

MOVEMENTS OF THE WHOLE BODY

MOVEMENTS FROM  
PLACE TO PLACE

## MOVEMENTS FROM PLACE TO PLACE

The movements in this section are natural body movements which should be presented first in their most basic forms. It is a mistake to tie them to fixed patterns, as some schools do, for example, to require that the knees always be lifted high when galloping, or that skipping always be done to one particular time pattern. Just like our other basic movements, these can assume innumerable forms. The essential characteristic of each must be understood, then variations will be meaningful.

Pace is an important element in any place-to-place (locomotor) movement. It can strengthen or destroy the desired feeling. In a written work such as this it is impossible to indicate correct pace so, when using these exercises, the teacher must follow his own feeling and become sensitive to the feelings of his students. Observing students in action should provide necessary clues. If, after a pace has been given by the teacher, students seem tense or hurried, the pace may be too fast. If they move heavily and with effort, it may be too slow.

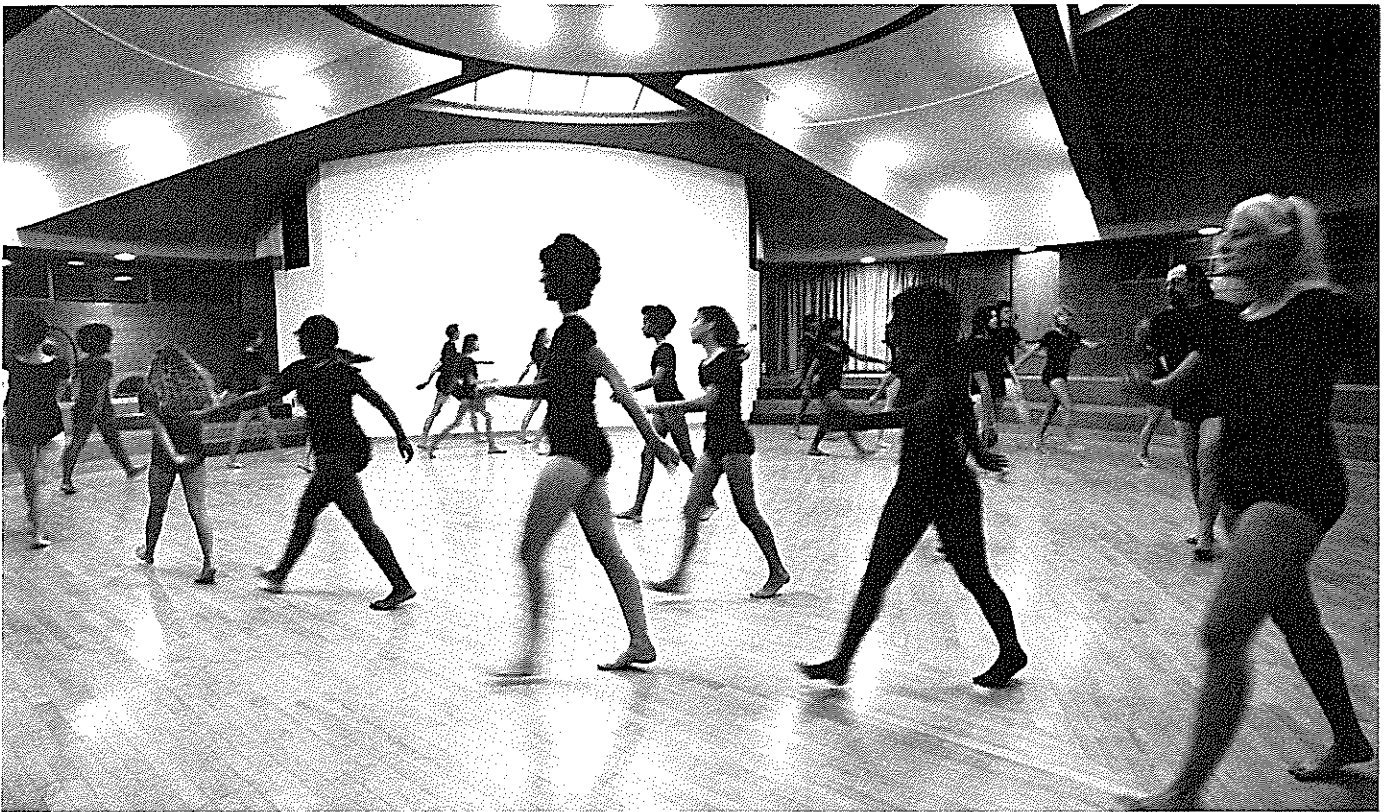
The use of sound accompaniment can be an aid in developing feeling for pace and quality of movement. The teacher may clap or speak, saying "walk", "run", "skip", etc., one word for every step. A group may accompany itself speaking: an excellent exercise to further total awareness of the movement's rhythm and creative group feeling.

The best musical instrument for class accompaniment is the drum because it can underline, without arbitrarily shaping, the feeling of the movement. The creative dance teacher should work hard to develop skill in using the drum expressively.

Place-to-place movements may be practiced either in a circle or on a straight path. A circle has the advantage of allowing continuous motion, which makes it better for beginners. A straight path, either from end to end, or from corner to corner, of room, gives opportunity for more exact execution of the movement's form and should be used by advanced students.

The exercises described here use three basic directions, determined by body structure: forward (front of body leading), backward (back of body leading), and sideward (side of body leading). Another direction, combining forward and sideward, or backward and sideward, could be added: oblique. In an oblique direction a point midway between front and side, or back and side, of body leads. A teacher may wish to experiment in this direction with advanced students, but it has not seemed necessary to include it in our basic exercise program.

WALKING



## WALKING

Walking is an expressive body movement which can take any number of forms according to the personality, feeling and imagination of the person who is walking.

Dancers should not be trained in arbitrary styles of "dance walk" but should practice walking in its most natural basic forms so that they remain free to create whatever ways of walking the feeling of their dancing requires. Children should not be taught to "march" as they are so often taught in kindergartens. Rather they should learn to experience and enjoy walking as a natural, free expression of themselves.

Our exercises stress some of the essentials of walking as a basic movement experience.

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## FREE STYLE

### 1. Natural

Walk freely around room in your own natural way...

### 2. Different Qualities

Try out these different ways of walking, expressing with whole body feeling of quality:

slow... fast...

large steps... small steps...

bouncy... smooth...

tight... loose...

high... low...

curved path... straight path...

forward... backward... sideward...

### 3. Original Walk

Make up original way of walking, not like anything ever seen before...

Members of group can teach each other original forms of walking. Teacher can help to clarify form and perfect technique.



## BASIC WALK (active feeling)

### 1. Forward

Walk forward continuously, emphasizing these elements:

- erect carriage, head up
- big, free step
- regular pulse, moderate pace
- heel touches first then weight rolls forward onto ball of foot
- slight knee spring with every step
- relaxed arms swing freely in opposition to legs

For continuous walking, circle is good path.

Teacher may set pace and accompany movement with firm, regular drum beat. Pace should be brisk but comfortable. Observation of group will enable teacher to determine best pace for desired result.

For intensification of feeling for rhythmic beat of walk, group may accompany itself saying "walk... walk... walk...", one word for every step.

### 2. Backward

Walk backward with same freedom and ease as forward...

Maintain erect carriage, avoid leaning backward.

Take big steps, reaching backward with legs as far as possible.

Let knees spring and arms swing as in forward walk. Opposition movement of arms and legs is more difficult to feel in backward than in forward walk. Taking big steps helps.

Look over shoulder to see where you are going but do not twist body.

Accompaniment is same as in Forward Walk (above).

### 3. Sideward

#### A. Free Style

Try various ways of walking sideward... first to one side then to the other...

#### B. Side Step

Walk sideward, stepping out to side with one foot then bringing other foot up to meet it without crossing over... continue at regular pace: step - together - step - together...

Keep feet and face straight ahead. Do not twist body.

Keep regular pulse without emphasizing one foot or other. Pick feet up, do not drag them.

Let both knees spring with every step as in forward and backward walk. Arms do not swing.

Accompaniment is same as in Forward Walk (preceding page).

#### C. Cross Front

With feet and knees turned out slightly, walk sideward, crossing one foot over in front of other...

Keep both feet and knees turned out equally, avoid twisting or turning body.

Foot and knee turn-out facilitates cross-over.

D. Cross Back

With feet and knees turned out slightly, walk sideward, crossing one foot over in back of other...

