the Stick		*	*	*				*	

CLASSIFICATION OF ACTIVITIES

BALANCE—COUPLE

	Agility	Balance	Coordina- tion	Flexi- bility	Strength		Difficulty		
							Easy	Medium	Difficult
Sitting Balance		*	*		*		*	*	
(a) (b) Horizontal		*			*		*		
Stand on Knee		*	*		*			*	
Angel Balance		*	*		*				*
Chest Stand		*	*		*				*

DESCRIPTION OF ACTIVITIES

General Stunts

1. Bell

Swing the right foot across in front of the left stepping in a straight line sideward. Push off with the right foot swinging the left leg sideward and upward. Following the push off the right leg moves on up to meet the extended left leg and the heels are clicked. Land on the right foot. May be done to either side.

Equipment: None.

Hints: Spring as high as possible; the movement is sideward and upward. Land on one foot.

Triple Roll (page 8)

Three performers take places crossways on mat about three feet apart and with weight on hands and toes; (a) the player on the center (b) drops to a prone position and rolls as in the log roll towards the player on her right. This girl (c) pushes from the mat with her hands and feet and dives over the center girl (b) who is rolling toward her. As she (c) takes the center place she starts rolling toward the girl on the left side of the group (a). There is now a new girl (b) on the right side and a new center (c). The new center rolls under the left hand girl (a) who springs to the center position and rolls to the right. Keep up a continuous movement from center to side to center to opposite side.

Equipment: Mats.

Hints: Roll must be straight. Drop to a flat rolling position as soon as outside has cleared girl rolling. Take position with weight on hands and toes as soon as outside position is taken. Spring must be taken up and over; if girls have difficulty clearing, teach the seal slap.

2. Coffee Grinder

Take a starting position with the weight supported on the right hand and right foot. This might be described as a side-leaning rest position. Keep the hand in position and walk around the hand three times keeping the extended body as the radius of a circle and the feet follow the outer circle.

Equipment: None.

Hints: Keep the elbow straight and the body in a straight line. Try with the left arm.

3. Corkscrew

Start in an erect position with a small object placed outside the right foot by the toes. Swing the left hand across in front of the body and around the outside of the right leg. Reach between the legs and pick up the object with the left hand. Return to erect position without losing balance.

Equipment: Small object such as a small rock, piece of paper, etc.

Hints: Lifting the heels helps when they are first attempting the stunt. Keep weight centered over feet and there is need for body rotation.

4. Crab Walk

From the squat position reach back and place both hands on the floor taking the body weight on the hands and feet. Move backward, forward, or sideward. The body should be in a straight line, the head should be in alignment with the body.

Equipment: None.

Hints: Do not let the body sag. Move left foot and left hand at the same time; move right foot and hand simultaneously.

5. Curl

Place hands on the floor slightly farther apart than the width of the hips. Extend body in prone position with the weight resting on the hands and toes. Jump through the hands to a long sitting position without moving the hands.

Equipment: None.

Hints: Some individuals find it easier to do this stunt in stockinged feet. There must be a strong push with the toes against the floor to send the weight forward and upward. Knees are tucked as they go through the arms and a strong extension of the legs as they swing through the hands.

6. Dip

Place folded piece of paper about three inches in height on mat about a foot in front of the kneeling performer. Clasp hands behind the back and lean forward with head and trunk until able to pick up paper in the teeth. Return to starting position without losing balance.

Equipment: Mats and folded papers.

Hints: Have one piece of paper for each performer. Start with paper close to body; as performer meets with success move it backward gradually. If performer loses balance use hands to keep from falling. Use arms to keep balance.

7. Dwarf Walk

Kneel on mat. Grasp right foot in right hand and left foot in left hand. Walk across mat in upright position while retaining grip on feet with hands.

Equipment: Mats.

Hints: Mats should be used as a safety factor. Keep weight centered over knees to avoid danger of falling on face.

8. Egg Roll

Kneel on mats with arms tightly folded and knees slightly apart. Take position on mat with body in curled position, facing the mat and back rounded. Start momentum by pushing to the side with the arms and legs. Make a complete turn by rolling to the side, onto the back, to the other side and back to original position.

Equipment: Mats.

Hints: Make equal push with arms and legs at last moment of contact with mat.

9. Egg Sit

Sit in long position and then draw knees up close to the chest, grasping toes in hands, i. e., the right toes in the right hand and the left toes in the left hand. Rock back and extend legs into the air, retaining balance on buttocks with hands grasping toes. Retain balance for three seconds, rock forward, bend knees and drop feet.

Equipment: None.

Hints: This exercise stretches the hamstrings.

10. Elbow Dip

Take the side-leaning position with body in a straight line and the weight supported on the right foot. Place a piece of folded paper about three inches high just to the left of the right hand. Bend right elbow, lowering the body close enough to the mat that the head may be turned quickly and the paper picked up by the teeth. Return to the starting position immediately.

Equipment: Paper, mats may be used.

Hints: Use the free arm to keep balance. Keep supporting hand under the shoulder and use abdominal muscles. Do not let weight come to a rest while in the lowered position.

11. Frog Dance

Fold arms across the chest and take a squat position, keeping the back straight. Extend the right leg to the right quickly while hopping on the left foot. Hop again and quickly draw the right leg under the body and extend the left leg straight to the side. Keep weight well over the supporting foot and shift weight as the change is made. Alternate to the left and then to the right.

Equipment: None.

Hints: Legs should be extended straight to the side. The trunk should be kept upright. If the arms are folded at shoulder level balance is more easily maintained.

12. Heel Click

Standing in an erect position, flex knees slightly and spring vertically into the air. Click heels together before touching the floor.

Equipment: None.

Hints: Use arms to give force to the upward jump. Land on balls of feet.

13. Heel Slap

Jump high into the air. Bend knees and swing feet back-

ward and upward. Slap heels with hands when at height of jump.

Equipment: None.

Hints: Give a strong push with the toes and jump upward. Feet swing to side and upward.

14. Jumping Jack

Cross arms in front of body when in squat position. Spring to an erect position, taking the body weight on the heels with the feet in a stride position. At the same time the arms are swung to the side to a diagonal position above the shoulders. (They form an angle of about 45 degrees to a horizontal line across the shoulders.) Let the weight rock down to the whole foot and drop down to starting position. Repeat in a smooth continuous movement several times.

Equipment: None.

Hints: Movement should be rhythmical and continuous. When in erect position there should be complete extension of legs, back, and arms.

15. Jump the Stick

Hold a wand or a broomstick about 24 to 30 inches in length in front of the body. Jump high into the air drawing knees up close to chest. Swing wand back under feet when at the height of the jump. Retain balance. After this stunt can be done, it is fun to try to jump backward.

Equipment: Wand or stick.

Hints: Courage and timing are fundamental for success in this stunt. Draw knees to chest.

16. Jump to Stand

Kneel on mat with ankles extended. Arms are back of body. Swing arms forward vigorously and push with insteps. Pull feet under body before weight starts downward. Finish in a standing position.

Equipment: Mat.

Hints: Give a vigorous forward swing of arms. Timing is important in this stunt; feet must be brought forward quickly as arms finish swing.

17. Log Roll

Lie on mat with body extended position, arms extended over head. Roll in a straight line maintaining an extended body position. Let shoulder and hip initiate movement. After momentum is started roll will be continuous.

Equipment: None—mats may be used.

Hints: Shoulders and hips must both be used to establish rotary motion. Dizziness may result, if too many rolls are taken at once.

18. Leap Frog

Requires two players. First player is the base and assumes a stooped position with hands braced on knees and hips bent. Feet are spread. The head is kept down. The second player runs close behind first player, places hands on shoulders of first player, and springs over the base, landing in front of the first girl with knees bent and on balls of feet. She takes three steps forward and takes position of the base while the first girl leaps over her.

Equipment: Mats may be used.

Hints: Start base in a low crouched position until confidence in jumping is gained. Keep a safety man placed as bases are raised to assist the jumper if she gets into difficulty. Jumpers should be coached to go into forward roll if they get into difficulty. Top should be coached to give with knees and ankles when landing.

19. Push Up (a)

Take hand knee position on the floor. Upperleg and arms should form a right angle with the floor and at shoulder and hip. Bend the arms and lower the body until the chin touches the floor. Repeat ten or fifteen times.

Equipment: None.

Hints: Keep the hands shoulder distance apart. Keep the movement continuous. Keep the back straight.

Push Up (b)

Take a front-leaning position. Place the hands on the floor and extend the legs backward with the weight resting on the hands and toes. The hands should be directly under

the shoulders. Hold the body straight and bend the arms until the chest almost touches the floor, pushing up again immediately. Repeat twice.

Equipment: None.

Hints: Make the movement continuous, i. e., do not let the weight come to rest at end of downward movement.

20. Roly Poly

Sit on floor with knees flexed and turned out, feet close together. Reach between legs and around, locking hands in front of legs. From this position roll onto thigh shoulder to the back and opposite thigh and shoulder then sitting position. Repeat.

Equipment: None.

Hints: Utilize all possible body momentum. Roll onto side from sitting position rather than dropping on back.

21. Seal Slap

Take long lying position, facing floor, supporting the body weight on hands and toes. Give a strong push with hands and toes throwing the body into the air and clap the hands once before dropping hands to the floor to catch the weight as the body assumes the starting position.

Equipment: Mats.

Hints: Push must be made simultaneously with hands and feet. Keep arms and feet spread and the back straight.

22. Sit-Up

Lie on back on the floor with the knees slightly flexed. Partner should hold ankles. Fold arms across chest and rise to erect sitting position, touching the knees with folded fore-arms extended at shoulder height. Repeat ten times. When stunt can be performed successfully repeat until performer becomes tired.

Equipment: None.

Hints: Keep back straight. Do not lose momentum.

23. Single Squat

From an erect standing position the weight is held over

one foot. As the knee of the weight bearing leg is flexed the other leg is extended forward. Lower weight until knee is completely flexed. Return to standing position without assistance.

Equipment: None.

Hints: Use arms for balance by extending them forward while lowering body and circling to the side and upward to regain standing position. Keep weight centered over supporting foot. Do not let movement come to a complete stop when shifting from downward to upward movement.

24. Single Squash

Take position on mat on hands and knees. At a signal relax completely letting arms move forward and legs move backward at the same time. Finish in a relaxed prone position.

Equipment: Mats

Hints: At beginning of stunt arms and legs should be at right angles to the body. Relax completely—do not make the mistake of trying to catch the weight and break the fall.

25. Top

Stand with toes on a line to identify starting position. The feet are parallel. Spring into the air and make a complete turn in either direction coming down with the feet pointing in same direction as the starting position. Retain balance after landing.

Equipment: None.

Hints: Flexed knees and arm swing will help give momentum for complete turn. If stunt seems difficult experiment with making a half turn.

26. Through the Stick

Take a wand or broomstick about three feet in length. Hold the stick in front of the body with two hands with palms facing down. Lift the right foot out and around the right arm placing it over the stick (between the two arms and with the leg between the stick and the body). Slide the stick along the leg and thigh, over the back, shoul-

ders, and head. Step back over the stick with the left foot. Stick is in front of body—palms out.

Equipment: Wand or stick.

Hints: Let hands slide up and down the stick to overcome difficulties which may arise because of lack of flexibility; this is especially needed as stick is moved over the thighs, back, and shoulders. Keep a loose grip with the fingers rather than in the palms.

27. Worm Walk

From an erect standing position lean forward and take weight of body on hands and feet in an extended position. Keep hands still and walk with feet until feet are as close to the hands as the flexibility of the individual will permit. Keep knees straight. Walk forward with hands keeping the feet in place until the body is in an extended position. Repeat.

Equipment: None.

Hints: It is difficult for the beginner to remember to keep hands still while feet are moving and vice versa. Keep knees straight.

28. Centipede

Begin with three girls, A, B, and C. A leans forward and places her hands on the mat. B places her legs astride A's back; B has her weight resting upon her own hands and her knees are flexed so that her feet are crossed and anchored securely over A's back. C takes her weight upon her hands and places her legs astride B's back with knees flexed and feet crossed. On the signal the group starts moving forward with A's right foot and each of their right hands taking the first step; they then move the left and progress a short distance. C then ducks her head and takes a forward roll; B and A take forward rolls in turn.

Equipment: Mats may be used.

Hints: Keep movement coordinated. Move only a short distance while walking. Keep weight of mass well centered and stable. If group starts to collapse roll free of group to keep from injuring performers underneath.

29. Chinese Get-Up

Partners stand back to back and lock elbows; bodies from heels to backs of heads are in close alignment. Lower weight until weight to floor gradually while moving feet out in short steps so that stunt may be finished in long sitting position back to back. Bring feet back close to thighs and raise body to erect standing position.

Equipment: None.

Hints: Partners should be about same height and weight. Stunt may be started from either the sitting or standing position. Keep elbows locked and brace firmly against partner's back. When coming to a standing position bring feet as far back as possible under body.

30. Clock

Form a circle with one girl inside. Performers in outside are standing almost shoulder to shoulder. There are about twelve girls in the outside circle. The center girl tenses her body so that she is rigid and falls clockwise direction around the circle by their pushing her rigid body from one girl to the next.

Equipment: None.

Hints: Center girl must keep the body rigid. Girls in outer circle should keep feet spread and one slightly ahead of the other with arms in readiness to receive the weight of the center girl. Rigid position of center girl can be maintained for short periods of time.

31. Greetings

Partners face each other and grasp right hands. The first girl lifts her right leg over their grasped hands and turns her back to the second girl (her right hand is now extended backward between her legs). The second girl now lifts her left leg and swings it over their grasped hands finishing with her back turned toward the first girl. The first girl now lifts her left leg and completes her turn so that she is now facing the back of the second girl. The second girl swings her right leg over their grasped hands and turns so that they are now in their starting position.

Equipment: None.

Hints: The movement is in a continuous direction for each girl. They initiate the movement with opposite feet; if they fail to do this the hands will be twisted when they finish. Keep heads low and swing the leg high over the partner's back. Can be repeated.

