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1925-1937

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THE
DEPARTMENT OF
HYGIENE AND PHYSICAL
EDUCATION



Ginling College
Nanking, China
1923

**The Department of Hygiene and
Physical Education
Ginling College, Nanking, China.**

MRS. LAWRENCE THURSTON,
President of The College.

MISS EMILY I. CASE,
Director of Department of Hygiene and
Physical Education.

**Union of Y. W. C. A. School with
Ginling College**

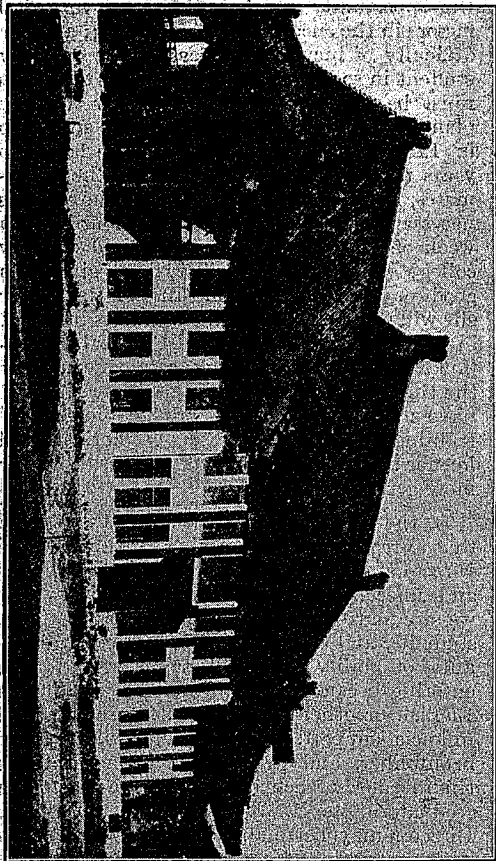
Among the changes which have taken place in Ginling College during the past year one which should be of particular interest to all who are in school work is the amalgamation of the Department of Physical Education with the Y.W.C.A. Normal School of Hygiene and Physical Education, which has formerly been in Shanghai. The work of the Shanghai School has this year been transferred to Ginling, and the training of the class of 1925 is being completed on the College campus. With the opening of the autumn term of 1925 the Y.W.C.A. school will cease to function as such, and the normal work will be undertaken by the college department, which will conduct a major in Hygiene and Physical Education for regular four-year college students. The Y.W.C.A. will continue to support this project [REDACTED] throughout a five-year trial period.

Reasons for the Change

The purpose back of this change has been a two-fold one:—In the first place, to eliminate the overhead expense involved in conducting a small school separately, and to make available for professional students the excellent laboratory and gymnasium facilities afforded by the college, as well as the varied and specialized training of its faculty. In the second place, to provide for the longer and more thorough preparation of teachers of Physical Education by a four-year instead of a two-year course, and to give them a foundation of wider knowledge and experience which shall better fit them to take the lead in developing Physical Education for women in China. There has been a very decided feeling that it is impossible in two years to give to middle school graduates the sound training in fundamentals essential to good teaching; and that students have gone out from the school very inadequately equipped to cope with the situations which they are bound to meet in their teaching. Because of the lack of text-books and reference material written in Chinese the theoretical work of the course has been very much limited; and the girl who has no previous training in practical activities cannot possibly acquire in a crowded two-year course sufficient proficiency to enable her to teach them convincingly. There has also been a strong feeling that two years is far too short a period in which to establish in the minds of students an appreciation of the moral implications of the work and the responsibility for character-building which it involves. High standards of sportsmanship, an understanding

of professional ethics and ideals, and a vision of the opportunity which is theirs, are very vital factors in the success of their training; and the difficulty of inculcating these in the ordinary student in so short a space of time as two years must be obvious to anyone. Under the new plan a college student who intends to specialize in Physical Education will for the first two years take the same work as her other classmates, including in her curriculum the sciences necessary as prerequisites, and the four hours a week of Physical Education required of every college student, which will in itself give her a good practical foundation. In her third year she will begin on the technical courses included in the major in Hygiene and Physical Education as outlined in the college catalogue, and by the time that she is ready to graduate she will have a fairly broad and thorough professional training as well as a widened horizon and keener mental equipment as the result of her more general studies.

To the school principal it may at first seem that to require college training for the Physical Directorship in China at present is superfluous and uneconomical. We are well aware that we are narrowing down the selection of our students, and that there will be many applicants of ability who will be prevented from entering because of insufficient preparation in English or other subjects, or because of lack of financial support. Our graduates will be fewer in number, and will receive higher salaries than formerly. Schools which have engaged a graduate of the Y. W. C. A. school as Physical Director may be unable to afford the services



CENTRAL BUILDING (GYMNASIUM)



VOLLEY BALL

of a college graduate. We feel, however, that in the long run there will be a gain to all concerned. It is our purpose to turn out from Ginling teachers who will have the training and the ability to do a bigger type of work than has heretofore been done; who will be able to take the lead in increasing the extent and effectiveness of the work through organization and personal influence, and who will be pioneers in working out new material and in adapting the details of a system more or less alien to China, to her own particular needs. Such work requires initiative, personality and a trained intelligence, and it is to the college graduate that we must look for these.

Field for the Future Graduate

It is our hope that from time to time several institutions in one community will unite to engage the services of one Physical Director, who will organize an inclusive program for Physical and Health Education in the community that can be carried out by the regular school teachers and other workers under her supervision. There will be room in such a system for the graduate of the *Chinese* normal school of Physical Education to do much of the practical teaching, and there are a number of these schools now established which are turning out each year teachers who, under the proper leadership, could play a big part in making such a scheme successful. It is part of our plan also within three or four years to offer here at Ginling a one-year purely technical course for a group of carefully selected graduates from government and normal schools, who have neither the time nor the preparation for a

college course, but who will be given in this short period, in Chinese, a concentrated and necessarily very narrow training in the minimum essentials for teaching Physical Education. Such a brief course, which it is hoped may be given periodically, will also help to fill the demand for less highly trained and more easily available teachers, who will conduct the elementary and less highly organized type of work. The college trained Physical Director will have a much wider field for her work, and will be able to plan and put into effect a more comprehensive and co-ordinated scheme for a larger number of people. Through such a plan as this, Physical Education will be much more rapidly spread and wisely directed than through the individual efforts of the isolated teacher whose field of activity and experience is limited to one school where, often enough, she is called upon to teach other subjects as well, and has neither time nor scope for developing her own particular line of work.

Help Needed From the Schools

It is our earnest hope that those schools which are desirous of helping to advance the cause of Physical Education in their communities as well as to raise the standard of the work done in their own institutions, will see with us the possibilities of this plan and will help to make it a success. If you are looking forward to having a Physical Director in your school within the next year or so, will you not let us know now what it is you want—how many hours of teaching, at what salary, and under what conditions? If you have an able student who is particularly interested in

Physical Education will you not encourage her to prepare for and enter Ginling so that she may get the best training at present possible and bring the benefits of it back to her own school or community? And if there are other institutions in your vicinity—primary, middle or normal schools under private, mission or government management, Young Women's Christian Associations, institutional churches, or industrial organizations of any type—which have need of, or scope for, the services of a Physical Director, will you not co-operate with them in securing the best possible arrangement for the community? We believe that there is a great future for this work in China, and that with the support of the schools the project which we are now undertaking at Ginling will contribute much to its advancement.

CURRICULUM

Freshman Year

Chinese	...	...	...	11	8 credits
English	...	...	...	11	6 "
History	...	...	...	11	8 "
Religion	...	...	...	11	6 "
Chemistry	...	...	...	11	8 "
Physical Education	...	...	...	1	"

Sophomore Year

English	...	...	21 & 23	10 credits
Psychology	...	...	21	6 "
Biology	...	...	21	8 "
Physical Education	...	...	23	4 "
Physical Education	...	...	25	8 "
Physical Education	...	...	...	1 "

Junior Year

English	...	...	...	31	4 credits
Chinese	...	...	...	31	8 "
Religion	...	...	...	21	8 "
Education	...	...	...	31	8 "
Physical Education	...	...	33 & 34	4	"
"	"	...	...	35	2 "
"	"	...	...	37	1 "
"	"	...	...	39	2 "

Senior Year.

Chinese	...	...	...	...	4 credits
Sociology	...	...	...	31	8
Physical Education	...	...	...	41	8 "
"	"	...	...	42	4 "
"	"	...	43 &	44	3 "
"	"	...	...	45	1 1/2 "
"	"	...	...	46	2 "
"	"	...	...	47	2 "
"	"	...	...	48	4 "
"	"	...	...	49	1 1/2 "

Physical Education. Taken for first two years by student majoring in Department.

Physical Education is required of all students four hours a week throughout the college course. Activities included are outdoor sports such as Baseball, Tennis, Volley Ball, and Track; Gymnastics, both general and, for those having postural or organic defects, individual; Folk Dancing, Basket Ball, and group games.

Students are classified according to physical efficiency. Physical examinations are given to every student in the fall, and there are subsequent posture examinations throughout the year. One half credit per semester is given for this work.

COURSES PRESCRIBED FOR A MAJOR IN THE DEPARTMENT

23. Playground and Recreation.

Lectures and discussions on the theory of play; development of the play movement; playground organization, equipment, leadership; graded games, athletic and social. Theory and Practice.

Two hours a week throughout the year. 4 credits

25. Anatomy, Physiology, and Hygiene.

Gross anatomy of bones and muscles; physiology of muscular, digestive, circulatory, respiratory, excretory, and nervous systems; principles of personal hygiene and their application. Lectures, recitations and laboratory.

Four hours a week throughout the year. 8 credits

33. Physics and Kinesiology.

Elementary principles of Physics.

Anatomical mechanism of movements and their application to activities of Physical Education.

Two hours a week during the first semester. 2 credits

34. Applied Physiology.

Application of human physiology to some of the problems of Hygiene and Physical Education. The effects of exercise; fatigue, co-ordination, metabolism, respiration, and circulation.

Two hours a week during the second semester. 2 credits

35. Technique of Teaching Gymnastics.

Terminology, material and technical devices of teaching gymnastics; lectures, discussion, and practice teaching.

Two hours a week throughout the year. 2 credits

37. Principles of Teaching Athletics.

Rules and methods of coaching team games and sports; lectures and practice in coaching.

One hour a week throughout the year. 1 credit

39. Motor Education.

Practice for skill in the following: Athletics, Dancing, Gymnastics, Individual Work.

Eight hours a week throughout the year. 2 credits

41. Health Education.
First Aid, Home Nursing, and Symptomatology.
Home, School, and Public Sanitation.
Teaching of Hygiene: methods, materials, literature, and courses of study.
Theory and practice.
Supervision of Health in schools.
Administration of Public Health.
Four hours a week throughout the year. 8 credits
42. Theory of Physical Education.
History and Literature.
Objective and Standards.
Scope and Selection of Activities.
Two hours a week throughout the year. 4 credits
43. Physical Examination.
Standard and minimum requirements; methods of examining and recording; practice on college students.
One hour a week during the first semester. 1 credit
44. Administration of Physical Education.
Problems of organization and management in various types of schools. Records; budgets; care of equipment; construction and upkeep of buildings and fields.
Two hours a week during the second semester. 2 credits

45. Music in Relation to Physical Education.
A study of rhythms. Talks on the use of music in Physical Education.
One hour a week during the first semester. $\frac{1}{2}$ credit
46. Principles of Teaching Dancing.
Study of the dramatic games, elementary rhythmic work, folk and national dances, and their adaptation for teaching purposes. Practice teaching.
Two hours a week throughout the year. 2 credits
47. Applied Hygiene and Corrective Exercise.
Study of the ordinary functional disturbances and orthopedic defects, and the principles involved in correcting them. Special attention to faults of posture and feet and to disorders of digestion and menstruation. The application of exercise and hygienic regulation in their treatment. Demonstration and practice teaching.
Two hours a week throughout the year. 2 credits
48. Practice Teaching.
Assistance in college classes and regular teaching in the city schools under careful supervision.
Two hours a week throughout the year. 4 credits
49. Motor Education.
More advanced practical work in Athletics, Dancing, and Gymnastics.
Six hours a week throughout the year. $1\frac{1}{2}$ credits

Self-Help

Students have opportunities to earn money by acting as assistants in laboratories, library, college offices, and boarding department. These positions are open only to students doing creditable work.

Loan Fund

A small sum of money is set aside as a loan fund from which students may borrow, without interest, agreeing to repay within five years.

Scholarships

A scholarship fund provided by special gifts makes possible the granting of a limited number of scholarships, equivalent to the tuition fee of \$75. Application for these scholarships should be made early, and in writing. An honorary scholarship of \$75 is offered to the student making the best record in the Freshman class. There are two special scholarships available to students taking their major course in the Department of Physical Education. A blank will be furnished upon request. Holders of scholarships must give evidence of worthiness as to scholarship, seriousness of purpose, and need of financial assistance. No grants are made until a student has been in college for one semester.

EXPENSES

Tuition	...	...	...	...	...	\$75.00
Board and Room and Incidentals	...	...	...	...	...	65.00

An extra charge is made for laundry, but facilities are provided for students to do personal laundry work.

Medical Fee...	...	...	...	...	...	5.00
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Board during midwinter vacation	...	...	...	...	...	6.00
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Fees:—

Biology, Physics, and Chemistry	...	...	...	...	...	5.00
For each four credit course per semester.						

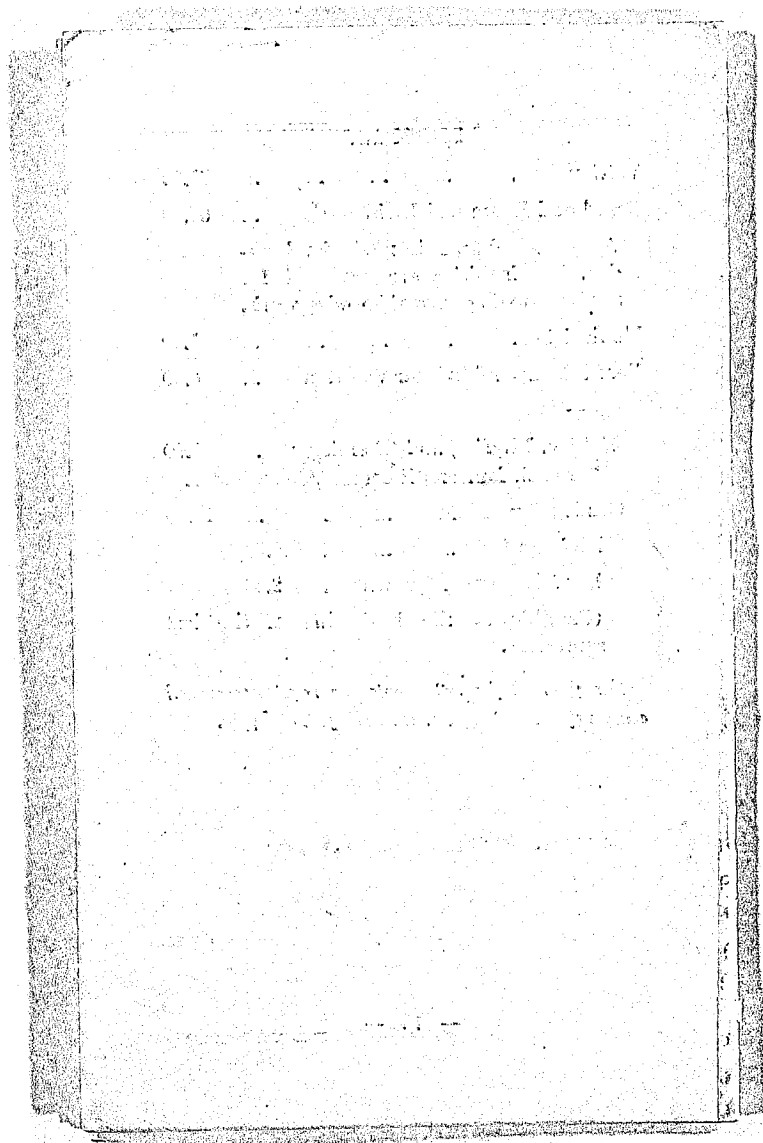
Graduation	...	...	...	...	...	12.00
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Diploma fee	...	...	...	...	...	\$10.00
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Rental of cap and gown	...	...	...	...	...	2.00
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(Payable at the beginning of the last semester).

For general information, entrance requirements and courses of instruction, etc. see College Catalogue.

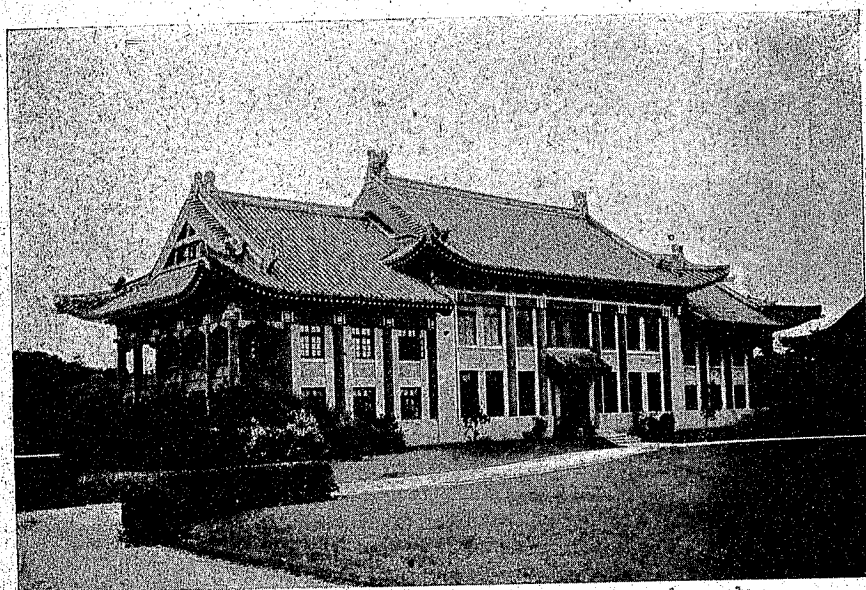


1929-30

**THE DEPARTMENT
OF HYGIENE AND
PHYSICAL EDUCATION
GINLING COLLEGE**



NANKING, CHINA



CENTRAL BUILDING

GENERAL STATEMENT

Recognizing the essentials of good health, good sportsmanship, and good leadership, the Physical Education department of Ginling College seeks to make itself felt not merely in the training of a few good athletes, but in the life of the college. In 1925 the department was materially strengthened by amalgamation with the Normal School of Hygiene and Physical Education of the Young Women's Christian Associations of China, in Shanghai, and is not only one of the strongest departments in the college, but one by which each other department is helped. A threefold programme is included in its work.

HEALTH - - PROGRAMME Through the department of Hygiene and Physical Education the health of each individual girl is made a matter of the first care of the college. In addition to a health certificate, which is required of each student upon application for entrance to the college, each girl is required to have a medical examination by the college physician and a physical examination and motor ability tests by the staff of the Physical Education department. She is then required to take some form of physical training for four hours each week, varying according to individual choice and ability, and consisting in part of gymnastics and dancing, and in part of supervised sports, including hockey, tennis, basket-ball, volley-ball, base-ball, field and track events; with croquet, paddle-tennis, and quoit throwing for students who are restricted in their activities on account of some physical weakness. Students having remediable postural or orthopaedic defects are given special corrective work under trained supervision. A resident trained nurse coöperates with the Physical Education department and the college physician in the carrying out of preventive health measures.

TEACHER TRAINING In addition to the general work in the department demanded of all students, a major in the department of Hygiene and Physical Education is offered for students planning to engage in Physical Education work either as teachers or as recreation leaders. Students taking a major in this department receive a Bachelor of Arts degree, and in addition to the required work in practice and theory in the department, must fulfil the arts and science requirements for graduation in any department of the college.

By this means it is felt that students going out to teach Physical Education are afforded the broad cultural background essential to leadership.

A one-year course was offered to thirty girls in 1929-1930 and beginning in the fall of 1930, a special two-year course in the theory and practice of Physical Education will be given by the

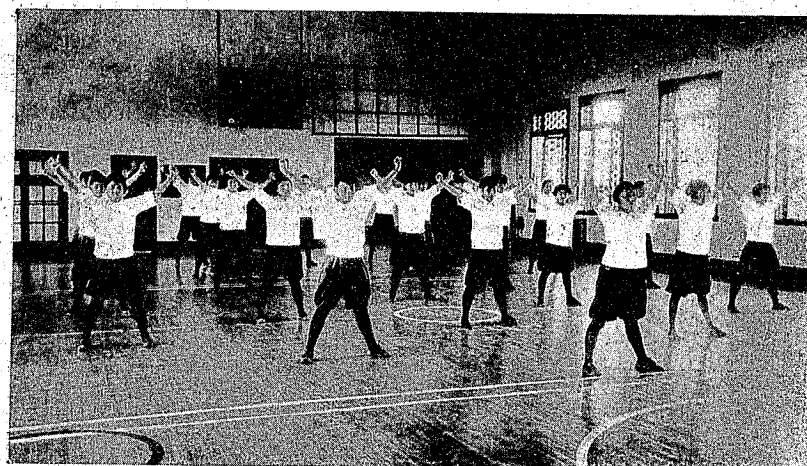
department, designed especially to train teachers for Physical Education and recreation leaders in middle schools and primary schools. The aim of the course will be to provide as thorough a technical preparation as is possible without the foundation of the college course. College credit will be granted in



DANISH GYMNASTICS

certain courses to those students who fulfil the college entrance requirements, in case they wish to enter college later as regular students. It will be possible in this way for a qualified student to do the equivalent of one year of college work during her two years of Physical Education training.

PRACTICE TEACHING Practice teaching facilities are offered both for the Physical Education majors and the students in the special two-year course, in sports, dancing, gymnastics, and corrective work, as well as in health education, in connection with the Ginling College Practice School and in various elementary and secondary schools in Nanking.



In the spring of the year a Play Day is held on the Ginling College Campus when pupils from the elementary schools where the students have taught during the year give a demonstration of their work in dancing, gymnastics, running, jumping, and games.

Opportunities for judging and refereeing occur both as a part of the regular work of the students in the department, and in connection with the extra-curricular athletic events which form a vital part of the college life.



GINLING COLLEGE ATHLETES

ATHLETICS The pleasure that is derived from it is one of the essentials of any successful programme, and no part of the work of the Physical Education department is more of a contribution to the life and health of the individual student and of the college than the development and encouragement of the play instinct and the feeling for good sportsmanship. By means of a varied sports programme including games requiring every degree of strength and skill, each girl may find for herself a means of physical expression and pleasure while she is learning to keep herself "fit" by means of systematic daily exercise.

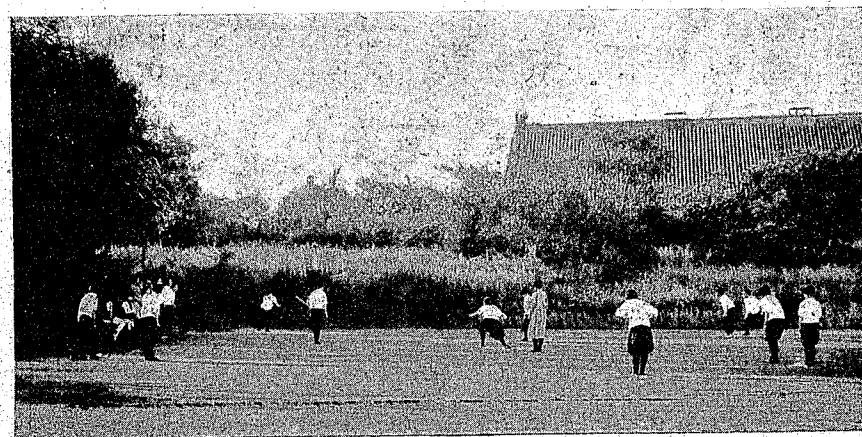
And for the really able sportsman there is the joy of excellence developed through four years of expert training. Twenty girls from Ginling College attended the first National Athletic Meet

held in Hangchow in the spring of 1930, and one of its members was chosen to represent China in the 100-meter dash in the Far Eastern Olympic Games held in Tokyo in May.

THE ATHLETIC ASSOCIATION

The Athletic Association offers a stimulus and encouragement to sportsmanship and hygienic living through its promotion of intramural athletics, and the impetus of competition which it affords. Under its auspices, an annual Field Day is held each fall in which class teams in hockey, volley-ball, tennis, and track and field events compete; and awards are made for individual and class points earned under the Honour Point System. By means of a comprehensive scoring plan, points are given for extra activities and for the keeping of special health rules by individuals. The Field Day cup is each year awarded the class having the greatest aggregate of individual and class points, and awards of insignia and banners are made to individuals totalling more than a certain number of points.

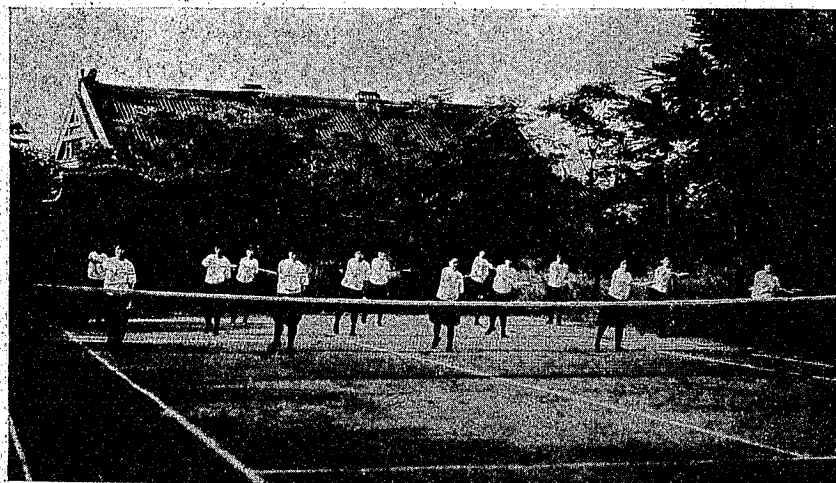
During the winter inter-dormitory basket-ball games are played, and in the spring, a tennis tournament is held and class base-ball teams compete with each other and with faculty teams for cups awarded by the Athletic Association.



BASE BALL

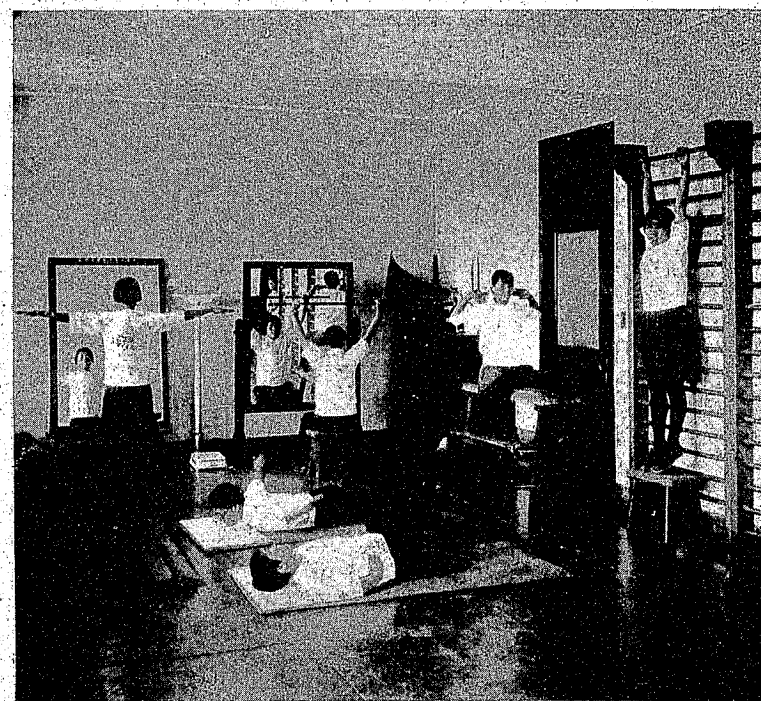


INTER-CLASS HOCKEY



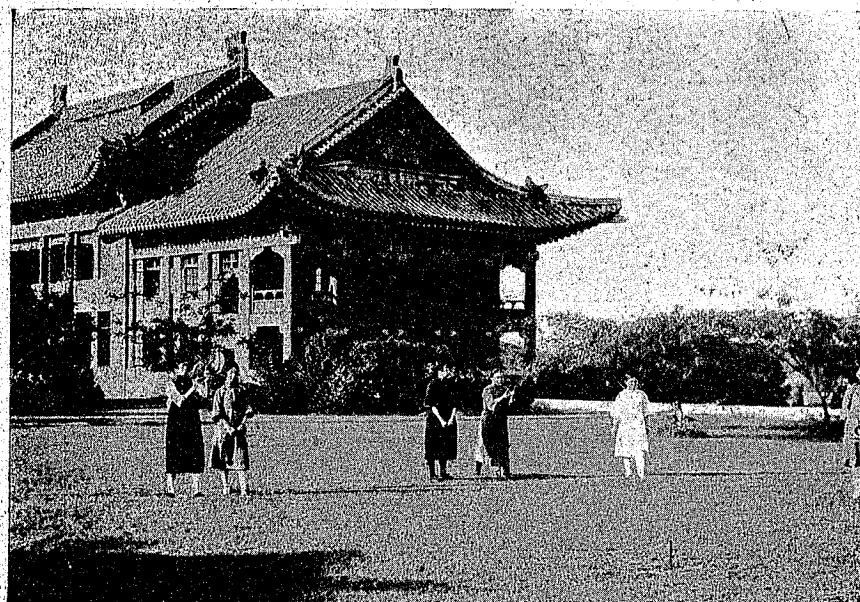
A TENNIS CLASS

EQUIPMENT The forty acres of campus composed of lawns and rolling hills, provides a naturally picturesque and inspiring setting for the athletic fields and tennis courts, where sports varying with the seasons of the year are played in the open air. The athletic field affords facilities for hockey, base-ball, volley-ball, track and field events, with six clay and two grass tennis courts, croquet grounds, and paddle tennis courts for the more social sports.



CORRECTIVE GYMNASTICS

A gymnasium, seventy-two feet by forty-three, which occupies the second floor of the Central Building, is equipped with window ladders, a horizontal ladder, stall bars, ropes, and vaulting boxes; in addition to which there is a corrective room provided with anthropometric apparatus, stall bars, large mirrors, and a victrola for use in corrective work. Offices, dressing rooms, and a reading room for the Physical Education majors complete the physical setting necessary for the carrying out of the programme.



QUOIT THROWING

ADMISSION

A certificate of a middle school or a normal school of good standing, together with a medical certificate from a reliable physician, and a recommendation from the principal of the school last attended, is required of each applicant either to the regular freshman class of the college or to the special two-year course in Physical Education.