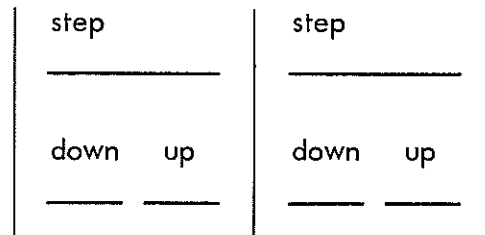
E. Cross Front and Back

With feet and knees turned out slightly, walk sideward, crossing one foot over first in front then in back of other...

#### 4. Spring-Swing Coordination

##### A. Forward

Walk forward as in Exercise 1 (page 379) at slightly slower pace... emphasize spring in knees... feel knee spring as regular two-beat down-up movement... as relaxed arms swing at sides, notice that they too have regular two-beat down-up motion...



Arms swing in opposition to legs and to each other.

Saying "down-up", or beating drum, in regular two-beat measure, can be helpful.

Exaggeration of knee spring in walk can lead into skipping if emphasis is vertical (see Skipping, Exercise 1, page 402) or leaping if emphasis is horizontal (see Leaping, Exercise 1, page 443).

##### B. Backward

Walk backward as in Exercise 2 (page 379) at a slightly slower pace... emphasize regular two-beat down-up spring-swing coordination as in preceding exercise...

## C. Sideward

### 1) Side Step

Walk sideward as in Exercise 3-B (page 380), swinging arms in parallel motion from side to side (as in Exercise 1-A, page 130)...

Arm swing is coordinated with knee spring in regular two-beat down-up motion (as in Exercises 4-A and 4-B, opposite page).

### 2) Cross Front

Walk sideward as in Exercise 3-C (page 380), crossing one leg over in front of other and swinging arms in parallel motion from side to side...

Direction of arm swing is in opposition to swing of leg which crosses in front. For example: in walking sideward right, arms swing left as left leg swings across in front of right leg.

### 3) Cross Back

Walk sideward as in Exercise 3-D (page 381), crossing one leg over in back of other and swinging arms in parallel motion from side to side...

Direction of arm swing is same as direction of swing of leg which crosses in back. For example: in walking sideward to right, arms swing right as left leg swings across in back of right leg.

Although direction of arm swing is same as direction of leg when leg crosses in back, principle of opposite motion is maintained. Crossing in back relates sideward walk to backward walk, whereas crossing in front relates sideward walk to forward walk. It is interesting exercise (for advanced students) to change from forward or backward walking to sideward walking while maintaining uninterrupted opposition arm swing.

4) Cross Front and Back

Walk sideward as in Exercise 3-E (page 381), crossing one leg over first in front then in back of other and swinging arms in parallel motion from side to side...

Crossing in front and back, like Side Step (Exercise 4-C-1, preceding page) has no particular relationship to forward or backward walk. Direction of arm swing is in opposition to leg as it swings across either in front or in back. It cannot be in opposition to both front and back crossings.

## SMOOTH WALK (passive feeling)

### 1. Forward

Walk forward smoothly with gliding motion, without knee spring or arm swing... move in such a way that, if you were to be seen only from waist up, you would appear to be on skates... express feeling of passivity: of being drawn along by an outer force with no inner force of your own... glide in circle, letting body shape itself to curve, leaning in toward center...

Smooth walk requires more control than basic walk (Exercise 1, page 379). Keep knees bent, reaching forward with toes on every step (heel does not touch first as in basic walk). Keep arms quiet, either in raised position (page 21) or down at sides.

### 2. Backward

Walk smoothly backward, with same passive gliding motion...

### 3. Changing Direction

Glide forward in circle...

Turn and glide forward in opposite direction, emphasizing shift in body position...

There are two ways in which to turn: facing in toward center of circle, or facing out. You may try them both but, when gliding forward, turning in (forward half turn) is more natural. (See Turning: Direction, page 284).

Glide backward in circle...

Turn and glide backward in opposite direction...

When gliding backward, turning out (backward half turn) is more natural.

#### 4. Free Curves

##### A. Individual

Walk smoothly, moving freely about room, gliding in curves, experimenting with changes of direction and emphasizing shift in body position when direction is changed... glide sometimes forward, sometimes backward, in large and small curves noticing that the smaller the curve, the more the body position must be adjusted...

Maintain feeling of passivity.

##### B. Group

Form line, one behind other...

Walking smoothly, glide forward, leader leading line in free curves throughout room...

If there are too many in group for single line, and if room is large enough, two or more lines may follow separate leaders in separate paths.

The longer the line, the larger the curves must be.

For additional studies in curved path, see Horizontal Arm and Body Swing, Exercise 6, pages 181 - 189.



## DIRECTION CHANGE

### 1. Forward and Backward

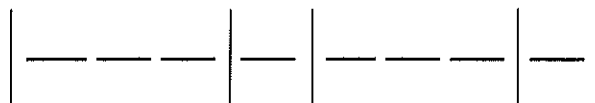
#### A. Reverse Direction

Walk continuously, maintaining regular pace, while alternating 3 steps forward with 1 step backward...

In these Direction Change studies you may walk in any way you wish. Develop your own style.

Walk continuously, maintaining regular pace, while alternating 3 steps backward with 1 step forward...

In order to strengthen feeling for time pattern, students should stand and clap pattern before attempting to walk it. While clapping, knees should spring and entire body express feeling of beat.



Possible variations on this theme:

#### 1) Leap

Emphasize single step by leaping onto it: leaping backward after 3 forward steps, or leaping forward after 3 backward steps.

#### 2) Opening and Closing

Let arms open in expanding movement when walking forward, and let them close in contracting movement when walking backward. Let whole body express feeling of contracting and expanding.

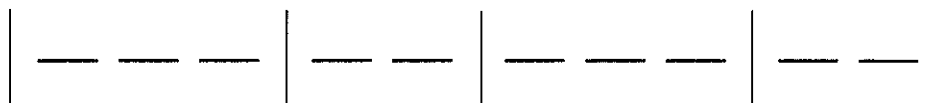
#### 3) Duet

Form couples... face partner... one walks forward while other walks backward... each couple should develop own style of movement, varying theme freely and using arms and body in original way...

#### 4) Other Time Patterns

Instead of 3-1 time pattern, others may be used.

A particularly good pattern is 3-2: 3 steps forward and 2 backward, or 3 steps backward and 2 forward.



This has advantage of starting movement alternately with left and right foot.

## B. With Half Turns

Walk continuously in one direction, alternating 5 steps forward with 5 steps backward, making half turn as you change...

Turns may be forward half turns or backward half turns (see Turning: Direction, page 284), or they may be alternately forward and backward.

Forward half turns: start walking forward on left foot, turn left on 5th step; start walking backward on right foot, turn right on 5th step.

Backward half turns: start walking forward on left foot, turn right on 5th step; start walking backward on right foot, turn left on 5th step.

Forward and backward half turns: start walking forward on left foot, turn left on 5th step; start walking backward on right foot, turn left on 5th step.

Number of steps forward need not be same as number backward. For example: you may walk 5 steps forward and 3 backward, or any other combination.

Two persons may enjoy doing this exercise side by side, starting on inner foot and making forward half turns toward each other.

## 2. Sideward

### A. Reverse Direction

Walk sideward with side step (as in Basic Walk, Exercise 3-B, page 380)...

Maintaining regular pace, alternate 5 steps to right with 5 steps to left...

Instead of 5, you may take 3, 7, or any other uneven number of steps.

## B. With Half Turns

Walk sideward continuously in one direction, with first one side then other side leading, making half turn when changing sides...

Five steps for each side is good number, but any uneven number will do.

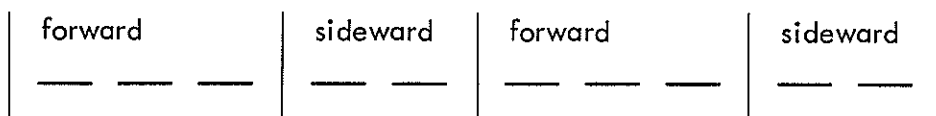
Turns may be forward half turns or backward half turns (see Turning: Direction, page 284), or they may be alternately forward and backward.

This exercise may be done in couples moving alternately face to face and back to back.

## 3. Forward-Sideward, Backward-Sideward

### A. Three and Two

Walk continuously, maintaining regular pace, while alternating 3 steps forward with 2 steps sideward...