32. Indian Wrestle

Partners lie on mat side by side with heads to feet in direction facing in opposite directions. Hook inside elbows. Raise the inside legs touching the toes three times. After the third touch flex knees and lock with partner attempting to throw partner into a backward roll.

Equipment: Mats can be used.

Hints: Partners should be about the same size. Bend knees and hook partner's leg quickly after toes are touched the third time.

33. Rocking Stunt

Partners sit down on the floor facing each other with knees bent and feet in front of body. First performer extends her legs slightly placing them between the legs of the second performer who sits on the insteps of the first girl. The second girl then extends her legs slightly and the first performer sits on her feet. To begin rocking the first girl leans backward and keeps her feet close under the buttocks of the second girl who rises to a half-standing position. Repeat. The hands are kept on each other's shoulders throughout the stunt.

Equipment: None—mats can be used.

Hints: Each girl must contribute to the gaining of momentum and do her part in retaining the momentum gained, e. g., as number one leans backward she does not lift the weight of the second girl as she is pulled forward. Movement must be controlled so that the rising girl is not thrown forward over her partner's head.

34. Skin the Snake

Begin with six or eight girls in line. After skill is ac-

quired a longer line is fun. Girls face forward one behind the other. All lean forward and extend their right hand between their legs; the left hand then grasps the hand of the person in front. The last player lies down on the floor and the line begins to move backward straddling the player lying on the floor. Each person lies down in turn as she reaches the end of the line with her feet and legs close to the player who lies down immediately preceding her; retain grasp of hands. When the front person lies down she gets up immediately and starts walking forward. Grips must be firm and each player is pulled up in turn. The line finishes in starting position.

Equipment: None.

Hints: In moving forward the movement may be rapid; a firm grasp of hands must be maintained throughout. Backward movement must be made more slowly and with no crowding. Players should lie down with legs held close to the shoulders of the preceding player and toes turning in. Girls moving backward should keep feet spread as widely apart as they can and retain their balance. Girls should be sure they have cleared the head of the preceding girl before sitting down. Lying position must be taken quickly.

35. Rolls

Forward Roll from Squat

Stand close to edge of the mat with toes turned out and bend knees to full squat position. Keep the weight on balls of feet. Place hands on edge of the mat with finger tips touching. Let weight onto hands, tuck the head between the knees until shift of center of gravity starts body forward. As movement starts the elbows bend slightly and the weight is taken on the shoulders and then the back which has been kept rounded.

Equipment: Mats.

Hints: Keep head tucked and legs flexed throughout the roll. It is sometimes helpful to grasp the shins and pull the feet close to the body. Get an equal push with both hands and both feet.

Forward Roll to Stand

Force body weight over the feet as roll is finished so

the performer can come to a stand. This is done by a strong push of the feet, of the hands as they leave the mat and swinging the arms forward and bringing feet close to body as the roll is finished.

Equipment and Hints: Same as forward roll.

Forward Roll from Stand

Start from the standing position, stoop to a squat position and go into a forward roll with a continuous movement.

Forward Roll from a Spring

Take a short run to the edge of the mat. Take a spring from both feet; without checking momentum go into a forward roll reaching with the hands, tucking and rolling over to a stand.

Equipment: Mats.

Hints: Momentum is not checked but the weight rests on the hands for a moment before going into the roll. The elbows bend gradually. Get a push-off from both feet.

Backward Roll from Squat

The performer squats on heels at the edge of the mat with the knee close to the chest. Hands are on the shoulders with palms up. Rock back to a sitting position on the mat and on over onto the rounded back with the head tucked forward and the knees close. As palms come into contact with the mat the hips should be over the shoulders. At this point a push against the mat with the hands and a slight movement into the line of direction with the legs will bring the body over into a squat position.

Equipment: Mats.

Hints: Keep tucked with heads forward and back rounded. Proper placement of hands is important; they must be flat against the mat and an equal push given with them. The momentum of the backward rock is important. Bring toes down to the mat in finishing the roll.

Backward Roll to Stand

Same as Simple Backward Roll until weight is brought

over feet at the finish of the roll. Then extend the legs forcibly.

Tripod

The hands and head are to be placed on the floor to form a triangular base over which the body can rest. A fairly wide base is needed. The hands are placed palm downward with fingers ahead pointing on the mat. Place the head on the mat at a point which is about the same distance from each hand as the hands are from each other. The weight is taken at about the hairline. The forearm is at right angles to the mat and the upperarm so that the upper arm forms a shelf. Lift knees one at a time and place the right knee on the right elbow and the left knee on the left elbow. Balance the weight between the hands and head with knees just touching the elbows. Let first one leg down and then the other or go into a forward roll as described in the headstand.

Equipment: Mats may be used.

Hints: Make triangular base with equal sides and fairly large. Keep muscles of arm and neck firm. Center the weight.

Tip-Up

Take a position at the edge of the mat sitting over heels, knees apart and hands on mat between the knees. Hands should be turned outward. Place knees on elbows and shift weight forward slowly until it is centered over the hands. Hold for five seconds.

Equipment: Mats may be used while learning.

Hints: Hold arms steady. Let weight shift forward slowly. Keep head in line with body and focus eyes on floor at a short distance ahead of hands.

36. Balances

Angel Balance

Partners are needed for this stunt; one girl should be smaller than the other. The stronger and heavier girl lies on the floor on her back with arms and legs raised. The

knees are slightly bent. The lighter girl stands at her feet facing her and places the feet of the base (the girl lying on the floor) along the bones of the pelvis so that the heels form the base of a letter V. She then leans forward and grasps the hands of the base and gives a slight spring forward. Simultaneously the base straightens her arms and knees so that the feet are directly over the hips and the hands slightly ahead of the shoulders. They balance the weight of the top girl over the base's feet. When she is balanced she arches her back and raises her arms to a sideward and backward position (known as the swan position); her legs are together and extended. The base lowers her arms to the mat. To finish the stunt the top takes the base's hands and the base bends her knees lowering the top so that she may place her feet on the mat.

Equipment: Mats.

Hints: Top must place the feet along the side of the pelvic bones rather than over soft abdomen. Base must stabilize the extension and flexion of the knees when raising and lowering the top to position. The top must keep her hips and knees extended with only a slight arching of her back. The top must remember to make her balance on the whole foot rather than the toes. The base must keep feet centered over hips and knees straight. This stunt is more easily performed when the top is much lighter than the base.

Chest Stand

The base is on her hands and knees with the arms and thighs at right angles to body at the shoulder and hip. The lighter girl or the top stands at her side and leans forward and places her arms under the base's body around her chest. She must have a firm hold around the base. She then places her shoulders directly over that side of the base's body which is farthest from her and walks in with short steps until her hips are close to the base. She kicks her legs up slowly, one at a time so that she is in an inverted position. She must keep her back arched, her legs extended and feet together, and her head up if she maintains balance.

Equipment: Mats.

Hints: Shoulders must be over base's body not on downward curve to the side. Shift weight to maintain balance. Base must maintain a steady position.

Horizontal Balance

The base lies on the floor with knees bent and feet flat on the floor. The top stands astride the base at her shoulders facing her feet. The top places her hands on the base's knees and the base grasps the top's lower leg and extends her arms. The top's body is now parallel to the floor with her weight supported by her hands on the base's knees and the base's arms. Her body should be straight with the head lifted and looking straight ahead.

Equipment: None.

Sitting Balance

(a) The base lies on her back on the mat with feet raised and knees slightly bent. The top steps astride the base's body and sits on the base's feet. She raises her feet from the floor and places them on the base's hands. The base extends her legs and arms upward slowly. The top appears to be sitting on a chair.

Equipment: None.

Hints: Keep weight balanced over hips of the base. When straightened the arms and legs of the base are at right angles to the floor.

(b) The base lies on her back on the mat with feet raised and knees slightly bent. The top is standing at her feet facing away from the base. She backs up and sits against the raised feet of the base, whose feet follow a diagonal line along the buttocks and thighs of the top. From this semi-sitting position the top gives a slight spring and the base follows by bringing her feet back over her hips. From that point she extends her knees raising the top to a position where she is balanced over the hips. The top places her feet against the thighs of the base (lightly) and extends her arms sideward to help maintain balance. Legs of top may be extended together when sure of balance.

Equipment: Mats.

Hints: Top should be over the hips before the base straightens her knees. The most of the foot support of the base is well down on the thigh.

Balance

Stand on Knee—The heavier and stronger girl stands in a stride position with her knees slightly bent and weight well centered. The top is facing in the same direction with her back towards her partner and fairly close to her. She steps upon the thighs of her partner with one foot at a time (her toes point in the same direction as her partner's knees). The base clasps the top's lower legs just below the knees and leans backward as the top raises arms and leans forward to help maintain balance.

Equipment: Mats.

Hints: The balance is maintained by keeping the center of weight over a midline which runs vertically to the base's feet. Continuity of movement makes it easier to gain balance quickly. Feet are not in a straight line with the thigh (lower thigh) but rest diagonally across.

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Chapter XII

ROPE JUMPING

Rope Jumping has long been considered by athletic coaches to be an excellent activity for body conditioning and agility. It is also an activity through which some techniques of creative endeavor and democratic self-management may be learned and practiced. In addition, rope jumping is fun.

The equipment is very inexpensive. Small ropes require nine feet of ordinary $3/8$ inch rope. Large ropes require twenty feet of $1/2$ inch rope.

Work may be conducted en masse, with small groups, or individually.

The following are single techniques with small ropes. Later these may be combined with the large ropes. In the titles given below, "forward" means that the ropes passes from back to front over the head. The list given below includes only those techniques in which the rope moves forward. All these and others can be done with the rope moving backward. Nos. 1, 2, 4, 5, 6, and 7 are fairly simple; nos. 8, 9, and 10 are more difficult; and nos. 3, 11, and 12 are the hardest to do.

1. **Forward two-count jump.** The performer, jumping on both feet, jumps twice on each circle made by the rope—once over the rope, once when the rope is overhead.

2. **Forward one-count jump.** The performer, jumping on both feet, jumps once only on each circle made by the rope when the rope is on the floor.

3. **Forward one-half count jump—"doubles".** The performer, jumping on both feet, jumps once while the rope makes two complete circles.

4. **Forward run.** The performer runs in place. The rope passes under the feet on each step.

5. **Forward hop run.** The performer runs in place taking an extra hop on each step. The rope passes under the feet on each step.

6. **Forward double hop on left (or right) foot.** The performer, standing on the indicated foot, hops twice on each circle made by the rope—once to clear the rope, once when the rope is overhead.

7. **Forward single hop on left (or right) foot.** The performer, standing on the indicated foot, hops once on each circle made by the rope to clear the rope.

8. **Forward hop skip.** The performer does a hop skip on alternate feet. The rope passes under the feet on each hop.

9. **Forward squat jump.** The performer, in a squat position, jumps on both feet on each circle made by the rope.

10. **Forward crosses.** The performer jumps on both feet on the first circle made by the rope in the usual manner. He then crosses his hands in front of him and jumps the second circle made by the rope. He continues alternating the two movements.

11. **Tap steps.** Various tap dance steps may be done while the rope is being swung.

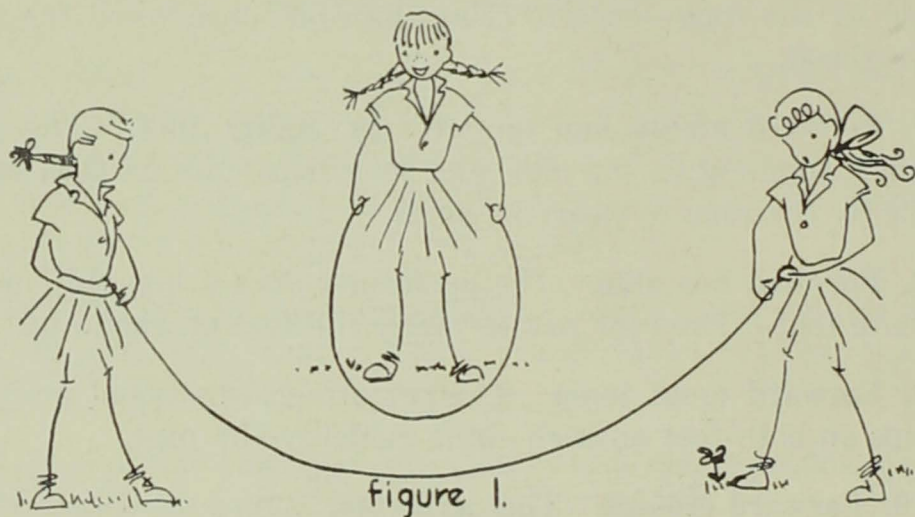
12. **"Slips".** This is used as a device or break so that the direction of the rope may be changed, or a change made to a different type of jump. It is done by the performer swinging the rope to one side while she maintains the same rhythm in jumping as though the rope were passing under her feet.