All applicants are required to take entrance examinations, which are given once a year in May, in a number of cities selected for the convenience of the applicants, and at the college at the beginning of the fall semester. The tests are comprehensive in nature, and are designed to measure the applicants' ability and understanding in English, Chinese and Science. A background of knowledge of the subjects required for entrance is assumed.

Applicants for the special course or students who are planning to major in Physical Education should be physically strong and in good health. They should have some background of physical training, and some natural aptitude for activity. They must also be able to grasp the scientific and technical principles underlying the work and to make intelligent use of them. All students are regarded as on probation for the first six weeks and may be dropped at the end of that time should they be found unfit for the work.

ADVANCED STANDING

The college will accept a limit number of transfer students from other collegiate institutions if they have maintained a high average. A student desiring to transfer to Ginling College should make application not later than August 15th stating the institution from which admission is sought. At the discretion of the faculty, any applicant may be required to take examinations in the subjects in which she is applying for advanced standing.

All requests for admission to Ginling College should be made to the Entrance Committee.

EXPENSES

Expenses are the same for regular college students and for students in the special two-year course and are as follows:

Tuition - - - - -	\$ 75
Board, Room, and Incidentals - - - - -	\$ 95
Board during mid-winter vacation - - - - -	\$ 6
Medical Fee - - - - -	\$ 5
Laboratory Fees (each) - - - - -	\$ 5
Music, one semester - - - - -	\$ 18

\$95 is to be paid at the beginning of the first semester, and \$80 at the beginning of the second.

LOAN FUND AND SCHOLARSHIPS

A small sum of money is set aside as a loan fund from which students may borrow, without interest, agreeing to repay within five years. Application should be made in writing before the opening of college.

A scholarship fund provided by special gifts makes possible the granting of a limited number of scholarships, equivalent to the tuition fee of \$75. There are two special scholarships available to students taking their major course in the Department of Physical Education. Holders of scholarships must give evidence of worthiness as to scholarship, seriousness of purpose, and need of financial assistance. No grants are made until a student has been in college for one semester. An honorary scholarship of \$75 is offered to the student making the best record in the freshman class.

CURRICULUM

The curriculum for a major in Hygiene and Physical Education consists of the following required courses; numbered according to the year in which they are to be taken. (Starred courses are given in alternate years only.)

HYGIENE 21. FIRST AID AND HOME NURSING.

Two hours a week the first semester. 2 credits.

HYGIENE 42. HYGIENE OF THE SCHOOL CHILD AND HEALTH EDUCATION.

Four hours a week the second semester. 4 credits.

PHYSICAL EDUCATION 29. MOTOR EDUCATION.

Eight hours a week throughout the year. 2 credits.

*31. ANATOMY AND KINESIOLOGY.

Four hours a week the first semester. 4 credits.

*32. PLAY AND RECREATION.

Four hours a week the second semester. 4 credits.

33. GYMNASTICS TEACHING.

Four hours a week the first semester. 2 credits.

34. COACHING METHODS.

Four hours a week the second semester. 2 credits.

*35. FUNDAMENTALS OF MUSIC.

One hour a week the first semester. 1 credit.

*36. THEORY OF THE DANCE.

One hour a week the second semester. 1 credit.

39. MOTOR EDUCATION.

Ten hours a week throughout the year. 5 credits.

***41. HISTORY AND PRINCIPLES OF PHYSICAL EDUCATION.**

Three hours a week the first semester. 3 credits.

***42. ADMINISTRATION OF PHYSICAL EDUCATION.**

Three hours a week the second semester. 3 credits.

43-44. PHYSICAL EXAMINATION AND CORRECTIVE EXERCISE.

Two hours a week throughout the year, and extra practice.
4 credits.

45-46. PRACTICE TEACHING.

Four periods a week throughout the year. 3 credits.

49. MOTOR EDUCATION.

Six hours a week throughout the year. 3 credits.

The curriculum for the special two-year course includes:

I. NATURAL AND APPLIED SCIENCE.

Biology, Anatomy, Kinesiology, Personal and Community Hygiene, First Aid, Physiology, Physiotherapy, School Hygiene and Health Education.

II. GENERAL BACKGROUND COURSES.

Chinese, English, Music, Education; Psychology, Sociology.

III. PHYSICAL EDUCATION THEORY AND PRACTICE.

History and Principles of Physical Education, Administration, Recreation and Scouts, Technique and Practice of Fundamental and Corrective Gymnastics, Rhythms, Folk Dancing, Interpretive Dancing, Group Games, Field and Track Athletics, Baseball, Basket-ball, Tennis and Volley-ball.

PHYSICAL EDUCATION DEPARTMENT STAFF

1929-1930

YI-FANG WU, B. A., Ginling College; M.A., Ph.D., University of Michigan; Sc.D., St. John's University.
President of the College.

EMILY I. CASE, B.A., and Certificate of Hygiene and Physical Education, Wellesley College; O. D., Gymnastic Folk High School, Ollerup, Denmark.
Chairman of the Department.

LIN, CHEN YING-MEI, B.A., and Certificate of Physical Education, Wellesley College.
Director of Special Two-year Course.

*CHANG HWEI-LAN, B.S., University of Wisconsin; Certificate Y. W. C. A. School of Physical Education, Shanghai.
Instructor Dancing and Kinesiology.

CHEN MEI-YÜ, B.A., Ginling College; M.A., Columbia University.
Instructor Health Education.

SHI GWOH-YING, Certificate Y. W. C. A. School of Physical Education, Shanghai.
Instructor Dancing and Scout Work.

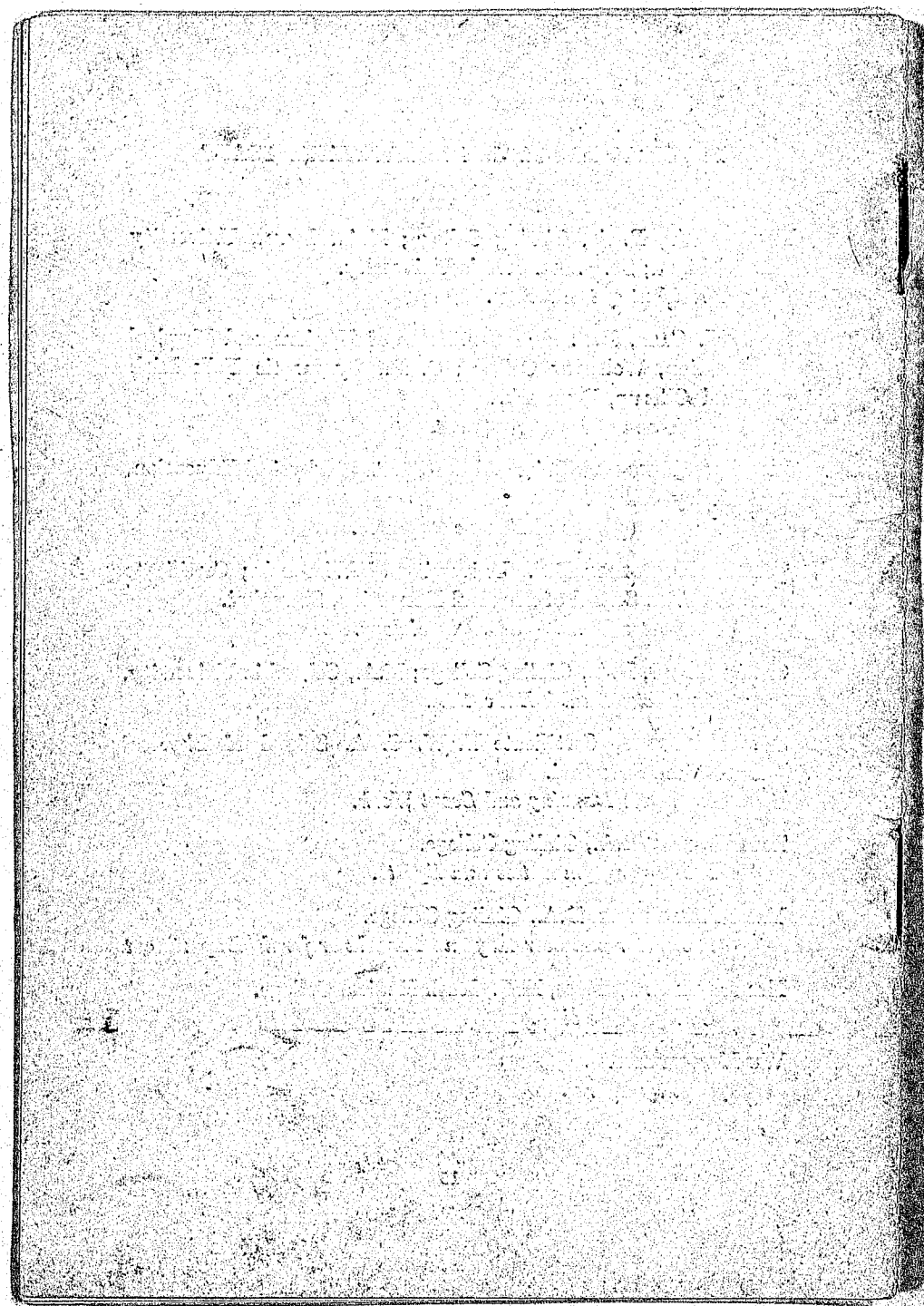
TSUI YA-LAN, B.A., Ginling College.
Instructor Gymnastics and Sports.

YANG HSIAO-RANG, B.A., Ginling College.
Instructor and Secretary and Translator for the Department.

MARGARET G. SMYTHE, M.D., Rush Medical College.
College Physician.

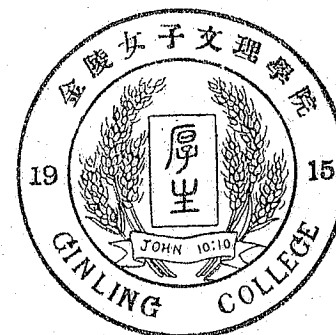
WU MEH-HSIANG.
College Nurse.

*Part time.



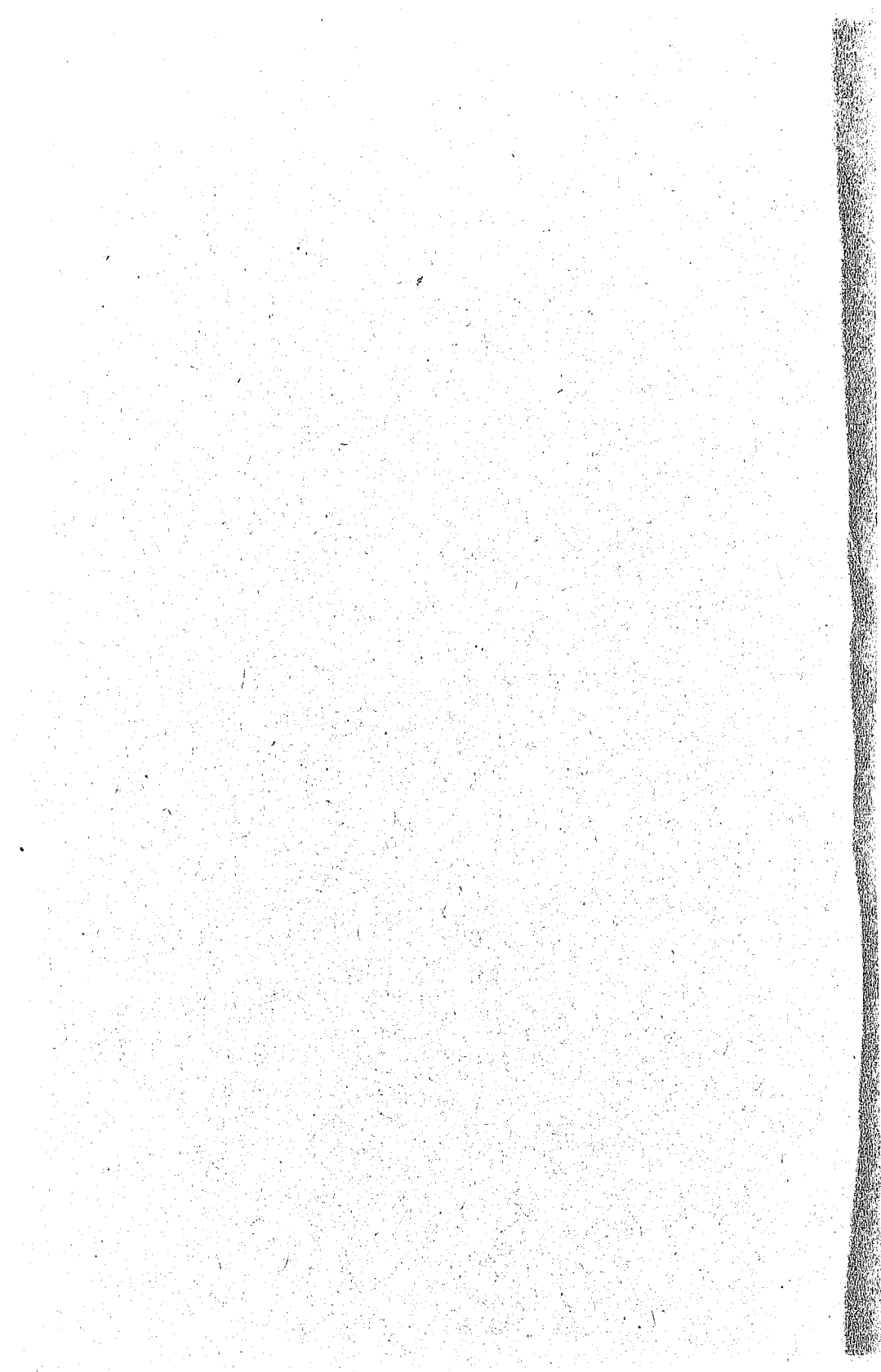
Ginling College Bulletin

Department of Hygiene and Physical Education



NANKING, CHINA

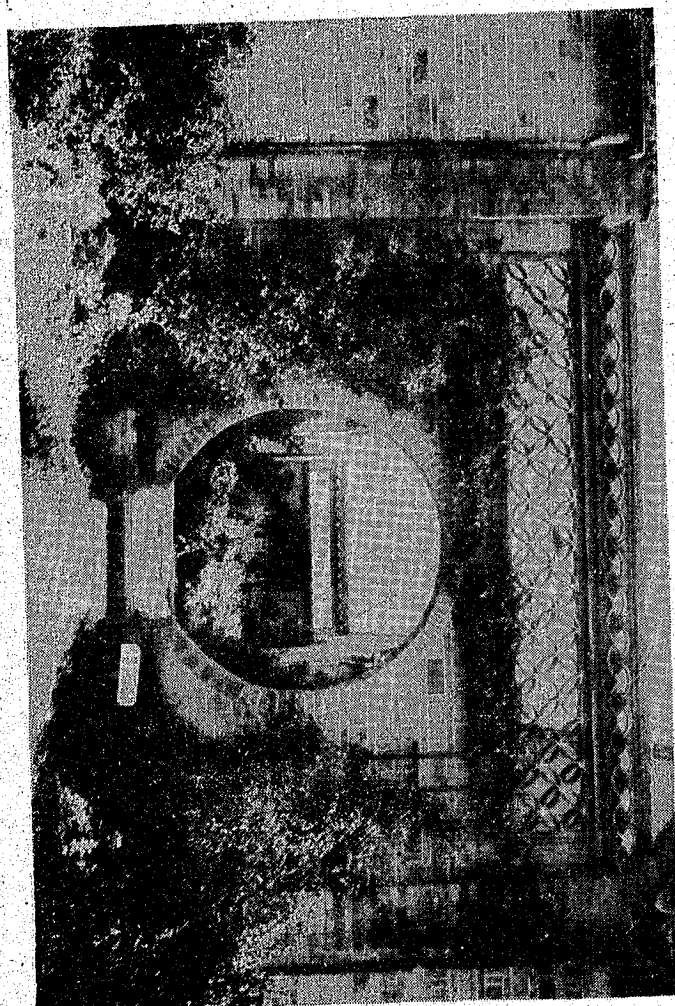
MAY 1932



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Entrance To East Court



(2)

Faculty

Wu Yi-fang, B. A. Ginling College; M. A., Ph. D. University of Michigan; Sc. D., St. John's University

President of the College

Emily I. Case, B. A. and Certificate of Hygiene and Physical Education, Wellesley College; O. D. Gymnastic Folk High School, Ollerup, Denmark

Chairman of the Department (Absent on Furlough 1932-1933)

Lin, Chen Ying-mei, B.A., Certificate of Physical Education, Wellesley College.

Dean of the Two-Year Course

Chen Mei-yu, B. A. Ginling College; M. A. Columbia University

Instructor in Health Education

Hwang Li-ming, B.A. Ginling College; M.A. Wellesley College

Acting Chairman 1932-1933.

Yang Hsiao-rang, B. A. Ginling College

Instructor in Athletics, Secretary and Translator for the Department

Tsui Ya-lan, B. A. Ginling College

Instructor in Dancing and Athletics, Recorder

Margaret G. Smythe, B. S. University of Chicago; M. D. Rush Medical College

College Physician

Li Wei-i College Nurse

(3)



Members of the Staff in
Hygiene and Physical Education

General Statement

The Department of Hygiene and Physical Education of Ginling College was established as a teacher training course in 1925, when the Young Woman's Christian Association of China closed its Normal School of Hygiene and Physical Education in Shanghai and handed over this professional project to Ginling. Until 1930 the Y. W. C. A. continued to support the Department with financial assistance and publicity, but since that date the work has been maintained without specific grants to the college budget.

The purpose of the course is the development of qualified leadership in the fields of physical education, hygiene and recreation. The demand for such leadership in China is becoming wide spread and insistent, and the rapidity with which problems and abuses are appearing, particularly in connection with girls' athletics, makes it evident that only energetic and constructive action on the part of educated and high principled women can save the situation. The day has gone by when such a fundamental aspect of the educational process as physical activity can be left to the direction of the untrained classroom teacher, the coach with a record of athletic prowess in his school days, or the primary school graduate who has had a year or so of technical training. A broad cultural background and a sound scientific foundation are even more essential than a thorough technical equipment, and only when the leadership of this important phase of education is taken up by men and women who are so qualified, can there be any prospect of adequately filling the gap in citizenship training that exists to-day.

Types of Training

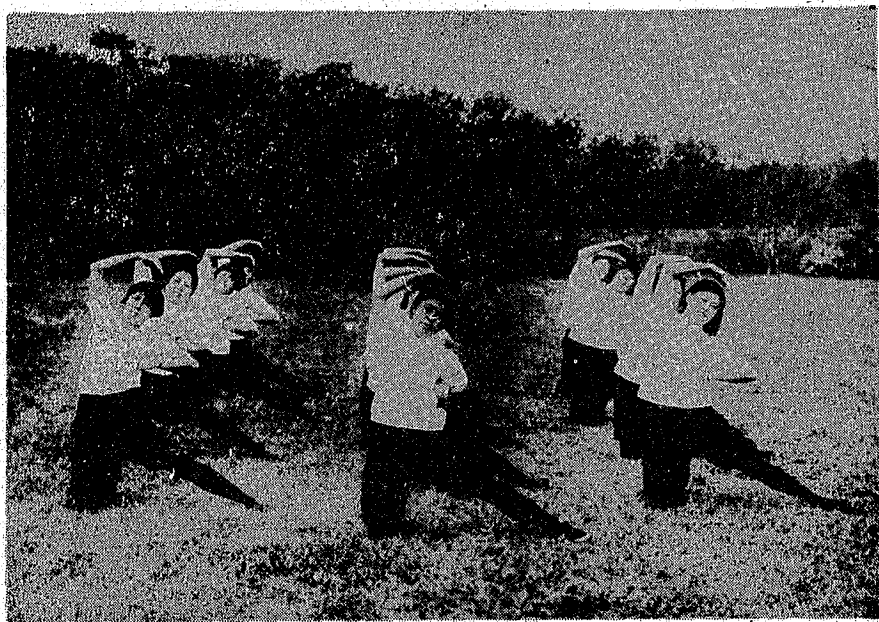
The training of leaders in Physical Education at Ginling is on three levels. Every student in the college is required to take four hours a week of activity in the Department during the whole of her college course; and efforts are made through the required program not only to improve her organic resistance, eliminate specific defects, and develop greater efficiency in posture and movement; but also to familiarize her with a variety of activities which may serve as recreation and conditioning in her after college life, and to help her acquire higher standards of social conduct. For one season during the Junior or Senior year each student also receives instruction in group games and the leadership of recreational activities, so that when called upon after college to take responsibility for this phase of work in situations where no physical director is available she may have at least some knowledge of how to proceed in meeting the emergency.

The second, and a more specific, level of teacher training is a two-year professional course designed for graduates of Senior High Schools who are not in a position to take four more years of study, but who are qualified for college work in all subjects except perhaps English. Students in this course, according to their standing on entrance, receive a certain amount of college credit which would shorten by not less than one and not more than two years the length of time required to secure the B. A. degree, should they later return to complete the college course. Their standing during these two years is that of Special students, who are not candidates for the degree but are encouraged to take part in all phases of the regular college life. As graduates of the Two Year Course they are expected to fill positions as physical directors and teachers of hygiene in primary or high schools, or as recreation leaders in Y. W. C. A. or social settlement work.

The third type of professional preparation offered by the Department is a major course in Hygiene and Physical Education for regular four or five year college students. Specialization begins in the Sophomore year and leads to a certificate in Hygiene and Physical Education as well as the B. A. degree at graduation. The course is more comprehensive than the two year one, embracing the regular college requirements, a certain number of electives, and a broad foundation in science and the social subjects, as well as all the specific technical courses in both theory and practice in Physical Education and Hygiene. Graduates of the course are expected to assume positions as supervisors of Hygiene and Physical Education in large schools or school systems and as directors of departments in normal schools and colleges. There are also such special openings as in the field of physiotherapy work in hospitals, industrial work in factories, and private professional training schools of Physical Education.



Major Students and Faculty



Fundamental Gymnastics



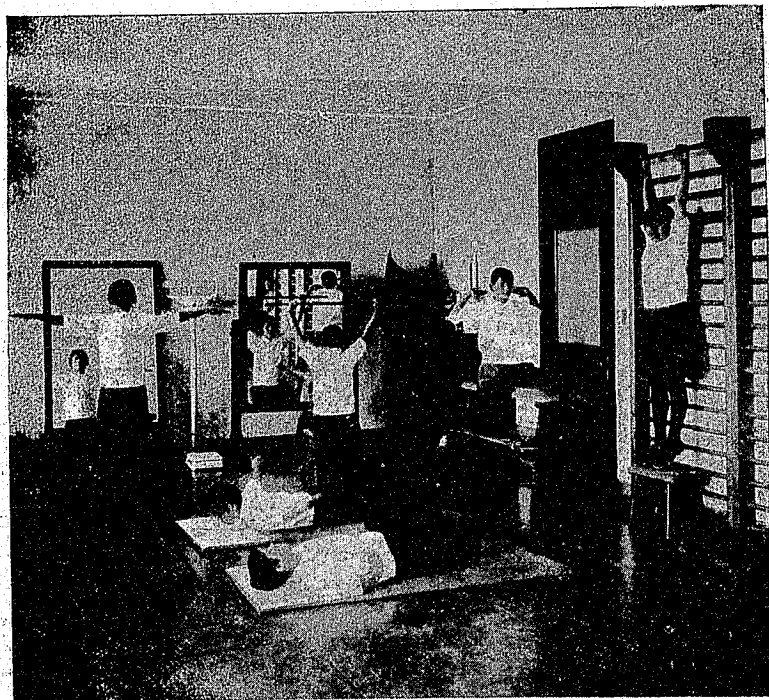
Tennis Class

Equipment and Facilities

The Ginling campus in its picturesque setting of open fields and hills offers ideal advantages for outdoor recreation. To the southeast of the buildings, hidden from view by the Science Hall hill, lies the main athletic field with one basket ball court, a hockey field, two baseball diamonds, a running track and jumping pit, and two tennis courts. Further to the east are found two more tennis courts, two volley ball courts, and a practice board for tennis. On the north hill beside the Practice School lies a fifth tennis court, and other portions of the grounds are used for archery, croquet, quoits, ring tennis, and other minor sports.

The Central Building, part of which is devoted to the chapel and music rooms, contains the indoor facilities of the Department. On the ground floor are two offices and a faculty dressing room; on the second is the gymnasium, 72 by 42 feet in size and two stories high, with skylight; a corrective gymnasium 30 by 16 feet; a reading room; three small dressing rooms; and the office of the director; while on the third floor is the main dressing room and the photography and dark rooms. The gymnasium is equipped with stall bars, climbing ropes, a horizontal ladder, a window ladder, two vaulting boxes, balance beams, jumping standards, mats, a piano, an orthophonic victrola, besides balls, wands, Indian clubs, dumbbells, and other small apparatus. In the reading room, which is for the use of Special and Major students only, are library reserve shelves with books, magazines, and pamphlets on Physical Education and Recreation, the number of library volumes here being approximately 270.

Practice teaching facilities are offered in the Ginling Practice School, the Day School conducted by the college Y. W. C. A., and in the various primary and middle schools of the city. Opportunities for observation and assistance in first aid, home nursing and physiotherapy are provided in connection with local clinics and the Central and University Hospitals.



CORRECTIVE GYMNASTICS

Admission

A certificate of a Senior Middle School or a Normal School of good standing, together with a medical certificate from a reliable physician and a personal recommendation from the Principal of the school last attended, is required of each applicant either to the Two Year Course or to the regular freshman class. Application should be made to the Entrance Committee before May 1st. Entrance examinations are given in May in a number of centrally located cities, and at the beginning of the Fall semester at the College. The tests are comprehensive in nature and include English, Chinese and Science.

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Students planning to specialize in Physical Education should be in good health and should have some natural aptitude for physical activity. The standard of academic achievement required is fully as high as that in the regular college course, with the possible exception of English in the case of the Two Year students. The Department reserves the right at any time to advise withdrawal if the student's health or her adaptability to the work prove inadequate.

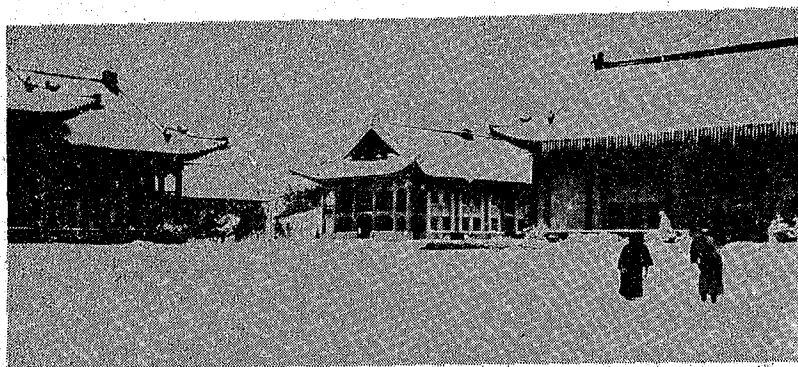


"PIRATES"

A limited number of transfer students are accepted by the College from other collegiate institutions if they have maintained a grade of work equivalent to the average required for graduation. Transfers cannot be admitted to the Two Year Course however, and may be admitted to the Major Course only up to the beginning of the Junior year. Applications for advanced standing should be made not later than August 15th, to the Entrance Committee.

For further details in regard to admission see Bulletin of Ginling College 1931, pages 4 to 11.

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Student Expenses

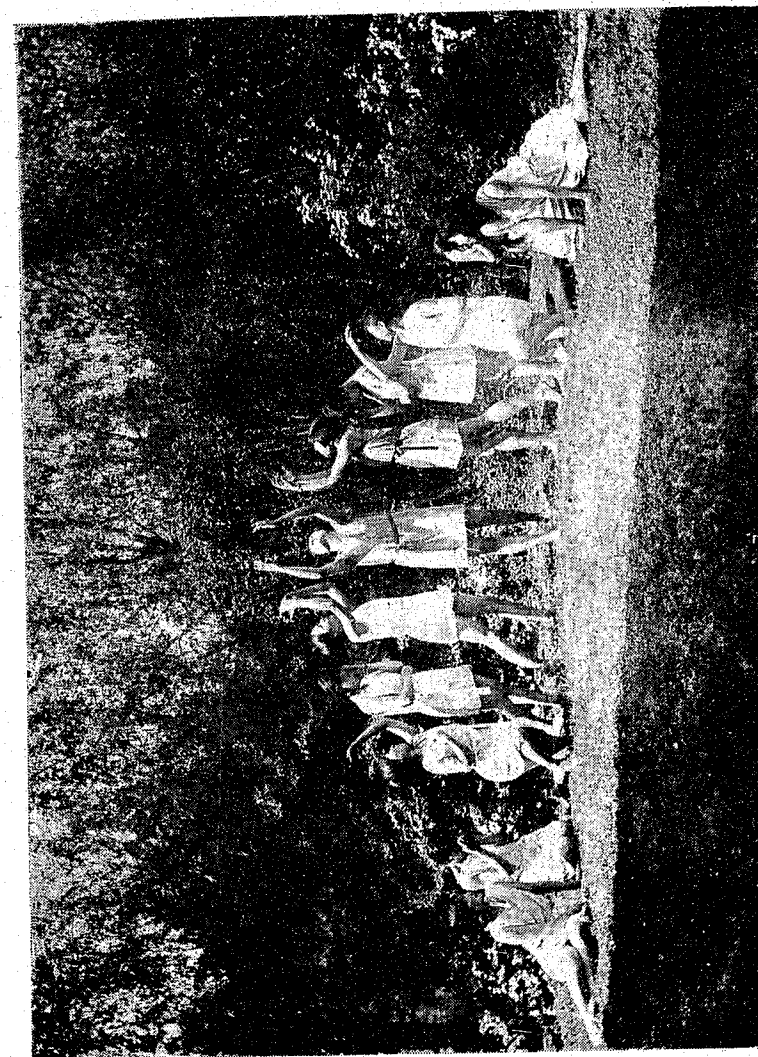
Expenses are the same for regular college students and for students in the Two Year Course. They are as follows:

Tuition per year	\$75.00
Board per year	55.00
Room per year	24.00
Incidentals	16.00
Medical Fee	5.00
Biology and Physics per course	5.00
per semester	
Chemistry per course per semester	10.00
Practical Music per semester	20.00
Use of Piano	5.00
Graduation	10.00

Ninety five dollars is to be paid at the beginning of the first semester and eighty dollars at the beginning of the second.

A small sum of money is set aside as a loan fund from which students may borrow without interest, agreeing to repay within five years.

A scholarship fund provided by special gifts makes possible the granting of a limited number of scholarships, equivalent to the tuition fee of \$75.00. There are two special scholarships available to students majoring in Hygiene and Physical Education. Applications should be made early and in writing. Holders of scholarships must give evidence of worthiness as to scholarship, seriousness of purpose, and need of financial assistance. No grants are made until a student has been in college for one semester.