Sideward walk is side step without crossing over.

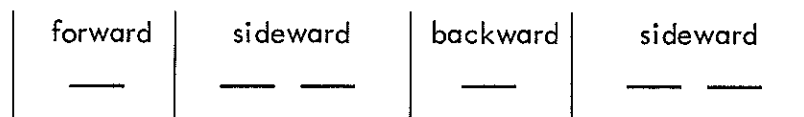
In same way, alternate 3 steps backward with 2 steps sideward...

In same way, walk continuously, maintaining regular pace, taking 3 steps forward followed by 2 steps sideward, then 3 steps backward followed by 2 steps sideward...

Repeat this sequence continuously with smooth gliding step (see Smooth Walk, Exercises 1 and 2, page 385) letting body swing in direction of sideward step...

## B. One and Two

Same as preceding exercise with this difference: alternate 1 step forward (or backward) with 2 steps sideward...



This is traditional waltz step.

Developments of this theme:

### 1) Individual

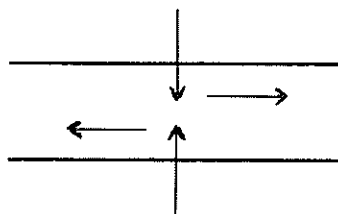
Students may experiment freely with this theme, combining forward-sideward and backward-sideward steps in any way they wish...

### 2) Couples

Couples, with partners facing each other and holding each other's hands or forearms, move freely around room. First one should be leader, then other one. Finally, they should move together with neither one leading...

### 3) Group

Two lines facing move in opposition to each other...



#### 4. Reverse Direction with Half Turns

##### A. Three-Beat Measure

Starting with left foot, take 3 walking steps forward... on third step, make forward half turn left, pivoting on ball of left foot... now, starting with right foot, take 3 steps forward in opposite direction then make forward half turn right, pivoting on ball of right foot...

Time pattern is as follows:

_____			_____		
step left	step right	step left turn left	step right	step left	step right turn right

Continue to repeat movement at slow pace with long, smooth steps, rising to ball of foot on pivot turn and bending knee on first step in new direction...

Continue movement, rising off floor in hop as you turn...

Pulse and measure remain same, but third beat is divided into two parts by hop. Division of beat by hop may be equal or unequal.

pulse and measure	_____	_____	_____	_____	_____	_____
equal division	_____	_____	_____	_____	_____	_____
unequal division	_____	_____	_____	_____	_____	_____

## B. Four-Beat Measure

Starting with left foot, take 3 walking steps forward, ending on left foot... now step right then left while making forward half turn left... now, starting with right foot, take 3 steps forward in opposite direction, ending on right foot... now step left then right while making forward half turn right...

Time pattern is four-beat measure with turning steps dividing fourth beat into two equal parts.

pulse and measure	_____	_____	_____	_____	_____	_____	_____	_____
step pattern	_____	_____	_____	_____	_____	_____	_____	_____
	left	right	left	r. l.	right	left	right	l. r.

Continue to repeat this movement at slow pace with long smooth gliding steps, rising to toes when turning and dipping into knee bend on first step in new direction...

This movement has pulse, pace and quality of traditional tango.

## C. Two-Beat Measure

Same as preceding exercise with this difference:

Take only 1 walking step forward (instead of 3), creating two-beat measure.

pulse and measure	_____	_____	_____	_____
step pattern	_____	_____	_____	_____
	left	right	left	right

## COMBINED WITH OTHER MOVEMENTS

### 1. Walking and Skipping

See Skipping, page 399.

Combine walking and skipping as follows:

Four walking steps alternating with 4 skips...

Regular pulse should be maintained throughout, with skip dividing beat.

pulse and measure	_____	_____	_____	_____	_____	_____	_____
movement pattern	_____	_____	_____	_____	_____	_____	_____
	walk	walk	walk	walk	skip	skip	skip

Two walking steps alternating with 2 skips...

pulse and measure	_____	_____	_____	_____
movement pattern	_____	_____	_____	_____
	walk	walk	skip	skip

One walking step alternating with 1 skip...

pulse and measure	_____	_____
movement pattern	_____	_____
	walk	skip

Walking and skipping freely combined...



## 2. Walking and Hopping

See Hopping, Exercise 1, page 457.

## 3. Walking and Crawling

Walk forward freely...

Let arms and upper body hang forward loosely as you walk...

Bending knees, gradually let upper body hang lower and lower until hands touch floor...

Put weight on hands, walking on hands and feet...

Crawl on hands and knees...

Crawl on knees and forearms...

Crawl lying on front...

Reverse sequence:

Begin by crawling on front...

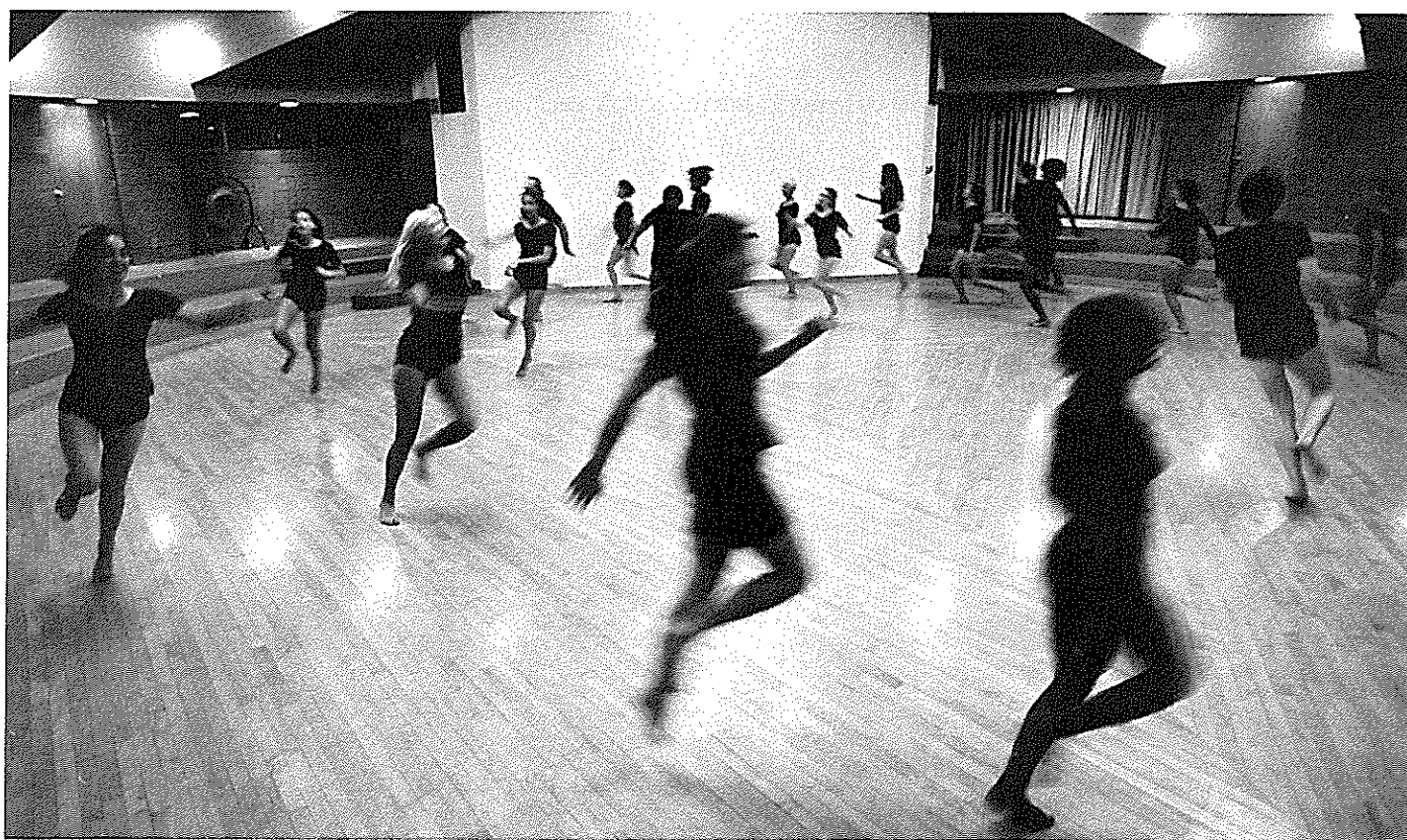
Continue crawling on knees and forearms...