VARIOUS INTERESTING COMBINATIONS MAY BE DEVELOPED

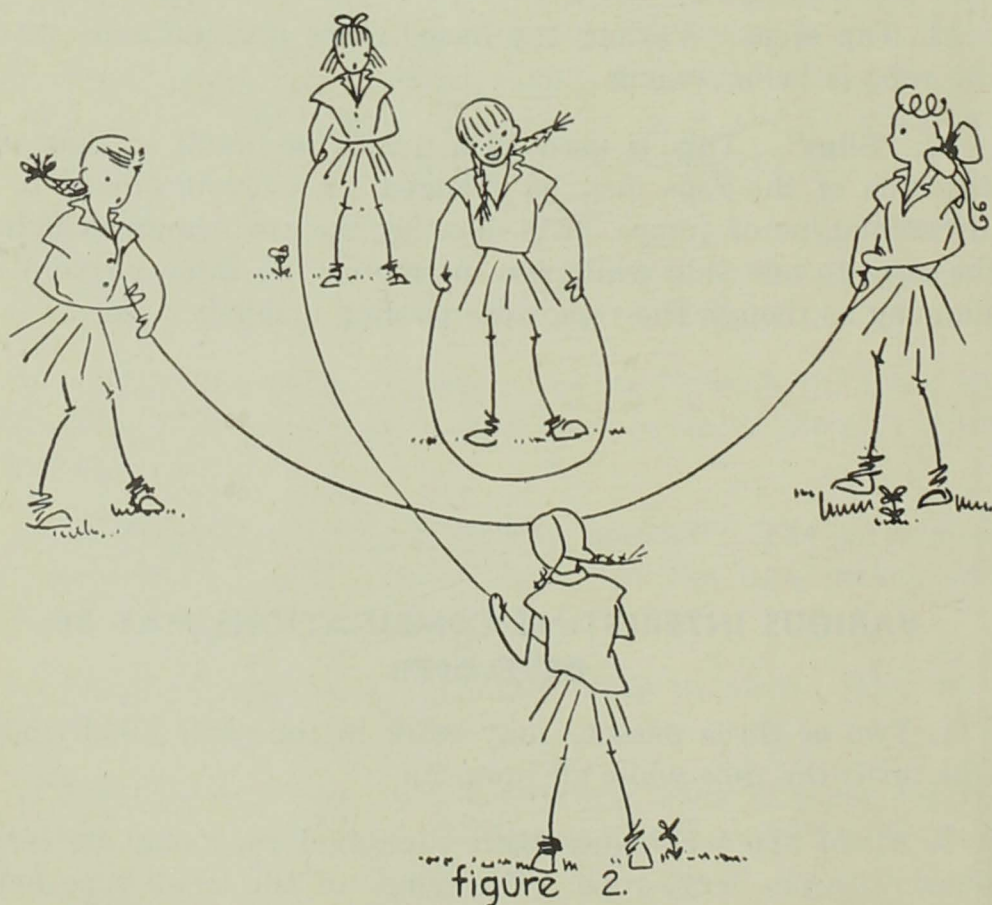
1. Two or three persons may work in the same small rope. One turns the rope while all jump it.

2. All of the techniques with the small rope may be combined with one large rope. The tempo of the small rope may

be kept the same as the large rope or it may be accelerated to twice the speed of the large rope. (Fig. 1.)



3. Many of the techniques with the small rope may be combined with two large ropes crossed at right angles. (Fig. 2.)



4. The "egg beater" type of turning is interesting. Two turners use two long ropes, turning them in opposite directions. One or two performers jump between the two ropes. (Fig. 3.) It is also possible for a performer with a small rope, to jump inside the two long ropes if he faces one of the turners.

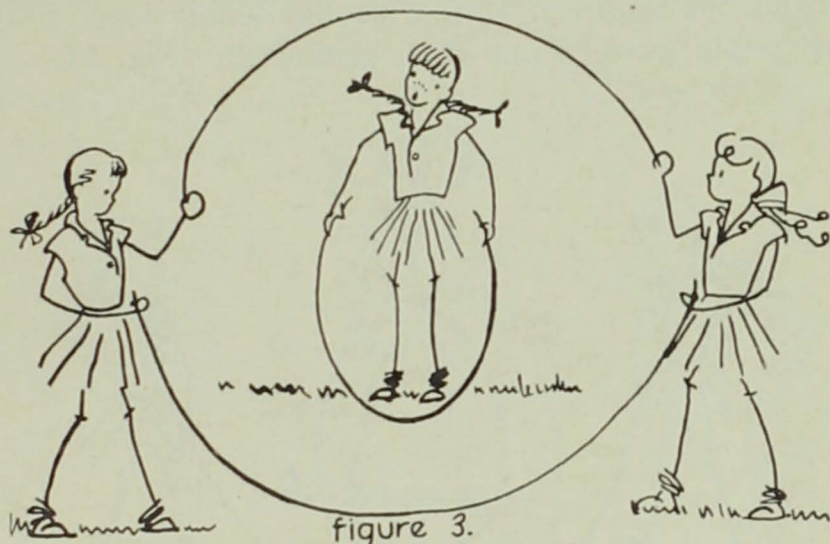


figure 3.

SUGGESTED PATTERNS

The following are merely suggestions. Students will soon learn to work out their own combinations.

1. The big rope is turned by two persons. A performer with a small rope, runs in and jumps both ropes, using first a two-count jump and then a one-count jump. For variation, the jumper may speed her small rope to two or three times the tempo of the large rope.

2. The big rope turns once while two performers each with

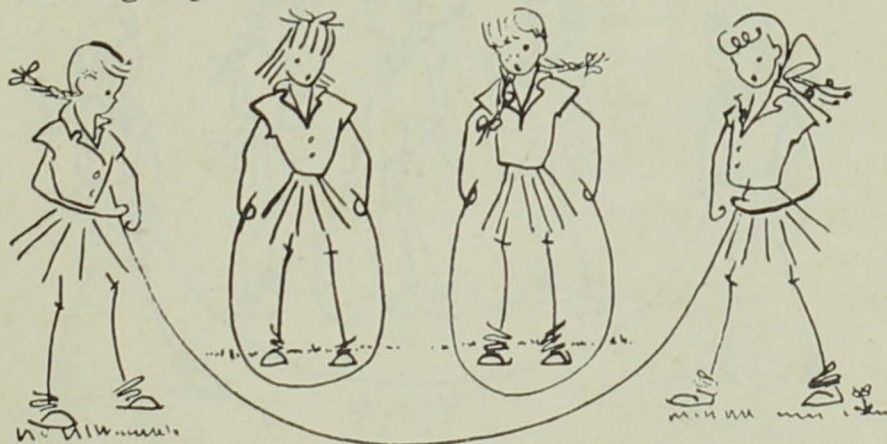
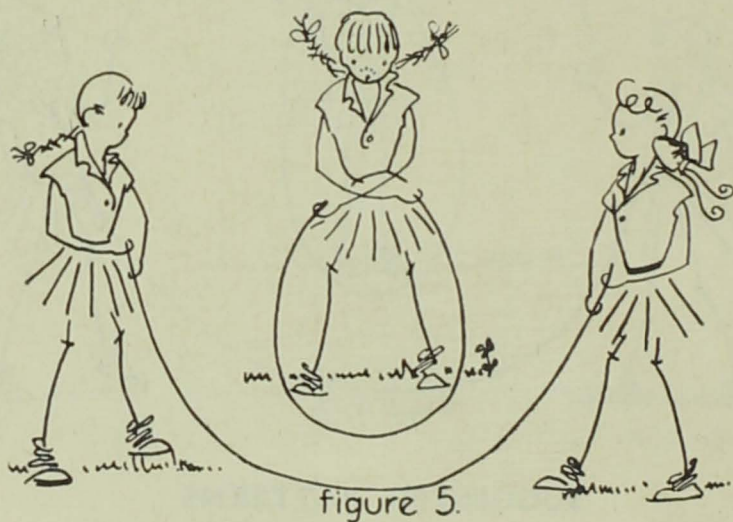


figure 4.

a small rope jump two-count and then one-count rhythm with their small ropes. (Fig. 4).

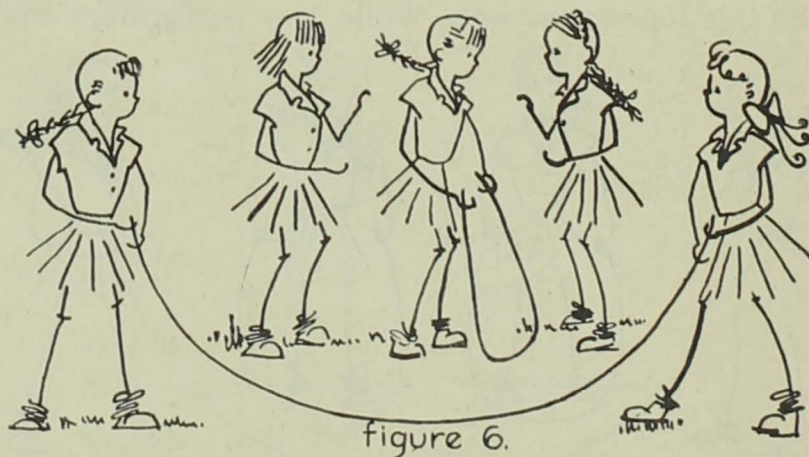
3. The same as No. 2 except that the jumpers jump backward. The two are then combined.

4. The big rope turns once while the performer jumps two-count and one-count rhythm with her small rope, first using crossed ropes forward and then backward. (Fig. 5).



5. The same as No. 4 except the performer stands facing one of the turners.

6. Three performers jump in one small rope. The middle one swings the rope. Both one-count and two-count jumps are used (Fig. 6).



7. The big rope is turned in double tempo while the performer does the one-half count jump (doubles) with the small rope.

8. The trot is done by the performer running in place with the small rope. The tempo of the big rope is increased to meet the tempo of the performer with the small rope.

9. The big rope turns once, while two groups of two performers each jump, using one small rope to each group. Two-count and one-count jumps are used (Fig. 7).

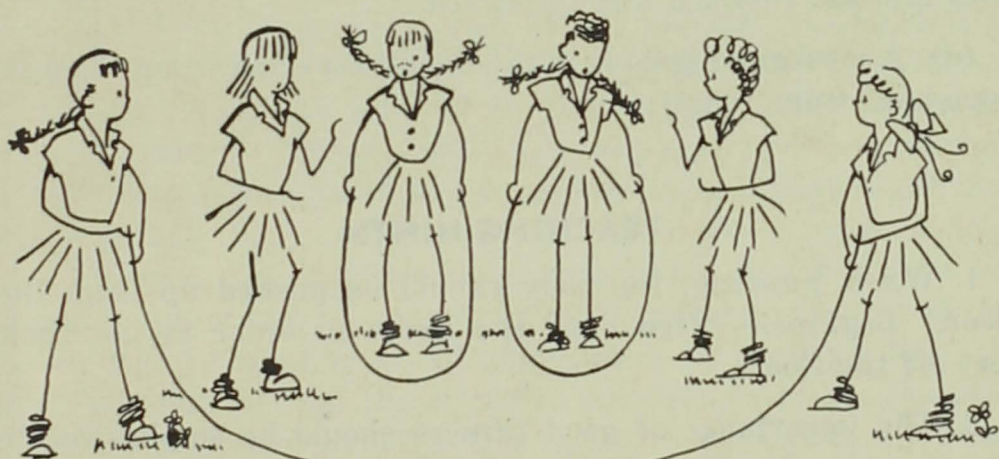


figure 7.

10. In the "egg beater", two long ropes are held parallel and turned in opposite directions. One or two performers go in and jump between the ropes. In a variation of this, one per-

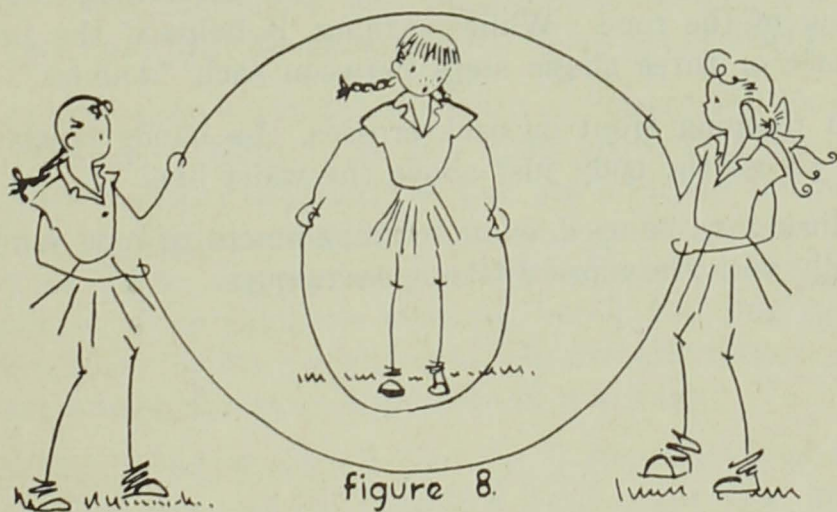


figure 8.

former goes in with a small rope and faces one of the turners, and does plain jumps, crosses, and doubles. (Fig. 8).

11. Two long ropes are crossed at right angles to each other. (Fig. 2).

(a) A performer goes into the center with a small rope and jumps two-count and one-count rhythm.

(b) Two performers go in with one rope and do the same.

(c) A performer goes into the center with a small rope and does crosses, forward and backward.

(d) A performer goes in with a small rope and jumps doubles (one-half count jump).

TEACHING HINTS

1. When jumping, the body should be **pushed** up from the floor. Beginners often bend the knees in order to get their feet off the floor.

2. The importance of good turners should be emphasized in the group work. Their rhythm must be excellent. They must cooperate with the jumpers. Ropes should be swung with wrist action. Restricted girls should be tried out as turners.

3. In teaching a beginner to run into the big rope, with a small rope, both ropes should be turning in the same direction.

4. In teaching "doubles" caution the performer the fast swinging of the rope. While learning, it helps if the jumper takes two or three single steps between each "doubles".

5. In jumping front or back crosses, the hands reach completely across the body just above the waist line.

6. Music may be used as an accompaniment to rope jumping, especially with the more difficult techniques.

Chapter XIII

NOON-HOUR AND CO-RECREATIONAL PROGRAMS

Recreation is activity carried on for its own sake. Its supreme function is personal expression. Recreation brings refreshment after work and provides for the release of abilities that are denied outlet in much modern employment.

Satisfying recreation depends upon one's own resourcefulness as well as school and community resources. Cooperative activities are more to be desired than competitive activities. Solitary activities as well as the social have their values in personal growth. Many intellectual activities are recreational and more thought should go into all pastimes. Many excellent activities are free; some activities have been made nearly free by gifts, or municipal appropriations. Youth should be taught to enjoy what is provided free by nature. It costs nothing to study the stars or to enjoy what is provided free, to enjoy the sunrise and the sunset. Booklets on birds, flowers, and trees may be purchased in a dime store. Children should be taught to have a plan for a recreational budget, considering both time and money, and striking a balance between active and passive, the predominantly physical or the predominantly intellectual, and those that involve money and those that are free. Those activities which will provide the most lasting enjoyment or most adequately meet an emotional need should be chosen. Some activities interest persons of all ages from seven years onward; others are suited to special periods in life.