Curriculum for Two Year Course

First Semester				Second Semester			
First Year	No.	Hours	Credits	First Year	No.	Hours	Credits
Biology	11	8	4	Biology	12	8	4
(1) English	11	4	4	(1) English	12	4	4
Hygiene	11	3	2	Hygiene	12	3	2
Music	11	2	1½	Music	12	2	1½
(2) Psychology	20	3	0	(2) Education	20	3	0
Physical Education	10	12	1½	Physical Education	10	12	1½
"	11	2	0	"	12	2	0
"	13	2	0	"	14	2	0
"	23	3	2	"	24	3	2
"		39	14	"		39	14
Second Year				Second Year			
Hygiene	31	4	4	(3) Elective			
Physical Education	20	12	3	Hygiene	20	3	0
"	21	3	0	Physical Education	20	12	3
"	27	4	2	"	22	3	2
"	33	3	2	"	28	4	2
"	35	4	4	"	34	3	2
"		30	15	"	36	3	2
				"		28	11

(1) Students who have not come up to Freshman standard in English in the entrance examination will be required to take English 9 and 10 without credit, instead of English 11 and 12.

(2) Students who have taken Psychology and Education in middle school may be exempted from these courses by taking and passing an examination.

(3) By permission.

Note: Students graduating from the Two Year course and later returning to college to take the B.A. degree will be required to register as major students in Hygiene and Physical Education in order to receive full credit for the Physical Education courses taken in the first two years. To avoid duplication such students will be exempted from certain of the major requirements where the subject matter overlaps, and will be required to take the following courses for completion of the major for the B. A. degree: Biology 34, 4 credits; Chemistry 11 and 12, or 21 and 22, 8 credits; Hygiene 42, 8 credits; Education 31, and 32, 8 credits; Physical Education 32, 2 credits; Physical Education 43, 2 credits; Physical Education 44, 2 credits; Physical Education 48, 3 credits; and a certain number of credits in Physical Education 39 and 49 to be specified at the time.

Curriculum for Major Course

First Semester			Second Semester		
First Year *	No.	Hours Cred.	First Year *	No.	Hours Cred.
Biology or Chem.	11	8 4	Biology or Chem.	11	8 4
Chinese	11	4 4	Chinese	12	4 4
English	11	4 4	English	12	4 4
History	11	4 4	History	12	4 4
Hygiene	11	2 2	Hygiene	12	3 2
Music	11	2 1/2	Music	12	2 1/2
Physical Education 19	4	1/2	Physical Education 19	4	1/2
	28	19		28	19
Second-Year			Second-Year		
Biology 21 or Chem.	11	8 4	Biology 22 or Chem.	12	8 4
Chinese	21	2 2	Chinese	22	2 2
English	21	4 4	English	22	4 4
Psychology	21	4 4	Physical Education 32	2	2
Physical Education 23	3	2	"	24	3 2
"	29	8 1	"	29	8 1
Elective		2 2	Elective		4 4
	31	19		31	19
Third Year			Third Year		
Education	31	4 4	Education	32	4 4
Philosophy		4 4	Philosophy		4 4
Physical Education 35	4	4	Biology	34	8 4
"	33	3 2	Physical Education 34	3	2
"	39	10 2 1/2	"	39	10 2 1/2
Elective		2 2	"	36	3 2
	27	18 1/2		32	18 1/2
Fourth Year			Fourth Year		
Hygiene	31	4 4	Hygiene	42	4 4
Physical Education 41	4	4	Physical Education 42	2	2
"	43	3 2	"	44	3 2
"	47	6 3	"	48	6 3
"	49	6 1 1/2	"	49	6 1 1/2
Elective		4 4	Elective		6 6
	27	18 1/2		27	18 1/2

* The curriculum for the first year is that required of all college Freshmen taking Arts and Social Sciences. All regular college requirements are included in the scheme presented here. For details of the B. A. requirements see College Bulletin 1931, pages 17 to 27.

Description of Courses

A. Courses in Motor Education

Physical Education 19 Motor Education 4 credits

Practice of athletic, rhythmic, and gymnastic activities as follows:

Freshman Year: program in fundamentals of baseball, basket ball, field and track, gymnastics, hockey, tennis, and volley ball.

Sophomore Year: program in individual and team sports and fundamentals of dancing.

Junior Year: intermediate or advanced athletics, and intermediate dancing or gymnastics.

Senior Year: intermediate or advanced athletics, intermediate or advanced dancing or gymnastics, and a two hour course in aims and methods of Physical Education (Spring Season only).

Students are classified for the above activities on the basis of physical fitness and motor ability as determined by medical and physical examinations and achievement tests. After the Freshman year a choice of two activities is provided for each season: Spring and Fall activities include individual sports (archery, field and track, and tennis) and team sports (baseball, hockey, and volley ball). Winter activities permit of election of dancing or gymnastics and basket ball or volley ball.

Students recommended for "mild" activity by the College Physician are not permitted to take field and track, basket ball, or hockey. Those assigned to "restricted" activity are provided with a substitute program including archery, croquet, hockey golf, paddle tennis, adapted gymnastics and rhythms.

Physical examinations are given at the beginning of each college year, posture photographs are taken, and recommendations made in regard to conditions needing correction. Individual conferences are held with each student later in the year to check up on the progress made. Students who at the beginning of the Sophomore year are found still to retain postural defects are assigned to special corrective work in small classes as a substitute for part of their regular program.

Required of all non-specializing students.

Four hours a week throughout the college course.

Physical Education 10 Motor Education 3 credits

Practice in athletics, dancing, and gymnastics.

Required of first year students in Two Year Course.

Twelve hours a week throughout the year.

Physical Education 20 Motor Education 6 credits

Further practice in athletics, dancing, and gymnastics.

Required of second year students in Two Year Course.

Twelve hours a week throughout the year.

Physical Education 29 Motor Education 2 credits

Practice in athletics, dancing and gymnastics.

Required of Sophomore Majors.

Eight hours a week throughout the year.

Physical Education 39 Motor Education 5 credits

Practice in athletics, dancing, and gymnastics;

Required of Junior Majors.

Ten hours a week throughout the year.

Physical Education 49 Motor Education 3 credits

Further practice in athletics, dancing, and gymnastics.

Required of Senior Majors.

Six hours a week throughout the year.

Seasonal Content of Courses in Motor Education

Course No.	Fall Hrs.	Winter Hrs.	Spring Hrs.
10	Fund. of Danc. 2 Gymnastics 3 Basket Ball 2 Field, Track & Baseball Fund. 3 Tennis 2 12	Fund. of Danc. 2 Gymnastics 3 Boxing 3 Basket Ball 2 Volley Ball 2 12	Fund. of Danc. 2 Boxing 3 Baseball 2 Field, Track & Volley Ball 3 Tennis 2 12
20	Dancing 2 Folk Dancing 2 Gymnastics 2 Baseball 2 Hockey 2 Tennis 2 12	Dancing 2 Folk Dancing 2 Gymnastics 2 Corrective Gym. 2 Basket Ball 2 Volley Ball 2 12	Dancing 2 Folk Dancing 2 Archery 2 Baseball 2 Field & Track 2 Tennis 2 12
29	Fund. of Danc. (10) 2 Field & Track 2 Hockey 2 Tennis 2 8	Fund. of Danc. (10) 2 Gymnastics (10) 3 Basket Ball 2 Corrective Gym. 1 8	Fund. of D. (10) 2 Archery 2 Baseball 2 Volley Ball 2 8
39	Dancing 2 Folk Dancing (20) 2 Gymnastics (20) 2 Hockey 2 Tennis 2 10	Dancing 2 Folk Dancing (20) 2 Gymnastics 2 Boxing (10) 2 Basket Ball 2 10	Dancing 2 Folk Danc. (20) 2 Boxing (10) 3 Archery or Ten, 1 Baseball 2 10
49	Dancing 2 Field & Track 2 Baseball 2 6	Dancing 2 Gymnastics 2 Basket Ball 2 6	Dancing 2 Tennis 2 Volley Ball 2 6

B. Courses in Principles and Technique of Teaching

Education 20 Methods of Teaching

Introduction to aims and principles of elementary and secondary education; study of methods and problems of teaching. Observation in schools.

Required of first year students in Two Year Course. Those who have had Education in high school may be exempted by taking and passing an examination.

Three hours a week during the first semester.

Education 31 Introduction to Middle School Teaching 4 Credits

See College Bulletin for description.

Required of Junior Majors.

Four hours a week during the first semester.

Education 32 General Methods of Teaching in Middle Schools

4 Credits

See College Bulletin for description.

Required of Junior Majors.

Four hours a week during the second semester.

Physical Education 11 The Play Needs of Children

Study of the age periods, needs and interests of children, and of the nature and function of play.

Required of first year students in the two Year Course

Two hours a week during the first semester.

Physical Education 12 Methods of Teaching Physical Education

The psychology of leadership, methods of instruction, and coaching; selection, progression, and adaptation of activities; making of lesson plans.

Required of first year students in Two Year Course

Two hours a week during the second semester.

Physical Education 13 and 14 Recreation and Outing

Brief study of scouting, campfire and Y.W.C.A. movements; practice of outing activities such as hiking, camping, etc.; leadership of social recreation; planning of parties.

Required of first year students in Two Year Course.

Two hours a week throughout the year.

Physical Education 21 Principles of Physical Education

Brief survey of Physical Education in Europe and America; aims and objectives in China; evaluation of the activities of Physical Education; program building.

Required of second year students in Two Year Course.

Three hours a week during the first semester.

Physical Education 22 Organization and Management 2 credits

Study of problems of organization and routine administration; facilities, equipment, and supplies; professional standards; Field trips.

Required of second year students in Two Year Course.

Three hours a week during the second semester.

Physical Education 23 Teaching of Primary School 2 credits

Activities
Study, practice, and methods of teaching activities for first six grades, including story plays, singing games, mimetic exercises, marching, stunts, and games of low organization for schoolroom and playground.

Required of first year students in Two Year Course and of Sophomore Majors.

Three hours a week during the first semester.

Physical Education 24 Teaching of Individual Sports 2 credits
Study of the technique and methods of coaching of archery, field and track, tennis, and such modified sports as croquet, hockey golf, paddle tennis, quoits, and ring tennis.

Required of first year students in Two Year Course and of Sophomore Majors.

Three hours a week during the second semester.

Physical Education 27-28 Practice Teaching 4 credits
Teaching of Physical Education in the elementary and middle schools of Nanking, under supervision.

Required of second year students in Two Year Course
Four periods a week throughout the year.

Physical Education 32 Play and Recreation 2 credits
An interpretation of play and its functions; organization and leadership of leisure time activities in home and community; promotion and administration of playgrounds.

Required of Sophomore Majors; open to non-specializing students in the college.

Two hours a week during the second semester.

Physical Education 33 Teaching of Gymnastics 2 credits
Study of gymnastic material of various types, with emphasis on the fundamental Danish type; principles of selection, progression, and adaptation; methods of instruction. Apparatus activities, stunts, and marching.
Required of second year students in Two Year Course and of Junior Majors.

Three hours a week during the first semester.

Physical Education 34 Teaching of Team Sports 2 credits
Study of technique and methods of coaching of baseball, basket ball, hockey, and volley ball, with principles of refereeing and practice of same.

Required of second year students in Two Year Course and of Junior Majors.

Three hours a week during the second semester.

Physical Education 36 Physical Examination and Corrective Exercise 2 credits
Aims and technique of physical and orthopedic examinations; methods of recording; body mechanics; exercise prescription and follow-up. Lectures, demonstration, and practice.

Required of second year students in Two Year Course and of Junior Majors.

Three hours a week during the second semester.

Physical Education 41 History and Principles of Physical Education 4 credits

Study of the outstanding Physical Education movements of the past, and a brief survey of trends in Europe and America to-day; analysis of past and present influences bearing on the problem in China to-day; and formulation of a philosophy through consideration of aims, objectives, and basic principles; program building; teaching and adaptation.

Required of Senior Majors.

Four hours a week during first semester.

Physical Education 42 Administration of Physical Education 2 credits

The institutional organization of Physical Education, national and provincial requirements; departmental organization and policy; routine problems; construction and equipment of facilities; finances; professional standards. Field trips.

Required of Senior Majors.

Three hours a week during the second semester.

Physical Education 43 Reconstructive Hygiene 2 credits

Study of normal and pathological conditions of concern to the physical director: application of hygiene, massage, and corrective exercise. Demonstrations, lectures, and practice. Clinical observation.

Required of Senior Majors.

Three hours a week during the first semester.

Physical Education 44 Tests and Measurements 2 credits

Types, values, and uses of tests; elementary statistical methods; test construction and administration; methods of scoring, and achievement standards.

Required of Senior Majors.

Two hours a week during the second semester.

Physical Education 45 Theory of the Dance 2 credits

History and philosophy of the dance; study of fundamentals of rhythmic movement, their relation to music, and their progression in teaching. Organization and presentation of dance programs.

Open to Senior Majors, elective.

Two hours a week during the first semester.

Physical Education 46 Research Problem 2 credits

Study of methods and technique of research procedure; critical review of selected studies in the field; and application of this training to the solution of a specific problem.

Open by permission to Senior Majors.

Two hours a week during the second semester.

Physical Education 47-48 Practice Teaching 6 credits

Teaching of Physical Education in the elementary and middle schools of Nanking; assistance in college classes. Submission of lesson plans, conferences, and supervision.

Required of Senior Majors.

Six periods a week throughout the year.

C. Courses on Fundamental and Applied Science

Biology 11-12 General Biology 8 credits

See College Bulletin for description.

Required of first year students in Two Year Course

Eight hours a week throughout the year.

Biology 21-22 Foundations of Biology 8 credits

See College Bulletin for description

Required of Sophomore Majors who have not taken

Biology 11-12 their first year.

Eight hours a week throughout the year.

Biology 34 Physiological Functions 4 credits

See College Bulletin for description

Required of Major students.

Eight hours a week during the second semester.

Chemistry 11-12 Introduction to Chemistry 8 credits

See College Bulletin for description.

Required of Major students.

Eight hours a week throughout the year.

Hygiene 11-12 General Hygiene 4 credits

A study of health ideals, the causes of disease, and the factors in promoting personal efficiency such as immunization, activity, rest, and oral, visual, and sex hygiene. A survey of community health problems. First aid and home remedies, with practice of same.

Required of Freshman and of first year students in the Two Year Course.

Two hours a week during the first semester and three hours a week during the second semester.

Hygiene 20 The Teaching of Hygiene

A study of teaching materials in hygiene, and practice teaching of same.

Required of second year students in Two Year Course

Three hours a week during the second semester.

Hygiene 31 Child Health and Development 4 credits

Study of the growth of the child from the pre-natal period through adolescence, with special reference to health needs and developmental hazards.

Four hours a week during the first semester

Required of second year students in the Two-Year Course and of Senior Majors. Open to non-specializing Juniors and Seniors.

Hygiene 42 Health Education 4 credits

Study of the principles of health education; courses of study in hygiene for all grades; practice teaching; administration of the school health program.

Required of Senior Majors and open to non-specializing Juniors and Seniors who have had Hygiene 31.

Four hours a week during the second semester.

Hygiene 43 Nutrition 4 credits

A comprehensive course dealing with dietary essentials such as calories, proteins, minerals, and vitamins.

Prerequisite, Chemistry 11-12 or 21-22.

Four hours a week during the first semester.

Physical Education 35 Anatomy and Kinesiology 4 credits

Study of bone, joint and muscle structure; the human skeleton and muscle groups; analysis of joint and muscle mechanism of movements and the principles of physics involved, with application to Physical Education activities.

Required of second year students in Two Year Course and of Junior Majors.

Four hours a week during the first semester.

Psychology 20 Introduction to Psychology

A brief study of the laws of general psychology; development of the mental life of the child and adolescent; application to teaching.

Required of first year students in the Two Year Course. Those who have had Psychology in high school may be exempted by taking and passing an examination.

Three hours a week during the second semester.

Psychology 21 General Psychology 4 credits

See College Bulletin for description.

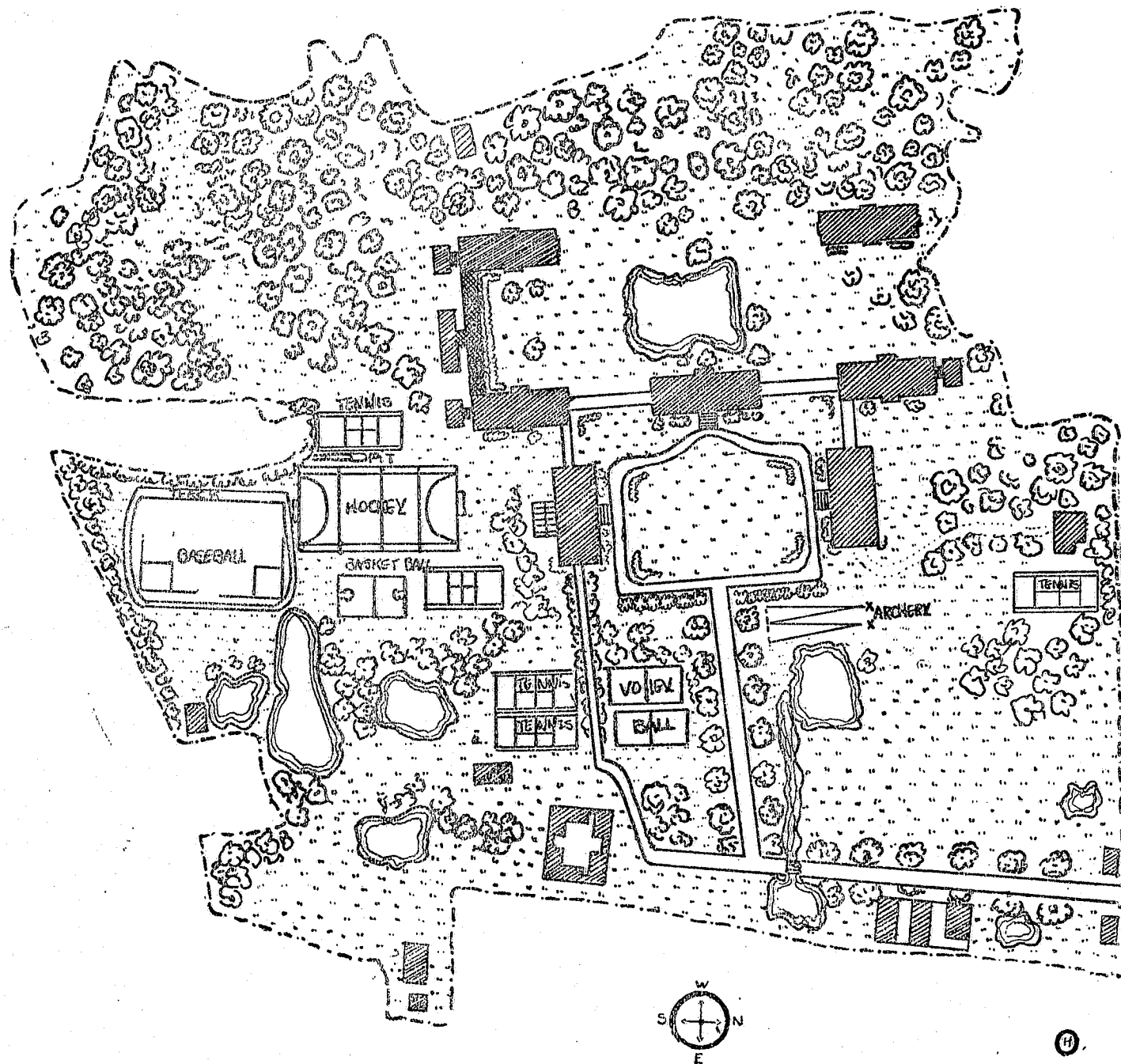
Required of all Sophomores.

Four hours a week during the first semester.

Psychology 10 Introduction to Psychology
 A brief study of the laws of general psychology;
 development of the mental life of the child and ad-
 ollescent; application to teaching.
 Required of first year students in the two year
 course. Those who have had psychology in high
 school may be exempted by taking and passing an
 examination.
 Three hours a week during the second semester.

Psychology 21 General Psychology 4 credits
 See College Bulletin for description.
 Required of all students.
 Four hours a week during the first semester.

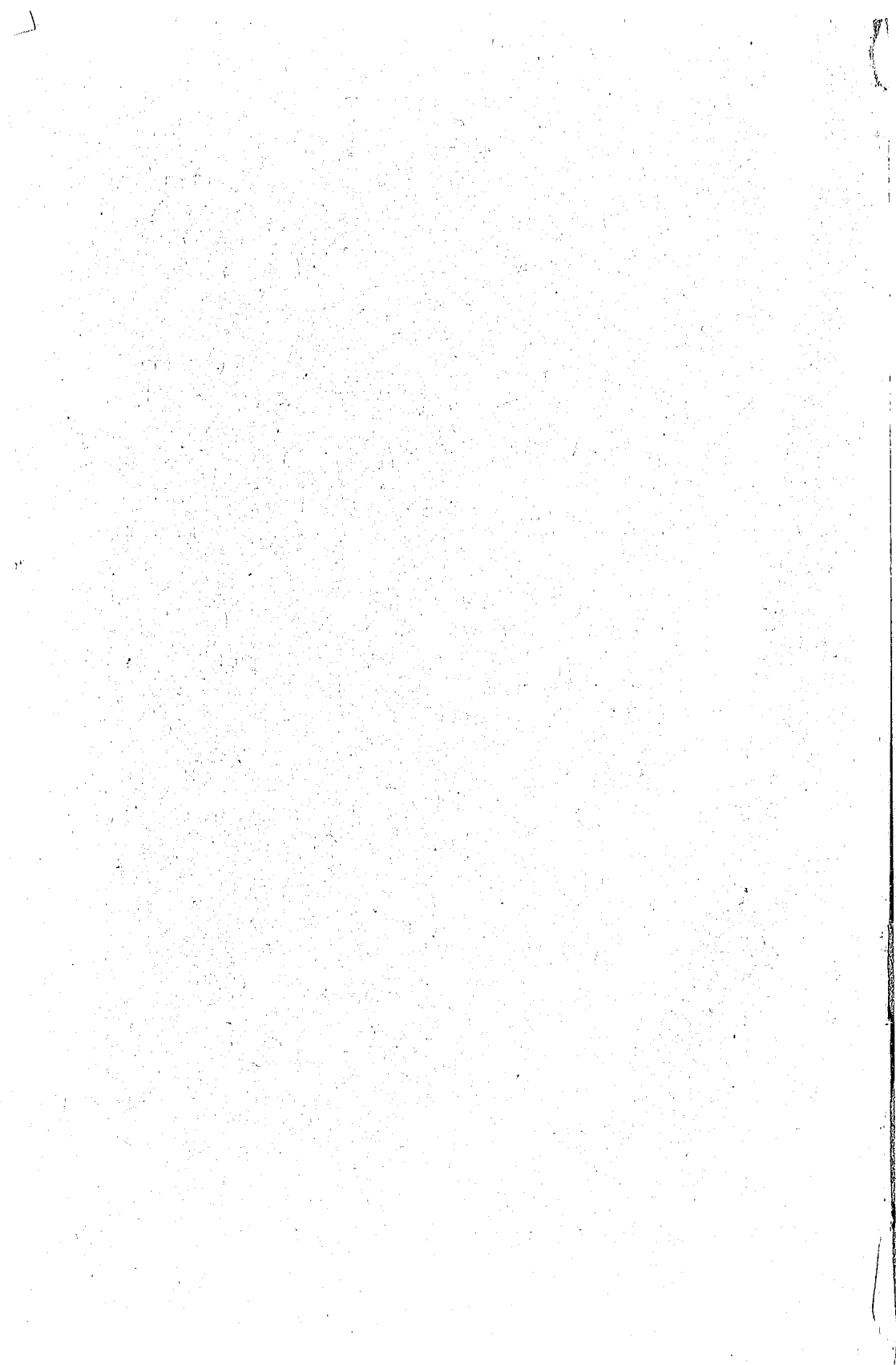
GINLING COLLEGE
MAP SHOWING ATHLETIC FIELD AND COURTS

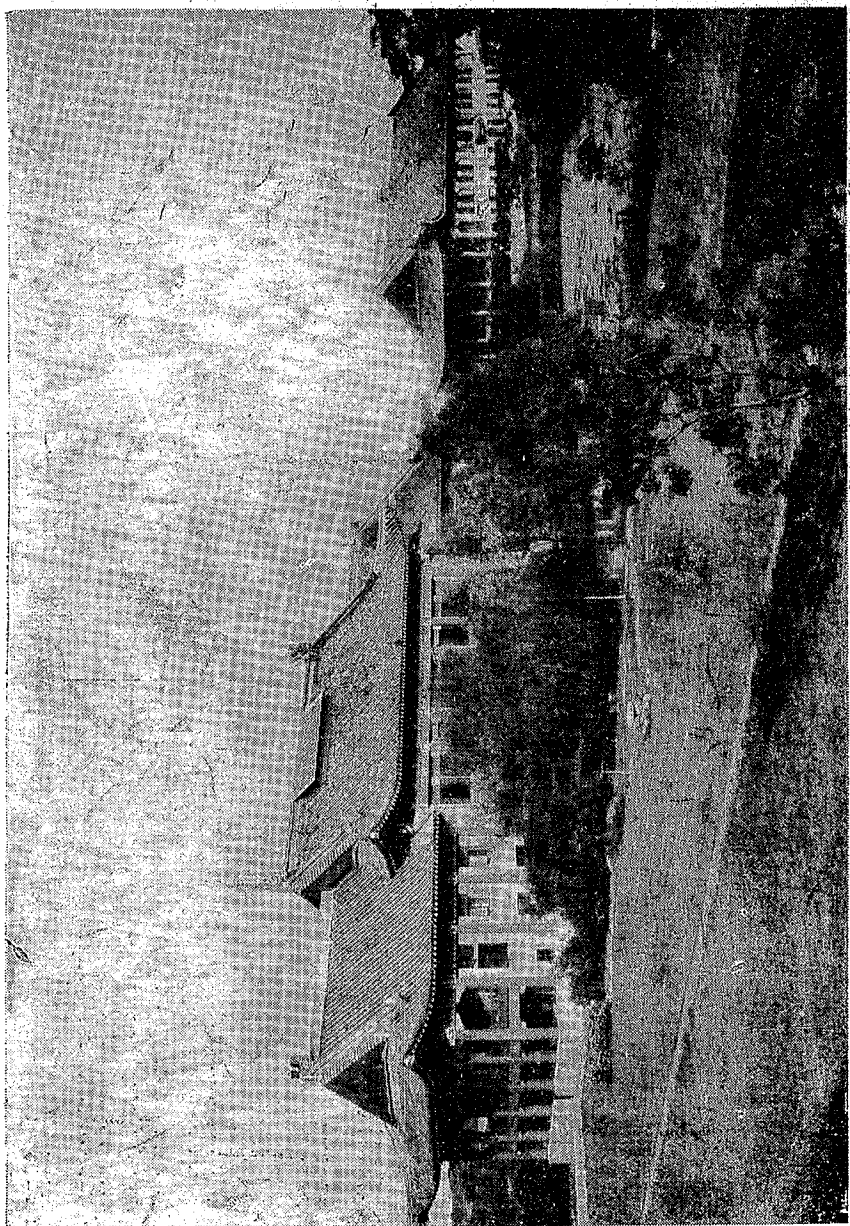


民國二十一年五月印行

私立金陵女子文理學院體育與衛生系章程

教育部立案





校 景

私立金陵女子文理學院體育與衛生系章程

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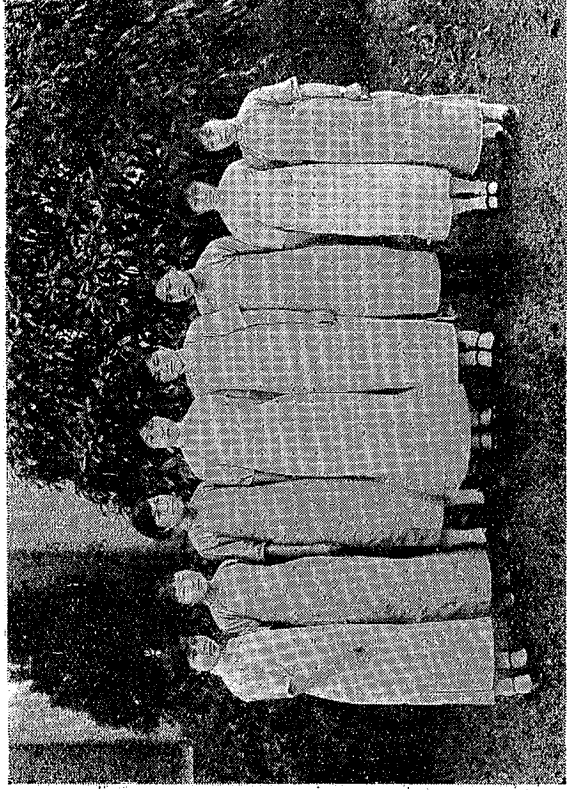
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- 七、轉學生
- 八、納費
- 九、借貸金與獎學金
- 十、體育專修科課程綱要
- 十一、體育主修科課程綱要
- 十二、課程說明

教職員名錄

姓名	籍貫	履歷	或擔任職務
李維夷	浙江杭州	上海廣仁醫院畢業	護士
施亞蘭	美國芝加哥	美國芝加哥大學士萊斯利大學博士	校醫
楊效讓	湖北武昌	本校文學士	紀實運動
黃麗明	廣東	本校文學士 Wesley 大學碩士	學生正運動
陳美玉	浙江紹興	本校文學士美國哥倫比亞大學碩士	衛生
凌陳英梅	廣東	美國 Wesley 大學文學士	主修科
克士	美國	美國 Wesley 大學文學士	本系主任
吳貽芳	浙江杭州	本校文學士美國哥倫比亞大學碩士	校長

教職員名錄

體育科多科



導。遮可與訓練現代之良好公民。

教員之手。殊不知教育之背景。與夫科學之基礎。實較精良之技術為重要。且唯有受過專門訓練之體育指導。努力而已。昔之教育者。往往以體育一項。付託於毫無訓練之普通教師。或畢業生中之運動宿將。或小學之錯誤。集端而出。尤以女界為甚。究其補救之道。唯有賴受有高尚教育及專門訓練之女性指導時。本系之主旨。在養成優良之體育指導。因年來國內對於是項人材之需要。殊形急迫。觀乎軌道運動時。而謀與本系合併。并担任本系之出版經費及(一)部分之津貼。為期五年。期滿後。本系完全獨立。適欲為提高程度起見。