Crawl on hands and knees...

Walk on hands and feet...

Walk on feet with body hanging forward...

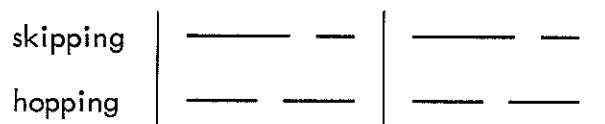
Walk in erect position...



## SKIPPING

Skipping is one of our most enjoyable basic movement experiences, its clearly defined rhythm expressing sheer exuberance. It is so utterly natural that any attempt on the part of the teacher to analyze it usually does more harm than good. If a student is not immediately able to skip, give him time. Do not call attention to his difficulty. The joy expressed by those members of the group who are skipping, and the rhythm of the sound accompaniment provided by the teacher (voice, hand clap or drum) will gradually lead him into it.

If a skip must be defined, we may say that it is a two-beat hop (up-down) first on one foot then on the other, with the first beat (up) longer in time than the second (down). Skipping and hopping are the same movement except for time pattern (see Hopping, page 453). Hopping has a regular beat, whereas skipping has an irregular one: a long beat alternating with a short beat.



Skipping has the same time pattern as galloping but is quite a different movement. In skipping we leave the ground and come down on the same foot. In galloping we leave the ground on one foot and come down on the other (see Galloping, page 425). For very little children galloping is easier than skipping.

## TRANSITION FROM WALKING

### 1. Forward

Walk forward as in Walking, Exercise 1 (page 379)...

Emphasize spring in knees as in Walking, Exercise 4-A (page 382)...

Let spring carry you off ground in a skip...

Best time pattern for easy, comfortable skip is three-beat measure, with long beat lasting twice as long as short beat.

pulse and measure	— — —	— — —
skip pattern	up down	up down
	right foot	left foot

Drum beat, if adjusted perfectly to students' pace, provides good accompaniment for skipping. Drum beat may occur on only first beat of measure or, if accompanist is sufficiently skilled, it may occur on first and last beat of measure.

pulse and measure	— — —	— — —
skip pattern	— — —	— — —
choice of drum beat patterns	— — —	— — —

Arms swing in opposition to legs, as in walking.

## 2. Backward

Make same transition (as in preceding exercise) from backward walking to backward skipping...

Beginners should not try to swing arms when skipping backwards. It is difficult to coordinate arm swing with leg movement in backward locomotion.

Express joy of skipping alone and joy of skipping together.

Don't be shy and wait to be chosen.  
Grab nearest person you can find!

This movement has delightful social element, well suited to recreational groups.

## B. Group Accompanies Individual

Group stands in large circle...

One member after another takes turn skipping freely while rest of group accompanies, clapping and saying "skip - skip - skip -". Teacher's drum may support group accompaniment if needed. The one skipping may skip inside or outside circle, following any desired path and improvising freely on theme of skipping. As each individual returns to place in circle, next one begins to skip. When last one returns to place, all skip, moving freely in room. Gradually sound and movement quiet down, bringing study to conclusion. Group members end their movement wherever they happen to be.

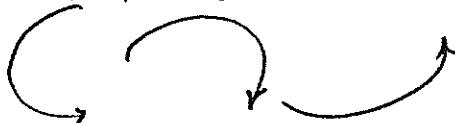
## C. Circle and Line

Students skip freely around each other in individual paths...

Gradually they find their way into circle...



After circle has been firmly established, one student (selected in advance) turns circle into line, leading group in big curves around room...



Finally, leader leads back into circle...



When circle has been well established, movement gradually comes to a conclusion...

## DIRECTION CHANGE

For these exercises arms should be in raised position (page 21).

### 1. Forward and Backward

Skip continuously, alternating 5 skips forward with 3 skips backward...

5 and 3 is good combination but any may be used.

Skip continuously, alternating 5 skips backward with 3 skips forward...

Facing partner, skip together in 5 - 3 time pattern, as above, one skipping forward while other skips backward...

In any Direction Change exercise, when steps must be counted, helpful preparation is to stand and clap pattern before attempting to move to it. Knees should spring and whole body move with feeling of beat.

### 2. Sideward

Skip alternately sideward right and sideward left in one of following time patterns:

5 right, 5 left...

5 right, 3 left...

3 right, 3 left...

3 right, 1 left...

## COMBINED WITH OTHER MOVEMENTS

### 1. Walking and Skipping

See Walking, Exercise 1, page 394.

### 2. Skipping and Galloping

Skip and gallop alternately, in one of following time patterns:

4 skips, 4 gallops...

5 skips, 5 gallops...

4 skips, 3 gallops...

Some other combination...

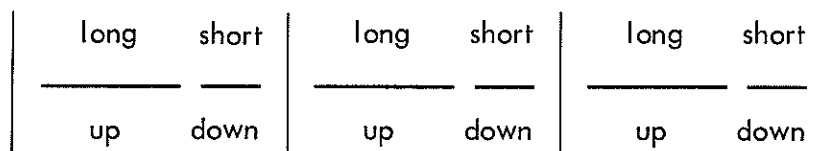
Skipping and galloping have same time pattern, which may be accompanied by voice (saying "skip" or "gallop") or by drum.

For choice of time pattern, see next section.



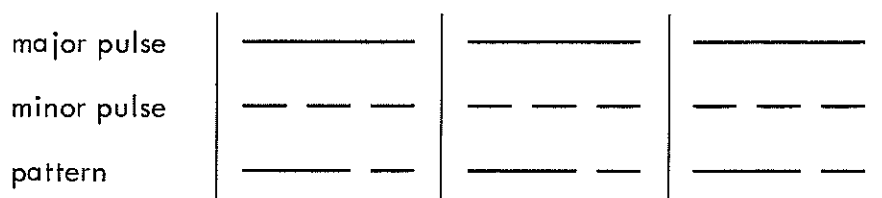
## TIME PATTERNS

Time pattern of skip consists of two beats, one long and one short, corresponding to upward and downward phases of movement.



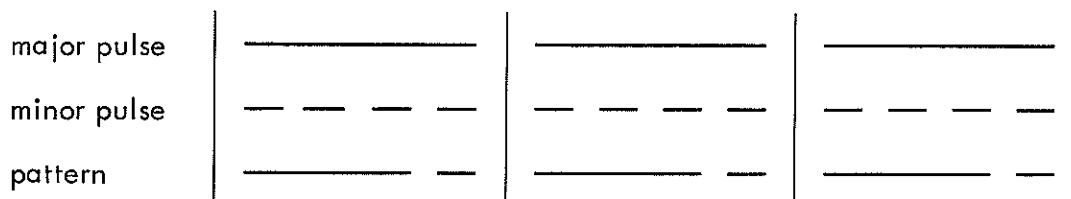
Duration of long beat in relation to duration of short beat establishes measure. Most relaxed and easiest skip pattern is three-beat measure.

### 3 - beat measure



It is also possible to skip in measure of four, five or more beats. Advanced students may want to try these patterns:

### 4 - beat measure



### 5 - beat measure

major pulse	_____	_____	_____
minor pulse	— — — — —	— — — — —	— — — — —
pattern	_____ —	_____ —	_____ —

The longer the duration of the long beat, the more time is required for upward phase of movement and the more difficult the execution.