Sexes have been separated too much in recreation. Boys and girls are far more likely to become really acquainted when they are thrown together in situations that are informal and provide some test of character. At the time when mutual attraction is most keen, more acquaintance in a wide variety of interests may destroy some romantic illusions, but in the long run will provide a basis for more wholesome relations and prepare young men and women for more happiness in marriage.

Activities in which high school people are interested should be taught in the regular education period, for they form a

nucleus for the recreational out-of-school program. Some of these activities which would co-ordinate with the recreational program are listed for girls, and the Iowa Program of Physical Education for Boys covers the material very thoroughly for boys.

The free recreation activities, including the noon-hour program, should be the outgrowth of the physical education program of the school. They should provide activities which are suitable and enjoyable as leisure time recreation. Those participating in the program have been confined to a long morning work period and are faced with another period equally confining; therefore it is imperative to their well-being that the noon program present relaxation that satisfies the needs and wants of each individual, furthering emotional, social, and physical well-being.

The factors involved in a successful noon-day program are essentially the same as those found in any recreational program. There is a heterogeneous group of pupils with a wide variety of preferences; thus, the problems of time, space, equipment, accessibility of materials, many kinds of activities, and the corresponding health needs must be the basic fundamentals from which planning is started.

Regardless of gymnasium facilities, every school, large and small, should provide a place which pupils feel is theirs during the noon-hour. If gymnasium space is inadequate, classrooms and corridors should be used for the noon-hour recreation program. Staggering the lunch period will aid in full-time utilization of play equipment and play rooms. The noon-hour recreation program should be a part of the regular school program and should be under the supervision of a teacher who has had some training in health education. Improving individual skills to the point where a pupil excels gives him a feeling of success and well-being and therein contributes to his mental health. Performing the activities just for fun provides the individual with interests for his leisure time, both during youth and adulthood.

ORGANIZATION

There are many ways of organizing a recreational program,

but undoubtedly the most democratic procedure is for the boys and girls to plan their own programs. A noon-hour co-recreational planning committee, with members representing each interest group or grade, might well be the nucleus of such an organization. The committee first determines the needs and wishes of the group, and then plans a program which will accommodate the greatest number of people in the most effective manner. Such a program must encompass the entire school, including not only building and playground facilities, but also the teaching and student personnel.

Team games, folk games, dancing, or games using many people may be played in the gymnasium, while dual and individual activities may be carried on in a more limited space. Tournaments, co-recreational or otherwise, add interest to the activities, and may be scheduled, umpired, and scored by students who have been given instruction through the regular physical education period.

A program for a school of any size where the gymnasium, corridors, and a room for special activities are available for the noon hour is suggested below, with the hope that it may serve as a structure for the organization of a workable program in any school. Volleyball is recommended rather than basketball as a team sport for winter, for it is a co-recreational game, allowing both boys and girls to participate in the gymnasium together, and is less strenuous than basketball, thus making it more desirable as an activity immediately following lunch. The girls may use the "set-up" if it is desired.

Gymnasium

- Team Sports
 - Volleyball
 - Deck Tennis
 - Basketball

- Individual and Dual
 - Badminton
 - Aerial Darts
 - Handball
 - Posture Exercises
 - Relay Races
 - Wall-ball Bounce

Rhythmic

- Folk Games
- Social Dancing
- Square Dancing
- Rhythmic Activities

Playground

- Team Sports
 - Soccer
 - Softball
 - Dodgeball
 - Volleyball

Individual and Dual

Tetherball
Rope Jumping
Group Games
Sidewalk Games (Hopscotch, Sidewalk Tennis)
Practice in correct throwing, batting and catching ball
Horseshoes
Winter Sports (Coasting, Skating, Skiing, Snow Games)

Corridors or Hallways

Individual and Dual
Shuffleboard
Bowling
Sidewalk Tennis
Bean Bag Toss
Ping Pong
Ring Toss
Rope Jumping
Archery

Game Room

Individual and Dual
Box Hockey
Box Football
Darts
Quiet Games
Blackboard Games
Puzzles
Indoor Horseshoe
Skill Ball
Bean Bag Games
Dominos
Anagrams
Lotto
Monopoly
Authors
Slight-of-hand Stunts

Special Room (Floor Space for mats)

Individual and Dual
Stunts and Tumbling

Arts and Crafts

Wood Carving
Soap Carving
Net Tapping
Leather Work
Puppetry
Drawing, Painting, Etching, Stencilling, Block Printing
Woodwork - Making Bird Houses, Game Board, Etc.
Sewing, Knitting, Crocheting, Weaving

**Hobbies or Free Recreation
(Out of Class)**

Collecting Stamps
Gardening
Practice Playing Musical Instrument
Student Government Activities
Recreational Reading
Bicycling
Hiking
Swimming
Picnicking
Roller Skating
Bowling
Cross Word Puzzles, Riddles, Brain Teaser

Lunch Period

Learn how to sit down and get up gracefully at table.
Practice nice table manners.
Play music appreciation records or listen to good music on radio.
Participate in interesting conversation.
Practice telling jokes, riddles, amusing incidents to entertain group.

Chapter XIV

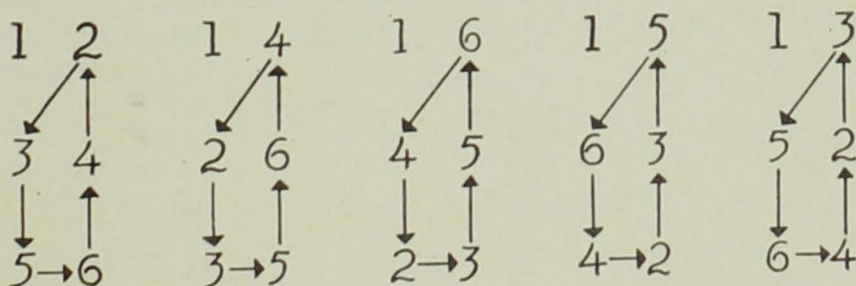
INTRAMURALS

As has been stated earlier the scheduled physical education class period is the "Instructional period." The opportunity for playing the game is the intramural period. For example, after the skills of volley ball have been fairly well acquired by the majority of the class an opportunity to play volley ball against another class or group should be planned for during a noon period or after school. Games may be arranged for in which boys and girls are on one team, co-recreation. Brother and sister combinations (or "borrowed" brother or sister) for co-recreational activity organization, as in a table tennis tournament, have proved to be a popular means of approach in introducing combined play.

Tournaments

If all the classes should be learning and playing volleyball, a great deal of fun for children is to organize them into a league. When leagues are used, their round robin type of tournament should be used. This will provide for greater participation. In the round robin each team plays every other team. It probably will be desirable to use not more than 8 teams in one league. Let us assume that we have 6 teams to schedule. The diagram below shows how the round robin tournament operates.

ROUND ROBIN TOURNAMENT

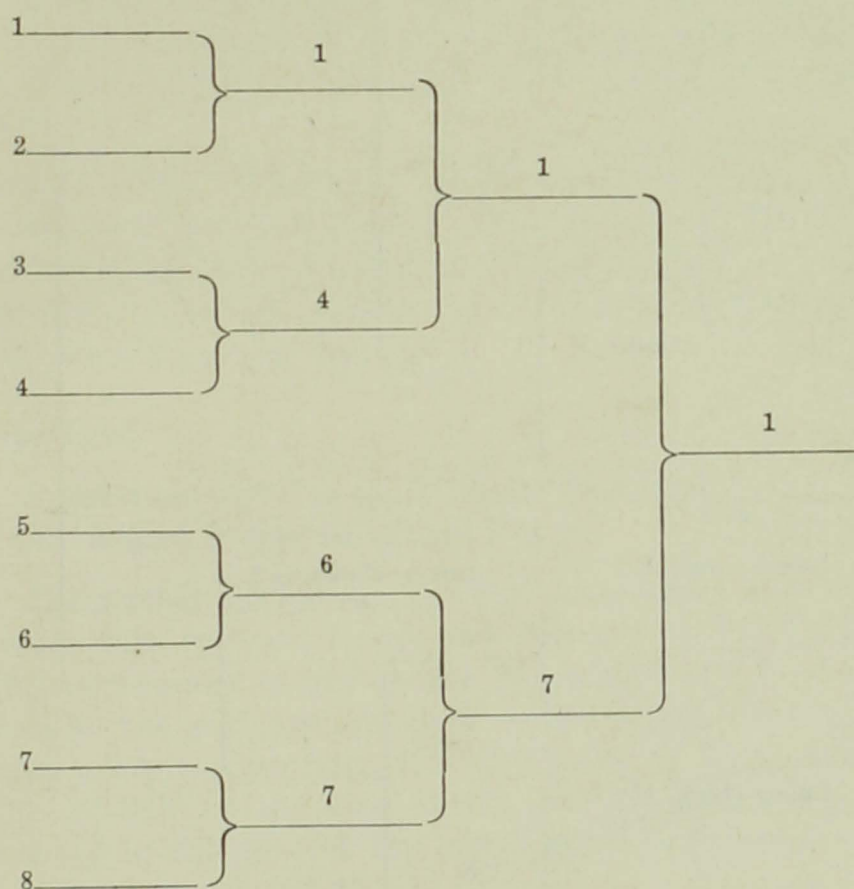


This shows that teams "1" and "2" play each other; teams "3" and "4" play each other; and that teams "5" and "6" play each other. If there is space for three games to be played at one time, then one "round" is over. If not, then the games not played at the noon period can be scheduled for the after school period. To further interpret the diagram above, the arrows show that all the teams except team "1" shift one space; accordingly in the second round, team "1" now plays "4"; team "2" plays "6" etc. After the five rounds have been played, the winner may be determined on a percentage basis.

In case there are an uneven number of teams scheduled for the tournament, for example only five teams and not the six used in the diagram above, a "bye" should replace team six above and be rotated in the same manner. In the first round then team five would not play; in the second round, team "2" would not play.

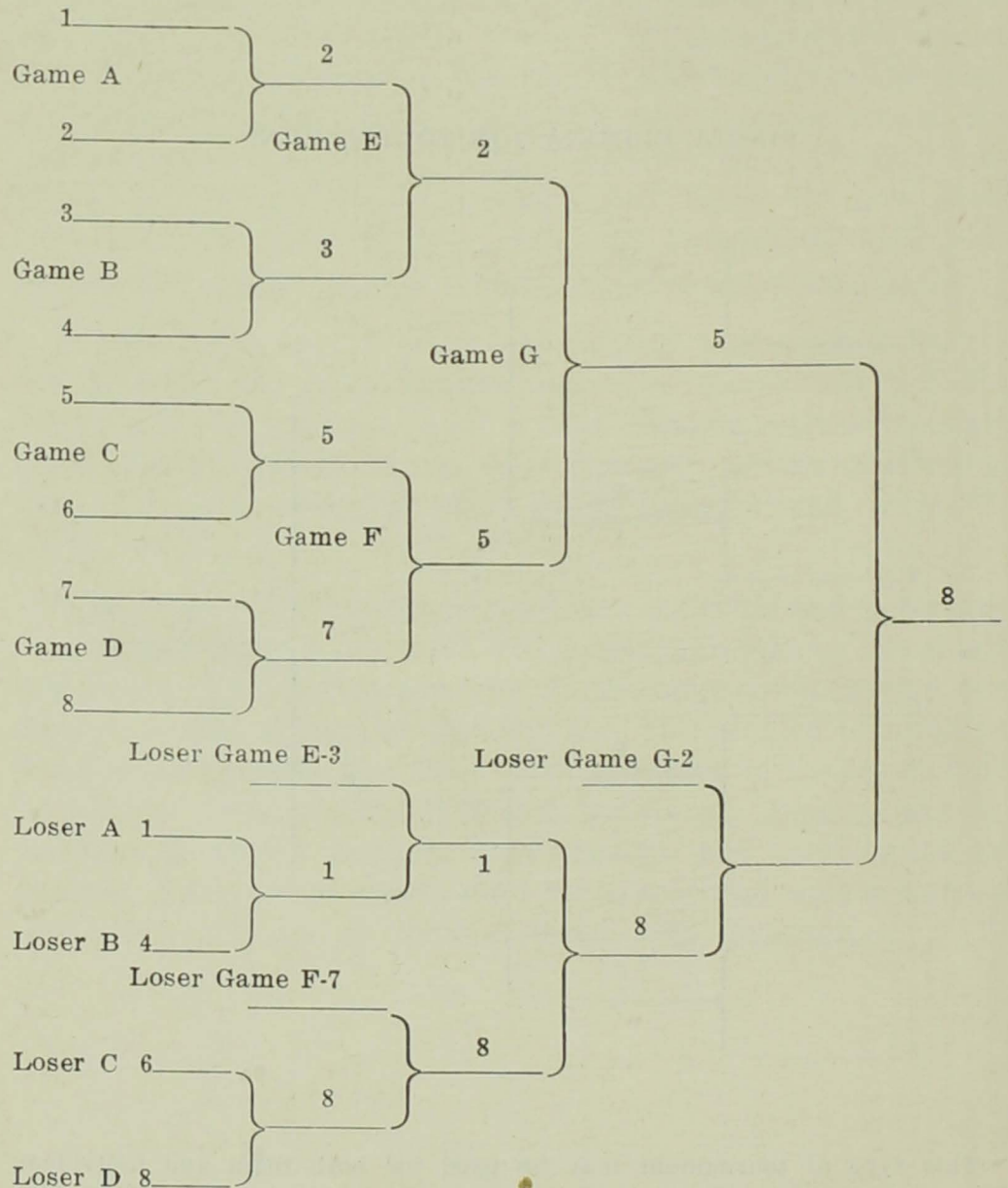
Other types of tournament play are desirable and necessary to stimulate interest and good wholesome recreation. The single and double elimination provides more competition, giving the loser a second chance to participate. The singles elimination tournament requires less time. The personnel of the teams may be selected from several different groupings, namely, grades, physical education periods, home rooms, and combination of groups. Each group should elect for a specified time a captain and select officials as referee, timer, and linesmen.

SINGLE ELIMINATION TOURNAMENT



This type of tournament may be used for both team and individual sports. Player 1 plays player 2, player 3 plays 4, etc. player 1, 4, 6, and 7 won the first round. In the second players 1 and 7 won. Player 1 won the tournament.