概論

投考概要

一、各項手續須於考試以前辦竣。

介紹書。

投考手續

一、無論投考論體、體育、專修、文科、或本科一年級者，均須具中學或師範學校畢業證書。體格檢驗證書，及校長

五、除體、專修、文科之英文一課。或可通融外。其他程度。概與大學本科一律。

四、如身體或能力方面。有不能繼續讀書時。本系得隨時令其退學。

三、高中或師範畢業者。

二、對於體育有興趣者。

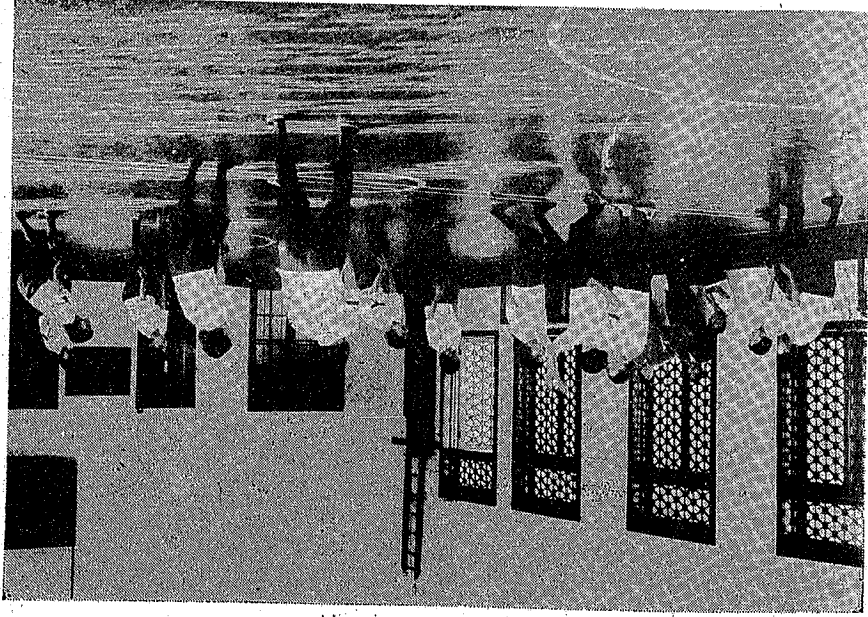
一、體格健全者。

入學資格

投考概要

家庭看護法，以及電療法之參觀與實施。則多仰給於本坡之衛生局及中央與鼓樓二醫院。關於學生實習方面。則有本校附屬中學。青年會所辦之培幼小學。及本坡各中小學校。其他若急救法

班球籃

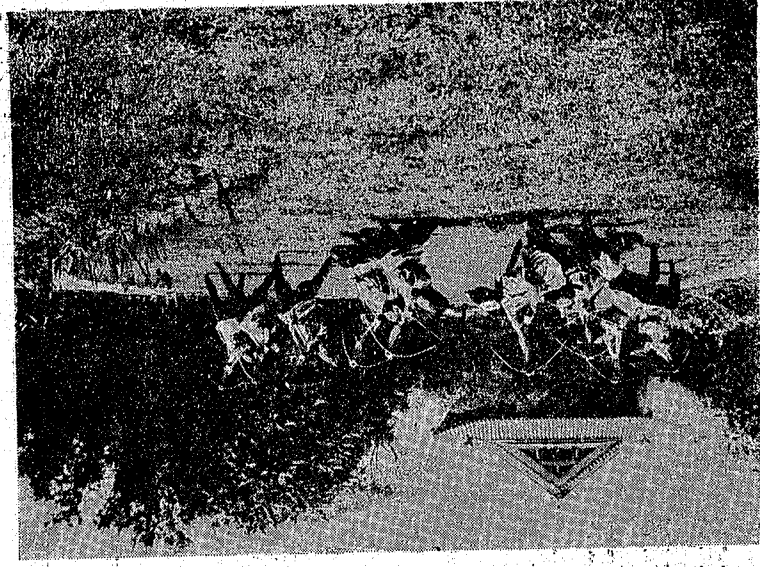


箭射





班 照 無



八十元。

下列各費。無論大學本科或體育專修科生。皆須同繳繳納。每年分二次。秋季繳九十五元。春季繳

納 費

其他詳細之投考手續。請參閱本校章程。

一、轉學手續。須在八月五日以前。向本校註冊處辦理。

二、體育專修科不收轉學費。

三、系者。祇限本科第三年級第一學期。

一、本校收轉學生。有定額。而轉學生之原校。對於畢業之規定。應與本校相等。惟轉學生於本

轉學生

五、投考體育專修科者。對於英文或可通融。

四、考試科目。為國文、英文、數理化學等常識測驗。

三、考試日期。定於五月。在南京本校及其他相當之地點舉行。

投考概要



班 操 體

者。新生入學第一學期內。不得享受此項權利。
 願得獎學金之學生。必須呈學俱優。經濟確實困難者。須及早具書面請求。交呈本系主任。以憑定奪。
 元。中有二名額。專為體育與衛生系主任修科學生請求。
 本校又有特種捐款。專為獎學金之用。每額為七十五
 獎學金

年內償還。

本校備有借貸金。為有志向學而經濟困難之學生。得按照規定手續。向本系借貸。不取利息。惟限五

借貸金

畢業費

練琴費(每學期)

十元

音樂費(每學期)

五元

化學

生物學與物理學

十元

實驗費(每科每學期計算)

五元

雜費(全年)

十六元

宿費(全年)

二十四元

膳費(全年)

五十五元

學費(全年)

七十五元

納費

臨眞車修科羅程繼孟

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三	二	一	五	二	五	一	二	四	四	學分
三	二	一	五	二	五	一	二	四	四	學分

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

七十三

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五十三

十三

67[illegible]

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1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

七十三

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五十三

十三

67

Figure 1

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四十二

三十一

三十一

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100

1. *Introduction*
 2. *Method*
 3. *Results*
 4. *Discussion*
 5. *Conclusion*
 6. *References*
 7. *Appendix*
 8. *Notes*
 9. *Tables*
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 13. *Conflict of Interest*
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 238. *Conflict of Interest*
 239. *Acknowledgments*
 240. *References*
 241. *Appendix*
 242. *Notes*
 243. *Tables*
 244. *Figures*
 245. *Supplementary Materials*
 246. *Correspondence*

七十一

一十三

三



產鹽

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以上之分。注。皆由體格驗得之。結果而定。自一。年級以後。每季可選一種運動。

奉 爲 之 。

練最中級或高級之團體操，每週二小時之身體訓練之目的及後授之。但此限於素

四年級

練習中級或高級之運動。及中級之舞蹈或體操。

三年級

練習個人與團體之運動。及舞蹈之基本技術法。

一年級

練，易，棒，球，擊，球，田，徑，賽，霍，該，球，體，操，網，球，及，排，球，之，基，本，技，術。

一年級

練習各種運動，韻律之動作，及體操等如下

昆蟲傳重 體育十九

四庫全書

關於運動之原理

蘇軾詩集卷之六

易學圖說

三

號課	數程	秋	季	時數	冬	季	時數	春	季	時數
九十四	十	棒田舞 球座蹈 球該蹈 球二舞 球十蹈 (十一)	賽 球座蹈 球該蹈 球二舞 球十蹈 (十一)	一一一 一一一 一一一 一一一 一一一	緊體舞 球座蹈 球該蹈 球二舞 球十蹈 (十一)	一一一 一一一 一一一 一一一 一一一	一一一 一一一 一一一 一一一 一一一	排網舞 球座蹈 球該蹈 球二舞 球十蹈 (十一)	一一一 一一一 一一一 一一一 一一一	
九十三	十	網電體上舞 球座蹈 球該蹈 球二舞 球十蹈 (十一)	網電體上舞 球座蹈 球該蹈 球二舞 球十蹈 (十一)	一一一 一一一 一一一 一一一 一一一	網電體上舞 球座蹈 球該蹈 球二舞 球十蹈 (十一)	一一一 一一一 一一一 一一一 一一一	一一一 一一一 一一一 一一一 一一一	排網舞 球座蹈 球該蹈 球二舞 球十蹈 (十一)	一一一 一一一 一一一 一一一 一一一	
九十二	二十	網電田舞 球座蹈 球該蹈 球二舞 球十蹈 (十一)	網電田舞 球座蹈 球該蹈 球二舞 球十蹈 (十一)	一一一 一一一 一一一 一一一 一一一	排網舞 球座蹈 球該蹈 球二舞 球十蹈 (十一)	一一一 一一一 一一一 一一一 一一一	一一一 一一一 一一一 一一一 一一一	排網舞 球座蹈 球該蹈 球二舞 球十蹈 (十一)	一一一 一一一 一一一 一一一 一一一	
二十	十	網電體上舞 球座蹈 球該蹈 球二舞 球十蹈 (十一)	網電體上舞 球座蹈 球該蹈 球二舞 球十蹈 (十一)	一一一 一一一 一一一 一一一 一一一	排網舞 球座蹈 球該蹈 球二舞 球十蹈 (十一)	一一一 一一一 一一一 一一一 一一一	一一一 一一一 一一一 一一一 一一一	排網舞 球座蹈 球該蹈 球二舞 球十蹈 (十一)	一一一 一一一 一一一 一一一 一一一	
十一	十	網電體上舞 球座蹈 球該蹈 球二舞 球十蹈 (十一)	網電體上舞 球座蹈 球該蹈 球二舞 球十蹈 (十一)	一一一 一一一 一一一 一一一 一一一	排網舞 球座蹈 球該蹈 球二舞 球十蹈 (十一)	一一一 一一一 一一一 一一一 一一一	一一一 一一一 一一一 一一一 一一一	排網舞 球座蹈 球該蹈 球二舞 球十蹈 (十一)	一一一 一一一 一一一 一一一 一一一	

體育主修科課程綱要

關於領袖之心理。教授法。指導法。如運動之選擇，進程，適應等。及教科之方案。

體育主修科第一學期教授法

每週授課二小時。上學期教授。

體育主修科第一學期必修。

研究兒童在發育時期。對於遊戲之需求，興趣，及其性質與功用。

體育主修科第二學期教授法

每週授課四小時。下學期教授。

主修科三年級必修。

參閱本校章程。

四學分

中學教授法

每週授課四小時。上學期教授。

主修科三年級必修。

參閱本校章程。

四學分

中學教授概論

每週授課三小時。上學期教授。

體育主修科第一學期必修。如在中學已讀過。則經考試及格後。方得免讀。

教授學生以小學教育及中學教育之目的。研究教學之方法及問題。參觀各種學校。

體育主修科第二學期教授法

關於教學之原理與技術方面之課程。

每週授課六小時。全年課程。

主修科四年級必修。

練習各種高級運動舞蹈及體操。

體育主修科第三學期運動實習

每週授課十小時。全年課程。

主修科三年級必修。

練習各種運動舞蹈及體操。

體育主修科課程綱要

體育主修課程綱要

在教授指導之下。至本城各中小學校實習體育。體育專修科二年必修。

體育二十七與二十八 教學實習 四學分

每週授課三小時。下學期教授。

體育專修科第一年及主修科第二年必修。

研究射擊，田徑賽，網球，木球，籃球，足球，球類，以及擲球等技術及指導法。

體育二十四 個人運動 二學分

每週授課三小時。上學期教授。

體育專修科第一年及主修科第二年必修。

他種運動之遊戲。可行之遊戲。室內或遊戲場者。

研究並實習六年級以上之教學法。包括故事遊戲。唱歌遊戲。遊戲。遊戲。遊戲。以及其進行法。機巧運動。

體育二十三 小學體育 二學分

每週授課三小時。下學期教授。

體育專修科第二年必修。

體育二十二 組織及管理法 二學分

每週授課三小時。上學期教授。

體育專修科第二年必修。

歐美體育之概況。中國體育之目的與宗旨。體育運動之價值及課程之組織。

體育二十一 體育原理

每週授課二小時。學年課程。

體育專修科第一年必修。

社交會之組織法。

童子軍理論。女青年會之運動。練習戶外運動。如急行遠足。宿營等。關於社交娛樂之領袖。及其

體育三十與三十四 娛樂與戶外運動

每週授課二小時。下學期教授。

體育專修科第一年必修。

體育主修課程綱要

第三

體育主修課程綱要

研究全國各省體育機關之組織法。各分部分之組織及其職權。體育之權。日常工作。建築。設備。經費。以及專

二學分

體育行政

每週授課四小時。上學期教授。

主修科四年級必修。

原理和目的。及課程之支配。教授與適應環境等之需要。以構成一種科學。體育。體育之歷史與體育原理。每週授課三小時。下學期教授。

四學分

體育史與體育原理

每週授課三小時。下學期教授。

體育專修科第二學年必修。

授以體格檢查之目的及方法。記錄之方法。法。人身機械學。體操之規定及營養法。以及演講。表演。

二學分

體格檢查及正姿勢操

每週授課三小時。下學期教授。

體育專修科第二學年必修。研究排球。籃球。足球。及排球之技術與指導法。並授以裁判法及實習。

二學分

團體運動

每週授課三小時。上學期教授。

體育專修科第一學年必修。

以器械操。技巧運動。及進行法等。

根據丹麥式之基本體操。操。以研究其他各種教材。並授以選擇之原理。進程。適應及教授方法。又。授

二學分

體操

每週授課二小時。下學期教授。

體育主修科第二學年必修。其他學生亦得選修。

研究遊戲之意義及其功用。家庭與社會娛樂之組織。體育場之管理及其改進。

二學分

遊戲與娛樂

每週授課四小時。學年課程。

五

體育科課程綱要

關於本實用科學之課程

每週授課六小時。全年課程。

主修科四年級必修。

在南京各中小學校。實習試教。本校普通體育班助教。

體育四十七與四十八。教學實習。

每週二小時。下學期教授。

主修科四年級生。經許可後。得選修之。

考求研究之方法及其技術。并評論幾個專題之研究。以應用之于專門問題。

體育四十六。專門問題之研究。

每週二小時。上學期教授。

主修科四年級選修。

與表演法。

研究舞蹈之歷史及其哲理。基本韻律之動作。與音樂之關係。教授之進程。以及舞蹈節目之組織。

二學分

體育四十五。舞之理論。

每週授課二小時。下學期教授。

主修科四年級必修。

研究測驗之種類，價值，及功用。初步統計法。測驗之構成及執行法。記分法。與成功之標準。

二學分

體育四十四。測驗與測量法。

每週授課三小時。上學期教授。

主修科四年級必修。

參觀醫院等。

體育指導對於人之常態及病態之研究。實用衛生。按摩術及矯正姿勢操。施行表演，演講，及練習。

二學分

體育四十三。衛生改進。

每週授課三小時。下學期教授。

主修科四年級必修。

門標準等。野外旅行。

體育科課程綱要

四

體育必修課程綱要

四學分

衛生學 十三學分 兒童之健康及其發育
每週授課三小時。下學期教授。

體育專修第二科必修。
授以衛生學材料。並實習試教。

衛生學 十二學分 衛生學教授法

第一學期。每週授課二小時。第二學期。每週三小時。

科必修。

之衛生。觀察社會健康問題。并授以急救法。家庭應急法。及實習。大學本科一年級與體育專修
研究健康之觀念。疾病之原因。由和促進個人衛生之方法。如免疫。營養。運動。休息。及目和性

四學分

衛生學 十學分 衛生學

每週授課八小時。全年課程。

主修科學生必修。

參閱本校章程。

化學 十學分 與二十學分 化學初步

每週授課八小時。全年課程。

主修科學生必修。

參閱本校章程。

生物學 三學分 與四學分 生理學

每週授課八小時。全年課程。

此為主修生物學十學分與二十學分者所設。

參閱本校章程。

生物學 十二學分 與二十學分 生物學之基礎

每週授課八小時。全年課程。

體育專修第二科必修。

參閱本校章程。

生物學 十學分 與二十學分 普通生物學

體育必修課程綱要

研究人體骨骼肌肉之構造。骨骼及肌肉之分組。并引用物理學原則。說明運動方法。

四學分

體育三十五 解剖學與人體運動學

每週授課四小時。主學期教授。

十二之學生得選修之。

研究飲食之定量。如熱力之單位。蛋白質。礦質及維他命等。已讀過化學與生物學。

四學分

衛生學四十三 營養學

每週授課四小時。下學期教授。

主修四年級必修之三年級。已讀過衛生學三十一者。得選修之。

研究健康學之原理及小學衛生課程。實習學校衛生之行政。

四學分

衛生學四十二 健康學

每週授課四小時。上學期教授。

體育專修科與主修四年級必修之三年級學生選修。

研究兒童自胎至成年之發育。特別注意健康之需要。及不正當之發育。

體育主修科課程概要

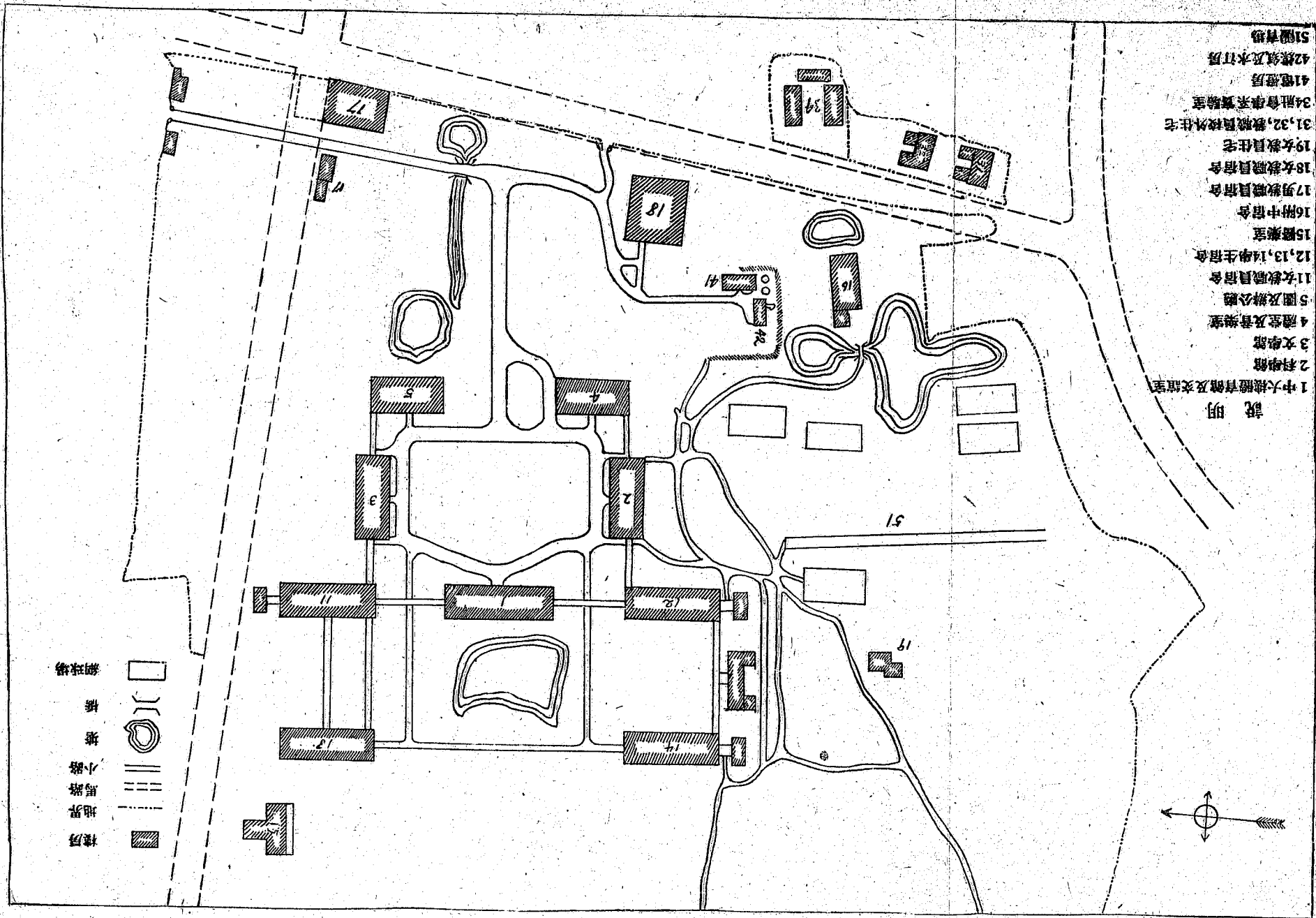
Sinking Catalog
Phys. Ed. Course
1934

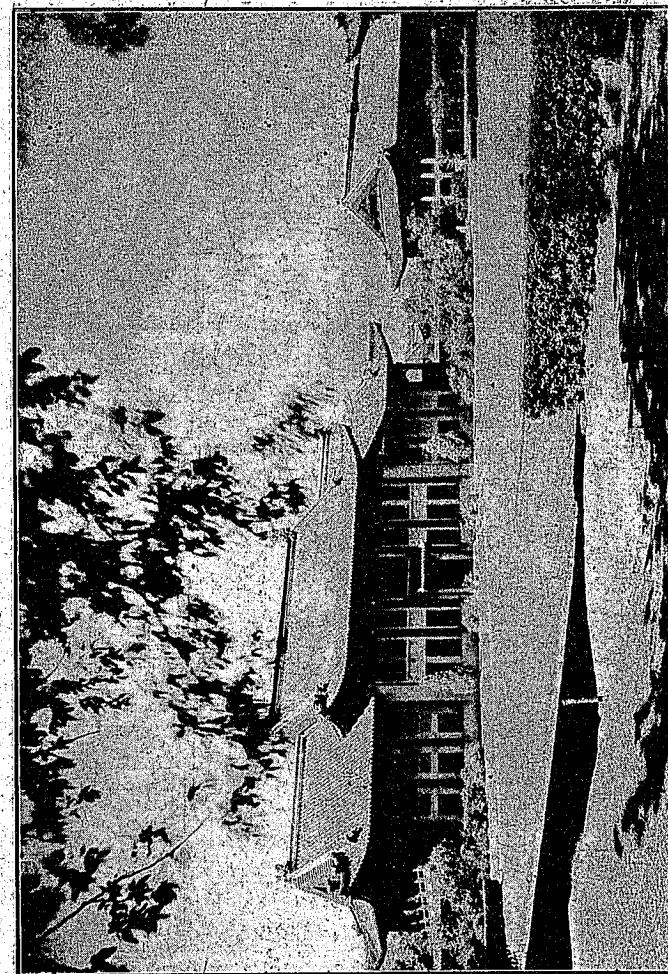
民國二十五年四月印行

教育部立案

私立
金陵女子文理學院
體育系章程

圖書集成





景 二 校

私立金陵女子文理學院章程目錄

六、納費.....(九一〇)

報名手續

考試科目

入學資格

五、投考須知.....(六一八)

四、分科概要.....(五一五)

三、設備.....(四一四)

二、概論.....(三一二)

一、教職員名錄.....(一一一)

金陵女子文理學院體育系章程目次

1999

崔亞蘭	湖北武昌		本校教育學士		球、體操 法律、體育 教學法、活動、體
海迪	美國		美國北體育加羅科畢拉業女子倫比亞大學碩章士爾氏理		畫有該原球理、舞蹈
凌陳英梅	廣東新會		美國韋爾氏理大學體育專科學畢業教育學士		體育修主料任
陳黃麗明	廣東花縣		畢校業教理學士上國草爾氏理大學體育專科學		本系主任
吳貽芳	浙江杭縣		本校文文學士上美國密昔根大學碩章士哲學博士		校長
姓名	籍貫	學歷	擔任職務或科目		

教員名錄

三、體育專修科課程說明	……………	(三十三)
二、主修系與輔修系	……………	(三十三)
十一、體育主修科課程說明	……………	(九十二)
九、各季體育術科分配表	……………	(九十二)
八、體育專修科課程綱要	……………	(七二)
七、體育主修科課程綱要	……………	(六十一)

獎學金 借貸金

私立金陵女子文理學院章程目錄

如入大學體育主修科。應另設小學體育師資。或女青年會及其他社會機關之體育指導。如將來欲

同。畢業後專任中學體育師資。或女青年會及其他社會機關之體育指導。如將來欲

體育主修科

與技師。畢業後專任中學體育師資。或女青年會及其他社會機關之體育指導。如將來欲

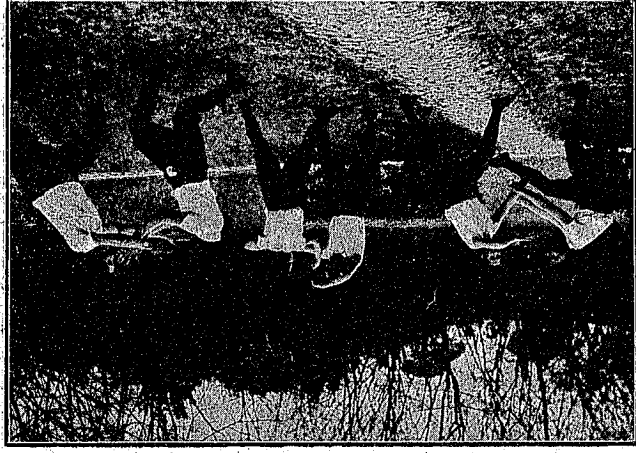
體育主修科。畢業後專任中學體育師資。或女青年會及其他社會機關之體育指導。如將來欲

體育主修科。畢業後專任中學體育師資。或女青年會及其他社會機關之體育指導。如將來欲

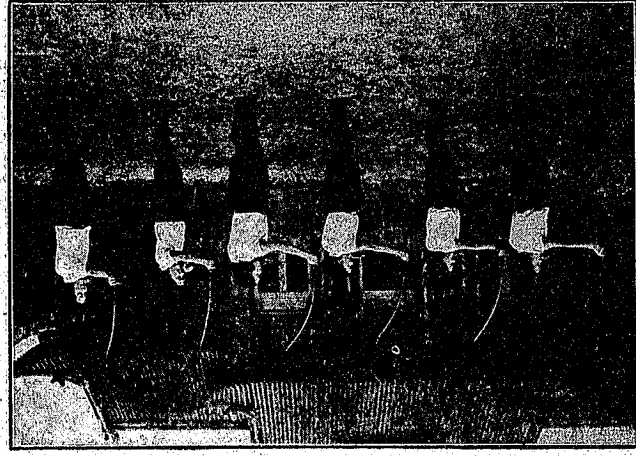
分科概要

體育普通科

體育普通科。畢業後專任中學體育師資。或女青年會及其他社會機關之體育指導。如將來欲



體育



射

私立金陵女子文理學院章程

七

(六) 投考學生於入場考試時。須隨身攜帶粘貼於報名單及證明書上之同樣照相一張(背面須

蓋印)即寄子蓋章之准考證一張。紙一。以作入場考試之憑。

(五) 投考學生之證明書及體格檢驗單。經本校招生委員會審查合格。並已繳報名費者。

(四) 各項手續須於考期前二星期內全部辦妥。

(三) 體格檢驗單。須由醫師填具。直接郵寄本校校醫。

再。由該校長直接郵寄本校招生委員會。

(二) 證明書須附照相一張。由投考學生寄交其畢業之學校校長。填具成績單。並介紹書。

貼入最近照相一張。連同報名費國幣三元。寄交本校招生委員會。

(一) 如欲投考體育專修科。須聲明并附郵票五分。(報名單須考親自填單寫。並須粘

貼)投考學生須函達本校招生委員會。索取報名單。並證明書。及體格檢驗單各一紙。

報名手續

分國文。英文。及常識測驗。

投考體育專修科考試科目(特別考試)

補習該科。不給學分。另有歷史。地理。及其他常識測驗。以觀學生之普通智能。

分國文。英文。算學。物理。化學。諸測驗。錄取生如對於某科考試成績稍差者。須

投考體育主修科考試科目

且相當技能。經本系試驗及格。

新制高級中學或師範畢業。體格健全。能耐勞苦。而無心肺等疾。對於體育有興趣。

入學資格(體育主修科與體育專修科同)

投考須知

私立金陵女子文理學院章程

六

私立金陵女子文理學院章程

九

除繳以上各費外。新生(不論)三年級。(須繳學校基金十元一次。

圖書費	二元
藥費	二元半
體育費	三元
雜費	八元
宿費	十二元
膳費	二十七元半
學費	五十元

甲、學生每學期應繳左列各費

學校費用

納費

其他詳細之投考手續。請參閱本校章程。

附告：體育專修科不收轉學生還。

(七)投考(生報名後。無論應考或錄取與否。其報名費。報名費。證明書等。概不退核。

由本人親自簽名。(受試後連同試卷。併繳與主考官。轉交本校招生委員會存私立金陵女子文理學院章程

私立金陵女子文理學院章程

生物學	二——二	八學分
體育	三——五	四學分
體育	二——九	四學分
體育	二——六	二學分
體育	二——四	二學分
英文	二——二	八學分
英文	二——二	四學分

二年級

甲種奇數年份

體育主修科課程綱要

必須品學俱優。經濟確實困難者。新生入學第一學期內。不得享受此項權利。科學生請求者。須及早繕具書面請求呈交本系主任。以憑定奪。倘得獎學金之學生。本校又有特種捐款。專為獎學金之用。每額為七十五元。中有二名額。專為體育主修

獎學金

利息。惟限五年內償還。

借貸金

附告：凡已結婚者。不得在校住宿。

本校備有借貸金。為有志向學而經濟困難之學生。得按照規定手續向本系借貸。不取

如選修鋼琴或獨唱者。應加繳音樂費二十元。練習費五元。

化學 專 十元

生物學與物理學 五元

乙、實驗費(每學期計算)

私立金陵女子文理學院章程

乙種 偶數年份

選修	體育五	體育四九	體育四五	體育四四	體育四三	體育二七	體育二一	體育二八	體育八	體育四	體育三	體育六	體育三	體育二	體育四	體育一	體育五	體育二	體育一
體育	體育	體育	體育	體育	體育	體育	體育	體育	體育	體育	體育	體育	體育	體育	體育	體育	體育	體育	體育
四七	四七	四七	四七	四七	四七	四七	四七	四七	四七	四七	四七	四七	四七	四七	四七	四七	四七	四七	四七

四年級

選修

體育四七

體育三九	體育三七	體育三四	體育三三	政治學	物理學	教育學	化學	選修	社會學	歷史
體育	體育	體育	體育	體育	體育	體育	體育	體育	體育	體育
九	七	四	三	一	二	三	二	六	四	四

三年級

選修

社會學

歷史

學

四年級

選修

社會科學

歷史

生物學——(三)

體育四

體育四

體育三(九)(甲)——(二)

體育五

體育六

體育四

五

八學分

二學分

四學分

四學分

八學分

三學分

三學分

五學分

四學分

二學分

二學分

教育學——(三)

二年級

選修

體育四

體育三

體育二(九)(甲)——(二)

物理學——(一)

化學(六)

英文——(二)

國文——(二)