### CHANGING PACE

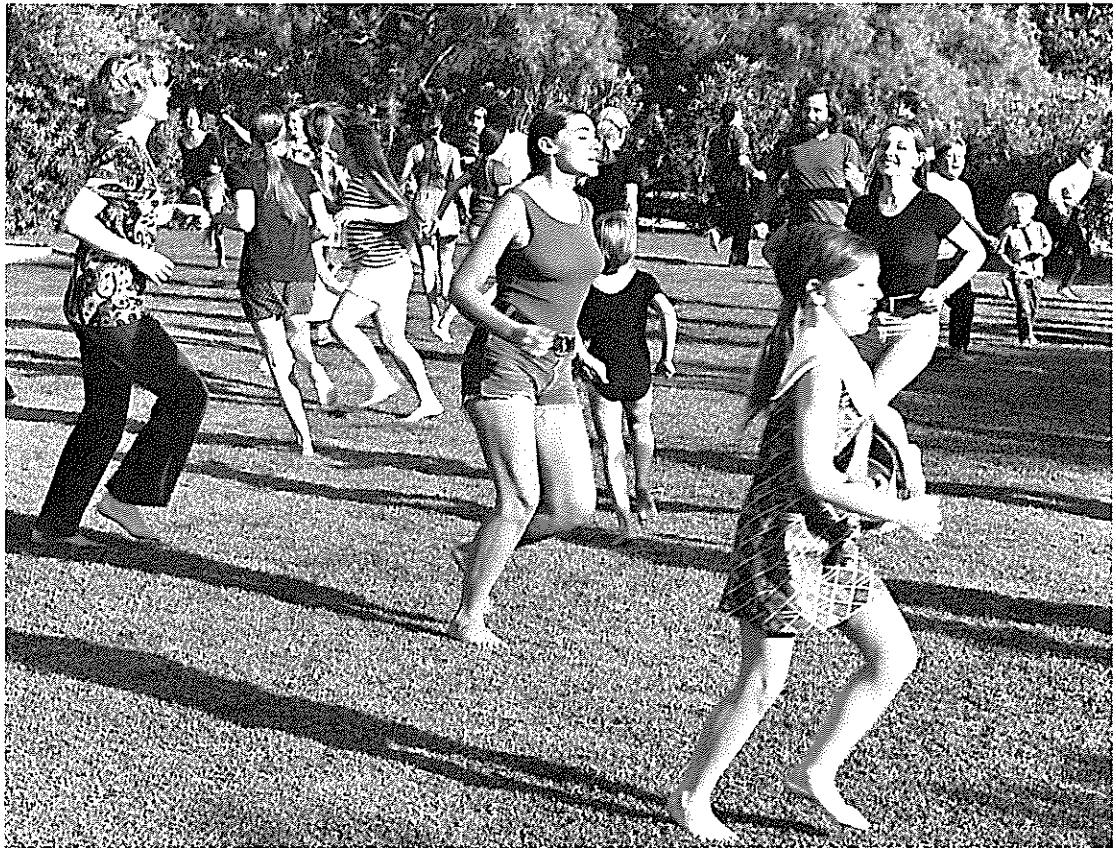
Skip at moderate pace...

at fast pace...

at slow pace...

Whatever the pace, be sure to maintain established measure (see Time Patterns, above).

RUNNING



## RUNNING

Essential characteristics of some locomotor movements are best understood by making comparisons. Let us compare running with walking.

The difference between running and walking is not one of pace. Running is not necessarily faster than walking. It is a different kind of movement. In walking, one foot is always on the ground whereas in running there is a moment when both feet are in the air. This can be demonstrated by walking very fast, then running very slowly.

Running gives the teacher a good opportunity to stress the difference between creative movement and sports. In sports the object of running is to get somewhere fast. In creative movement we run to express the feeling of the movement.

There are innumerable ways of running. Our exercises offer only one basic way: a light, free, natural, easy, regular run.



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See Leaping, Exercises 1, 2 and 3, pages 444 - 445.	
3. Running and Galloping	
See Galloping, Exercise 2, page 436.	

## BASIC DIRECTIONS

### 1. Forward

Run with feeling of lightness, freedom, ease, regularity and continuous forward motion... elbows may be slightly bent, or arms may be held in raised position (page 21)...

Teacher may set pace and accompany movement with light, regular drum beat or hand-clapping. Teacher or students may say "run - run - run -", one word on every step.

Pace of basic run is only slightly faster than pace of basic walk.

### 2. Backward

Run backward with same feeling of lightness and ease with which you ran forward...

It may be necessary to look over shoulder to see where you are going, but do not twist body or lose feeling of backwardness.

### 3. Sideward

Run sideward, as in sideward walk (see Walking, Exercise 3, page 380)...

Side step...

Be sure this is sideward run not sideward gallop. It is easy for beginner to confuse sideward running and sideward galloping (see Galloping, page 425).

Cross front...

Cross back...

Cross front and back...



## FREE STYLE

### 1. Individual

Run freely wherever you wish to go, choosing own path and experimenting with different directions, running sometimes forward, sometimes backward, sometimes sideward, maintaining regular pace...

Teacher supports pace with regular drum beat.

### 2. Group Run

Run forward continuously, creating own path while at same time adjusting your path to movement of all others who are running... when you meet someone, run past or around him smoothly without interrupting continuous flow of movement...

This Group Run can be a beautiful movement and a satisfying experience of creatively changing group relationships.

Teacher's drum beat supports pace, gradually quieting down to bring study to conclusion.

## DIRECTION CHANGE

### 1. Forward and Backward

#### A. Reverse Direction

Run continuously, maintaining regular pace while alternating 7 steps forward with 5 steps backward...

7 and 5 is good combination, but others may be used. If combination adds up to even number, for example 7 and 5, you will always start sequence on same foot. If it adds up to uneven number, for example 7 and 4, you will start first on one foot then on other. Even number combinations are easier for beginners.

Run continuously, alternating 7 steps backward with 5 steps forward...

#### B. Continuous Direction with Half Turns

Run continuously in one direction, alternating 7 steps forward with 7 steps backward, making half turn as you change...

Turns may be either forward half turns or backward half turns, or they may be alternately forward and backward (see Walking, with Half Turns, Exercise 1-B, page 389).

Two persons may do this exercise side by side, starting on inner foot and making forward half turns toward each other.

## 2. Sideward

### A. Reverse Direction

Run sideward (side step, as in Walking, Exercise 3-B, page 380) maintaining regular pace while alternating 7 steps to right with 7 steps to left...

Instead of 7, you may take 5, 3, or any uneven number of steps.

### B. Continuous Direction with Half Turns

Run sideward continuously in one direction, with first one side then other side leading, making half turn when changing sides...

Turns may be either forward half turns or backward half turns or they may be alternately forward and backward (see Walking, with Half Turns, Exercise 1-B, page 389).

7 steps for each side is good number, although any uneven number will do.

This exercise may be done by group moving in circle, alternately running with front to center and with back to center.

It may also be done in couples, partners running alternately face to face and back to back.

### 3. Forward-Sideward, Backward-Sideward

Run continuously, maintaining regular pace while alternating 5 steps forward with 4 steps sideward...

If first forward step is on right foot,  
first sideward step is on left.

In same way, alternate 5 steps backward with 4 steps sideward...

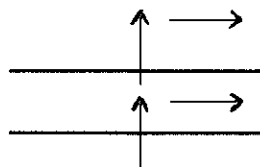
In same way, run 5 steps forward followed by 4 steps sideward, then 5 steps backward followed by 4 steps sideward...

Repeat this sequence continuously, maintaining regular pulse...

In couples, or in two lines, facing each other, run in same pattern as above...

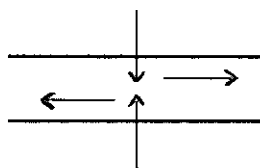
#### Parallel Motion

One partner (or line) moves backward while other moves forward, one starting on right foot and other on left.



#### Opposite Motion

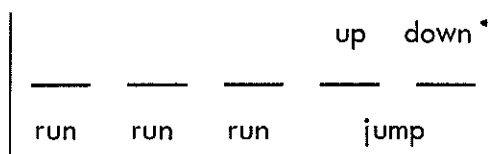
Both start on same foot, moving forward.



## COMBINED WITH OTHER MOVEMENTS

### 1. Running and Jumping

Maintaining regular pulse, alternate 3 running steps with 1 jump...



Running step has one beat, jump has two beats (see Jumping, Exercise 1-C, page 99). This gives movement sequence five-beat measure.

### 2. Running and Leaping

See Leaping, Exercises 1, 2 and 3, pages 444 – 445.

### 3. Running and Galloping

See Galloping, Exercise 2, page 436.



## GALLOPING





## GALLOPING

Galloping is an uneven run. It is exactly the same movement as running except that it has a different time pattern. Whereas running has a regular beat, galloping has an irregular one: a long beat alternating with a short beat.

