

highly satisfying means of social expression instead of a hotbed of distorted personalities. Ideally, every school should have a social director - a person of tact and charm who realizes the importance of helping boys and girls to have wholesome good times together. Besides the training in dancing, there are opportunities to learn and practice gracious and considerate behavior, the importance of posture and a natural and easy walk, all worthy and attainable objectives in a well conducted dance class.

Mrs. Dart I think we cannot fail to admit that we have a definite responsibility in doing all we can to promote the acceptance of this challenge, though I have no doubt that many physical education teachers might feel inadequately prepared to build a course in social dancing. Would you have any suggestion as to a method of approach, Miss Byrn?

Miss Byrn Of course, it goes without saying that the successful teacher must be a good dancer herself. It is fully as ridiculous for an individual who does not dance to teach dancing as it would be for an individual to referee a basketball game when he does not know the rules. In a beginning class an introduction to the course should be made in which general points of etiquette and good dancing are stressed, to bring out the point that behavior on the dance floor is always associated with good manners. Points concerning dress and grooming, addressing guests and hosts, introductions, gracious greetings and leave takings, seeing that everyone has a partner, deference to older people, and so forth, should be discussed whenever mistakes are made they should be quietly pointed out. All of this instruction should be correlated with actual social situations by having a party now and then, first presided over by the instructor but later managed by the students as they gain confidence and poise.

Mrs. Dart Yes, these should be very helpful suggestions, and I feel, too, that the importance of carefully selected leadership cannot be overestimated. Many teachers find it difficult to attain a sane and normal approach to the boy and girl problem. A disciplinary attitude, on the part of teachers, a policing of parties is fatal to the success of the undertaking. Miss Byrn, do you teach the "Big Apple" in the social dancing course offered in the University program?

Miss Byrn No, Mrs. Dart, but I assure you that is not by reason of any personal objections on my part, but this omission may be explained by the fact that a high degree of coordination and skill is required for the execution of the figures danced in the "Big Apple," a degree of skill not generally possessed by the students enrolled in our beginning and intermediate classes. However, the fundamentals of the waltz and fox trot provide a basis of fundamental movements which enables the students to master the more novel steps with comparative ease.

Mrs. Dart However, I have no doubt that the inclusion of the "Big Apple" in the dance program in many schools would meet with considerable objection.

Miss Byrn Yes, that is true, Mrs. Dart. Ballroom dancing has always been a subject of great controversy. Surprising as it may seem now, the waltz when it was first introduced to the people of England, was considered little short of scandalous and excited only disgust and mild amusement on the part of the lookers-on.