

May 31, 2019

Who is your most iconic Dancer In History
That has a Great choreograph

My list

- (1) Michael Jackson
- (2) Janet Jackson
- (3) Paula Abdul
- (4) Usher
- (5) Chris Brown
- (6) Missy Elliott
- (7) Beyonce
- (8) Jennifer Lopez
- (9) NeYo
- (10) Jason Derulo
- (11) Justin Timberlake

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What dance has lost its value in the United States?

I feel square dancing has lost it's value. I remember when I was in middle school. for physical education we would do different exercise and activities. My first dance in PE was Michael Jackson "Thriller" We had the props and the choreograph down packed. Then we venture out to square dancing. I love square dancing because there are so many levels to it. In the little town I am from we would have River fest. River fest consist of the community coming together. They would shut broad street down from noon till at least 10:00 pm that night. We would have live music with bands on the gazbo. We had different games, ~~cross~~ concession stands with all type of foods like at the fair. We would have different types of dances and music in the street. I would do some of the other dances but my favorite was the square dancing. I feel that square dance should be offered at the schools and colleges as public recreation movement and educative technique. There are so many dances till you will never get bored.

Square dances

- (1.) Birdie in the cage
- (2.) Bouquet ~~bust~~ Waltz
- (3.) Captain Ginks
- (4.) Chase a Rabbit
- (5.) Corners Bow, Partner at a time
- (6.) Darning Nellie Gray
- (7.) Dip and Dive
- (8.) Divide the King
- (9.) Double Sashay
- (10.) Down the Line
- (11.) Duck for the Oyster
- (12.) Elbow Swing
- (13.) Farmer Gray
- (14.) Form an arch
- (15.) Forward Six and Fall Back Eight
- (16.) Four in a Center Line
- (17.) Gal from Arkansas
- (18.) Grapevine Twist
- (19.) Hinkley Dinkley Partner Yows

The Square Dance Story written by Richard Kraus

Throughout the everyday life of America, the popularity of square dancing is spreading by leaps and bounds. Square dances are featured over the radio and on television screens, in movies and record albums. Throughout the recreation field, square dances are publicly and privately sponsored. YMCA's youth canteens, church groups, parent-teacher association, 4-H and grange clubs are all taking it up. Summer resorts often make it part of their social programs and even night clubs have found it to have a wide appeal. The question arises: Is this growth in popularity real or ~~synthetic~~? synthetic? Is ~~square~~ square dancing just a newly-discovered fad a craze that may soon die out? (It did die out) The best answer comes from the past - a fortnight ago! Square dancing, popular as it is today, has been an important part of American life, ever since the earliest pioneer days.

In colonial times, settlers often gathered together for husking bees, quilting frolics and barn raisings, and, more often than not, once the work was done they turned to dancing. Ralph Page writes that many years ago in Nantucket the annual sheep shearing was the occasion for a big dance called the Sheep Shearer's Ball, which lasted for a full week. Often there would be no special reason for the calling of a dance - just the desire for a good social get together. To spread the word of the coming event, a man might stand on the steps of the general store and shout, "Gunket! Gunket! When a crowd had gathered he would give the details of the dance. The selected meeting place might be in the store itself, in a barn or even in a farmhouse kitchen. When it was scheduled to be held in a kitchen, all the furniture would have to be cleared out - even the stove. Sometimes only the wood box would be left for the fiddler to stand in, with plenty of room for his well-rosined bow to scrape a fife and ~~drum~~ drum. Often in the extreme back woods where there were no trained musicians, the rhythm might come from plain "rattling" or hands clapping in a steady beat. In very religious communities, the minister and his elders frowned upon dancing and secular music as inventions of the devil. When this was the case, the settlers often did what they called singing games games or play parties, many of which are still done today throughout the country.

In the last century the Dance became a popular part of urban recreation. Polite society found it the vogue and the finest mansions were not complete without brightly lit, slick-floored ballrooms. Here the dancers would come in full dress, to take part in the elaborate quadrilles and contra dances that were made up by the dancing masters of the time. In addition, gavottes, polkas and occasionally a daring waltz would round out the program. Large orchestras were hired to play for the dances and it was the job of special floor managers to supervise the dress, decorum and sobriety of those present.

As the years passed, square dancing became supplanted by other forms of dancing in cities and towns. The Charleston, Bunny Hug and Grizzly Bear came into their own and later the rumba, ~~jitterbug~~ jitterbug and fox-trot, as they are done today. In urban areas the old time dances were seldom seen, save for a few scattered clubs and societies which kept up their ~~practice~~ practice. But in rural sections throughout the country square dancing remained a popular social outlet. In grange halls, barns and fire-houses, the weekly square dance usually held on Saturday night, ~~was~~ was the time for whole families to drive many miles to get together with friends to gossip and to have fun. often the people of a village would block off the main street, setup a platform for the band, hook up a string of light bulbs and have their summertime square dance.

Then in the 1930's more and more city people began to learn about square dance again. Vacationists who spent their summers in the country saw the local people dancing. It looked like fun, so they stepped into a square and found that it was fun! Skiers up in the North Country found that swinging their partners was a good way to keep the blood circulating on frosty winter nights. Many other city people came to be familiar with folk and square dancing by watching the exhibitions of folk dance groups of various nationalities. Two big fairs helped to bring the public to an increased ~~awareness~~ awareness of square dancing attracted huge crowds and the other was the Golden Gate Exposition in San Francisco in 1939.