二年級

共計二十學分

體育特二	四	二學分
體育特一	一	二學分
心理學特二	一	二學分
心理學特一	一	二學分
物理學特二	一	四學分
衛生學特二	一	二學分
英文特二	一	二學分
英文特一	一	二學分
國文特二	一	三學分

七

一年級 第一學期

體育專修科課程綱要

選修		二學分
體育五	五	二學分
體育四九	九	三學分
體育四七	七	二學分
體育四五	五	六學分
體育三八	八	二學分
體育三七	七	二學分
體育二七	二	四學分
政治學	八	一學分

六

私立金陵女子文理學院章程

九

一學分
二學分
三學分
四學分

二年級 第二學期

共計十九學分

體育特四
體育特四
體育特四
體育特三
體育特二
體育特二
體育特二
衛生學特四

一學分
二學分
三學分
四學分
二學分
一學分
四學分

教育學特二〇

一學分

二年級 第一學期

共計十九學分

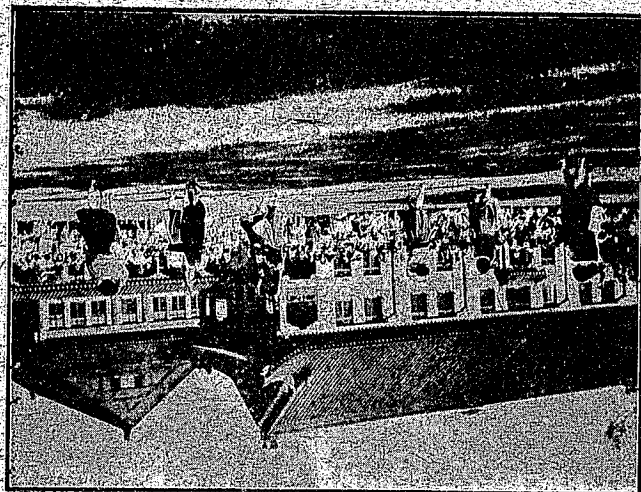
體育特四
體育特四
體育特三
體育特三
體育特二
體育特二
音樂特二
英文特二
生物學特二

一學分
二學分
三學分
三學分
二學分
二學分
一學分
三學分
四學分

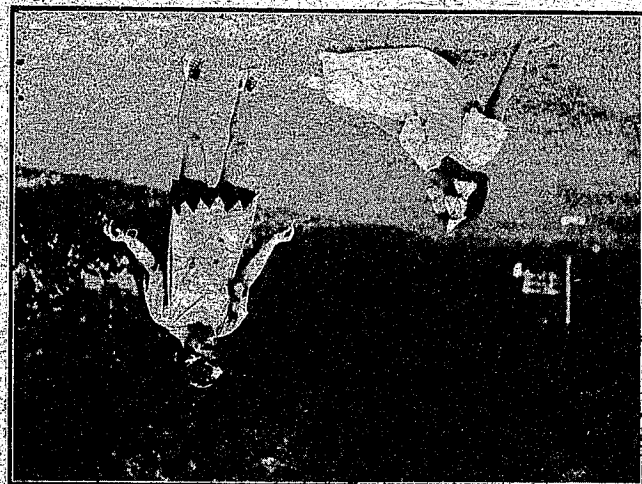
一年級 第二學期

私立金陵女子文理學院章程

八



舞廳



舞廳

共計八學分
體育特四六
體育特四四
體育特三七

私立金陵女子文理學院章程

私立金陵女子文理學院章程

三

二年級體育必修。

練習各種運動。舞蹈及體操。

體育活動 (乙) (甲) (九)

每週授課二小時。

普通四年級必修。

球類。舞蹈。體操或國術。

體育活動 (四) (一)

每週授課二小時。

普通三年級必修。

球類。舞蹈。體操或國術。

體育活動 (三) (一)

全年二學分

每週授課四小時。

普通二年級必修。

個人與團體運動及舞蹈。

體育活動 (二) (一)

每週授課四小時。

普通一年級必修。

包含。球。籃球。田徑賽。體操。毽球。網球。排球等之基本活動。

體育活動 (一) (一)

一 術科

體育主修科課程說明

私立金陵女子文理學院章程

三

私立金陵女子文理學院章程

五

個人運動。包含射箭。田徑。賽球。排球。足球。高兒夫球等。團體運動。包含籃球。籃球及

體育二二個人運動與團體運動之裁判與指導

全年四學分

每週授課三小時

練習與實習

講授童子軍之歷史與意義。童子軍教育之宗旨。童子軍之組織。童子軍之行政。設備及三級訓

體育二七童子軍

二學分

每週上課三小時

故事遊戲。唱歌遊戲。摹仿遊戲。進行體操。機功運動及節運動。童子軍遊戲等

研究兒童時期對於體育活動之需要及其興趣。並實習適合兒童小學六年之教材。包含

體育二六小學體育

二學分

每週授課二小時

研究遊戲之意義及其功用。家庭與社會娛樂之組織。體育場之管理及其改進

體育二四民衆體育

二學科

全年二學分

每週授課六小時

四年級體育。必修

練習各種高級運動。舞蹈及體操

體育四九(甲)——(乙)體育活動

全年五學分

每週授課十小時

三年級體育。必修

練習各種運動。舞蹈及體操

體育二九(甲)——(乙)體育活動

全年四學分

每週授課八小時

私立金陵女子文理學院章程

四二

研究全國及各省市公共體育機關之組織。學校體育機關之組織。職員之日常工作。體育。

體育四 體育行政

每週授課三小時。

三學分

間。根據體育原理。以實施體育之方針。課程之支配。教材之選擇等。研究以往之體育運動與現在歐美體育教育之趨勢。分析過去及現在影響於中國之各種

體育四 體育史與體育原理

每週授課二小時。

二學分

參。操。包含演講及參觀衛生機關等。研究凡屬體育教員所應注意之及有關係之人體常態與病狀。實習衛生。按壓術。矯正。

體育三 改進衛生與按摩術

每週授課二小時

二學分

本學程目的使學者明瞭體格檢查之重要及矯正操之價值。並能實施矯正姿勢之方法。

體育二 體格檢查及矯正操

每週授課四小時。

四學分

研究人體骨節肌肉之構造。并引用物理學原則以應用於體育活動。

體育二 解剖與人體機動學

每週授課四小時。

三學分

操。機巧運動及步伐之教學法。根據丹麥之基本體操。以研究其他各種體操教材。並其選擇之原理與進展程序。包含操。

體育二 體操教授法

每週授課四小時

三學分

排球。并授以裁判法及指導等法。

私立金陵女子文理學院章程

其他基本與實用科目之課程。參觀本校章程。

(四年級體育主修生必修)

二學分

文一篇。

學生選擇專題。由系主任或教授審定。指導搜集材料。悉心研究。就研究所得。作論。

體育五 畢業論文

每週授課二小時。

二學分

研究測驗之種類與價值及功用。初步統計法。測驗之構成及執行法。記分法等。

體育四 體育測驗與統計法

每週授課二小時。

二學分

之組織及其表演法。

研究舞蹈之歷史及其原理。基本韻律動作與音樂之關係。教授之進程。以及舞蹈節目。

體育七 舞蹈教學法

每週約需六小時

全年六學分

由教員研閱。

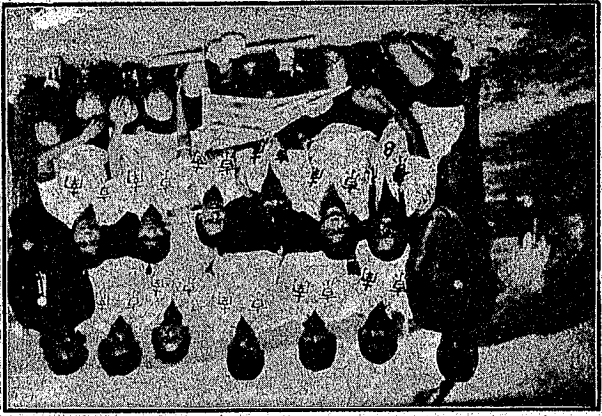
在校充任助教。藉以實地練習。且由學生自選教材。自定課程及教學方法。每月交本學程目的在使學生得相當之經驗與學識。其方法即分派至南京各中小學校試教。或

體育四 體育教學法

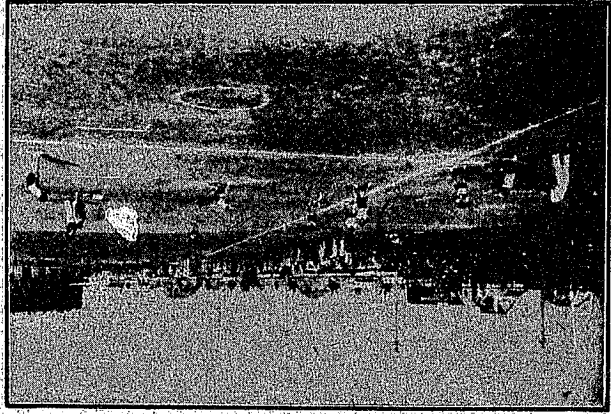
每週授課三小時。

三學分

之建築。設備。經費。標準等。並注重參觀體育機關。藉以實地考察。



隊表代球壘市京會大壘全居五



隊表代球壘市京會大壘全居六

主修系與輔修系

私立金陵女子文理學院章程

〇三

衛生學。或社會學。其他學系如得系主任許可。亦得為輔修。
 學生。不必另選他系為輔修。然如欲選輔修者。亦可選生物學。國文。英文。教育學。
 二。化學。物理學。六。物理學。一。及教育學。三。等。生物學。四。主修生亦宜選讀主修
 體育主修生。須讀三十八學分。及十六學分。之術科。其他必修學程為生物學。一

私立金陵女子文理學院章程

國文特一二 散文選讀

每週授課十二小時。

二年級體育專修科生必修。

體育特一二——體育略同。

體育特一二——體育活動

每週授課十二小時。

一年級體育專修科生必修。

包含實習運動。體操。舞蹈。國術。

體育特一二——體育活動

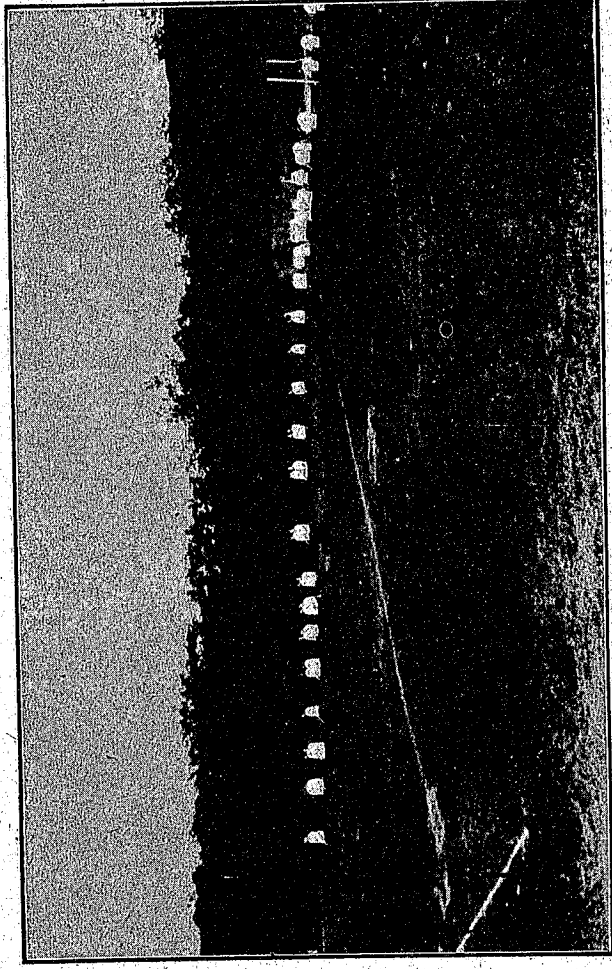
全年四學分

三

全年四學分

體育專修科課程說明

校內運動會



物理學特一 普通物理

四學分

每週授課二小時

講授學校衛生之實施計劃。及各級衛生教育之重要點。

衛生特四 學校衛生教育

四學分

每週授課四小時

項衛生。

講授自胎胎期起至十八歲止。其間身體正當之生長與精神健全之發育上。應注意之事項。

衛生特四 兒童健康及發育

二學分

每週授課二小時

及目與性之衛生。觀察社會健康問題。并授以急救法。家庭醫藥常識及實習。研究健康之觀念。疾病之原因。促進個人衛生之方法。如免疫。營養。運動。休息。

衛生學特一 普通衛生學

全年六學分

每週授課三小時

等。

本學程之目的為培養學生應用英文發表意見之能力。研究文法。練習速讀。口述筆寫。

英文特一 語言與文學

二學分

每週授課二小時

注意以文自話譯成英文之法。

國文特四 中英互譯

三學分

每週授課三小時

者參考。以期切於實用。

講授古今國文名著。以作基本之上訓練。並於課外選錄關於體育方面應用文件。令學

其他體育課程之數。概與大學體育主修科相同。

二學分

每週授課二小時。

(如在中學已讀過。則經考試及格後。方得免讀。)

一年級體育專修科生必修。

教學生以小學教育及中學教育之目的。研究教學之方法與問題。參觀各種學校。

教育學特二〇〇 教授法

二學分

每週授課二小時。

講授唱歌與音樂之基本原理。包含練耳。音符及欣賞。

音樂特一一 藝術入門

四學分

實驗五小時。

每週授課三小時。

方法。

研究生物原形質及其生活現象。動植物之物理組織。生物之互相關係及其適應環境之

生物學特一二 普通生物學

四學分

實驗六小時。

每週授課二小時。

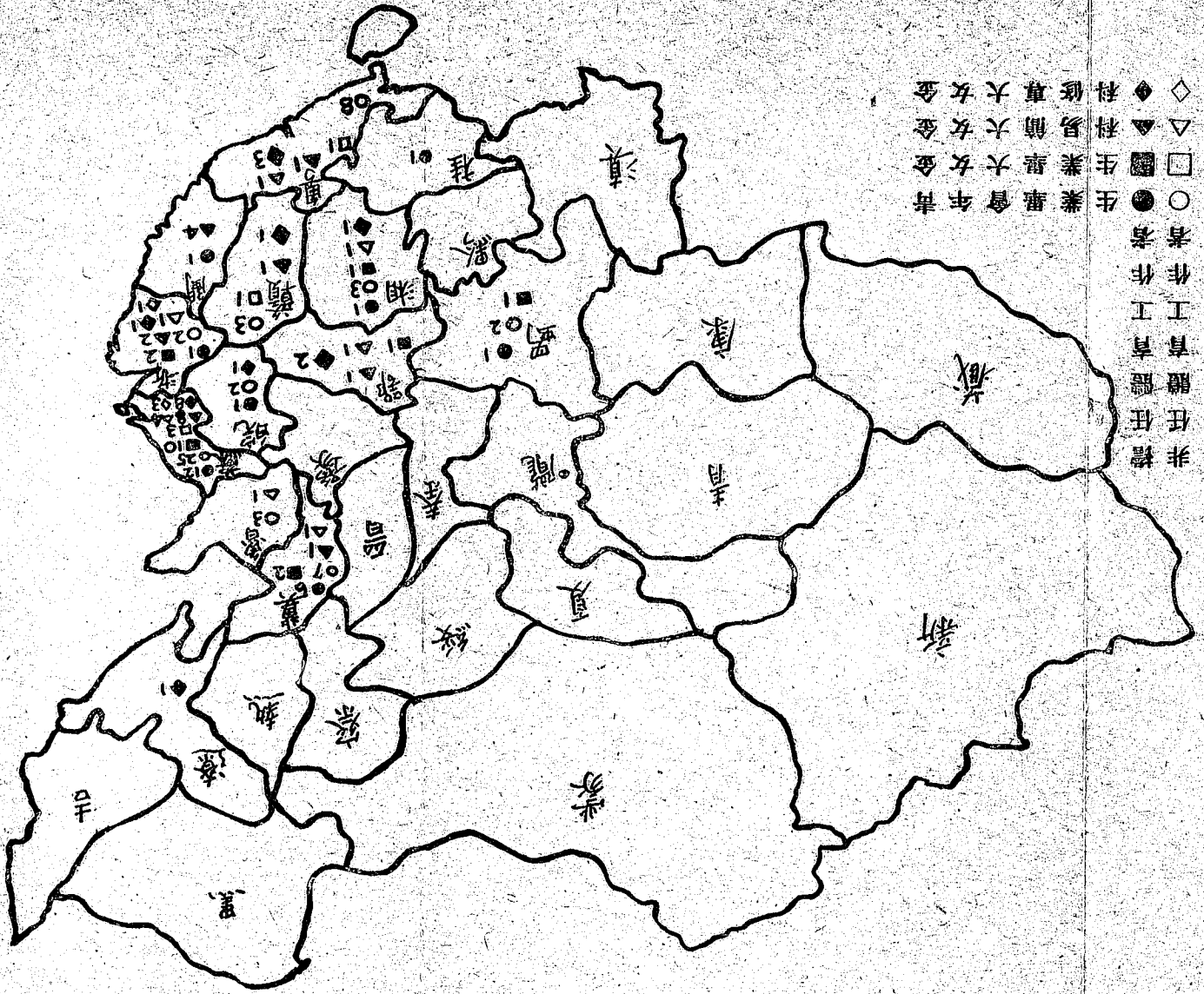
授物理學上實用於運動方面之基本原理。

三

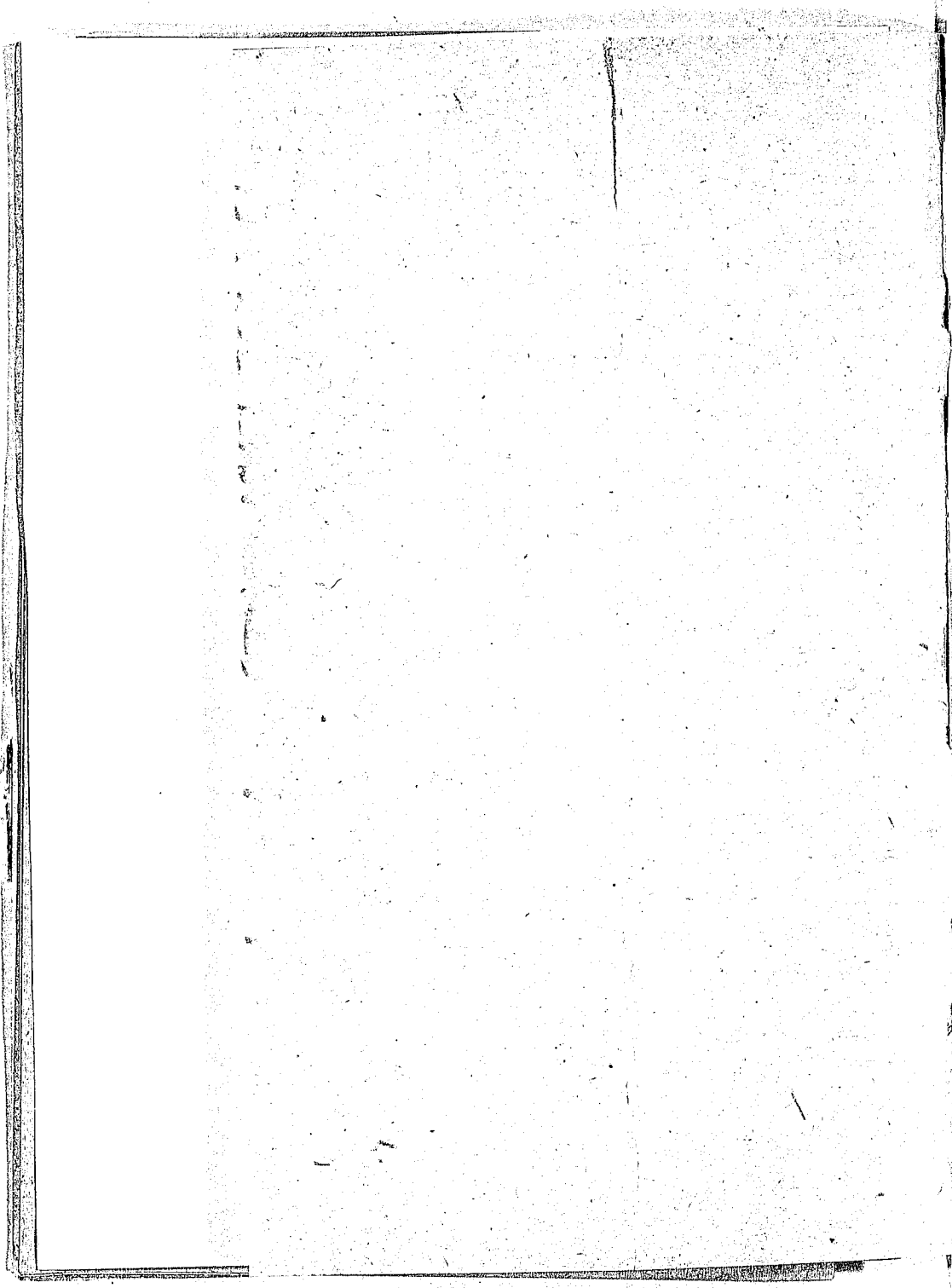
私立金陵女子文理學院章程

私立金陵女子文理學院章程

三

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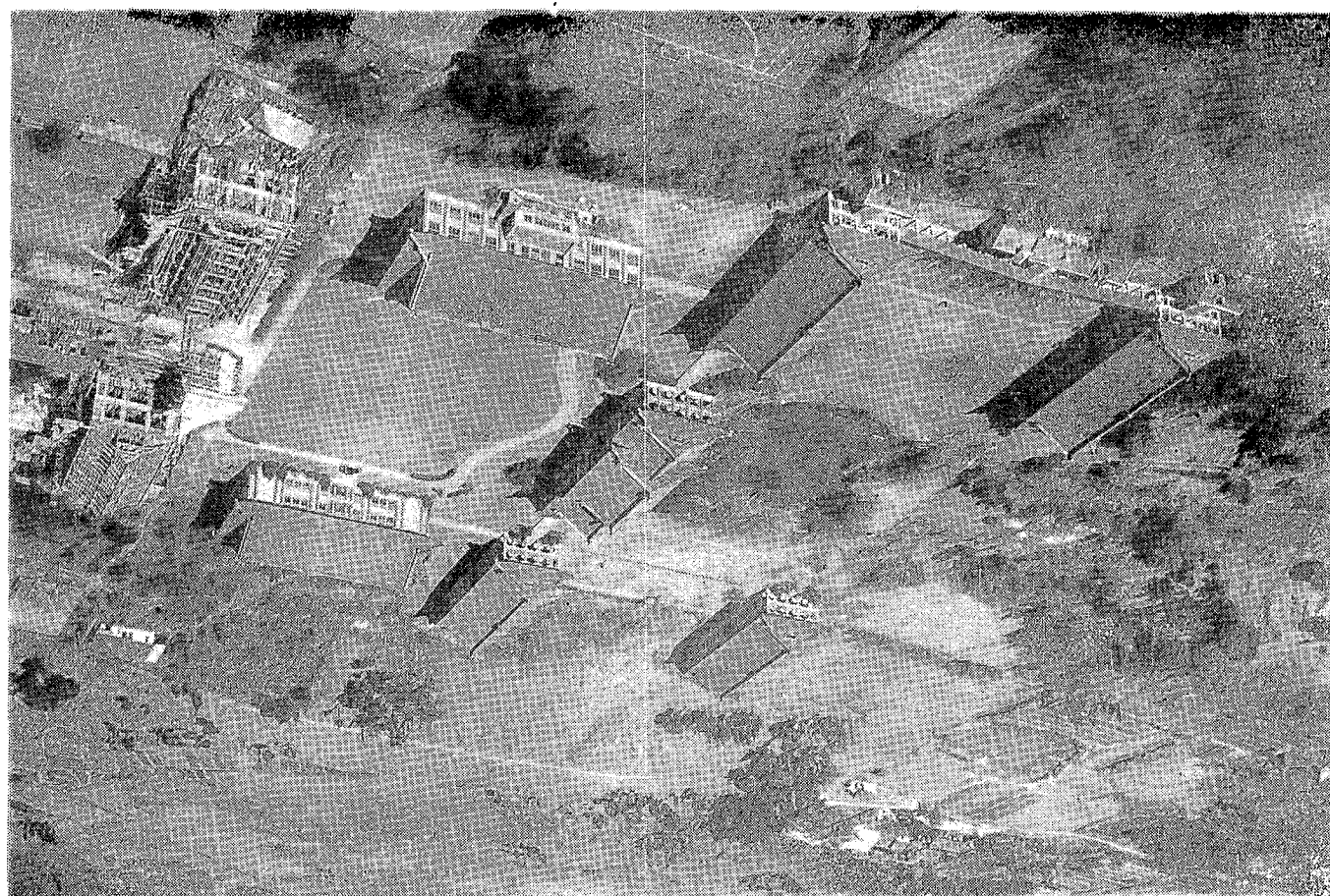
畢業生服務團



金陵女子文理學院體育系一覽

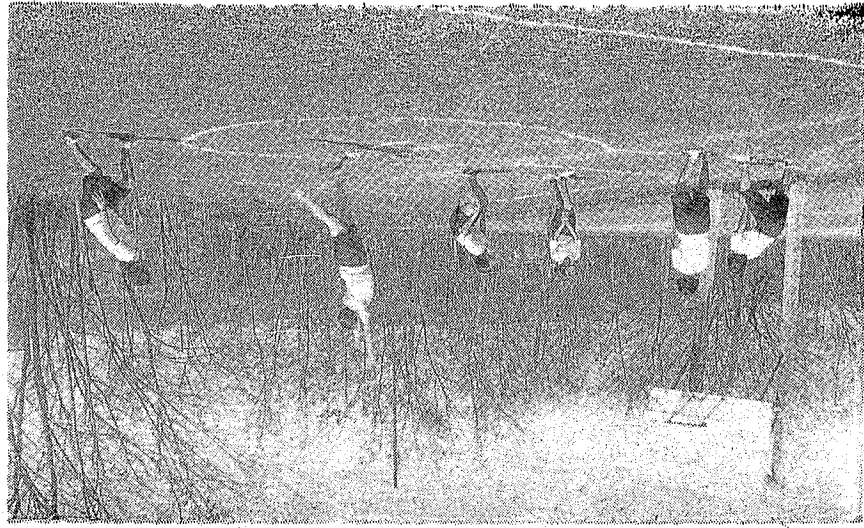
立私

景 校

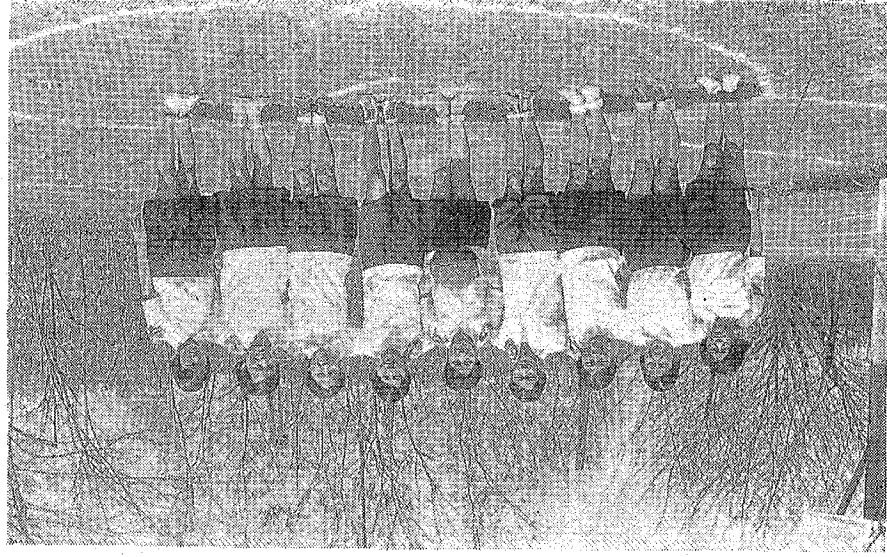


概論

良好指導。遮可與訓練現代之體育。且唯有受過專門訓練之體要。基礎。實較精良之技術爲重。殊不知教育之背景。與夫科學運動。或小學教員之手。練習之普通教師。或畢業生中訓練往以體育一項。付託於毫無往之努力而已。昔之教育者。指導高尚教育及專門訓練之女指導究其補救之道。唯唯有仰受有弊端百出。而尤以女界爲甚。觀乎輓近運動時之錯誤迴集。是項人材之需要。殊形急迫。體育指導。因年來國內對於之體系之主旨。在養成優良滿後。本系完全獨立。一。部分之津貼。爲五年期。併。並担任本系之出版經費及提高程度起見。而謀與本系爲所辦之體育師範學校。適欲會其時基督教女青年會全國協會。本系創設于民國十四年。



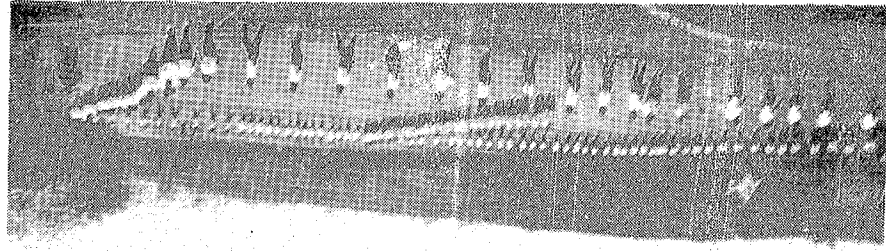
隊球籃



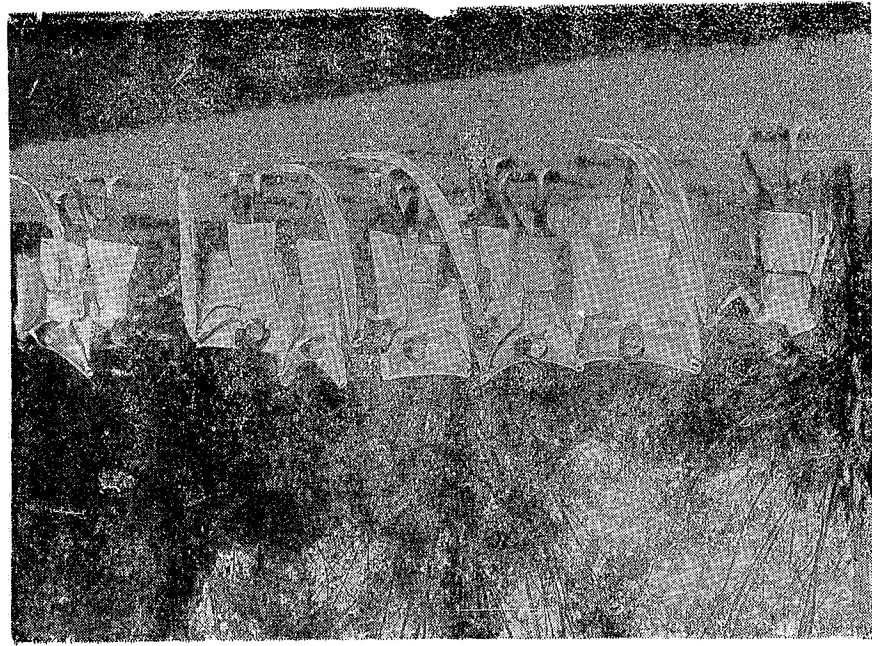
隊球籃

分科概要

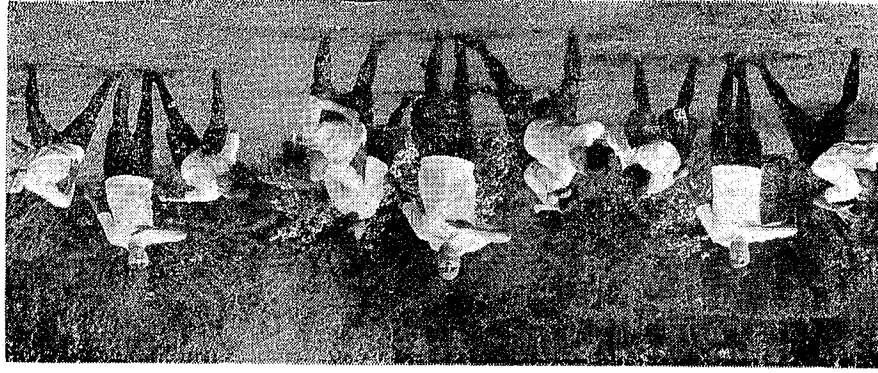
年。專為中學畢業後。以應社會之
二為體育專修科。學程定為二
提高正當之娛樂。^{〔樂〕}
。仍能繼續不忘運動。以協助社會
使其養成運動之習慣。雖於校後
之習氣。及矯正不良之姿勢。且欲
一學生。有健全之身體。免嬌弱
生則為二小時。其目的。不特使每
週須有四小時之運動。三、四年級每
校學生所必修。一年級，每生每
本系分三科。一為普通科為全