THE DOUBLE ELIMINATION TOURNAMENT



Teams play first round as in single elimination plan. Winners advance on bracket. Losers move to bracket below. Winners of second round advance and losers move to bracket below. One team 8, an original loser played through losers' bracket to meet the winner of the winners' bracket and won the tournament. Teams are eliminated only after their second defeat. In the final round the winner of 2 out of 3 games is the champion.

Relays

Relay races add a great deal of interest as well as vigorous exercise. There should not be more than eight members in a group. The starting point should be well marked, the point to which each member runs should be well marked and always free from any obstacles. When pupils are running in-doors have points to which they run at least eight feet from any walls, thus avoiding contacting walls when moving at full speed.

Relays afford opportunity for a great variety of activity, running, walking, skipping, and many stunt movements, such as heel- toe-step, duck walk, crab walk, three-legged, etc. Combining some of the movements just mentioned above lends much fun for groups, young and old.

1. Line Relay

Formation—Two or more teams line up behind a starting line. A goal is erected 30 feet away.

Description—At a signal, "GO", each first player of the teams runs forward to the goal line and back, touching off the next runner in her team. The person who was touched runs to the goal line and back to her teammate, and so on, until everyone has run. CAUTION for all relays run in on the RIGHT of the line which she is approaching. This regulation will protect the participants from bodily contact and often serious injury.

2. Shuttle Relay

Formation

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Establish starting lines 30 feet apart. Half of one team, not more than 8 in each group, stands behind one starting line, and the other half stands behind the opposite starting line. Players in each group stand one behind the other.

Description—At a signal “GO” the first runner runs forward and touches off her teammate, who in turn runs back to the team from which the first runner came, and so on, until the two groups have changed sides.

3. Jump Stick Relay

Formation—Divide class into groups of not more than 8 in each group. Arrange pupils in line relay formation with goal line 20 feet away. Leader of each team holds a wand or broomstick.

Description—At signal “GO” first runner in each team runs forward to goal line, hitting end of stick to floor or ground, turns and runs back to her line, holding one end of the stick. When she reaches her team, the next runner takes hold of the other end of the stick. Together they run toward the end of their team, holding the stick not higher than a foot from the floor so that each member of their team jumps over it as they move along. The first runner joins the end of her team and the second runner runs forward to the goal line, hits the ground and returns as her teammate did, and so on until all the players have carried the stick to the goal line and returned.

4. Duck Waddle Relay

May be run from either the line or shuttle formation. The runner assumes a knee-bent position. At the signal “GO” the players in turn waddle to the turning point and return, touching off the next teammate in line, and so on, until each member of the team completes the stunt and returns to the starting line.

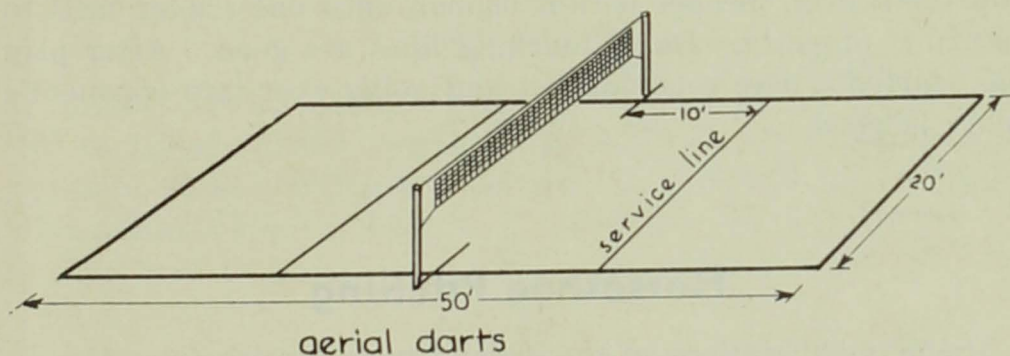
Chapter XV

RECREATIONAL GAMES

Aerial Darts

Supplies—Wooden paddles and a shuttle similar to that used in Badminton but with a heavier base. (May be obtained at regular sporting goods stores or from Sells Aerial Tennis Co., 207 Westport Road, Kansas City, Missouri). Deck tennis or badminton net.

Area—Fifty by twenty feet with service line drawn ten feet from the net. Net five feet and one inch at posts.



Number of players: Varies. Can be played as singles, doubles, or as a team game with players in volleyball formations.

Game: Two fifteen-minute halves may be played or game may consist of 15 points. (Points can be made only by team serving).

Rules: Service—Server must stand behind serving line, at right hand side of court. Bird should be held lightly by the feathers and hit by the paddle below waist height, with an underhand stroke. Server may have only one chance to make a good service but continues to serve as long as her side scores points. Server may not have an assist. A net serve is replayed.

A net serve is one which strikes the net but goes on over as a good serve.

Fault by the server: Side out is called as in volleyball.

Faults: Dart failing to clear net and dart going out of bounds without being touched by an opponent. Dart touching ceiling or other obstruction on floor.

Scoring: Only serving side scores. Error by serving side the service goes to opponent. Error by receiving side the serving side scores.

Rotation: To the right as in volleyball. Change places as team comes up to serve.

Play: After dart is put in play they continue batting it back and forth over the net within bounds until one player fails to return it properly. Darts touching lines are good. After play has started a dart touching net and going over into opponent's court is good.

Horseshoe Pitching

(Some modifications of the official rules reprint from Horseshoe Compendium).

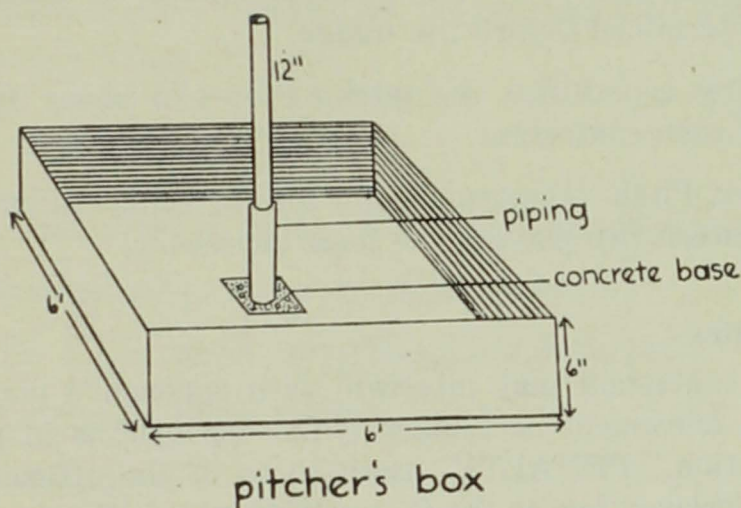
GROUND AND COURTS

A court consists of two pitcher's boxes with a stake in the center and cover a level area all of 10' in width and 50' in length.

Construction should permit north-south pitching when possible. Pitching distance for ladies 30' between stakes.

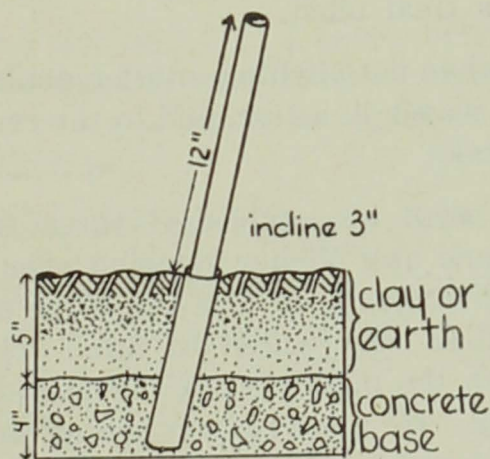
Pitcher's box should be: At least 6' square with stake in exact center. Should be filled to depth 6" with potter's clay or substitute of like nature and kept in moist and putty-like condition in the stake area. On hard surface an opening not less than 31" in width and 46" in length must be left about stake

filled with clay. Foul lines should be established three feet in front of stake.



EQUIPMENT

Stakes shall be of iron or steel, 1" in diameter and shall extend 10" to 12" above the surface with an incline of 3" toward the opposite stake. Official Shoe shall not exceed the following dimensions— $7\frac{1}{2}$ " in length, 7" in width, and $2\frac{1}{2}$ pounds in



construction for stake

weight. No heel or toe caulks shall project more than $1\frac{1}{16}$ " in height over all (i. e. including the body of the shoe). The opening between the heel caulks shall not exceed $3\frac{1}{2}$ " inside measurement.

REGULATION GAME

Scoring consists of 50 points when national or sectional titles are involved. Otherwise, any score acceptable to both parties may be determined before the match.

An inning constitutes the pitching of two shoes (consecutively) by each contestant.

Choice of Pitch—Determined by toss of coin. In successive games between two players the loser chooses.

Playing rules

1. No contestant may interfere with opponent's playing by any movement or remark while opponent is in pitching position. PENALTY—Both shoes of the offender shall be declared foul in the inning complained of.
2. No contestant shall touch own or opponent's shoes until point or points have been agreed upon. PENALTY—Shoes of such contestant are declared foul and points awarded to opponent according to position of her shoes.
3. No contestant shall walk to the opposite stake and examine the position of his opponent's shoes before making his first or final pitch.
4. A player, when not pitching, must remain on the opposite side of the player in action, and to the rear of a line even with the stake.
5. Foul lines shall be established three feet in front of the stake, and any pitcher stepping over the foul line in delivering his shoe shall lose the value of his pitch, and no score shall be credited to him. The pitcher shall stand within the pitcher's box but outside an 18" radius of the stake. He must remain behind the foul line until the shoe pitched reaches the court to which it is delivered.
6. If a shoe lands in fair territory and is broken, the contestant is allowed another pitch.
7. Foul shoes are those delivered while standing outside the pitcher's box or those striking the frame of the opposite

pitcher's box. They may be removed upon the request of the opponent.

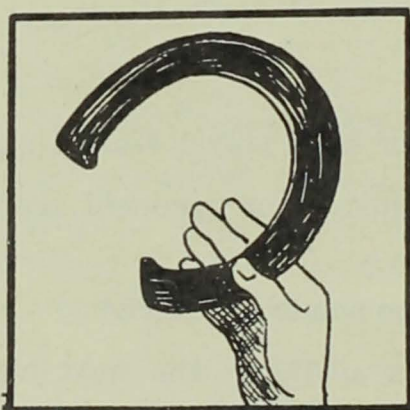
8. Measurements should be made with calipers and a straight edge.

Scoring

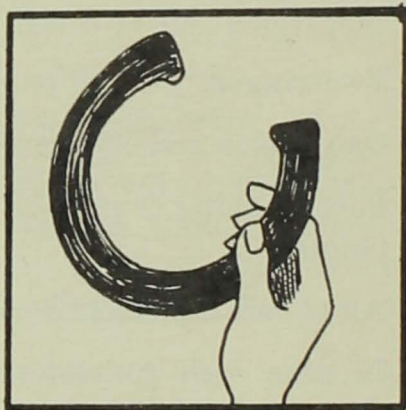
1. A shoe must be within 6" of the stake to score.
2. Closest shoe to stake scores one point.
3. Two shoes closer than opponent's, 2 points.
4. One ringer scores 3 points.
5. Two ringers score 6 points.
6. One ringer and closest shoe of same player score 4 points.
7. Party having 2 ringers against 1 for opponent scores 3 points.
8. All equals count as ties and no points are scored.
9. In case each contestant has a ringer, the next closest shoe, if within 6" of the stake, shall score 1 point.
10. In case of a tie, such as 4 ringers, or contestant's shoes an equal distance from the stake, causing no score for either, the party pitching last in the inning shall start the next inning.
11. A leaning shoe has no value over one touching the stake.
12. The points shall be scored according to the position of the shoes at the inning's end, that is, after the contestants have each thrown two shoes.
13. Ringer credits shall be given on the same basis.
14. The winner of points shall call the result. In cases of a tie the party pitching last shall call.

A RINGER is declared when a shoe encircles the stake far enough to allow the touching of both heel caulks simultaneously with a straight edge, and permit a clearance of the stake.

Suggestions on Holding and Pitching the Shoe (N. S. W. A. Guides)—Grip the shoe in such a way that it feels well balanced in the hand, being careful to hold it between the thumb and fingers rather than in the palm of the hand. Sufficient amount of twist may be secured by gripping the shoe at the side instead of gripping it with index fingers around the toe caulk. The shoe should be held with the caulks down. It should be pitched in such a way that it lands with the open side toward the stake.



grip for $\frac{1}{4}$ or $2\frac{1}{4}$ turns



grip for 2, $1\frac{3}{4}$ or $2\frac{3}{4}$ turns

Principles of Pitching Form

1. The stake should be sighted through the shoe and the release made at that point.
2. The arm should be rotated on the backswing in order to impart a twist to the shoe.
3. The hand should finish with the palm up, in order to make the shoe fly in a horizontal plane.
4. The elbow and wrist should be relaxed on the backswing.
5. The weight should be shifted forward with the forward movement of the arm, finishing with both feet in contact with the ground.
6. Smooth, easy movement should be developed.

A well pitched shoe will land flat without bouncing or rolling, and if there is sufficient twist it will encircle the stake rather than rebound from it.

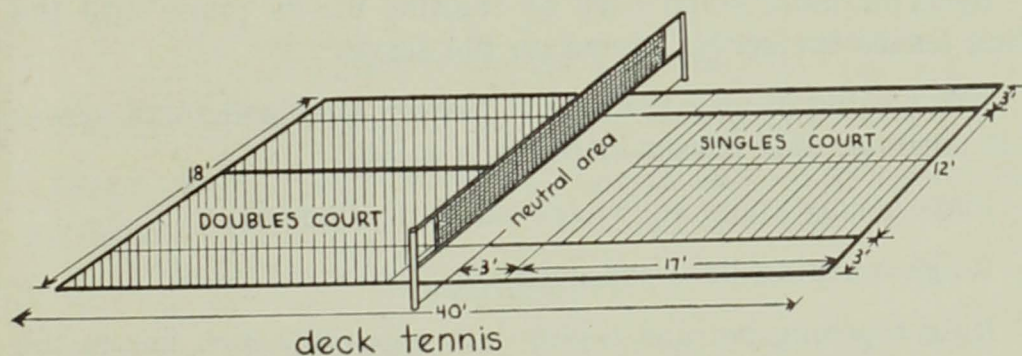
Deck Tennis

EQUIPMENT

A six-inch rubber ring (can be constructed from rope). Net stretched tightly 4' and 8" high at posts.