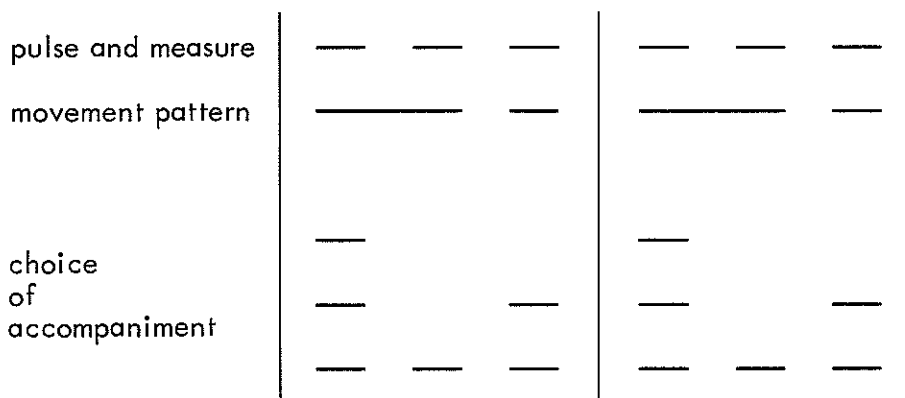


Galloping and skipping have the same time pattern but they are different movements. In skipping we leave the ground and come down on the same foot. In galloping we leave the ground on one foot and come down on the other.

The same three-beat measure which we use for skipping (see Skipping, Exercise 1, page 402) is good for galloping.



Like skipping, galloping may be accompanied by hand clapping or a drum beat in one of these three ways:



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## OUTLINE OF GALLOPING EXERCISES

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## BASIC DIRECTIONS

Gallop forward...

As in all forward movements, front of body leads. Do not lose feeling of forwardness by twisting body or letting one foot stay behind other.

Gallop backward...

Gallop sideward... with right side leading... with left side leading...

Although it is possible to cross one foot over in front (or in back) of other when galloping sideward, basic gallop is plain side step, in which you step out to side with one foot, then bring other foot to meet it, without crossing over as in sideward run (Exercise 3, page 416).

In folk dancing, sideward gallop is sometimes called "slide". Basic movement needs more precise terminology, based on accurate movement analysis.

## SIDEWARD GALLOP WITH DIRECTION CHANGE

### 1. Reverse Direction

#### A. Change at Signal

Gallop sideward left...

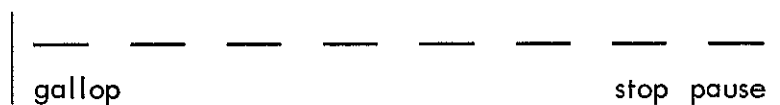
Gallop sideward right...

Continue to gallop sideward, changing from one side to other at given signal...

## B. Measured Change with Stop

Counting each gallop as single beat, gallop right for 6 beats, stopping on 7th beat and pausing on 8th...

This creates measure of 8 beats.



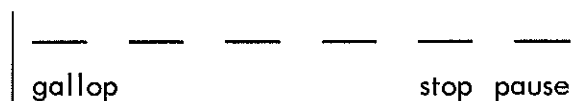
Sudden stop is best achieved by jumping onto both feet in astride position.

In same way, gallop left and stop...

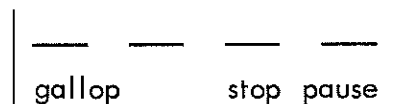
Continue to gallop sideward, alternating right and left with stop...

Measure can be shortened, as follows:

Gallop 4 beats, stopping on 5th and pausing on 6th...



Gallop 2 beats, stopping on 3rd, pausing on 4th...



### C. Measured Change without Stop

Gallop sideward, alternating 8 gallops right with 8 gallops left...

8th gallop cannot be completed because change of direction occurs at that time so it becomes hop.

Gallop sideward, alternating 4 gallops right with 4 gallops left...

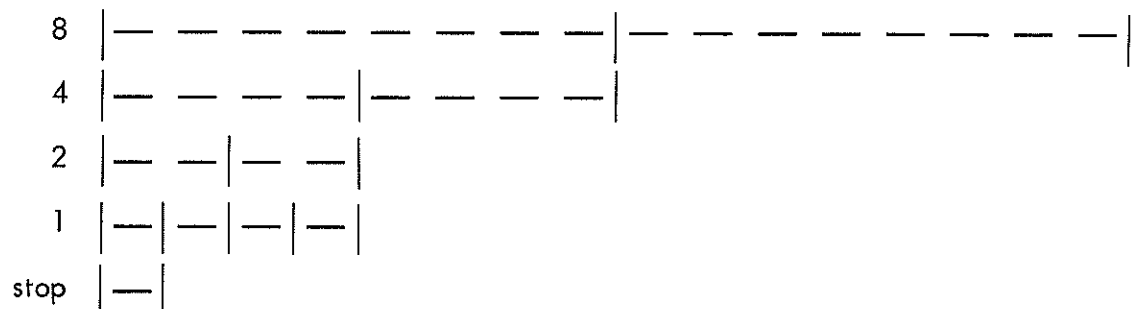
4th gallop, like 8th (above) becomes hop.

Gallop sideward, alternating 2 gallops right with 2 gallops left...

This is gallop and hop, since 2nd gallop is incomplete (like 8th and 4th, above).

Combine three time patterns above in finished sequence, as follows:

8 right, 8 left...  
4 right, 4 left...  
2 right, 2 left...  
hop right, hop left, hop right, hop left...  
stop...



This is enjoyable sequence for group moving in circle.

## 2. Continuous Direction with Half Turns

Gallop sideward with right side leading then, making half turn, continue in same direction with left side leading... continue to gallop sideward with first one side then other leading, making half turn when changing sides...

Four gallops for each side is good number, but any number will do.

As in preceding exercise, last gallop in sequence becomes hop.

Half turns may be either continuously forward half turns or backward half turns (see Turning, Direction, page 284), or they may be alternately forward and backward.

Two persons may do this together, galloping alternately face to face and back to back, holding hands or not.

Cross-arm circle swing on hop turn can add to vitality of movement (see Swinging, Exercise 3, page 136).



## CHANGING LEAD

When you are galloping, you will notice that one foot always leads (starts the movement).

### 1. Same Foot Leading

Gallop forward with right foot leading... with left foot leading...

Gallop backward with right foot leading... with left foot leading...

Gallop sideward with right foot leading... with left foot leading...

### 2. Alternating Lead

#### A. Gallop-and-Hop

Gallop forward, leading alternately with right and left foot...

Change from one foot to other is accomplished by means of hop, so movement becomes gallop-and-hop.

In same way, gallop backward, leading first with one foot then with other...

In same way, gallop sideward first to one side then to other...

## B. Combined Directions

Forward, backward and sideward gallop-and-hop may be combined as follows:

forward right, forward left...  
backward right, backward left...  
sideward right, sideward left...

repeat sequence several times...

This can be done by group in circle, moving toward and away from center, then clockwise and counter-clockwise.

## C. Free Style

### 1) Individual

Experiment with gallop-and-hop theme (above), moving freely around room, sometimes forward, sometimes backward, sometimes sideward, turning around, trying it out in every possible way... let whole body, arms and head swing with movement...

This is traditional polka step.

### 2) Couples

In couples, facing each other and holding each other's hands (or holding arms above elbows), move freely together in gallop-and-hop theme:

with one partner leading...

with other partner leading...

Even if one partner is boy and other girl, each should have experience of leading and following.

with neither leading...

## COUPLE GALLOP

In couples, gallop forward in circle...

Partners are side by side, inner partner's arm around outer partner's waist, other arms all in raised position. Lead with inner foot and lean in toward center of circle.

This theme has a delightful circus-ring quality.

COMBINED WITH OTHER MOVEMENTS

1. Skipping and Galloping

See Skipping, Exercise 2, page 408.

2. Running and Galloping

Alternate four running steps with two gallops...

Although we recommend ternary beat for basic gallop (see page 425), combination of running and galloping is easier if beat is binary.

major pulse	_____	_____	_____	_____
minor pulse	-----	-----	-----	-----
running	____ _	____ _	____ _	____ _
galloping	____ _	____ _	____ _	____ _

LEAPING



## LEAPING

Leaping is the same movement as running except that the push-off from the ground is more forceful, propelling the body farther in space, either vertically (high leap) or horizontally (wide leap).

While running is usually experienced as a continuous sequence of steps, a single leap may be experienced as a single movement.

A single leap has two parts: a push-off from the ground on one foot and a return to the ground on the other foot. Both push-off and return may be in place or, what is more usual, they may be from place to place.

A leap may be in a forward, backward or sideward direction.

## SINGLE LEAP

### 1. In Place

Basic standing position...

Remaining in place and putting weight on left foot, push off from ground on left foot and return on right foot...