During World War II, with a tremendous need for entertainment and mass recreation for service men who were many miles from home, square dancing received another great stimulus.

Soldiers became acquainted with it for the first time in USO halls and in other service clubs. They liked it and when they got home, they began to take it up in earnest, to start their own square dance clubs, and to learn to call themselves. Today, scarcely a town of any size exists in the United States where some square dancing cannot be found. In a number of cities and localities, there is actually a dance for every night in the week! Granted then that square dancing is firmly ~~rooted~~ rooted in the ~~past~~ past and that it is being more and more enthusiastically accepted by people today. However, if it is to be used as a part of the educative process or as a tool in recreation, it must be appraised critically from the point of view of the teacher and recreation leader.

~~What contributions has square dancing to make, either as part of the past what contributions has square dancing to make, either part of the school or college curriculum or as part of the general general recreation movement?~~ Basically, its goals and objectives can best be described under three main headings: physical, social or cultural.

As a physical activity, square dancing is valuable both in the development of neuromuscular skills and abilities and in the maintenance of good physical condition through regular, moderately strenuous exercise. As part of the physical and health education program in high schools and colleges, it is particularly suitable in that it is a noncompetitive, coeducational activity, requiring a minimum of facilities or equipment in which all may take part.

It has a further advantage in that it develops a skill which will be serviceable in the later use of leisure when the student has graduated. Not many people in their thirties and forties are able to take part in strenuous athletics or team sports — but all of them can enjoy a good square dance session,

In a social sense rhythmic movement and dancing have always been a basic part of man's activity. Certain primitive peoples, today, when they meet, do not ask, "What tribe are you?" but "What do you dance?"

So, through the ages, dancing has had a basic appeal. In today's society, it has a double appeal in that, unlike many other forms of passive spectator recreation, square dancing is a real participation activity. It is not made to be watched, but to be done. All may enjoy it, whether or not they are capable of highly coordinated and refined movement. Young children can square dance; so can their grandparents, and they can dance in the same set.

Blind and partially crippled people have been taught to square ~~dance~~ and are able to gain a real sense of achievement out on the floor. More and more is being learned of the beneficial effects of this type of activity among mentally disturbed and ~~badly~~ badly adjusted children and adults.

Learning to dance and joining together in the same set helps to give a group of people, no matter what their background, a feeling of cooperation and genuine oneness. Ralph Page speaks of the country dance, as the "ideal" foreign relation. Here Poles, Finns, Canucks, Swedes, Yanks, Irish and Greeks, mix and enjoy a common folk alliance. Properly taught and led square dancing can give the participants a real urge to take on responsibility as part of the group. Further, it can encourage the growth of social confidence by releasing individual pressures and giving participants the sureness that comes with "belonging", with being adequate and accepted in a social situation.

John Dewey has stated that education is a continuous life process, with the pre-school and after-school periods being as important as the school period, and that it is a major function of education to serve the end of personality development and to train the child for good social behavior and social control.

It is apparent that square dancing can be an ideal tool toward the attainment of these goals in the hands of the competent group leader or teacher.

Culturally speaking, square and folk dancing help to bring their participants a rich understanding of the past history of the United States and of its present complex make-up. Professor Otto Lehmann, former President of the International Commission on Folks Dots, has stated this well in his preface to Elizabeth Burchinal's Collection of German Dances. "Just as the individual is the last link in the chain of his forebears so every people is the embodiment of its contemporary from earlier generations. A nation, though it ~~beats~~ bears the imprint of its contemporary environment, can never lose its ancestral origin, for this origin comes to light in its character and inner nature. This innermost being of a people - its ~~soul~~ soul as one might say - manifests itself - in its celebration of festive occasions in its songs and dances - in short, in all the ways in which it regards quite frankly and naively to the unwritten laws of custom and tradition, thereby lending dignity and substance to the life of the people. ~~Here~~ There is no people without its folk dances . . .

Professor Lehmann writes of the soul of a people. Americans have a soul, and it certainly is one of mixed ancestry, for they are descended from immigrants who came to this country's shores from many lands.

~~Nowhere~~ Nowhere can this diverse ancestry be more clearly seen and illustrated than in American Country Dances. The most commonly used formation is the square or quadrille. Supposedly, this name is derived from the French, but already square dances are done in almost every European country. So too, the steps and patterns of the dances have the same varred background - owing a little bit to the Scandinavian, German, French, English, Scotch, Irish and just about every other nationality one can name.

Together with the richness and variety that result from this mixed ancestry, there are many regional differences in the style of dancing around the country. So when dancers do a square from New England, Texas or Minnesota, with all the local flavors of the particular section in the calls and in the rhythm, they somehow gain the feeling of knowing New Englanders, Texans or Minnesotans just a little bit better.

When folk dances of European origin are blended into the square dance program, they help to give the participants a feeling of respect and friendship for those of other descent and an awareness of the contributions they have made to the common culture. It is hard to harbor a prejudice against a person whose folkways one has enjoyed. And as an old Scot once said, "ye canna fight a man ye've danced wi'!"

But the best and most important reason for doing square dances does not lie in any of these factors. Certainly it is important that square dancing can be a valuable tool in physical conditioning, in personality development, in spreading and stimulating an awareness of the nation's culture. But the clue to its growing popularity does not lie in any of these. Instead, the answer is to be seen in the glowing, happy faces of the dancers - whether they are young or old, city or country people, elaborately costumed or in rough shirts and dungarees.

The answer is, 'Because it's fun!'

Written by

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