AREA

Eighteen feet wide and forty feet long for doubles. Twelve feet wide and forty feet long for singles. (Three-foot alleys and center lines are not used in single.) Neutral area used in serve is three feet each side of net and parallel to it.



Number of players—Two for singles and four for doubles.

Object of game—Toss ring over the net so that it drops into the opponent's court.

Length of Game—Consists of fifteen points. Matches two out of three games. A 14-14 game is a deuce game and one player must make two points in succession to win.

GAME

Service

Singles—Taken on or behind baseline.

Doubles—Serves from right hand court and serves diagonally into opponent's right hand court. Next service made from left hand court to left hand court. Continues to alternate as long as serving team makes point. When side-out occurs he returns to his original position. Next change in service the serve starts from the left-hand court. Service must be an underhand throw with the ring rising from the server's hand. The server has only one chance to make a good service. A "net" serve is taken again (A "net" serve is one that touches the net and drops into the opponent's court). A server continues to serve until he or his teammate

1. Makes an illegal serve.
2. Fails to return a ring.
3. Commits a foul while returning a ring.

Procedure in Play

Receiver must stand back of baseline of his court until the ring leaves the server's hand on the serve.

After being in play the ring is thrown back and forth across net until one side misses or commits a foul.

Players may stand anywhere within their court.

Rings touching lines are good.

Ring touching net and falling into opposite court, not in the neutral area remains in play.

No ring falling in neutral area is good.

Fouls

1. Catching the ring with both hands.
2. Catching the ring against the body.
3. Catching the ring with one hand and changing it to the other before making the return.
4. Allowing the ring to slide over the wrist in making a catch.
5. Batting or juggling the ring.

6. Holding the ring more than three seconds.
7. Tossing the ring so that it fails to rise from the thrower's hand (an overhand throw not allowed).
8. Feinting in returning a ring.
9. Allowing the ring to touch any part of the body except the hands.
10. More than one player on a side touching the ring in doubles.
11. Stepping into neutral area to throw or recover a ring.
12. Tossing ring so it lands in neutral area.

Penalties

Serving side—Loss of service.

Receiving side—Point scored for the opponent.

Team Deck Tennis

Number of Players—Not more than 6 or 8 to a team.

Court—In proportion to the size of the team. Use no neutral territory.

PROCEDURE

Rotate as in volleyball.

Serve from back of baseline at right of court and continue with service until side-out is declared.

More than one player on one team may handle the ring.

Game is played in two fifteen-minute halves.

All rules of deck tennis apply with the above exceptions.

COACHING SUGGESTIONS FOR DECK TENNIS

1. Let hand "give" with the ring when catching it.
2. Grip the ring between the thumb and fingers.
3. Learn to catch and throw equally well with both hands.

4. When learning the game, concentrate attention on placement of serve and return.
5. Don't run with the ring; return it immediately.
6. Toss the ring with a horizontal or underhand motion of the wrist.
7. Be sure that the ring arises in the air as it is thrown.
8. Tossing the ring slowly and easily should be practiced during the first few games until accuracy and speed are developed.
9. The best player is one who after catching the ring making the quickest return before opponent recovers balance or position.

Paddle Tennis

I. Equipment

- A. Paddles of 3-ply laminated, rosin bonded hardwood.
- B. Light sponge rubber ball about $2\frac{1}{2}$ " in diameter.
- C. Paddle tennis net.

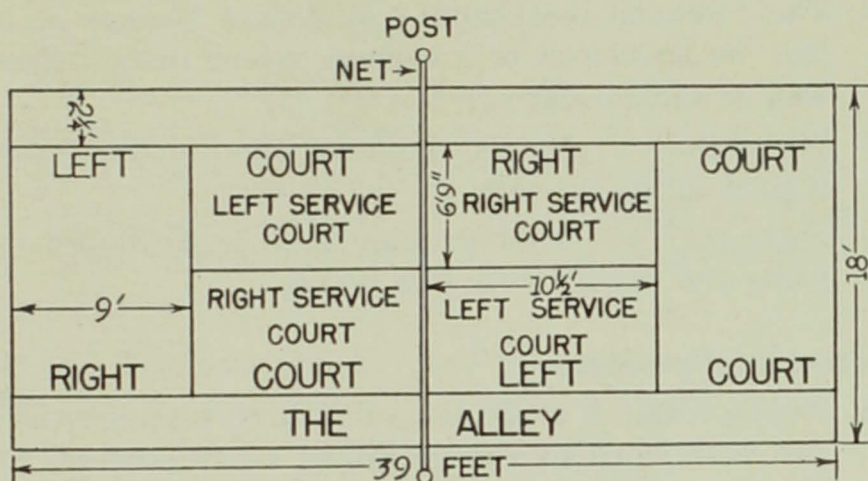
II. Players Used

- A. Same as for tennis—either singles or doubles.

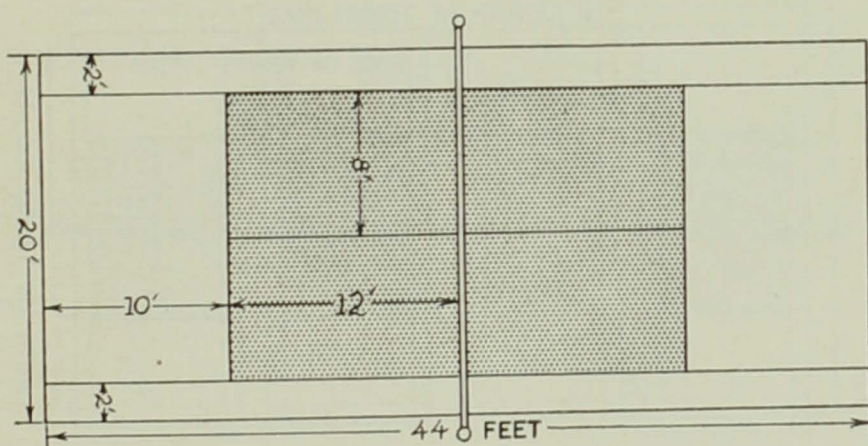
III. Playing Court

- A. Junior court (for players up to 16 years of age):
 1. Singles— $13\frac{1}{2}$ ' by 39'
Height of net 2' 4" at posts and 2' 2" at center
 2. Doubles—18' by 39'
Height of net same as for singles
- B. Senior court (for players over 16 years of age):
 1. Singles—16' by 44'
Height of net 2' 9" at posts and 2' 6" at center
 2. Doubles—20' by 44'
Height of net same as for singles
- C. Posts shall be 18" from sidelines and there shall be space behind each baseline of not less than 13' and at the sides of not less than 6'.

JUNIOR PADDLE TENNIS COURT (DOUBLES)



SENIOR PADDLE TENNIS COURT (DOUBLES)



IV. Game description

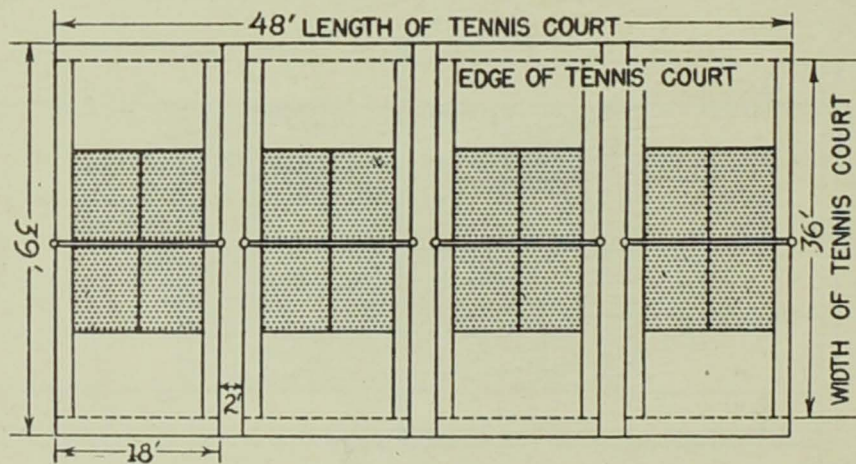
- A. The players stand on opposite sides of the net, as in tennis. The service is the same as in tennis, on the shorter court. Only one serve is allowed on the senior court. The server serves from alternate sides of the court as in tennis.
- B. The player may not touch the ball with any part of his body, or anything he wears or carries, except his racket.
- C. Scoring is the same as for tennis.
- D. Matches are played in "sets," the same as tennis.

V. Skills

- A. The forehand, backhand, and service strokes of tennis may be developed to a certain extent in this game, as well as tennis scoring.
- B. Stress the correct body position when hitting balls, and a good follow-through.
- C. Team play and strategy may well be developed in this game and carried over into tennis.

VI. Teaching Procedures

- A. Paddle tennis is especially valuable in teaching the skills just mentioned to a large group, as 16 students can be accommodated on one tennis court if it is modified as follows:



- B. For smaller classes, this game may be used as a lead-up game to tennis, especially to teach strategy and placement of balls. It is easy to acquire skill.
- C. Paddle tennis can be provided on space less expensively maintained than regular tennis—on cement, dirt, or grass.

Table Tennis

EQUIPMENT

Table—Nine feet long and five feet wide, painted dark green with a three-quarter inch white line around the outside edges

and lengthwise down the center. It sits two feet and six inches above the floor in a level horizontal plane.

Net and Supports—The net is of dark green material and is stretched crosswise of table at the center so that the top is six inches above the table and the supports extend six inches beyond each end of the table. (A wooden substitute for the net may be made from a piece of wood. It is more substantial but not as satisfactory.)

Ball and Paddles—Official ping-pong balls should be used. Rackets may be surfaced with sandpaper, cork, or rubber as the player desires. The blade of the racket is five and one-fourth inches wide, and six and one-half inches long and is attached to a handle five inches in length.

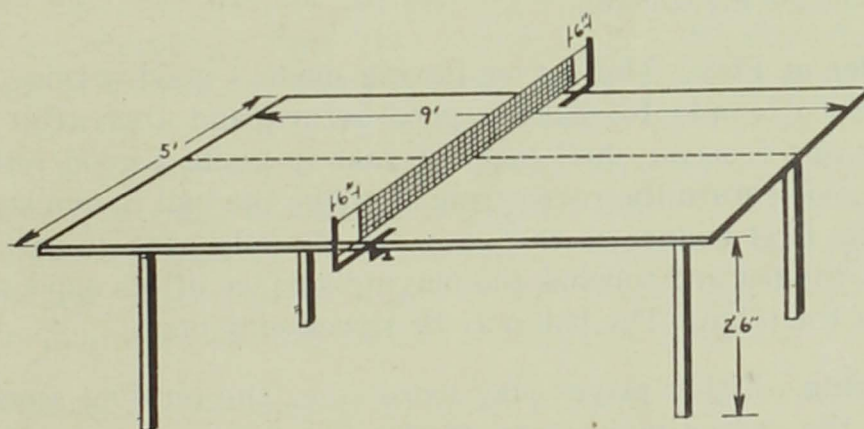


table tennis table

Singles

Choice of Courts and Service—Determined by a toss. The winner of toss chooses to serve or receive, the loser of the toss chooses court. The first server receives at the beginning of a second game. Players change ends of the table at end of each game.

Service—After each five points the server becomes the receiver, and the receiver becomes the server until the end of the game or a score of twenty-all is reached. At the score of twenty-all the server becomes the receiver, and the receiver becomes the server after each point.

In singles the server stands behind his end of the table, drops the ball from his fingers, and strikes it with his racket so that it bounces from the table on his (the server's) side of the net and passes over the net and bounces upon any portion of the table on the receiver's side. The server's racket and ball must be behind the end line and between imaginary extensions of the side lines.

Let—It is a let and another ball is served under the following conditions:

1. If a served ball touches the net or its supports in passing over the net, provided the serve is otherwise good.
2. If the ball is served when the receiver is not ready. If the receiver strikes the ball, he cannot be considered as being unready.
3. If either player loses the point because of an accident not under his control.

Order of Play—The server having made a good service, the receiver attempts to make a good return and thereafter the server and receiver shall each alternately make a good return. For a good return the receiver must strike the ball in one stroke upon its **first bounce** so that it passes directly over or past the end of the net and touches the playing surface of his opponent's side of the table. The ball may be struck only once.

Scoring—Either player may score (i. e., the receiver scores a point, the server makes one of the following errors and vice versa).

1. He fails to make a good service.
2. Fails to return a good service or a good return by his opponent.
3. He or his paddle touches the net while the ball is in play.
4. Moves the table while the ball is in play.
5. His free hand touches the playing surface while the ball is in play.
6. If the ball in play comes in contact with him before it has passed over the end lines or side lines of the table and has not yet touched the playing surface since being struck by his opponent.
7. If a player volleys the ball, that is strikes or is struck by a ball within his court before it has dropped on the table.

Doubles Play

Equipment—Same as for singles.

Courts—Table is divided into minor courts by lengthwise center line, which is used in service.

Choice of Courts and Service—The right to serve is determined by a toss as in singles. The couple who are to start the game by serving decide between themselves which one will serve the first five balls and their opponents decide which will receive. The selected partner delivers the first five services which are received by the selected partner of the receiving pair. Then the player who received (b) delivers the next five services which are received by the player who started serving (a). The third five services are delivered by the partner of the server of the first five services (a) and are received by the partner of the receiver of the first five services (b). The fourth five services are delivered by the partner of the receiver of the first five services (b). The fifth five services by the server who started the game and so on until the game is won. The service is made diagonally across the table, first right to left, then left to right and so on. Server must be in position to the right of center line when making right to left service and to the left of the line when making the left to right service.

Order of Play—The server shall make a good service; the receiver shall make a good return; then the partner of the server shall make a good return and the partner of the receiver make a good return to the server; each player shall alternately in sequence make a good return.