運動會



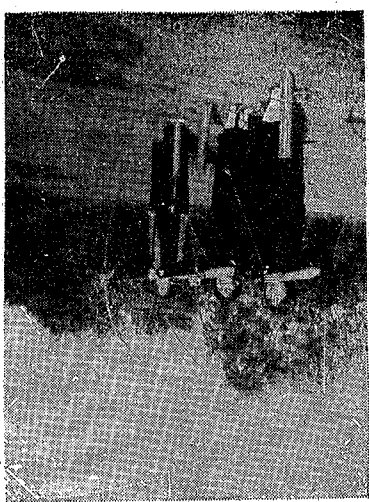
班舞蹈



海盜舞



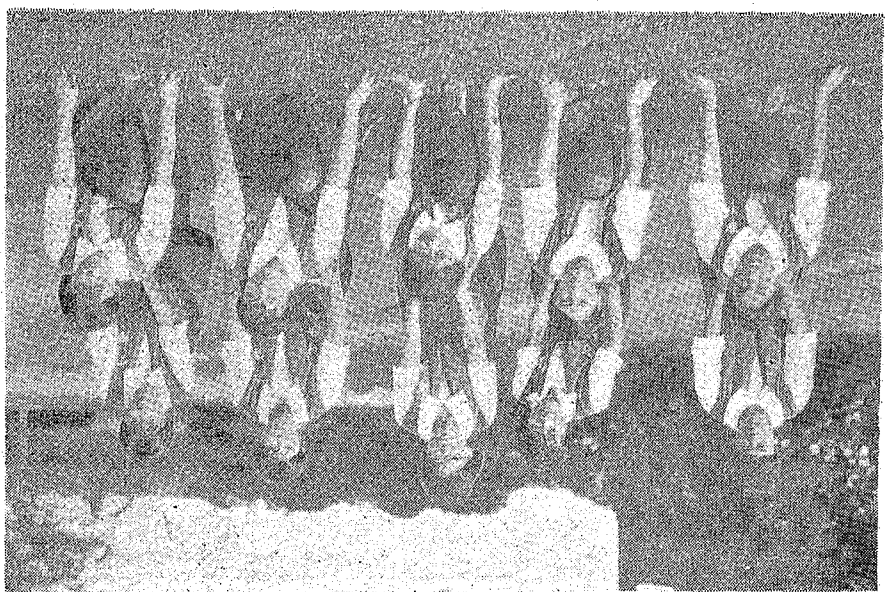
箭射



法之參觀與實施。則多仰給於本城之衛生局及中央鼓樓二醫院小學。及本城各中小學校。其他若急救法家庭看護法以及電療關於學生實習方面。則有本校附中学生。青年會所辦之幼稚體育指導。

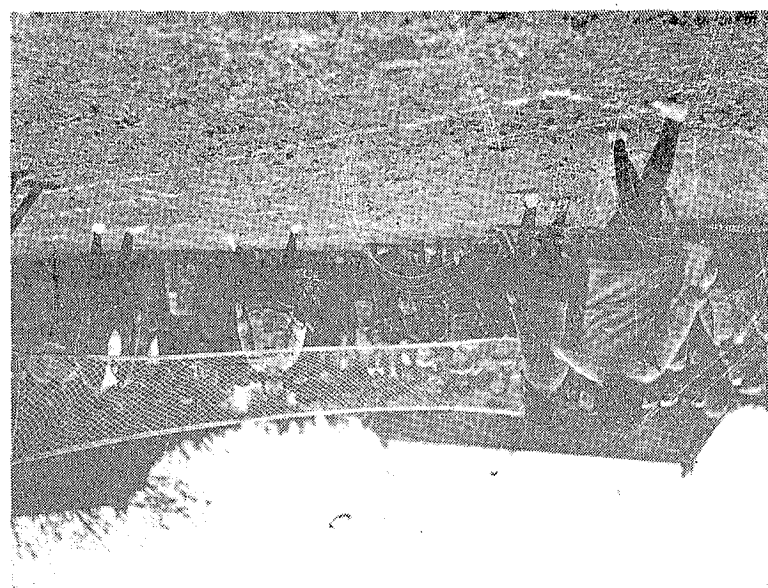
冀能勝任中學大學或專門學校之各種原理與技術。畢業後。會科學。以及關於體育與衛生方面。必習之運動。自然科學。社會。其課程包有大學普通之必修課。此科者。須自一年級或二年級起。年或五年。給予大學位。選修三為體育主修科。學程為四關之娛樂指導。

師資。或女青年會及其他社會機生畢業後。專供中小學校體育之急需而設。此科學生。定為特別



員動運

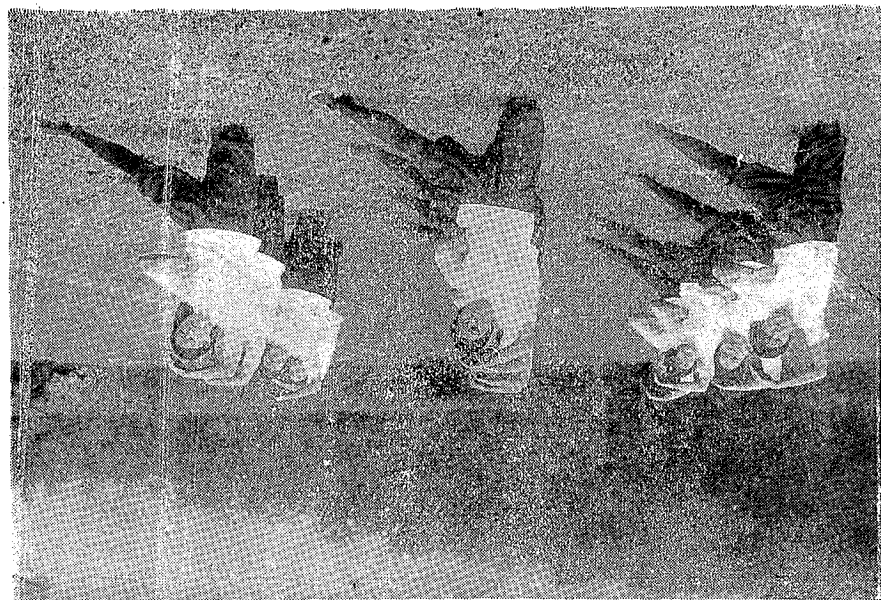
球網圖



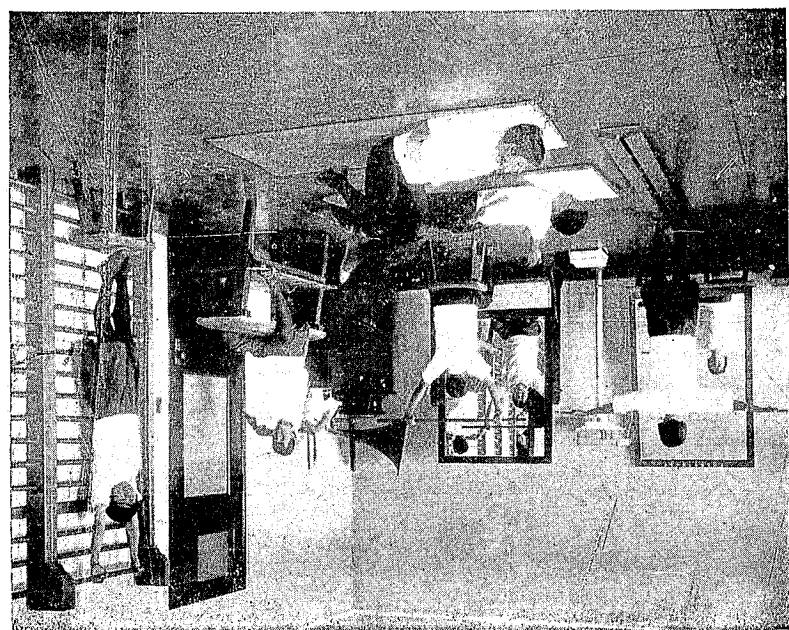
演表蹈舞



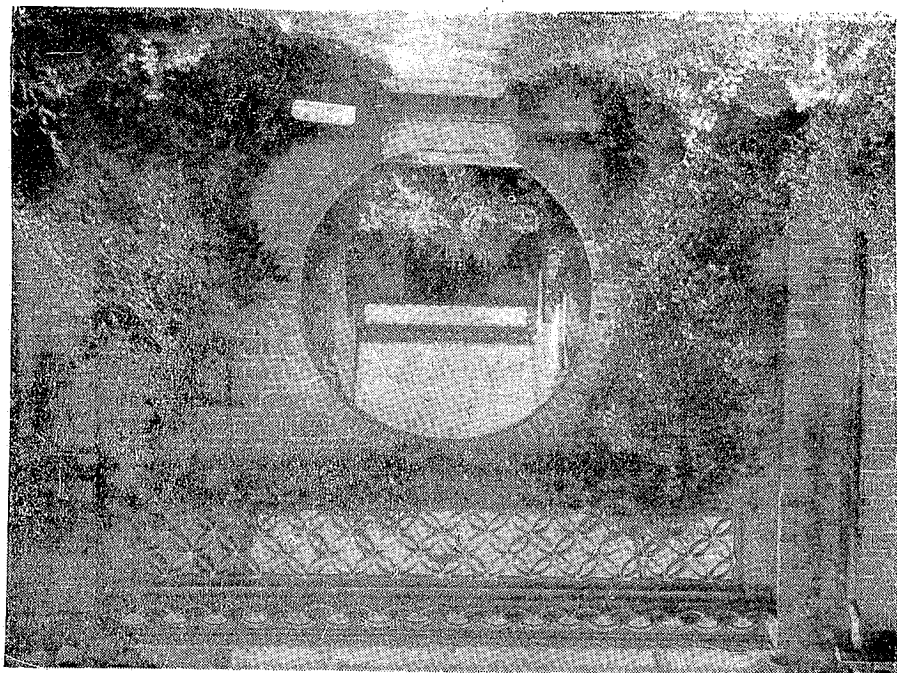
班操體



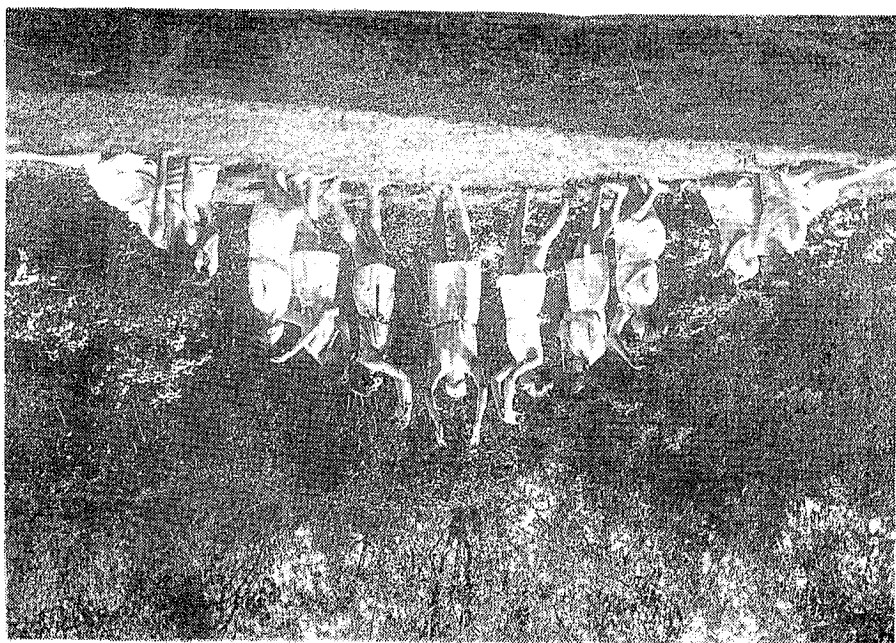
勢姿正矯



舍 宿



舞 蹈



RG 11
Box 129
2645

GINLING COLLEGE

SENIOR THESIS

BLUE BIRD

A DANCE DRAMA

BY

SIE WEN-SIH

Department of Physical Education Dated April 15, 1937

To Miss Haight

BLUE BIRD

A DANCE DRAMA

BY



SIE WEN-SIH

— — — — —



THESIS SUBMITTED TO THE
PHYSICAL EDUCATION DEPARTMENT
GINLING COLLEGE
IN COMPLETION OF B. A. REQUIREMENT

APRIL, 1937

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8. Suggestion for general stage equipments	15
9. Staging with Lighting	16
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12. Costumings	20-21
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Descriptions for dances	23-39



Transcriptions & Editions
By Harold Bauer

Pictures at an Exposition
Mourorgsky, Moderato

J. Schirmer Co. New York

STORY OF "BLUE BIRD".

Tyltyl and Mytyl were two children of a poor woodcutter. On a Christmas Eve, they had to look at their neighbor's joy because they had nothing themselves. Just then, Fairy Berylune came and she asked them to go out to the world to look for a Blue Bird for a sick girl. Before Tyltyl and Mytyl started on their journey, Fairy Berylune gave Tyltyl a magic hat, which had a diamond by turning of which they were enabled to see the past, future and the things and elements coming to life. Tyltyl turned the diamond on the magic hat, and all the things like Tylo, the dog, Tylette, the cat, the Fire, Water, Sugar, Bread and Hours became living things. They made quite a mass that woke Daddy Tyl so that they had to leave the house.

Because they were all in queer array, so that Fairy brought them to her Palace to have a change of Costume for every one.

After they were all dressed in proper attires, the Fairy suggested that the children should try and find the Blue Bird in the Land of Memory. Tyltyl and Mytyl

went and found their Grand-parents, brothers and sisters who were dead. They had a grand time seeing all these well-beloved ones. They found a Blue Bird but before they reached the Palace, the Bird turned black.

Then they went to the Palace of Night. They looked in through five different doors of which the four previous ones were all contained with terrors like Ghosts, Sicknesses, etc., but there were countless Blue Birds in the fifth door in which they found a beautiful garden. They caught as many as they could carry but found that they were all dead when they reached the outside of the Palace.

Light brought Tytyl and Mytyl to the Kingdom of Future. Millions of millions of Blue Bchildren who were waiting to be borne to mothers were there. Time, an old man, had the full charge of their time to go to earth. This time, Light hereself gave them a Blue Bird, but because Time kept running after them, that made Tytyl and Mytyl frighten and let loose of the Bird.

At last they were told to try and find the Bird at the Grave-yard. Tytyl and Mytyl were greatly afraid

of seeing ghosts but they found a blooming and sunny garden. There were lots of birds but not a single blue one.

After all these trips, a year had passed, and the two children had to go home for their parents were quite anxious to have them back. Before they left, all the things and elements had to return to their former state too. So they had a sad leave-taking.

The Fairy brought the children back to their cottage, and the two children awoke to find that it was only a dream. Mamma Tyl was bending over them saying, "Merry Christmas" to them. The kind smile and the loving words were more than presents to them, and they were happy!

Story in brief.

Tyltyl and Mytyl were two poor children who went in search for a Blue Bird. They went to the Land of Memory, Palace of Night, Kingdom of Future, and the Graveyard, but still they did not find the Blue Bird. They had things and Fairy to help them on their expeditions. Finally they were awakened by their mother and were told that it was only a dream.

CHARACTERS:-

1. Tytyl - hero; ten years old; tall, stout and well set-up; good-tempered and bold.
2. Mytyl - heroine; easy to be frightened; worships Tytyl.
3. Mamma Tyl - Tytyl and Mytyl's mother; jolly and loving.
4. Fairy Berylune - First as an old woman; then as a beautiful fairy.
5. Twelve Hours - little; daintily dressed; laughing.
6. Bread - funny fat fellow.
7. Fire - a tall red fellow.
8. Water - pretty and sad.
9. Milk - fresh, pretty, charming with a delicious scent.
10. Sugar - funny looking.
11. Tylo - the dog; very faithful.
12. Tyllette - the cat; sly and changeable.
13. Light - a maiden of surpassing loveliness.
14. Grandparents - old; jolly.
15. Brothers and Sisters - who were dead (omitted in dance)
16. Night - majestic; mysterious; queen of the Palace of Night.
17. Warriors, Illnesses, Ghosts - in Palace of Night.
18. Blue Children - delicate little ones; active and cute.
19. Father Time - old man with beards and bended back.

ORDER OF DANCES OF DANCE DRAMA.

1. Dance of Fairy with Children
2. Dance of the Hours
3. Dance of the Things
4. Dance with Grand-parents
5. Dance in Palace of Night
6. Dance of Blue Children
7. Dance at Grave yard
8. Dance of Leave Taking
9. Dance of Children with Mamma Tyl

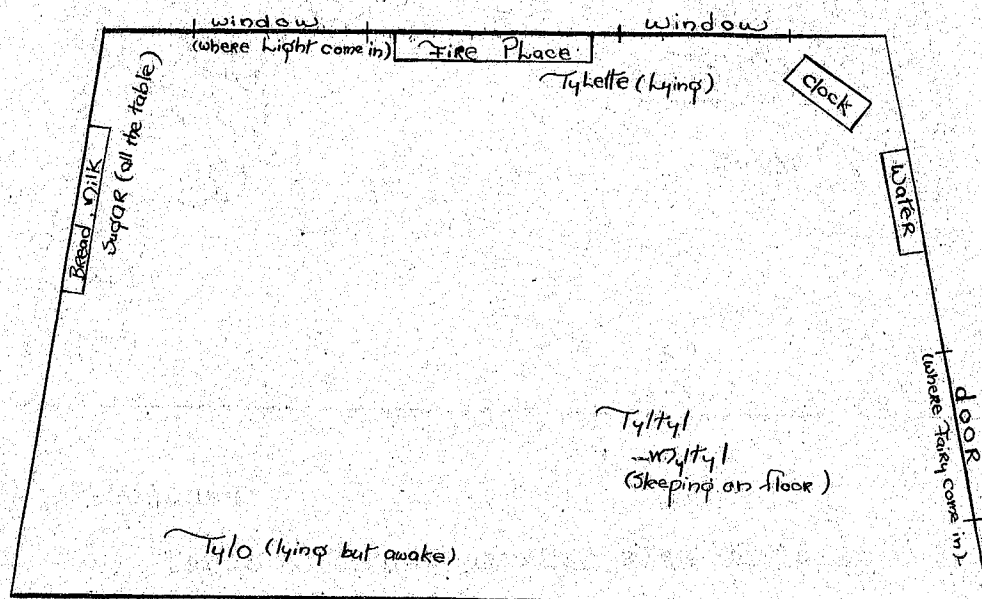
ORDER OF MUSIC OF DANCE DRAMA.

1. The Child's Dream. By Brinley Richards No. 19¹, P. 180.
2. Dance of the Hours. By A. Ponchielli No. 2, P. 230.
3. Will O'the Wisp. By Albert Jungmann No. 19, P. 198.
4. Amaryllis. By King Louis XIII No. 19, P. 156.
5. Old Witch in Picture Exhibition Collection
6. Poupe's Valsante. By Ed. Poldini Master Pieces P. 288.
7. Ase's Death. By Edward Grieg " " P. 234.
8. Les Sylphes. By G. Bachmann " " P. 400.
8. Traumerie. By R. Schumann " " P. 96.
9. Sweet Dream. By P. Tschaikowsky No. 19, P. 18.
9. Cabaletta. By Theodore Lack " " P. 60.

1. Nos. 19 and 2 indicate numbers of "Piano Pieces the Whole
World Plays".

STAGE SETTING FOR DANCE DRAMA.

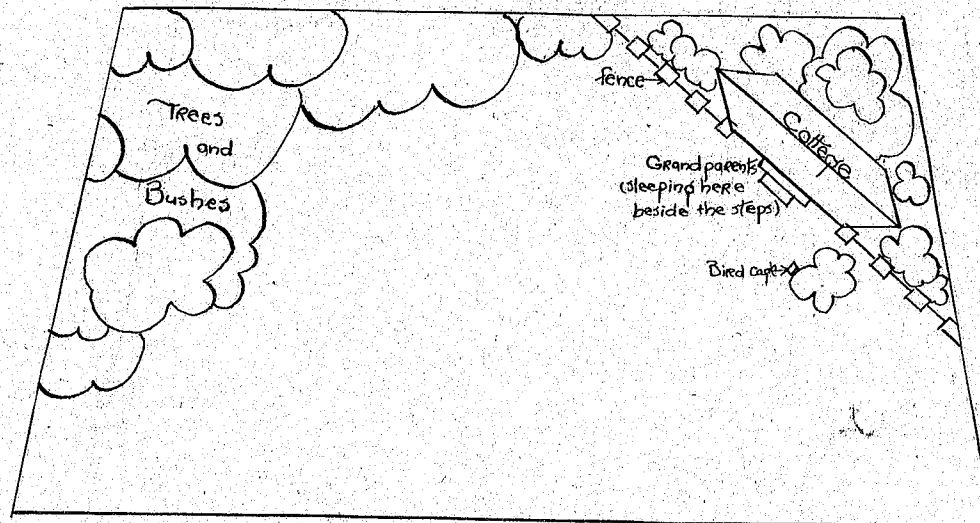
I. Scene I. At The Cottage



Includes:

1. Dance of Fairy with Children
2. Dance of Twelve Hours
3. Dance of the Things

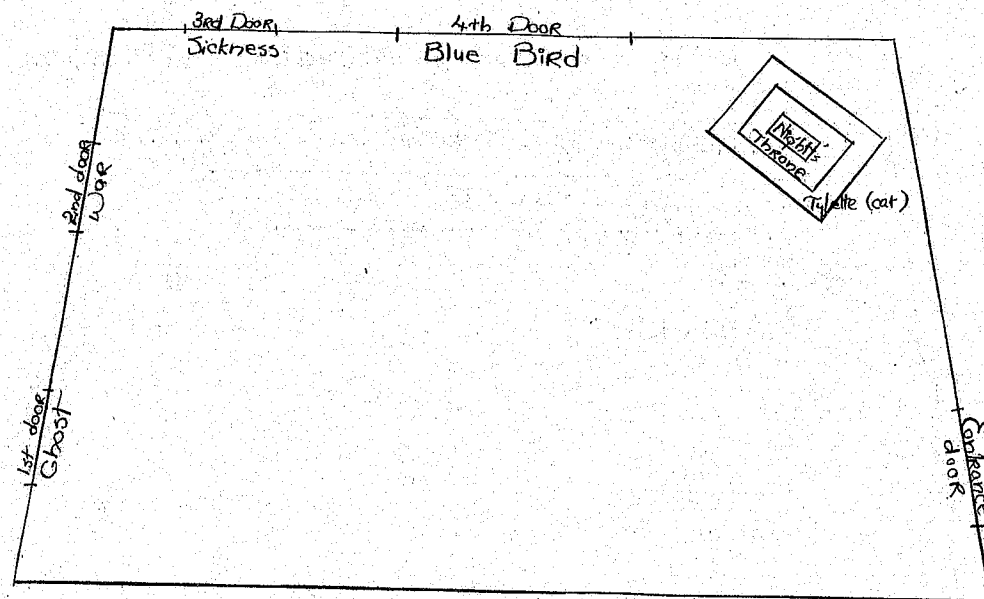
II. Scene II. Land of Memory



Includes:

Dance of Grand parents with Children

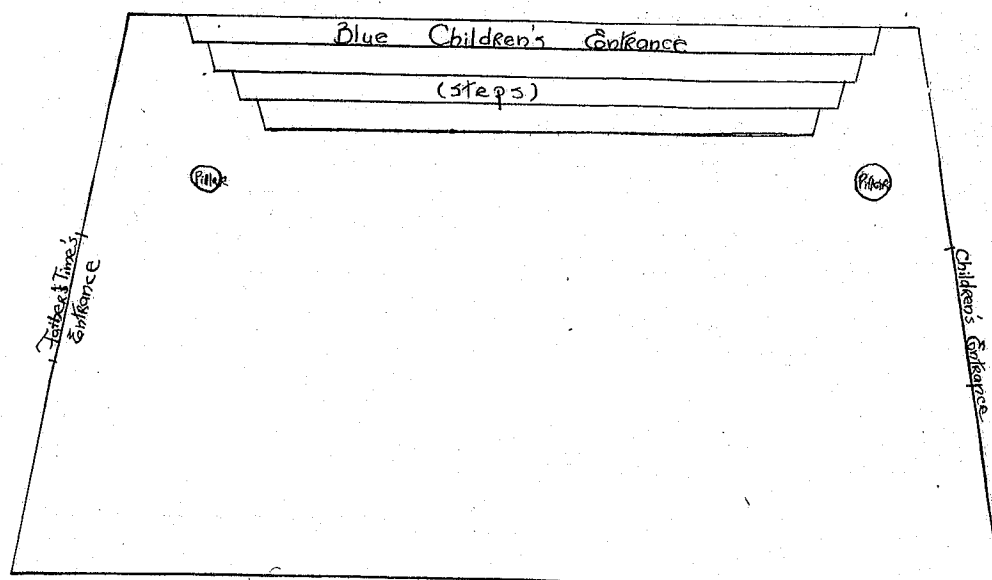
III. Scene III. Palace of Night



Includes:

Dance in Palace of Night

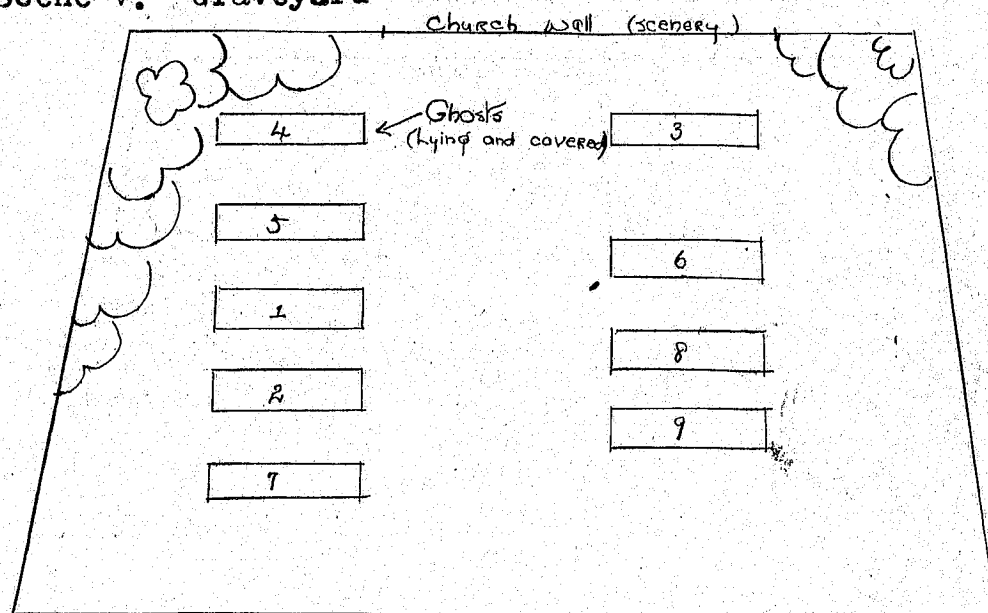
IV. Scene IV. Kingdom of Future



Includes:

Dance of Blue Children

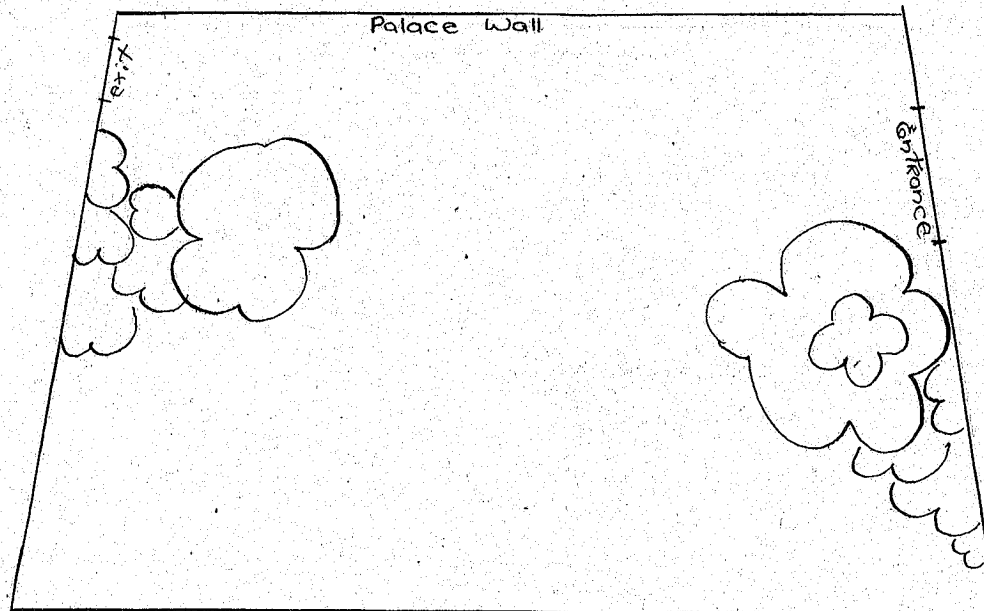
V. Scene V. Graveyard



Includes:

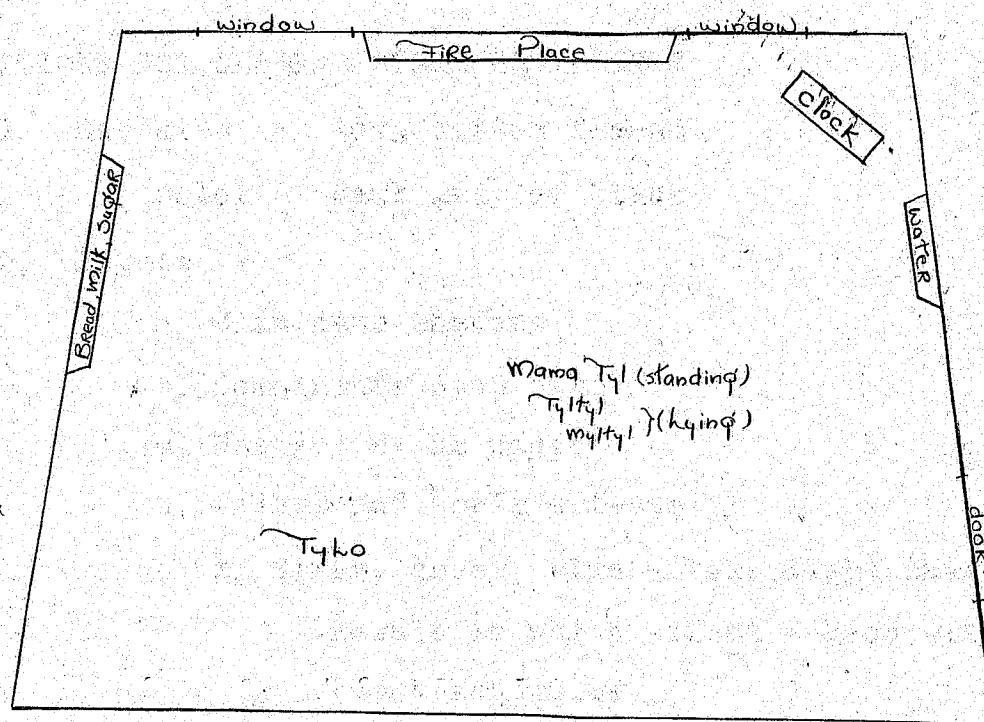
1. Dance of the Ghosts
2. Dance of Tytyl and Mytyl in Graveyard

VI. Scene VI. Outside Fairy Berylune's Palace



Includes: Dance of the Things, Fairy and Children
before they leave.