Repeat to other side, pushing off on right foot and returning on left foot...

### 2. Place to Place

While taking step forward on left foot, push off from ground in forward direction, leaving ground on left foot and returning to ground on right foot...

Repeat to other side, stepping forward and pushing off on right foot, and returning on left foot...

Note: The two exercises above are for analysis only and need not be practiced once the nature of a leap is understood.



## TRANSITION TO LEAPING

### 1. From Walking

Walk forward, as in Walking, Exercise 1 (page 379), emphasizing spring in knees and arm swing...

Let spring carry you off ground into continuous leaping...

By emphasizing spring in walk, we can make transition either to skipping (see Skipping, page 399) or to leaping.

### 2. From Running

Run forward continuously, feeling each step as push-off from ground (arms in raised position: see page 21)...

Slowing down pace a little, use more force on push-off, emphasizing every step and changing run into leap...

## HIGH, WIDE

A leap may be either high or wide depending on whether push-off is more upward (vertical) or more forward (horizontal).

Jump in place with regular down-up two-beat motion, as in Springing, Exercise 1-C, page 99...

Continue same movement, stepping first on one foot then on other... you are now leaping in place...

Begin to move forward, taking small steps and emphasizing verticality (height) of leap...

Make steps bigger so that leap becomes wide as well as high...

Now reach out in very wide leap emphasizing horizontality of movement...

## BASIC DIRECTIONS

### 1. Forward

Leap continuously forward...

### 2. Backward

Leap continuously backward...

### 3. Sideward

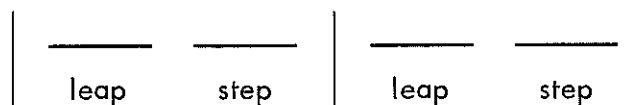
#### A. Side Step

Starting in basic standing position, leap sideward left as follows: put weight on right foot, pushing off sideward to left and returning to ground on left foot... now bring right foot up to left, pushing off as before...

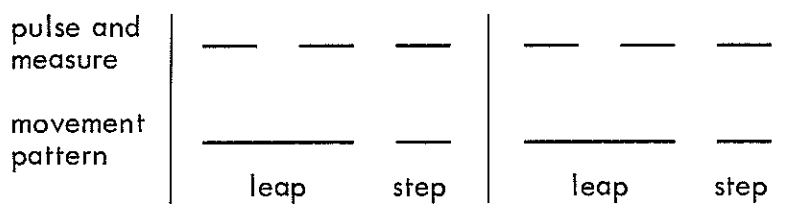
Continue to leap sideward left...

Time pattern of sideward leap may be regular or irregular.

Regular (two-beat measure)



Irregular (three-beat measure)



In same way, leap sideward right...

## B. Push Off Both Sides

Leap continuously in slow motion, pushing off first one foot then the other (as in preceding exercise) as follows:

Step forward on sole of right foot with knee bent...

Rise to ball of right foot with knee straight...

Step forward on ball of left foot with knee straight...

Sink to sole of left foot with knee bent...

Rise to ball of left foot with knee straight...

Step forward on ball of right foot, etc....

## 3. Without Support

Same as Exercise 2 (preceding page), without using any support...

Arms may be in raised position (see page 21).

HOPPING



## OUTLINE OF HOPPING EXERCISES

ON ONE FOOT 456

ALTERNATING FEET 456

COMBINED WITH OTHER MOVEMENTS 457

1. Walking and Hopping 457
2. Hopping and Skipping 458

## 2. Hopping and Skipping

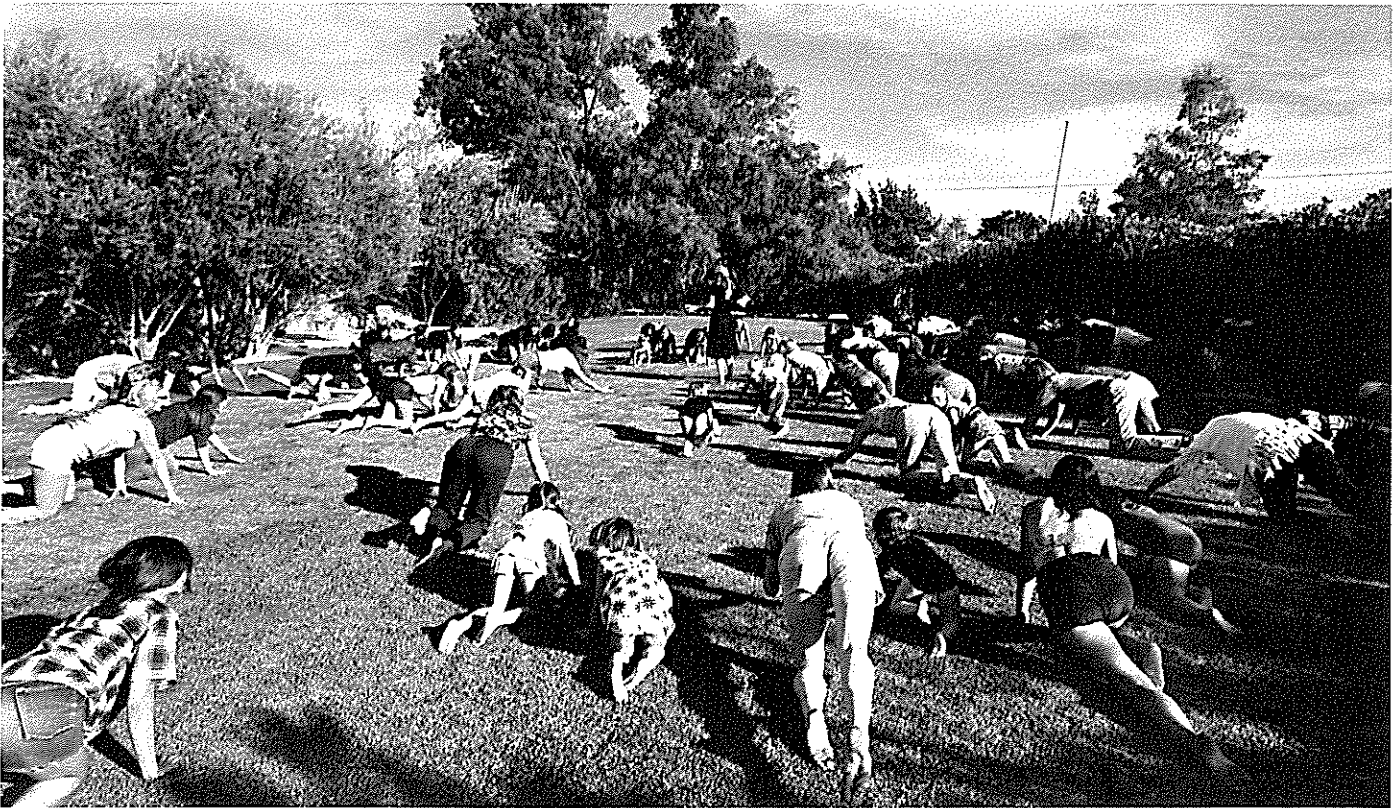
Alternate 2 hops (one on each foot) with 2 skips...

In order to maintain regular pulse while alternating hopping and skipping, it is necessary for skip to have four-beat measure (instead of three-beat measure recommended in Skipping, Exercise 1, page 402).

pulse and measure	— — — —	— — — —	— — — —	— — — —
movement pattern	—————	—————	—————	—————
	hop	hop	skip	skip



## CRAWLING



## CRAWLING

Crawling is one of our most important basic body movements. Some psychologists believe that certain mental deficiencies may be caused by poor neurological development rooted in lack of crawling experience.

A human being's crawl is a four-part movement, each leg and arm moving at a separate time, in this sequence:

left leg moves forward (or backward)			
left arm moves	"	"	"
right leg moves	"	"	"
right arm moves	"	"	"

This rhythmic coordination of arms and legs in crawling is exactly the same as that in walking. In walking, the movement of the arm follows the movement of the leg on the same side, as follows:

left foot steps forward (or backward)			
left arm swings	"	"	"
right foot steps	"	"	"
right arm swings	"	"	"

It is important to recognize this natural four-beat rhythm of both crawling and walking if we are to experience these movements creatively.

Adults, as well as children, enjoy and benefit from the natural, earthy quality of crawling as a basic locomotor movement.