Technique and Teaching Suggestions

Grips—Tennis forehand and backhand grips corresponding to those used in the court game.

Strokes—Service—should be low and swift.

- (a) Avoid standing too close to the table.
- (b) Avoid using an overhand service. Ball should be contacted about the height of the server's waist.
- (c) Avoid a short backswing.

Spin—After the individual has developed a reasonable control of the service, spin may be introduced in the following ways—by modifying the angle at which the racquet contacts the ball and by adding a quick flick of the wrist at the end of the stroke.

Common Faults of Beginners:

1. Standing too close to the table.
2. Failure to use sufficiently long backswing in forehand and backhand strokes.
3. Use of overhand stroke, causing the ball to rebound high and resulting in slow play.
4. Failure to use a light but firm grip.
5. Tendency to be satisfied with a "pit-pat" type of game instead of developing speed.
6. Inaccuracy of timing.
7. Failure to develop variety of placement.

Chapter XVI

G. A. A.

Iowa State High School Girls' Athletic Association

The general function of education is to assist each individual in making an adequate personal adjustment to the problems of everyday living. The physical education program with its accompanying recreational activities, as planned by the G. A. A., may well be the medium through which a solution is reached for such problems.

Activities in which high school people are interested should be taught in the regular physical education period, for they form a nucleus for the recreational out-of-school program. Teacher should carefully plan activities which are suitable and enjoyable as well.

PURPOSE OF GIRLS' ATHLETIC ASSOCIATION

To stimulate the interest of all high school girls in a wholesome program of physical activities, and to learn the basic skills of various games and sports, so they may serve the student not only while she is in school but also in adult life.

OBJECTIVES

To provide wholesome developmental activities.

To provide every girl with an opportunity to take part in an activity of her own choice.

To provide leisure-time activities for the girls.

To develop a wholesome play spirit.

To develop hobbies.

To provide opportunities for leadership.

ORGANIZATION

1. Talk over the plan with the superintendent and a few interested students.
2. Call a meeting of interested students.
 - a. Explain the purpose of the G. A. A.

- b. Study the pamphlet on Girls' Athletic Associations in the secondary school—objectives, organizations, program, etc.—published by the Women's Division N. A. A. F., 303 West 42nd Street, New York City. This is available for twenty-five cents.
 - c. Call upon the secretary of the Iowa State High School Girls' Athletic Association for suggestions and speakers to help in the organization of your association.
 - d. Explain the Iowa State High School Girls' Athletic Association.
 - e. Vote on organizing a G. A. A. and joining the state association.
 - f. Appointment of committee to draw up a local G. A. A. constitution.
3. At the next meeting the organization can start with the adopting of the constitution.

MEMBERSHIP

1. Write to the Secretary of the Iowa State High School G. A. A.¹.
2. Ask for material given out by the secretary including
 - a. Suggestions for keeping records.
 - b. Suggestions for points.
 - c. Form for your report.
 - d. Ask for help on any point you do not understand.
3. Send a copy of your constitution.
4. Send your dues.

SUGGESTED ACTIVITIES

- | | |
|-------------------------|----------------------|
| 1. Aerial Darts | 10. Deck Tennis |
| 2. Archery | 11. Dodge Ball |
| 3. Athletic Badge Tests | 12. Folk Dancing |
| 4. Badminton | 13. Handball |
| 5. Basketball | 14. Hiking |
| 6. Bicycling | 15. Hit Pin Baseball |
| 7. Bowling | 16. Horseback Riding |
| 8. Captain Ball | 17. Horseshoes |
| 9. Coasting | 18. Ping Pong |

¹The name of the Secretary can be procured by writing to the Department of Public Instruction, Des Moines, Iowa.

- | | |
|--------------------|-----------------------------|
| 19. Rhythms | 25. Self-Testing Activities |
| 20. Roller Skating | 26. Stunts and Tumbling |
| 21. Shuffle Board | 27. Swimming |
| 22. Soccer | 28. Tennis |
| 23. Speedball | 29. Track and Field |
| 24. Softball | 30. Volleyball |

ADVANTAGES OF HAVING A STATE POINT SYSTEM

1. All schools which adopt the point system will be able to motivate a program which is interesting to high school girls.
2. The work will go on from year to year, even though teachers change.
3. Points may be transferred from one school to another.
4. Standards will be high and the same for all schools of the state.
5. The use of uniform school and state emblems will cause them to be better known and hence have more honor and significance.
6. Inexperienced and untrained teachers will have a guide as to what activities are desirable and what are good standards of performance.

G. A. A. CAN BE HELPFUL IN MANY WAYS

1. As a coordinator for the entire physical education department.
2. As a medium for social activities, sponsoring dances, parties, hikes, play-days, demonstrations, etc.
3. To influence the thinking of the public on sportsmanship and general behavior.
4. To give opportunities for leadership and to learn administrative duties.
5. To increase interest in a variety of activities.
6. To foster democratic procedure, so that **all girls** may benefit from a broad intramural program. This is to include the acquisition of basic skills and a fund of wholesome leisure-time activities.

7. To sponsor wholesome recreational activities for both boys and girls in the school.

8. To cooperate with other agencies concerned with safety and making the community a desirable place to live.

Bibliography

1. Iowa State High School Athletic Association Handbook, State Department of Public Instruction, Des Moines, Iowa.
2. Commissioner of Public Safety for Traffic Safety, Des Moines, Iowa.
3. Physical Education for High School Girls, State Department of Public Instruction, Des Moines, Iowa.
4. Manual on First Aid, Swimming and Diving, Life Saving, and Home Nursing—American Red Cross, 1709 Washington Ave., St. Louis, Missouri.

PART THREE

Testing As a Teaching Aid

Information Tests

Achievement Tests

Chapter XVII

TESTING AS A TEACHING AID

Testing in physical education is essential to an understanding of student needs and progress. Tests may reveal capacities for motor performance. Likewise they may determine status at beginning and end of a unit of instruction, and therefore serve as a measure of achievement. Results of achievement tests are almost invariably of interest to the student.

The diagnostic implications of a series of tests should be of value to the instructor since they show strengths and weaknesses in student performance, and therefore reflect strengths and weaknesses of teaching.

Tests can be very effective sources of motivation as well as a direct teaching device. Tests may serve to indicate the degree of achievement with respect to a given level of skill. The student likes to excel her own previous records and those of others. If the test is not established as the goal, but rather as a measure of the nearness to the goal, then improvement in skill is promoted. If tests are carefully selected they stimulate game situations and provide excellent practice drills.

ORGANIZATION

Careful preparation for a lesson involving testing is very important. Details include steps such as the following:

1. Have all lines and equipment prepared. (Lines may be painted on floor or walls with water-soluble show card paint. They will last as long as needed and may be washed off with a wet cloth.)
2. If possible, tests should be set up so that several may be tested at once. Players may rotate from one test to the other, or squads may practice or play the game while waiting turns, if tests are properly located.
3. Have all score sheets prepared.
4. Instruct all assistants on procedures.
5. Plan presentation and demonstration of the tests. Directions for the test should be memorized exactly or read to the class.
6. Plan for students to score each other whenever possible.

7. Plan for elimination of practice on the test itself or for a uniform amount for all students.
8. Plan to present tests in such a way as to secure optimum efforts from all.

Since satisfactory results may not be obtained if tests are not carefully selected, and properly administered, a few "don'ts" are suggested here.

DON'T

1. Spend too much time on testing. Organize class to avoid waiting.
2. Fail to tell students the results of the tests.
3. Give tests which are shown statistically to be poor.
4. Rely too heavily on one or two trials.
5. Fail to consider objectives in selecting tests.
6. Select tests which are not game-like. For example, throws at stationary targets.
7. Vary the explanation for different students. Avoid this by reading instructions, or by memorizing instructions. Then give instructions to entire class at same time.

Information Tests

One of the objectives of physical education is to learn **about, where, and why**, as well as **how**. The **how** of motor skills is measured by performance tests as well as by success in the activity. The information related to the skills and their use should also be measured by tests. Knowledge tests in physical education should be carefully constructed to cover all types of subject matter taught and to consider relative importance of various phases. For example, the examination should not be exclusively over rules in a sports examination.

The most desirable type of examination for physical education is the multiple choice question. Instructions for their construction may be found in texts on achievement examinations.

Achievement Tests

Archery

Testing in archery should be done by shooting a recognized score, such as the Columbia or Junior Columbia Round. The entire round should be shot on a single day if time permits, otherwise on successive days. It is preferable to give two trials and to use either the sum of the two, or the best round.

Badminton

1. **Service Test.** Concentric circles should be marked for a short and for a long service target. The short service is suggested for the right doubles court. Use the short service line and center line as the center of the arcs; arcs make the quarter circle between the two lines. The left single service court is suggested for the long service using base line and left side boundary as center of arcs; arcs make the quarter circle between the two lines. Circles should have a radius of 22", 30", 38", and 46" including the width of the 2" line. For the short service the rope is stretched 20" above the top of net. The short serve must go between the net and rope and fall in target.

The player shall stand in court diagonally opposite to the target and serve 20 birds into target. A hit in center quarter circle counts 5 points, the next area 4, etc., with service outside the target counting 1 point. Use either short or long service or both depending upon what emphasis has been made in teaching.

2. **High Clear.** A rope is stretched across the court at a height of 8 feet, and 14 feet from net. Make two lines parallel to base lines; one should be 2 feet nearer net than rear service line for doubles, and the other should be 2 feet farther from net than rear service line for singles. Lines should extend between outer alley line. On opposite sides of court mark two small circles 11 feet from net and 3 feet on either side of center line.

Player stands between the two circles. An assistant, who can play well, stands in front of the rope, sets up a bird to the player, who returns the bird above the net so it will drop on the

target. If it drops between the net and the first line it counts 2 points, if between first line and rear doubles line 4 points, if between rear doubles and rear singles service lines, 5 points, and between rear singles line and most distant line 3 points. Give 20 trials. Player need attempt to play only those birds which come within her reach while standing between the 2 circles.

Basketball

1. **30 Second Basket Shooting.** Player may stand anywhere she wishes. On signal "go" she shoots for basket, recovers ball and continues as rapidly as possible. She may not receive help in recovering the ball, but there are no other fouls or violations. Score is the number of baskets made in 30 seconds.

Use a single timer and give basket shooting test to as many girls simultaneously as there are baskets in the gymnasium.

At the same time there may be one or more areas set up for the ball handling test and tests given simultaneously with basket shooting.

2. **Ball Handling.** Place lines on the wall 3 feet apart, space to right of this area marked B, space to left marked A; line on floor $7\frac{1}{2}$ feet from wall and parallel to it; two lines at right angles to wall and extending through line parallel to wall. They are $5\frac{1}{2}$ feet apart and placed so the lines on the wall are midway between these. Right corner made by these three lines is marked A and left corner marked B.

Player stands in corner A, throws the ball against the wall so it hits in A, runs forward to corner B where she recovers the ball. She turns and throws from corner B to hit in area B on wall and runs to recover in corner A. She scores one point for each ball which hits in correct area on wall and is recovered in proper area without player going closer to the wall than the line parallel to wall. Score is total number of points made in 30 seconds.

Golf

It is preferable to play 5 to 9 holes and keep official score. This may be supplemented by a rating of form. Since this is

time consuming and often impossible the following procedure is suggested.

1. **Driving.** Requires an area 100 to 150 yards in length and at least 25 yards wide. Markers should be set up at the edges of the area at every 25 yards from driving ground.

Player uses driver, or brassie, and/or midiron attempting to shoot straight down course. Each ball is scored to point where it first hits. Balls short of 25 yards are scored zero, 25-50 yards—1, 50-75 yards—2, 75-100 yards—3, 100-125 yards—4, 125-150 yards—5 points. Twenty trials with each club tested.

2. **Approach.** Place a marker in center of concentric circles. Circles have a radius of 5, 10, 15, 20, 25, and 75 feet. If space does not permit a complete outer circle, a short arc is adequate.

Balls are placed on outer circle. Player uses a mashie and attempts an approach shot to the marker. Balls are scored to the point where they stop. The inner circle counts 5, the next 4, etc.; area outside target is zero. Twenty trials.

3. **Putt.** Use regular putting green, or a strip of old carpet on floor or sidewalk. Use patented practice cup or paint a circle $4\frac{1}{4}$ inches in diameter on carpet. Give twenty trials with one point on each successful putt. In case of the circle painted on carpet, score a ball which rolls across the cup and stops not more than 1 foot beyond.

It is probably desirable to supplement these scores with subjective ratings of form, since poor form sometimes achieves success and since twenty trials do not yield an extremely high reliability.

Soccer

1. **Volleying.** Requires flat wall space 15 feet long and 10 feet high, preferably an outside wall with turf approach. Target is all of this area except that it extends down only to within 8" of the floor. Playing area is 30 feet square on the floor or ground so placed that target is midway along one side. Starting point is marked in middle of square.

Ball is placed on starting point. Two assistants stand along each of the three open sides of the square. Player kicks the

ball against the wall, and plays it continuously in any fashion legal in soccer. It may be dribbled before kicking it to the wall again. If it rolls out of the square, an assistant places it by hand on the edge of the square where it crossed. Player kicks or dribbles it from that point. Score is the number of hits in the target in 30 seconds. Use either the sum or the best of three trials.

Softball

1. **Fielding.** Target consisting of 5 concentric circles 3, 12, 22, 33 inches in radius with center at 48" above the floor. Mark a base on floor 45 feet (may be any distance down to 35 feet) in front of the center of the target. At right angles to this line from base to target, there should be a flat wall space, at least 10 feet by 10 feet and any distance between 20 feet and 35 feet from the base.

Player stands on base, throws the ball against the flat wall, and recovers it as quickly as possible on the rebound. She must touch base and throw as quickly as possible (as though making a double play) to the target. A ball hitting in the inner circle counts 5 points and 4, 3, 2, and 1 respectively in the other circles. The ball is timed from the instant the ball hits the first wall until it hits the target or wall around the target. Ten trials are given and the score is the sum of 10 hits, minus points for excess time. (Excess time intervals and deductions must be determined on basis of distance balls must travel and nature of the wall and rebound obtained from it.