VII. Scene VII. At the Cottage



Includes: Dance of Children with Mamma Tyl

SUGGESTIONS FOR GENERAL STAGE EQUIPMENTS

1. Curtains - long cotton flannel

Color - dark gray or black

2. Lights -

a. Eliminate shadows

b. Compansate each other

c. Use jelletine paper

d. Colors and their effects:

i. Straw, amber, blue - take light shades

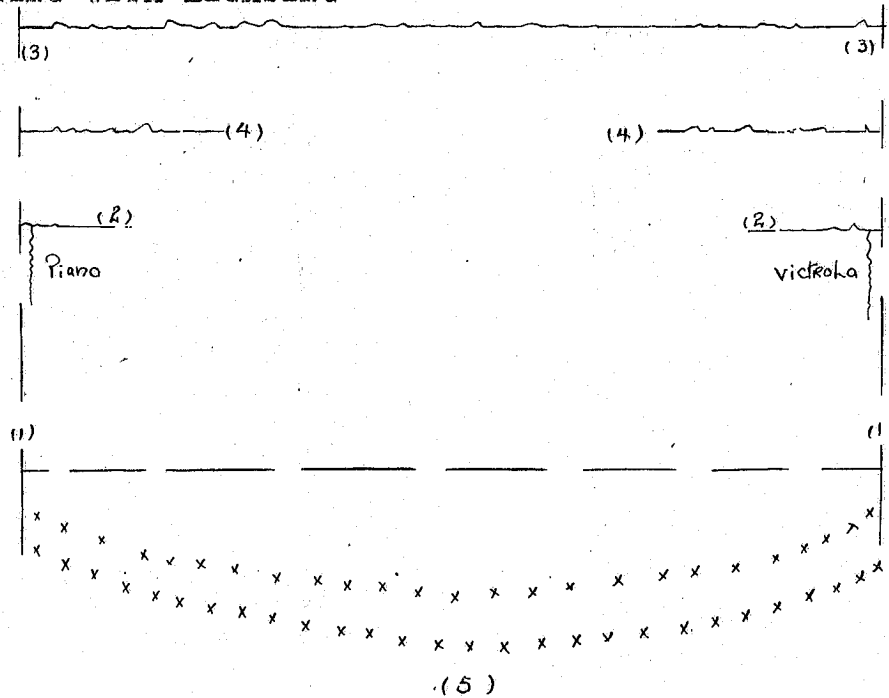
Result in white effect - good with
black and white.

ii. Lavendor - excellent on red - gives
stimulating effect.

iii. Green - gives ugly effect on skin - may
be used with red grease paint to give
effect of a dark skin, as in Negro dance.

iv. Red - not good on skin - changes color
to brown or ugly dark shade.

STAGING WITH LIGHTING



Legends: ~~~~~ curtains

----- edge of stage

x x x x x x x x seats

- (1) Blue foot light from edge of stage
- (2) Blue light from 10 ft. ladder
- (3) Blue light thrown to give color to curtains.
- (4) Blue light from ceiling
- (5) Flooded spot light from the back

DANCE DRAMA

THE BLUE BIRD

PRESENTED BY

(NAME OF SCHOOL)

(DATE)

- 1 -

- = : MUSIC : = -

Almost all the music for this dance
drama are familiar pieces from popu-
lar piano albums.

At the piano (Name of player)
(Other instruments other names)

- = : DANCING : = -

Written by Sie Wen-sih
Direted by (Names)

- = : COMITTEES : = -

Program

(names) (names)

Music

(names) (names)

Rehearsal

(names) (names)

Costume

(names) (names)

Publicity

(names) (names)

- 2 -

- = : COMITTEES : = -

(continue)

Invitation and tickets

(names)

(names)

Stage setting and

other arrangements

(names)

(names)

- = : APPRECIATION : = -

(A short paragraph to express appreciation of those who participated and co-operated.)

- = : THE STORY : = -

On a Christmas Eve, Tyltyl and Myltyl, two poor children, were told by Fairy Berylune to go in search of a Blue Bird. They went to the Land of Memory, Palace of Night, Kingdom of Future and the Graveyard but still they had not found the Blue Bird. They had "Things" and Fairy to help them on their expeditions. Finally they were awakened and were told by their mother that it all happened in a

- 3 -

dream and Blue Bird stands for Happiness!

-- : ORDER OF DANCES : --

- I. Dance of Fairy with Children
- II. Dance of the Hours
- III. Dance of the Things
- IV. Dance with Grandparents
- V. Dance in Palace of Night
- VI. Dance of Blue Children
- VII. Dance at Graveyard
- VIII. Dance of Leave-taking
- IX. Dance of Children with Mama Tyl

- = : CAST OF CHARACTERS : = -

(names of characters	(names of
in the dance drama)	the actors)

-17-

PROGRAM (attached sheets)

STUDENT COMMITTEES

1. Program and other work along that line
 - a. Select and adapt themes
 - b. Cover - art students
 - c. Content - literature students
 - d. Printing - business students
 - e. Additionary posters - art students
 - f. Publicity - literature students
2. Music
 - a. Select appropriate music for the dances
 - b. See that music and orchestrations are ready
 - c. Schedule practices for orchestra.
3. Rehearsal
 - a. Plan rehearsals
 - b. Post dates of rehearsals
 - c. Check attendance through group chairman
4. Costume
 - a. Plan costumes
 - b. Buy materials
 - c. Make costumes
 - d. Check costumes

STUDENT COMMITTEES (concluded)

5. Stage Setting and Lighting and other arrangements
 - a. Arrange stage
 - b. Close and open curtains
 - c. Acting as messengers to dressing rooms to
annouce each dance in time for participants
 - d. Giving signals to those operators of lights,
accompanists and audience (to be quiet)
 - e. Plan seating chart
 - f. Select and instruct ushers
 - g. Budgeting

COSTUME

1. Tytyl - shirt and pants, somewhat raggy but not too dirty. Tan and navy blue
2. Mytyl - Neatly patched long frock. Pink.
3. Mamma Tyl - cloth calice dress not too good
4. Fairy Berylune -
 - a. as old woman - all green with a red hood, hump^{ch}backed.
 - b. as Fairy - simple but shiny long white dress.
5. Twelve Hours - Draw a clock in front and at the back of their dresses. Brown
6. Bread - Tight fitting crust colored shirt with stripes across the chest, an enormous bun as turban on his head, very fat.
7. Fire - Scarlet tights and spangles, silk scarf, hung from shoulders to indicate flame. Red
8. Water - Sea weeds on her rippling bed gown. Water streaming over her clothe. (hangings or colored stripes on dress). In shimmering colors.

COSTUME (concluded)

9. Milk - White frock as clean, dainty and fresh as a dairy maid. As milk bottle.
10. Tylo - Fur dress with a tail, a mask with dog's face.
11. Tylette - ditto, a mask with cat's face.
12. Sugar - White blueish tights; arms and legs as candy sticks.
13. Light - Golden, shining robe with a veil all over.
14. Grandparents - simple peasant costumes, raggy but clean.
15. Night - Black robe with black veil all over.
16. Warriors - Turban and shields, brass hamlets.
17. Illness - Raggy, gray clothes.
18. Ghosts - Dark gray dresses with black short veils.
19. Blue Children - Cute and fit; blue shirt and pants for boys, blue full shirt frock for girls; must be the loveliest shade of blue (baby blue).
20. Father Time - Cap and beard, humpbacked; 3 quarter length dress with a belt of same color.

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DANCE OF FAIRY WITH CHILDREN

Steps: Run,
Pas De Bas hold-Leap sideward, slide forward, change
Point step swing hop-Point and step on same foot, swing dia-
gonally forward with another and hop with same foot
that stepped

Dance steps

Music	
No.	of meas.
1	4
2	4
3	4
4	4
5	4
6	4
7	4
8	4
9	4
10	4
11	4
12	4
13	4
14	4
15	4
16	4
17	4
18	4
19	4
20	4
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98	4
99	4
100	4

A.Children go to sleep	(1-16)
B.Fairy enters-Children frighten	(17-24)
C.Inquire,answer,magic hat	(25-32)
D.Dance together	
1.Pas de bas hold-figure eight toward sides	(33-40)
2.Point step swing hop-figure eight toward front	(41-48)
E.Fairy disappear-children look for her	(49-56)

DANCE OF THE TWELVE HOURS

LOOK! TWELVE HOURS COME TO LIFE

Music: "Dance Of The Hours" By A. Ponchielli

Steps: Skipping
Running
Step hop

Dancers: Twelve Hours (12)

Dance steps

Music	No. of measures
1. <i>March</i>	16
2. <i>March</i>	16
3. <i>March</i>	16
4. <i>March</i>	16
5. <i>March</i>	16
6. <i>March</i>	16
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97. <i>March</i>	16
98. <i>March</i>	16
99. <i>March</i>	16
100. <i>March</i>	16

A.4 skipping, 4 swaying from two lines to a circle (1-16)

B. Running clockwise with trunk bent and hands held	(17-22)
C. The rest swing from side to side as pendulum while they are doing stooping and rising	(23-30)
D. Run, run, leg swing turn	(31-46)
E. Step hop, step hop run run run run (step hop toward center, run out)	(47-64)
F. Clockwise running	(65-75)
G. Run run leg swing turn	(68-75)
H. Step, step, turning right and sink-two at a time	(76-91)
I. Gradually rise	(92-101)
J. Repeat A, B, C	(102-147)
K. Exit skipping-to their original place	(148-156)

SCENE III

DANCE OF THINGS

MILK AS A DIARYMAID BREAD AS A BUTHER THEY LIVE AND DANCE
 Music: "Will O' The Wisp" By Albert Jungmann

Steps: Step hop with foot in front

Stamp

Bell-cross and step with one foot in front of the other
 jump and strike the front foot to the diagonally
 backward raised foot at the back

Lift turn-same as spiral turn with hip leading and shoulders follow

Step change run run

Gallop

Slide

Dance steps

Music
 No. of measures

A. Bread and Milk enter joining hands

1. Raise left foot in front, hop on the right
7 times going forward (1-2)
2. 5 stamps in place L R L R L (3-4)
3. Repeat (1) (2) reverse the side (5-6)
4. 2 stamps-5 little running steps, chop heels, turning
in place, ending back to back (7-8)
5. 3 step hops going opposite directions-then jump turn
to face each other (9-107)
6. 2 step hops coming toward each other, jump to face
front (11-12)
7. Join right hands, 3 step hops clockwise, jump to face
front (13-14)

B. Enter Sugar

1. Cross L bell, cross R bell, stamp LRL hold
repeat starting R (17-20)
2. Arm flinging sideways upward, feet jumping sideward
(2,2) arms cross, stoop, feet together (count 3,4) (21)
3. Repeat (2) twice, entering with feet crossed in sitting (22-24)
4. Raise R arm (25)
5. Raise L arm (26)
6. Raise R ~~arm~~ knee (27)
7. Raise L knee (stand) (28)
8. Arms straight upward, whirl on tip toe toward the di-
rection where Bread and Milk are (29-32)

C. Enter Water, Fire and Light

1. Lift turn diagonally forward R twice (33-34)
2. Lift turn diagonally backward L twice (35-36)
3. Lift turn diagonally forward L twice (37-38)
4. Run lift turn diagonally backward R (39-40)
5. Step change, run run-leap leap (41-42)
6. Step hop, step hop, 2 feet jump together hold (43-44)
7. Jump up (2 feet) whirl, step hop, step hop, step hop
step hop, turn (45-48)

D. Enter Tyllette and Tylo (dog and cat)

1. 7 light hops alternating from one foot to the other
2 feet together on 7 (Tyllette do that first then
Tylo follows) (49-56)
2. Run-Tylo going after Tyllette, chasing in a circle first
clockwise then counterclockwise (57-64)

- | | |
|--|---------|
| 3. Caught | (65) |
| 4. Joining hands with others, form a circle | (66) |
| E. All dance in a line, linked with hands on the shoulders
of the one in front-Tyltyl leading | |
| 2. Gallop (zig zag) (12) | (67-72) |
| 2. Run with trunk bend and pause | (73-74) |
| 3. Sideward slide with R shoulders toward audience | (75-78) |
| 4. Sideward slide with face toward audience | (79-82) |
| 5. Whirl-exit | (83-89) |
| 6. Music continues | (90-98) |

SCENE IV

DANCE OF GRANDPARENTS WITH CHILDREN

A MERE THOUGHT OF THOSE WHO PASSED AWAY TO THE OTHER WORLD
BRINGS MEMORIES OF THE BYGONE DAYS

Music: "Amaryllis" By King Louise XIII

Steps: Running

Pancing

Skipping

Hopping

Sliding

Step hopping

Leaping

Dancers: Grandparents, 2 sisters, 2 brothers, Tyltyl, Myltyl (8)

Dance steps

Music
No. of measures

A. Enter Tyltyl and Myltyl

1. Tiptoe, looking left and right, pause once in
a while

(a) 6 steps, hold-4 steps-4 running steps, hold

(b) Repeat (a) (1-7.5)

2. Found Grandparents asleep-awakening

(a) Prancing happily and clapping hands (12)
run toward grandparents (7.5-12.5)

(b) Prancing and clapping hands (8) away from grandparent
prancing forward (4) and then run toward grandparent
and try to pull them up (12.5-16)

B. Dance Grandparents

1. Stretch, fall (relax) twice (17-21)

2. Stretch, coming forward in stiff, sleeping steps (22-26)

C. Dance of Grandparents with children

1. In quadruple-children side by side facing old couple

(a) Light running steps toward each other
(Light steps for the children, heavy, slow steps for
grandparents)

(1) 4 running steps forward and embrace;
4 steps backward, turn in place (27-30.5)

(2) Repeat (1) (30.5-34.5)

(b) Cross shoulders

(1) 6 skips forward (very slow and heavy running
steps for grandparents) turn to face each other
after crossing right shoulders-standing in
opposite position (34.5-36.5)

(2) 4 skips forward, 4 runs, turn crossing L shoulders back
to starting position (36.5-38.5)

(3) Alternate placing heels forward while hopping
on one foot (6 times) running and join right
hands in center (38.5-42)

D. Enter dead sisters and brothers (grandparents and
Tytyl and Mytyl stop dancing)

1. (a) 4 runs, step hops twice-counterclockwise (42.5-43)

(b) Hop hold, 6 slides sideward away from center,
swing hop and turn (44-46.5)

(c) 4 runs, step hop twice-clockwise (46.5-47)

(d) Hop, hold, 6 slides sideward toward center, swing hop and turn (48-50.5)

2. Repeat 1 Grandparents, Tyltyl and Myltyl join them happily (50.5-58)

E. Finding of Blue Bird-Tyltyl and Myltyl only

1. 2 feet together, jump twice, run, 3 hops in place (59-61.5)
2. 2 leaps, leap run run 3 times (61.5-63.5)
3. Repeat (1) leap run run twice (63.5-68.5)
(Found the bird)

4. Tyltyl hold the bird, 4 running steps for both
Drop hands; hop on one foot touching toe of
another at back Hop on same foot, change
toe to heel Turn and face opposite direction
Hop on same foot, touch toe beside hopping
foot and hold Hop and swing foot diagonally
forward across body, hands on hips (68.5-70.5)

5. Join hands, whirl on tip toe clockwise, step swing (70.5-72.5)

6. Repeat (3) (4) (72.5-76.5)
(Others sink down to sleep while they were
dancing They found the Bird dead and the

grandparents, sisters and brothers dead again

7. Drop the Bird and slowly dragging away, one
arm bent around head in front ; body slightly
bent forward Tyltyl's left hand taking Myltyl's
right hand Tyltyl leading away (add. m.)

SCENE V

DANCE IN THE PALACE OF NIGHT

NIGHT! YOU MYSTERIOUS AND EVIL WITCH; YET HAPPINESS MAY BE
HIDDEN IN YOUR BOSOM!

Music: "Old Witch" in Picture Exhibition Collection

Steps: 1. Run

2. Jump

3. Hop

Dancers: All together 26

1. Night 1

2. Warriors 6

3. Illness 4

4. Ghosts 5

5. Things 8

6. Tyltyl

7. Myltyl

Dance steps:

Music
Number of measures

A. Enter Tylette, the cat

1. Tell "Night" about the groups' coming

2. "Night" answers by stands up and turning

around and then sit down again

(1-8)

B. Enter the group, they bow before "Night"

(9-16)

C. Request "Night" to open the doors-she objects

1. All rush to "Night"

(17-18)

2. Then rush to first door

(19-20)

D. Opening of the first door (Ghosts)

1. Ghosts coming out to all directions some run,
some whirl low or high, some hop (21-28)
2. Unified attack action of the ghosts-arms in
any fearful position (29-36)
3. Tyltyl overcomes his fear, steps out
 - a. First time: Stands up and drives back by ghosts (37-40)
 - b. Second time: Stands up, drives back by ghosts (41-44)
 - c. Third time: Group follows (45-48)
 - d. Fourth time: Complete triumph, drive ghosts
back (49-52)

E. Opening of second door (War)

1. Entrance of first troop (53-56)
2. Entrance of second troop (standing opposite and
facing the first troop) (57-60)
3. Attack of first troop toward second troop
(First troop fall dead, second troop pull dead
away) (61-65)
4. Attack of second troop among themselves (66-70)
5. All run and jump up and down, some fall (71-84)
6. Tyltyl orders them to go in (85-90)

F. Opening of the third door (sickness)

1. Coughing- bending low with heavy steps (91-94)
2. Madness- whirling mad women (95-98)
3. Sick children- wailing, rolling on ground-making
sad, queer noises (99-111)

4. Join in an irregular circle, step a few step
and fall (112-115)
5. Jump up and fall again- several times (116-121)
- G. Fourth door (Blue Bird)
 1. Tyltyl and Myltyl try the door with fright (122-125)
 2. Opening of the ~~Birds~~ door-joy in finding birds (126-129)
 3. Chasing of the birds (130-133)
 4. Things join in catching birds-leap,run,hop,
jump (134-141)
 5. Continued to get more and more (everyone has
one or two in his hand) (142-157)
 6. All join in a circle-run for joy (158- 178)
 7. Disappear- after discovering that the birds
are all dead ones (179-182)

SCENE VI

DANCE OF BLUE CHILDREN

OF ALL THE THINGS IT IS THE THINGS THAT HAVE YET TO COME
WHICH IS THE BEST!

Music: "Poupee Valsante" BY E. Poldini

- Steps: 1. Step hop
2. Jump, stoop, whirl
3. Run
4. Step, swing, hop
5. Walze^t run
6. Pas de Basque

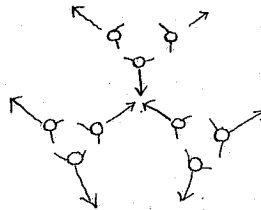
Dancers: All together 12

1. Blue Children 9
2. Tyltyl and Myltyl
3. Father Time

Dance steps:

	Music Number of measures
A. 9 Blue Children Enter	
1. Entrance with quick running steps	(1-4)
2. Whirl, 2 step hop hop, jump and clap hands hold	(5-8)
3. 2 Jump, stoop, whirl	(9-12)
4. Repeat (2) (3) going into groups of three	(13-20)
5. Repeat (2) (3) holding hands in threes when step hop	(21-28)
6. Repeat (2)	(29-32)

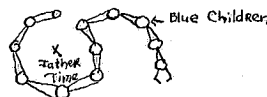
7. Hold hands in threes-run run-----hold (33-36)
- B. 1. Join hands: 8 steps swing hop-4 R 4 L alternately (37-40)
2. Drop hands: 5 step swing hop backward,hold (45-52)
pattern I



3. Three center ones stand still, back to back body swinging waltz run in place to the rhythm 6 outside ones: waltz run around inside ones (53-66)
4. 6 outside ones waltz run in opposite direction coming back in original position (67-68)
5. Father Time comes and ~~knocks~~ knocks on the door children continue to dance:stoop,jump hold (69-71)
6. Runs about in all direction-excitement,disorder hold (72-75)

7. Run toward Father Time and jump around him (76-81)
8. With Father Time in middle- waltz run and put hands on the shoulders of the one in front (82-93)

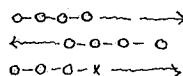
pattern II



(omit first ending in the music)

9. Quick run in order into formation

pattern III



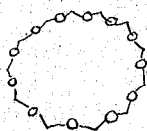
(94-97)

(98-101)

10. Hands joined - step swing hop

(102-108)

Pattern



11. Drop hands-all close in to Father Time,kneel

(109-116)

12. Father Time picks three and leaves with them

run,hold-all children runs after

(117-120)

13. Lost sight of them;seeing Blue Birds,runs and catches

(121-129)

14. Waltz runs and jump catch,first right then left(130-141)

15. Catching none,Tyltyl and Myltyl moves toward

center of stage feeling sad,Blue Children come

and comfort them

(142----)

SCENE VII

DANCE AT THE GRAVEYARD

WHAT IS THERE TO BE AFRAID OF IN THE GRAVEYARD?
THEY ARE ONLY REPOSING IN THEIR EVERLASTING SLUMBER!

Music: "Ase's Death" By Edward Grieg

Steps: 1. Slow walking steps

2. Skipping

Sliding

Dancers: Ghosts 9

Tyltyl and Myltyl

All together 11

Dance steps:

Music
Number of measures

A. Ghosts

1. All lying on stage-covered and motion-
less (1 - 4)
2. One sit up slowly, looks around, sinks down (5 - 8)
3. Three sits up slowly and stands up slowly (9 - 12)
4. Five sit up slowly and stand up slowly (13 - 16)
5. All moving with grotesque forms: hands raise
up with slow, mystic movements
Form two lines slowly, 4 in one line and 5
in the other, facing each other (17 - 20)
6. Coming toward each other; pass left shoulders
and stop at the opposite side, turn and face
each other (21 - 24)
7. First ones of the two lines, come toward each
other, attack and fall (25 - 26)
Pause-all the rest wondered (27 - 28)

8. Second ones of the two lines start reluctantly
step few steps, pause, circle around each other
meet at last and both fall (29-32)
9. All the rest come toward the fallen ones (33-34)
Look down and look up 4 times (35-36)
10. All sink slowly, unwillingly-a moment of silence (37-45)

B. Children come in (Music repeat from beginning)

1. Expecting to find some frightful bodies or
ghost They come with frightfull reluctance
Looking this way and that way (1 - 8)
2. Finding nothing, they begin to feel bolder
add a little skip now and then (9 -12)
(Music quicken!)
3. Still nothing-they start a little dance
4. 2 skips toward each other-clap both hands (13)
5. 2 skips away from each other-clap own hands (14)
6. Look around, first left then right
(They recall the fright which they expected) (15-16)
7. Still nothing-2 skips sideward right, fall on
right foot, looking toward each other (17)
2 skips sideward left, fall on left foot
looking toward each other (18)
8. 6 skips toward each other, join hands (19-20)
9. 2 stoop, up and a high jump, still joining hands
twice (21-22)
10. 6 slides right (23-24)

Remember that they come to find Blue Bird

but find nothing

11. Walk toward left, shake head (25---)
Walk toward right, shake head (26)
12. Walk toward opposite directions from each other (27-28)
13. Slowly walk away hand in hand (music goes on) (29-45)

SCENE VIII

DANCE OF LEAVE TAKING

THE JOURNEY NOW COMES TO AN END

POOR THINGS HAD TO RETURN TO THEIR FORMS

Music: "Les Sylphes" By G. Bachmann "Traumerie" By R. Schumann

Steps: 1. Running

2. Waltz step, balance

3. Waltz running

4. Mazurka

5. Slide, hop, hop

Dancers: All together 81

1. Things 8

2. Tyltyl. Myltyl, Fairy

Dance steps:

Music
No. of meas.

A.1. Entrance: Tyltyl. Fairy, Myltyl from right,

Things from left 6 soft running steps, pause,

bend body and wave arms right Repeat with the bend to
the left once and right once (1 - 6)

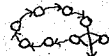
2. Lines meet at the middle of stage

Salutation: all bend toward right and then
left, arms parallel and higher than shoulders (7 - 8)

3. All bend toward right and left, arms lower
than shoulder (9 - 10)

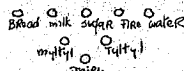
4. All in a line, shoulders to shoulders
Balance, waltz step forward
Balance, waltz step backward (11-14)

5. Waltz run forward (15-18)

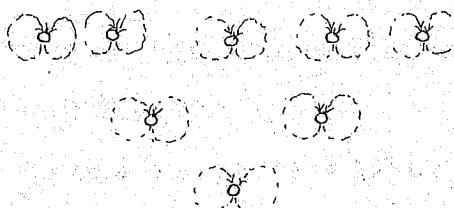
6. Repeat (4) (19-22)
7. Waltz run backward (23-26)
8. Repeat (4) (27-30)
9. Waltz run turning toward right going back
in a semi circle (31-34)
Pattern 
- Repeat (4) (35-38)
10. Waltz run turning toward left, continue (9)
back to where they were (39-42)
Pattern 
- B.1. Fire and Water making an archway, Fairy leading
rest to go through under (43-46)
Pattern 
2. Turn under linked arms, two by two (4 times) (47-49)
3. Fairy and Myltyl making an archway, Water
leading rest to go through under (50-55)
4. Repeat (2) (3 times pause) (54-57)
5. Fire and Water stoop down and joined hands
for all the rest to jump over, Fairy leading (58-61)
6. Repeat (2) (4 times) (62-65)
7. Fairy and Myltyl stoop down and join hands
for all the rest to jump over, Water leading (66-69)
8. Repeat (2) (4 times) (70-75)
- C. Repeat actions of 11-26 measures (74-89)
- D.1. Arms cross on chest, body slightly bent side-
ward Fairy start whirling to her right (90-93)
2. Tyltyl and Myltyl whirling to their right (92-93)
3. All the rest whirl to their right (94-97)
4. Whirl once in a measure, one after another (98-105)

5. Fairy runs forward and look, call (106-107)
6. Tyltyl, Myltyl runs forward behind Fairy,
look back and call (108-109)
7. Fire, Water runs forward (110-111)
8. Bread, Milk, Sugar and Water runs forward
and stand beside Fire and Water, in a line (112-113)
9. All run around in their small circles
First toward right, then toward left (114-121)

Pattern



Pattern



- E.1. Fairy, Tyltyl, Myltyl join hands
Bread, Fire join hands; Milk and sugar join
hands Water by herself Mazurka 4 times
forward (122-125)

2. Back slide, hop backward (126-129)
3. Slide leap and touch toe to heel (130-145)
4. Whirl in - Fairy, Tyltyl, Myltyl, group
Whirl out-one by one into a line (146-161)

- F.1. Run toward right, pause (162-163)
2. Run toward left, pause (164-165)
3. Run forward, pause (166-167)
4. Run backward, pause (168-171)
5. Repeat actions of measures 11-42 (172-203)
6. Step, step curtsy forward (204)
7. Step, step curtsy backward (205)

- | | |
|------------------------------------|-----------|
| 8. Whirl in place-right | (206-207) |
| 9 Step,step,curtesy sideward right | (208) |
| 10.Step,step,curtsey sideward left | (209) |
| 11.Whirl in place-left,arms raise | (,10-212) |
| 12.Hold---- | (213---- |

Change music to "Traumeri"

- G.1. Slow walk forward,meet and part one by one (1 - 8)

Pattern



- | | |
|--|-----------|
| 2. All Things come to say goodbye to Tyltyl
and Myltyl,one after another and left | (9 -16) |
| 3. Fairy left when the two children,sad at
heart,sink and sleep | (17-24) |
| 4. Sleeping music repeat measures 1 -8 | |

SCENE IX

DANCE OF CHILDREN WITH MAMA TYL

AFTER ALL? IS IT A DREAM? THERE STANDS MAMA TYL BEAMING AT THEM

Music: "Sweet Dreams" By P. Tschaikowsky

"Cabaletta" By Theodore Lack

Steps: 1. Run

2. Slide

3. Skip

4. Step hop

5. Polka

6. Schottische-step together step hop

Dancers: All together 3

1. Mama Tyl

2. Tyltyl and Myltyl

Dance steps:

A.1. Children asleep with music going on, Mama Tyl

watching (1-16)

2. Children wake up and sit up slowly, rubbing
their eyes (17-18)

3. Tyltyl looks around (19-20)

4. Stand up, turn, yawn (21-22)

5. Myltyl still sleepy, sit down (23-24)

6. Tyltyl pulls her up and dances her round, waltz 32
(25-26)

7. See Mama Tyltyl-run over to her (33-36)

8. Run away-half stoop and look at her (37-40)

9. Run toward her-hold her hand and look
pull her this way and that way (41-48)

B. "Cabaletta"

1. Schottishhe 3 times

Children diagonally to the corners, Mama straight(1-3)

2. Mama runs in the middle (4)

3. Schottische 3 times

All going back and meet 3 stamps in place (5-8)

4. Step togh^{ter}ter step hop (Tyltyl goes diagonally out to the left) (9)

Step togh^{ter}ter step hop (Myltyl goes diagonally out to the right) (10)

Step togh^{ter}ter step hop (Mamy goes straight forward) (11)

All run continue toward the direction that they were going) (12)

Step togh^{ter}ter step hop (Tyltyl comes back) (13)

Step togh^{ter}ter step hop (Myltyl comes back) (14)

Step togh^{ter}ter step hop (Mama comes back) (15)

All run toward center (16)

5. Children both hands joined, facing each other slide sideward while coming forward to front (17-18)

Mama skips forward and runs under their lifted-linked hands(arch) (19-20)

Children still joining hands, slide sideward while going backward (21-22)

Mama skips backward and runs under their linked arms (23-24)

6. All join hands in a triangle, 16 slides right

- 16 slides to the left (25-32)
7. Join right hands only, raising left sideward
going clockwise step hop (raising foot in front) (33-36)
Change hands going counter clockwise, step hop
(raising foot in front) (37-40)
8. Drop hands facing out and skip diagonally out
and forward making circle larger; go into straight
line at the end (41-48)
9. Straight line sideward polka toward left
then right (Children polka with half turns,
two to a measure Mama polka without turn,
one to a measure then step step) (49-56)
10. Repeat (9) coming forward then going backward (56-64)
11. Join right hand, 2 polka steps and 4 skips (65-68)
Join left hand , 2 polka steps and 4 skips (69-76)
Jump and raise both hands at the end !