## OUTLINE OF CRAWLING EXERCISES

FREE STYLE 464

BASIC COORDINATION 464

EXAGGERATED TWIST 465

VARIATIONS 466

- |    |                    |     |
|----|--------------------|-----|
| 1. | Front Lying        | 466 |
| 2. | Knees and Forearms | 466 |
| 3. | Hands and Feet     | 467 |

WALKING AND CRAWLING

See Walking, Exercise 3, page 395.

## FREE STYLE

Experiment freely with crawling movements... crawl in every way possible... discover interesting ways of crawling...

Teacher may select one or more forms of crawling discovered by class and let entire group try them.

## BASIC COORDINATION

Crawl forward on hands and knees...



Practice four-beat pattern of crawl, as follows:

right knee moves forward...  
right arm moves forward...  
left knee moves forward...  
left arm moves forward...

right knee	right hand	left knee	left hand	right knee	right hand	left knee	left hand

Move only one limb at time, all others remaining on floor.

In same way, crawl backward...

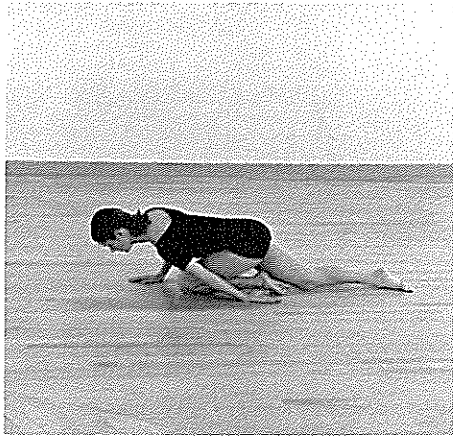
Knee moves backward, then hand on same side, then knee on opposite side, followed by hand on that side.

## EXAGGERATED TWIST

Crawling forward on hands and knees as in preceding exercise, exaggerate body twist as follows:

start in hands-and-knees position...

move left knee forward as far as possible without taking left hand off floor...



take left hand off floor and place it as far forward as possible...

move right knee as far forward as possible, without taking right hand off floor...

take right hand off floor and place it as far forward as possible...

Continue to crawl slowly forward in this way...

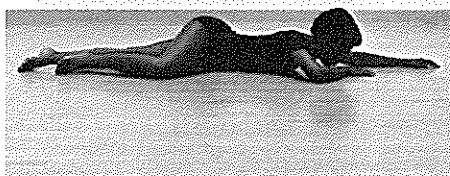
Keep very low and close to ground.  
As knee moves forward in opposition to arm on that side, exaggerate body twist.

## VARIATIONS

### 1. Front Lying

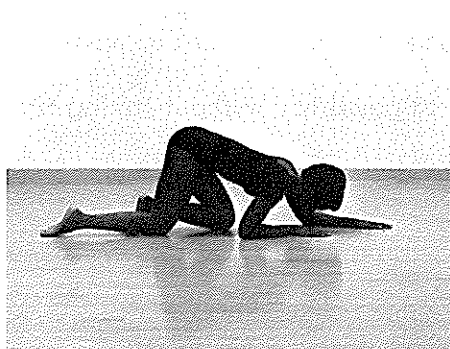
Lying on front with arms on floor ahead of you and legs on floor, crawl along on your front...

Do not drag yourself along. Rolling from side to side, move first hip then shoulder of same side forward, as you move first leg then arm when you are crawling on hands and knees.



### 2. Knees and Forearms

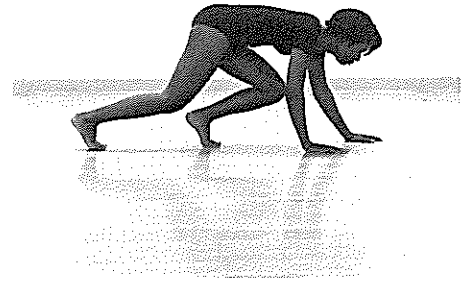
Resting weight on knees and forearms (palms of hands on floor), crawl forward...





### 3. Hands and Feet

Crawl on hands and feet...



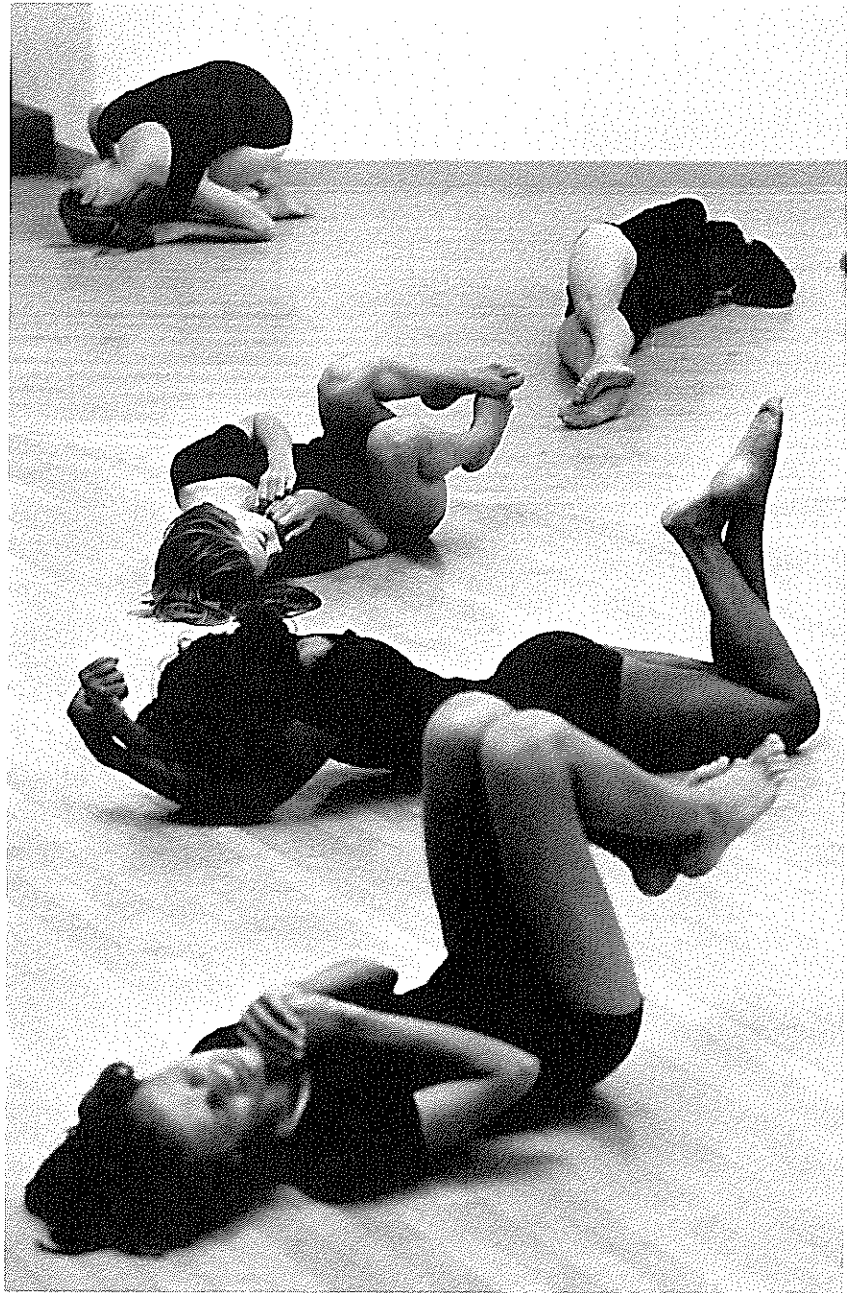
Be sure there is weight on hands as well as feet.

## WALKING AND CRAWLING

See Walking, Exercise 3, page 395.

[illegible]

ROLLING



## ROLLING

Rolling is a pleasant movement, as every uninhibited youngster knows. It may be done in various ways.

Our exercise program includes three approaches to rolling as a basic body movement.



## OUTLINE OF ROLLING EXERCISES

FREE STYLE

474

TWISTING ROLL

See Twisting, pages 274 - 276.

ROLL-OVER

See Relaxation, page 65.

## FREE STYLE

Roll freely in any way you wish... discover different ways of rolling...

Teacher may ask several members of class to show rolling movements they have created. Other members may learn them so that entire class does them together.

## TWISTING ROLL

See Twisting, pages 274 - 276.

## ROLL-OVER

See Relaxation, page 65.