2. **Repeated Throws.** Requires flat wall space at least 15 feet high and 8 feet wide. Mark a line on wall at height of $7\frac{1}{2}$ feet and another on floor 15 feet from and parallel to the wall. Player stands behind restraining line, throws ball against wall above the $7\frac{1}{2}$ foot line, catches it, and repeats as rapidly as possible for thirty seconds. If she loses the ball she must recover it herself. Score is number of hits on the wall above the line, providing she is behind the restraining line. Use sum of six trials.

Speedball

The soccer volleying test may be used for speedball.

1. **Wall Passing.** Requires flat wall space at least 8 feet wide and 6 feet high. Restraining line is 8 feet from the wall and parallel to it.

Player throws ball against the wall and catches it and repeats as rapidly as possible for 15 seconds. Score is number of hits on wall, providing player is behind the line when throwing.

2. **Dribbling and Passing.** Use 18-foot goal area. Mark two lines 60 yards long perpendicular to goal line, one 3 yards to right of right goal post and one 3 yards to left of left goal post. Place 5 Indian clubs or other objects on perpendicular line at point 10 yards from goal line and 10 yards apart along line. Starting line is 60 yards out parallel to goal line.

Player starts ball at starting line, on right hand row of obstacles, dribbles the ball to the right of the first obstacle, to left of second, etc. After passing to the right of the last obstacle, she kicks for goal. On left hand line she starts to the left of first obstacle. Five trials each from left to right. Score is time required from start of dribble until the ball crosses the goal line on the 10 trials, minus 10 times the number of goals made.

Tennis

1. **Driving and Footwork.** Requires flat wall space at least 8 feet high and 20 feet wide, line on wall at $3\frac{1}{2}$ foot height, and another at 8 feet if wall continues on up, line on floor 24 feet from and parallel to wall. Place a box or racquet containing extra balls on the floor on the restraining line to the left of the playing area.

Player stands behind the restraining line holding two balls. She drops one ball to the floor and on the bounce uses either a forehand or backhand drive. As ball rebounds from the wall, she strokes again and continues the rally as long as possible. Ball may be played even though it has bounced more than once before reaching the restraining line. When player loses control of first ball she drops the second and continues play. When she loses control of the second she goes to the box for two more balls and continues play. She may not pick up balls on the

floor. Score is the number of hits on the wall above the net line and below the 8 foot line, providing player was behind the restraining line when she played ball (stepping on or over the line **in the process of stepping into stroke** is permissible if she returns behind the line after the stroke). Sum of 3 or 5 trials of 30 seconds each.

It may be advisable to supplement this with a rating of form on strokes and on footwork.

2. Serve. The serve is best evaluated by means of ratings on form. It is preferable to have the player on the court serving into proper service courts. The stroke should be judged on basis of stance, backswing, height of ball, position of racket at contact, transfer of weight, flight of the ball, and absence of foot faults.

Tumbling

In testing in tumbling select the elements you have been teaching, i. e., balance, agility, etc. Select a few representative stunts from each type. These may be judged as either success or failure on not more than 2 trials each, or on the basis of good, fair, or poor execution. The latter method gives more differentiation between performers and is better motivation.

Volley Ball

1. Repeated Volleys. Requires a flat wall space at least 15 feet high and 10 feet wide. A line on wall at $7\frac{1}{2}$ foot height, and a line on floor 3 feet from wall and parallel to it.

Player stands behind the line, tosses the ball up against the wall and when it rebounds volleys it with one or both hands and continues as rapidly as possible for 15 seconds. If she loses control of the ball she must recover it herself and start as before. Score is number of hits above the line providing the ball was clearly volleyed (not tossed) and the player was behind the restraining line. Score is sum of 6 trials.

2. Service. Draw a line 5 feet from and parallel to end line. Draw a line 5 feet from each side line extending from net to previously described line. Draw a line entirely across court, $12\frac{1}{2}$ feet from and parallel to net.

Player serves ball into target area. A ball landing in center zone nearest net scores 1 point, in side zones nearest net, 2 points, in center zone, 3 points, in side center zones, 4 points, and in back court zone, 5 points. Score is the sum of points made on 10 trials.

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APPENDIX

School Laws of Iowa—Code of 1946

SECTION #4263. PHYSICAL EDUCATION. The teaching of physical education, exclusive of interscholastic athletics, including health supervision and health instruction, of both sexes, shall be required in every public elementary and secondary school of the state. Modified courses of instruction shall be provided for those pupils physically or mentally unable to take the courses provided for normal children. Said subject shall be taught in the manner prescribed by the state superintendent of public instruction.

SECTION #4264. LENGTH OF COURSE. The course of physical education shall occupy periods each week totaling not less than fifty minutes, exclusive of recesses, throughout each school term. The conduct and attainment of the pupils in such course shall be marked as in other subjects and it shall form part of the requirements for promotion or graduation of every pupil in attendance, but no pupil shall be required to take such instruction whose parents or guardian shall file written statement with the school principal or teacher that such course conflicts with his religious belief.

SECTION #4265. IN TEACHER-TRAINING COURSES. Every high school, state college, university, or normal school giving teacher-training courses shall provide a course or courses in physical education.

Standards in Athletics for Girls and Women

**Presented by The National Section on Women's Athletics
of the A. A. H. P. E. R.**

STANDARDS

Standards in athletic activities should be based upon the following guides:

1. Athletic activities for girls and women should be taught, coached, and officiated by qualified women.
2. Each girl who is physically able to do so should be given a chance to participate in a variety of activities, both team and individual, and an opportunity to be a member of a team in those sports for which teams are organized.
3. Recognition should be given to every opportunity to secure acceptable results in all situations in which competition is carried on.
4. The results of competition should be judged in terms of benefits to the participants rather than by the winning of championships, or the athletic or commercial advantage to schools or organizations.

LEADERSHIP

Administrators, teachers, or coaches, and players should be primarily concerned with the outcomes of the program.

1. **The administrator is directly responsible for:**
 - a. Selecting qualified women to direct the program.
 - b. Providing facilities, equipment, and finances necessary to carry on the program.
 - c. Providing equal use of facilities and equipment for boys and girls.
 - d. Providing health safeguards.
 - e. Guiding publicity to emphasize the educational and recreational values of the program.
2. **The teacher or coach is responsible for:**
 - a. Encouraging skillful play for full enjoyment of the game.
 - b. Emphasizing the importance of trying to win fairly, rather than "winning at any cost".

- c. Establishing the attitude that defeat is not humiliating.
 - d. Carrying out the practice and establishing the concept of treating the opposing team with courtesy.
 - e. Emphasizing the importance of health and periodic examinations.
3. **The player is responsible for her own conduct as shown through:**
- a. Intelligent health practices.
 - b. Courtesy, fair play, and good sportsmanship.
 - c. Quality of leadership within her own group.
 - d. Emotional control in all game situations.
 - e. Playing to the best of her ability.

HEALTH

Careful supervision of the health of all players must be provided.

- 1. Require an examination by a qualified physician at the beginning of each year of participation.
- 2. Require a written statement, (by a qualified physician), of approval for playing, following the serious illness of a player.
- 3. Prevent those girls from playing who should not play during their menstrual periods, and remove from the game players who suffer injuries or show signs of fatigue or undue emotional strain.
- 4. Make every effort to teach players to relax during the game and in rest periods.
- 5. Provide a healthful, safe, and sanitary environment for the conduct of athletic activities.

Homemade Equipment

"It is difficult to create one's own pleasures, but an ounce of pleasure which we can create ourselves, is better than a ton of readymade pleasure."

L. P. Jacks

Several kinds of equipment are included in this list that can be made by anyone. Some are made from odds and ends found around the home. Instead of checker men, bottle tops or golf tees make a very good substitute. For tossing articles, rubber heels or jar rubbers can be used instead of purchasing new articles.

Deck Tennis Ring—A 20" piece of $\frac{5}{8}$ " rope is needed. From one end of the rope, cut off two inches of two strands, and from the other end cut off two inches of one strand. Put the two ends together and splice them. Wind 1" strips of tape over splice to avoid slivers.

Paper Bag Volleyball—Use bag with as nearly an eight-inch square base as possible. Blow up sack and tie with a string or rubber band.

Paddles—Badminton, aerial dart, and table tennis paddles may be made by the industrial art department. Use a regulation paddle as a model.

Mats—Cot pads, sofa cushions, or feed sacks stuffed with some soft material may be used for many stunts.

Aerial Dart Birds—Buy sponge rubber balls, from 1" to 2" in diameter from the ten-cent store. Put 3 feathers, 4 or 5 inches long, in a hole and glue in place. Keep them firm and balanced as well as you can when placing feathers in the ball.

Shuffleboard—Use almost any kind of wood. A lath can be used. Handles should be at least 4 ft. long and crosspieces 6 inches long. Four rubber heels (men's size) may be used for cues and may be painted different colors.

Medicine Balls—May be made by placing old cotton batting from a mattress in a worn-out leather ball which has been re-sewed so that the seams are tight. After the ball has been stuffed sufficiently to keep its shape, it may be laced or sewn together.

Bean Bags—May be made by using pillow ticking, 6 or 8

inches in size, and filling with beans, corn, or pieces cut from an old inner tube. The tube should be shredded as much as possible.

Bean Bag Board—Get a thin board or a heavy piece of 5-ply celotex 3 feet long and 2 feet wide. In this cut 5 holes, each 6 inches square. Place the numbers 5-10-10-15-15-20 beside each hole. Put a standard, or prop fastened by a hinge to the back of the board to hold in a slanting position. The board should be very smooth so that the bean bags will slip easily through the holes.

Bean Bag Bowling—The players in turn take two shots with a bean bag over a threshold and at a semicircular scoreboard chalked on the floor on the farther side. The scores are marked on a series of concentric curves.

Scoop—Directions for Making: Make a paddle out of 3 plywood a little larger than a ping pong paddle, and a large handle with two extra pieces of plywood. Make 7 holes $1\frac{1}{4}$ " in diameter. Attach cord at the end of the paddle with a small ball at the end of a $3\frac{1}{2}$ ft. string. Each hole is numbered. **Rules for Playing:** Place ball on the floor and jerk up trying to place the ball in the various holes, avoiding the one in the center marked 0. Try to accumulate a set score. If the ball lands in the hole in the center, the player loses all the points previously gained.

Parlor Baseball—Directions for Making: Cut a piece of plywood 24" x 30" and mark on it the above diagram (See next page.) Procure rubber disks or old rubber heels, enough so that each player will have one playing object. **Rules for Playing:** Place the board flat on the floor and have the players stand some 8 feet away. Each player tosses a rubber for his side. If the rubber misses the board entirely, it counts as a strike. Counting is as in baseball and one side continues play until there are three outs. The number of innings to be played should be agreed upon at the beginning. **Variation:** Give each player a mason jar ring. Hang the board on the wall. In the center of each square of the board place a hook. The rings are thrown in an effort to hook them on the desired square. Rules are the same as those played when the board lies on the floor.

Base on Balls	Second Base Hit	Ball
Third Base Hit	Out on Fly	First Base Hit
Out at Home	Home Run	Out on Foul

Hearts—Directions for Making: Make six cubes 1" on a side. Mark on the six sides one letter of the word H-E-A-R-T-S. Provide a large vessel in which to shake the dice such as a coffee can. **Rules for Playing:** Each player rolls all the dice out on the playing surface. One hundred points constitute a game. Score is as follows:

Word HEARTS —30 points
 Word HEART —25 points
 Word HEAR —20 points
 Word HEA —15 points
 Word HE —10 points
 Word H — 5 points

Letters H. H. H.—Loses everything.

Increased excitement comes when the total points are recorded in an allotted time. This is a good game to be used in a progressive game party.

Axle Quoits—Directions for Making: Take two old axle housings and cut them off so they will be 18" high when standing

on the floor. Putting these in the furnace for five minutes or so will clear off the old grease. Make four rubber quoits as follows: Take a 30" length of garden hose. Whittle a small wooden plug which will fit snugly into one end of the hose. Draw the other end around and fasten by tacking through the rubber into the wood. Tape the joint with electrician tape. **Rules for Playing:** With the axles about 12 ft. apart, each player shoots for ringers. Ringers are the only counters and the person making ten ringers first wins. Partners can be played the same way as in horseshoes.

Basket Toss—Get a corrugated pasteboard box, wooden box, or waste paper basket and a half dozen old tennis balls. Place the box about 6 inches in front of some flat wall. Stand back and attempt to bounce the balls so that they will strike the floor first, the wall second, and then drop into the box. A single volley-ball or basketball may be used for this game.

Clothes Pin Toss—Get two dozen ordinary clothes pins or snap pins, preferably the latter. Mark values on each pin from 5 up. These pins are then stuck at intervals around the rim of an ordinary waste basket. Jar rubbers are used for tossing. Players are provided with an equal number of jar rubbers which they attempt to toss over the pins around the edge of the basket. Rings falling on pins are counted according to value marked on the pins. Rings falling within the waste basket deduct ten from total score. Rings falling outside the basket have neither a minus nor a plus value.

Hoop Toss—Procure four lengths of very heavy sash cord about 20" long and fashion each into a ring or quoit by bringing the ends together and taping the joints securely. Old garden hose may also be used in making rings by placing a small piece of broom handle in the open ends and tacking the hose to the wood. Now get two eight-inch squares of heavy plank; bore hole in the center of each and set an 8 in. peg securely in place. Play as in horseshoes except that ringers count five, leaners three points, and closest hoop one point. A similar game can be played by turning a chair upside down so that the legs will project as pegs. Another game can be played by tossing hoops over a megaphone placed on the floor.

Muffin Pan Bounce Ball—Get an ordinary muffin pan with twelve cups. Take small pieces of adhesive tape, mark on them different values, and stick them near the edge of each cup. Five ping pong balls complete the equipment. Place pan on one end of the bare table near a wall if possible. Players attempt to bounce the balls so that they will stop in the cups. Keep score as indicated.

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Phys. Ed. for girls

Paul-

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We have one. It has with us it.