Dance Dramas

Ginling College P.E. Department.

GINLING COLLEGE
DEPARTMENT OF PHYSICAL EDUCATION

Presents

The

Dance Drama

CHANG - E



June 5th, 1937

5:00 P. M.

Appreciation

The Department of Physical Education wishes to express its sincere appreciation for the fine cooperation of faculty and students which has made this DANCE DRAMA possible.

CHANG Ê

Author— Djang Ying-fen (A Thesis)
Director— Miss Edith C. Haight
Assistant Directors:— Djang Ying-fen
Swen Shuh-tsuen
Djang Dji-hou
Yin Gin-dju

Music

Piano Djao Hwa-guen
Chinese music Djang Ying-fen Swen Shuh-tsuen

COMMITTEES

Costume

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Mrs. Robert Haight
Miss Lan Chien-bih
Miss Hu Fen

Tickets and Arrangements

Mrs. Cheng En-tsi (*Chairman*)
Mr. Francis Chen
Miss Djou Han-ching
Miss Yang Li-ling

Ushering

Mr. Chu Sie Wen-tsiu (*Chairman*)
Dr. Yuen Pei-chiao Mr. Li Hong-nien
Miss Gao Ren-ying Mr. Hwa Min



The Story

Chang-Ê was the wife of a very cruel king, Hou-ih, when Hou-ih, while hunting, secured some Long-Life medicine, Chang-Ê unable to bear the thought of his cruelty continuing forever, took the medicine herself and escaped from his wrath by the aid of the clouds to the moon.

Those who lived in the moon were only an old man named Ku Kwei, a Sweeping Boy, a Rabbit and a Toad. The Old Man and the Boy were anxious to cut down the Laurel Tree (the moon's spirit), so that when it fell into the world, they could return into the world too. (Probably they had been sent to the moon as a punishment for their crimes) The Old Man and the Boy worked day by day, but were always disturbed by the Rabbit and the Toad, the protectors of the tree. During fifteen nights the moon became darker and darker by their continuous chopping. But in the sixteenth night, there came the protectors, The Rabbit and the Toad, to steal meal. The Old Man stopped his chopping and the boy stopped his sweeping to drive them away. When they left the tree alone, it regrew. Therefore during the next fifteen days, the moon got brighter and brighter. And so it was each

month.

When Chang-Ê came into the moon, she was asked by the Old Man to help with the felling of the Laurel Tree. She agreed, because she was very lonely in the moon. Her task was to watch for the Rabbit and Toad and to drive them away.

As the Moon lost more light day by day, all the stars in the sky and the people on the earth become very sad. Their sadness caused Chang-Ê to regret her agreement to help. At last she made up her mind that she would rather live in loneliness in the Moon than cause any harm to the people or the stars. Therefore she pretended to sleep so that the Rabbit and the Toad could come as before and distract the Old Man.

The Moon became bright again. The people were so happy that they gave a festival in gratitude for Chang-Ê's kindness and it has remained the custom to repeat this festival every autumn when the moon is full, and the stars and areoles dance around her.

Chang-Ê looked down quietly. Although she was lonely, she was happy in the Moon.



Order of Dances

Note: The action is continuous throughout. There will be no intermission between parts, just slight pause to denote the passage of time.

Part I Chang-Ê Eats the Long-Life Medicine

1. Entrance of Huntsmen
2. Hunting Dance
3. Dance of People
4. Huntsmen's cruelty to people
5. Coming of Chang-Ê and Her Handmaids
6. Return of the King
7. Chang-Ê takes the Long-Life Medicine
8. Pursuit of Chang-Ê by the King
9. Dance of the Clouds
10. Chang-Ê rescued and taken to the Moon by the Clouds.

Interlude I - Dance of the Moon, Clouds, and Stars

Part II In The Moon

1. Ku Kwei tries to fell the tree
2. The Boy sweeps away the leaves

3. The Rabbit and the Toad Interfere with Ku Kwei's work

4. Recovery of the Tree

5. Anger of the Old Man and the Boy

6. Chang-Ê in the Moon

7. Ku Kwei entreats Chang-Ê's aid

8. Ku Kwei tries again to fell the tree

Interlude II Distress of the Stars and People

Part III The Moon Is Saved

1. Joyfulness of Ku Kwei and the Boy over the prospect of escape from the Moon

2. Rabbit and toad interfere again

3. Chang-Ê helps the Tree revive

Interlude III Stars Dancing in the sky

Part IV Moon Festival

1. Aureoles appears around the Moon

2. Moon Festival of the People
-

Cast of Characters

Chang Ê - Tao Li-Hwa

Ku Kwei - Djang Ying-fen Hou-ih - Swen Shuh-tsuen
Sweeping Boy - Dju En-djeh Moon - Yang Pei-dju
Rabbit - Dju Yueh-shan Tree - Sie Wen-sih
Toad - Dju Bao-hwa Shooting Star - Lin Wan-yu

Old Peasant - Liu Siang-siu
Fisherman - Wu Yu-ling
Farmer - Djang Ren-djih
Washer Woman - Wen Yui-kwen
Woodsman - Dju Lan-hsia
Shepherd Boy - Hu Mei-deh

Handmaids

Djang Dji-hou
Lan Gin-shih
Wang Djeng-ying
Yin Gin-dju
Djang Yu-tang
Liu Dzung-fang

Huntsmen

Chen Yuen-dji
Djou Gi-hsing
Fang Wen-guen
Gin Shao-ding
Hsu Mei-ying
Tsai Dz-gu
Djang Hsing-ching
Gu Bao-dju

Clouds

Chen Si-hsing
Chen Ping-heng
Dju Yu
Liu Yu-ching
Djang Pei-lan
Djou Tsai-fen
Li Dzi-ching
Yang Dzung-siu

People

Cheng Dzi-wen
Dziang Dzu-ying
Deng Ning Swen
Ma Shih-fang
Tsai Shuh-mei
Tsu Hung-yai
Wang Djeng

Stars

Feng Beh-tsi
Hsi Mo-chuen
Hwang Ren-hwa
Li Gowh-djen
Liu Bao-deh
Sie Gwang-ching
Tseng Shui-wen
Tsien Sung-ying



GINLING COLLEGE

A DANCE DRAMA

SHANG WO

A THESIS

SUBMITTED TO THE DEPARTMENT
OF PHYSICAL EDUCATION

BY

DJANG YING FENG

NANKING CHINA

APRIL 15, 1937



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INTRODUCTION

A dance drama is a story interpreted by a series of dances accompanied by music. There are only actions and dances and no singing or conversation through out the whole drama.

The story for this dance drama is really a mixture of two beautiful Chinese traditions. One is "Shang Wo flies into the Moon". The other is "Ku Kwei and Laurel Tree" in the Moon. They have been combined to make a story suitable for dancing.

The music was chosen by selecting pieces which seemed to most closely represent the mood and tempo of the action of the story. For help in choosing music, I wish to express appreciation to the music department. The music for clouds was composed by Hu Shih-tsang for a cloud dance used several years ago and the music for "Recovery of the Tree" was composed by Miss Graves especially for this Dance Drama.

This dance drama is planned for an out door setting. Its background is the natural scene: trees, sky, pond, or mountain.

It is divided into four parts including twenty-three dances and three Interludes but the action is continuous from beginning to end.

There is no screen for the outdoor stage. When a screen is needed for changing the positions of dancers on the stage characters themselves such as clouds, have been used.

The stage has five entrances represented by capital letters; A, B, C, D, & E respectively, in each diagram of the discription. Dancers on the stage are indicated by nos. 1,2,3,4,-----etc. and directions of the actions are indicated by arrows.

SHANG WO



The Story of The Dance Drama

Shang Woo

Shang Woo was the wife of a very cruel King, Hou-ih. When Hou-ih, while hunting, secured some long-life medicine, Shang Woo unable to bear the thought of his cruelty continuing power, took the medicine herself and escaped from his wrath by the aid of the clouds, to the moon.

There who lived in the moon were only an Old Man, named Ku Kwei, a Sweeping Boy, a Rabbit and a Toad. The Old Man and the Boy were anxious to cut down the laurel tree (the moon's spirit), so that when it fell into the world, they could return into the world too. (Probably they had been sent to the moon as a punishment for their crimes.) The Old Man and the Boy worked day by day, but were always disturbed by the Rabbit and the Toad, the protectors of the tree. During fifteen nights the moon became darker and darker by their continuous chopping. But in the sixteenth night, there came the protectors, the Rabbit and the Toad, to steal their meal. The Old Man stopped his chopping and the Boy stopped his sweeping to drive them away. When they left the tree alone, it regrew. Therefore during the next fifteen days, the moon got brighter and brighter. And so it was each month.

When Shang Woo came into the moon, she was asked by the Old Man to help with the felling of the Laurel tree. She agreed because she was very lonely in the moon and wished to return to the world too. Her task was to watch for the Rabbit and Toad and to drive them away. As the moon lost more light day by day, all the stars in the sky and the people on the earth became very sad. Their sadness caused Shang Woo to regret her agreement to help. At last she made up her mind that she would rather live in loneliness in the moon than cause any harm to the people or the stars. Therefore she pretended to sleep so that the Rabbit and the Toad could come as before and distract the old man and the boy from their chopping.

The good news spread into the world very soon. The people were so happy that they gave a festival in gratitude for Shang Woo's kindness and it has remained the custom to repeat this festived every autumn when the moon is full and the stars have dance around her.

Shang Woo looked down quietly. Although she was lonely, she was happy in the moon.

CHARACTERS OF THE DANCE DRAMA

ON THE EARTH

SHANG WO.....	1
KING HOU-I.....	1
GUARDS	8
HUNTSMEN	6
HANDMAIDS	6
PEOPLE	
OLD PEASANT	1
FARMER	1
SHEPHERD	1
WOODSMAN	1
FISHERMAN	1
WASHERWOMAN	1
BOYS	2
GIRLS	2
MEN	2
WOMEN	2

IN THE MOON

KO KWEI (OLD MAN)	1
SWEEPING BOY	1
MOON SPIRIT (TREE)	1
RABBIT	1
TOAD	1

IN THE SKY

SHOOTING STAR	1
STARS	8
CLOUDS	8
MOON	1
<u>TOTAL.....</u>	<u>53</u>

ORDER OF DANCES

PART I * ^{Takes} SHANG WO EATS THE LONG-LIFE MEDICINE

- I Entrance Of Huntsmen
- II Hunting Dance
- III Dance Of The People
- IV Huntsmen's Cruelty To People
- V Coming Of Shang Wo And Her Handmaids
- VI Return Of The King
- VII Shang Wo Takes The Long-life Medicine
- VIII Pursuit Of Shang Wo By The King
- IX Dance Of The Clouds
- X Shang Wo Rescued And Taken To The Moon By
 The Clouds

INTERLUDE I DANCE OF THE MOON, CLOUDS, AND STARS.

PART II * IN THE MOON

- I The Old Man Tries To Fell The Tree
- II The Boy Sweeps Away The Leaves
- III The Rabbit And The Toad Interfere With
 The Old Man's Work
- IV Recovery Of The Tree
- V Anger Of The Old Man And The Boy
- VI Shang Wo In The Moon
- VII The Old Man Entreats Shang Wo's Aid
- VIII Old Man Tries Again To Fell The Tree

INTERLUDE II DISTRESS OF THE STARS AND PEOPLE

PART III * THE MOON IS SAVED

I Joyfullness Of Ku Kwei And The Boy Over
The Prospect Of Escape From The Moon

II Rabbit And Toad Interfere Again

III Shang Wo Helps The Tree Revive

INTERLUDE III STARS DANCING IN THE SKY

PART IV * MOON FESTIVAL

I Aureoles Appears Around The Moon

II Moon Festival Of The People

NO.	NAME OF THE MUSIC	AUTHOR OF MUSIC	NAME OF THE BOOK
PART I	1 HUNTING SONG	R. SCHUMAN	M. R. F. Y. PP.41
	✓ 2 ROUGH RIDER	W. C. E. SEE- BOECK	M. F. C. PP. 43
	✓ 3 JOYFUL PEASANT	坂橋 通情	CHINESE MUSIC
	4 TROT DE CAVAIEVIE	A. RUBINSTEIN	M. F. C. B. PP
	✓ 5 XDILIO	THEODORELACK	COPY
	✓ 6 LETS PLAY SOLDIERS	BECKER	M. F. C. PP. 22
	✓ 7 TWILIGHT (A MEDITATION)	NATHANIEL IRVING HYAFT	THE ETUDE FEB? 1936, PP.90
	8 HOPAK	M. MOUSSWGSKY	COPY
	✓ 9 CLOUD	COMPOSED BY HU SHIH-CHUNG	
	✓ 10 THE LAST PART OF TWO SKY- LARKS	T. H. LESCHETIZKY	R. P. P. PP. 122-123
INTERLUDE	✓ I MAY NIGHT	SELIM PALMGREM	PIECE
PART II	1 SEE SAW	F. S. KNOWLTON	M. F. C. PP. 209
	2 LITTLE TIN DANCING MAN	CHARLES HUARTER	THE ETUDE JULY, 1936, PP.429
	3 PETTER RABBIT	HELEN N. SMITH	N. D. S. PP.23
	✓ 4 RECOVERY OF THE TREE	STELLA MARIE GRAVES	
	5 WAR SONG	H. REINHOLD	M. F. C. PP. 24
	✓ 6 IN THE MOON		CHINESE MASIC
	✓ 7 CELTIC SONG	GEORGE F. BOYLE	THE ETUDE JUNE, 1936, PP.366

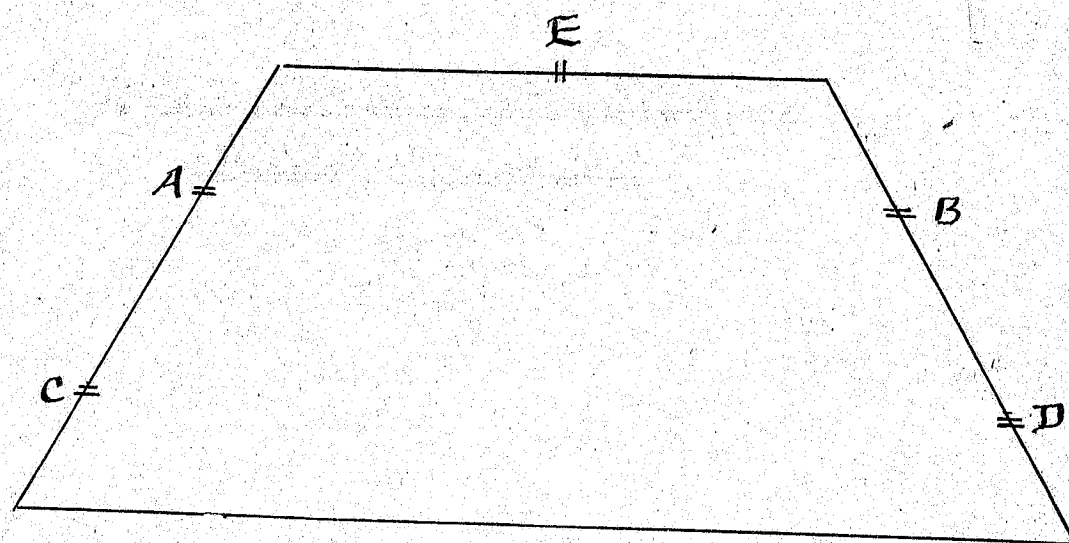
Music For DANCE Drama

NO.	NAME OF THE MUSIC	AUTHOR OF MUSIC	NAME OF THE BOOK
PART II 8	SEE SAW	F. S. KNOWLTON	M. F. C. PP.209
✓ INTERLUDE II	TO THE EVENING STAR	R. WAGNER	P. W. W. P. PP.238
PART III 1	ANITRAS DANCE	EDVARD GREEG	P. W. W. P. PP. 72
✓ 2	LEAP FROG	HARVEY WORTHING TON LOOMIS	M. F. C. PP. 110
✓ 3	CONSOLATION	F. MENDELSSOHN	THE ETUDE JUNE, 1936, PP.378
✓ INTERLUDE III	MERRY ELVES	L. R. BISHOP	C. D. E S. P. PP.51-52
PART IV 1	FLOATING CLOUDS	SIDLEY FORREST	THE ETUDE JUNE, 1936, PP. 381
2	HAN KONG TSUE YU		CHINESE MUSIC

EXPLANATION OF ABBREVIATIONS:

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- M. R. F. Y. "MELODY AND RHYTHM FOR YOUNG PEOPLE," BY BLANCHE
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- P.W.W.P. "PIANO PIECES THE WHOLE WORLD PLAYS," BY ALBERTON
AND COMPANY, 1920.
- C.D.E.S.P. "CHARACTER DANCE FOR SCHOOL PROGRAMS," BY HILDA C. KOYMON
- Pub. A. S. BARNES & CO., NEW YORK, 1935

DIAGRAM OF STAGE



PART I

SHANG WO EATS THE LONG-LIFE MEDICINE
AND FLIES INTO THE MOON

PART I — DANCE I

Entrance of Huntsmen

Music: Hunting Song 6/8 (Introduction by drum)

Steps: Gallop, Run, Leap

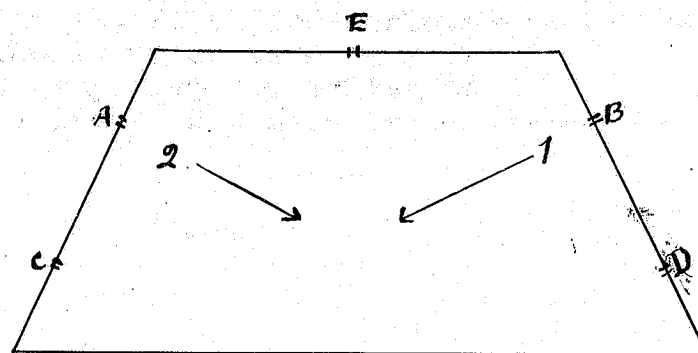
Dancers: Six huntsmen

Formation

They are divided into two groups coming into the center from the opposite side of the stage. They are numbered as No. 1 No. 2 etc.

Introduction

With drum first, then Nos. 1 & 2 gallop in from A. B. respectively toward the center of the stage.



(Fig I)

I

Music
meas. No.

(a) Nos. 1 & 2 facing forward blow horns:

They raise right hands to the mouth, left hand, slightly backward, palm toward floor, step right foot forward rising on toe, chest lifted and head tilted backward (3 counts). Repeat twice more and hold.-----

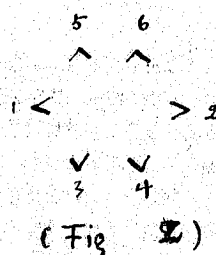
1-2

They make 4 gallops forward to the center of the stage arms swinging freely and hold for 2 counts.-----

3-4

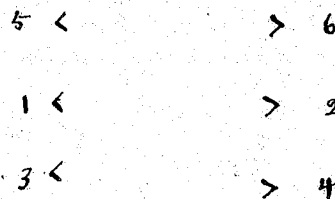
Music
meas. No.

- (b) They look back and wave hand upward
to call others three times, right,
left, right.-----5-6
With 4 gallops Nos. 1 & 2 change
places and Nos. 3,4,5,& 6, gallop in
from A. B. C. D. respectively to the
following positions finishing back
to back.-----7-8

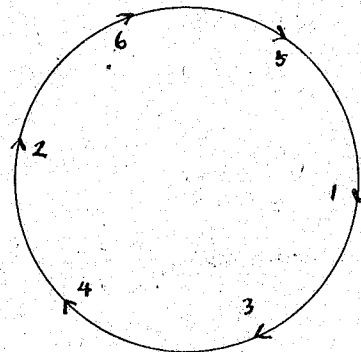


II

- (a) All blow horns three times as des-
cribed in (a) of (I) and hold.-----9-10
All take 10 quick running steps
forward away from the center to
form two lines (Fig 3).-----11-12



- (b) Search:
All look to right side, feet apart,
right hand shading the eyes, body
bent forward (counts 6,1,2,) repeat
to left (counts 3,4,5,)-----13
All look forward, feet together, stand-
ing straight on tip toes, both hands
shading the eyes.-----14
All take 10 running steps turning to
face opposite (Nos. 5,1,3, turn to left
Nos. 6,2,4, turn to right) and changing
places form a circle facing in a counter-
clockwise direction (Fig 4).-----15-16

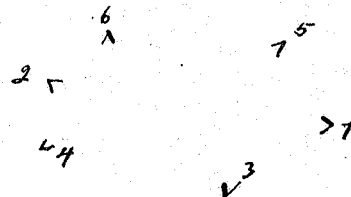


Music
meas. No.

(Fig 4)

III

- (a) All take 3 gallops forward.----- 17
 All pause with feet apart and
 to through the motions of drawing
 an arrow from the quiver, putting
 it to the bow, drawing bow at the
 same time bending right knee lean-
 ing body to right and then releasing
 the arrow.----- 18
 All turn to right and take three
 gallops in a clock wise direction
 and repeat the shooting motion.----- 19-20
- (b) All take 4 leaps breaking the
 circle (Fig 5).----- 21-22
 All stop and listen to the drum
 which sounds in the distance.----- 23-24

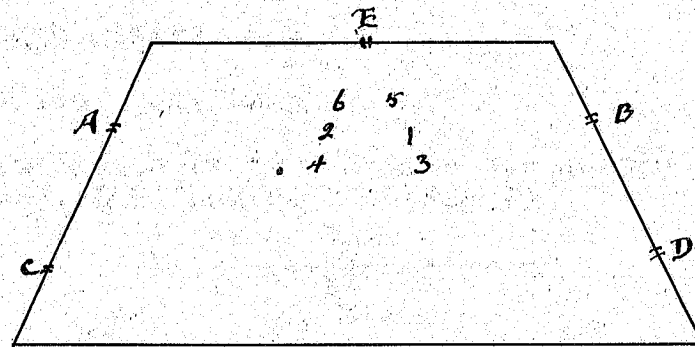


(Fig 5)

IV

- (a) All take 4 gallops to form two
 lines. (Fig 6).----- 25-26
- (b) All stand straight looking downward
 waiting for King's coming.----- 27-28

Music
meas. No.



(Fig 6)

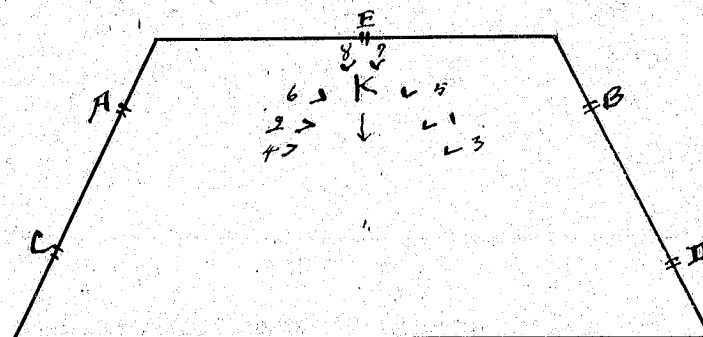
PART I — DANCE II

Hunting Dance

Music: Rough Riders 6/8

Steps: Gallop, Run, Leap

Dancers: King comes in from E with two guards
(nos. 7&8) behind him (Fig 7)



(Fig 7)

I

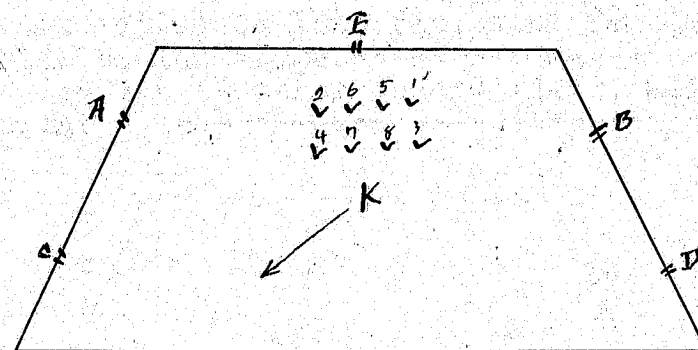
Music
meas. No.

- | | |
|--|-----|
| (a) King and two guards enter with 3
gallops from E.----- | 1-2 |
| They all make the motions of beating
the horse, body inclined forward, beat
heavily forward and backward showing
cruelty and excitement.----- | |
| (b) All take three gallops forward.----- | 5-6 |
| King with feet apart looking forward,
left hand on hip waves his right hand;
guards do the same, all huntsmen lift
heads.----- | |
| (c) King and guards wave their left hands,
while huntsmen turn (Nos. 6,2,& 4 to right;
Nos. 5,1,& 3 to left) to face front.----- | 8 |

II

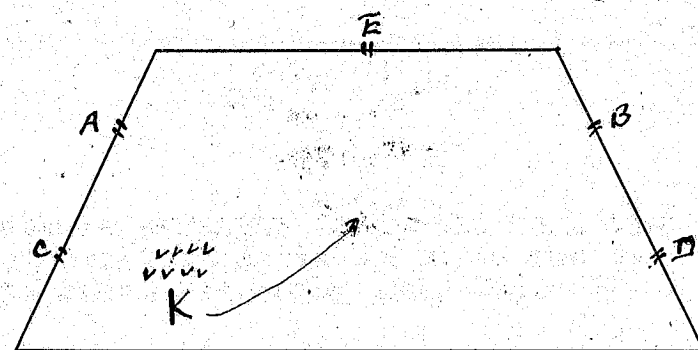
Music
meas. No.

- (a) King take 4 leaps forward. All guards and huntsmen make 4 gallops behind him.----- 9-10
All run with 10 steps going diagonally forward toward the right front corner of the stage. King followed by two guards, is in the front of the huntsmen (Fig 8).-----11-12



(Fig 8)

- (b) Repeat (a) moving back to center (Fig 9).



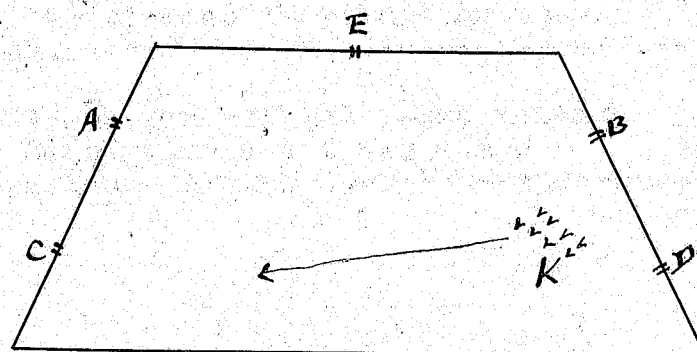
(Fig 9)

All finish in their original positions
(Fig 9) facing front.----- 13-16

III

- (a) King followed by his guards and huntsmen lead 3 gallops (3 counts for one gallop) to left (from count 6 of meas. 16 to count 2 of meas. 18). All hold (count 3) and step left foot forward (counts 4, 5, & 6).----- 17-18

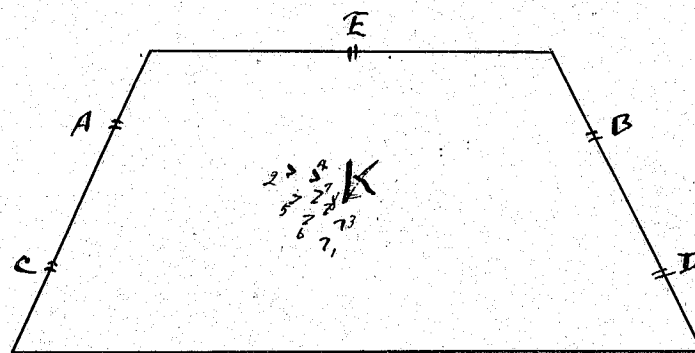
- | | Music
meas. No. |
|---|--------------------|
| (b) All shoot to left with feet apart, body bent forward, left hand raised forward, elbow slightly bent as in holding a bow, right hand taking an arrow to put on the bow (1 meas.) then pull the bow with body bent backward, right elbow pulled back on shoulder level and shoot (counts 1,2,3,4,& 5).----- | 19-20 |
| (c) Repeat (a) still to left finishing facing right side of the stage.----- | 21-22 |
| Repeat (b) but shooting toward right, and hold (count 6).----- | 23-24 |



(Fig 10)

IV

- | | |
|--|-------|
| (a) King stands straight but still hold his shooting position while huntsmen run toward the right searching (Fig 10).----- | 25-26 |
| (b) King walks proudly toward the center stage while huntsmen all run back to him. (Fig 11)----- | 27-28 |



(Fig 11)

King laughs three time one for each note with feet apart,,hands on hip body bent backward

Music
meas. No.

first, then forward, then backward.
Huntsmen raise both hands upward and
then bow down deeply, hands down.-----29-30

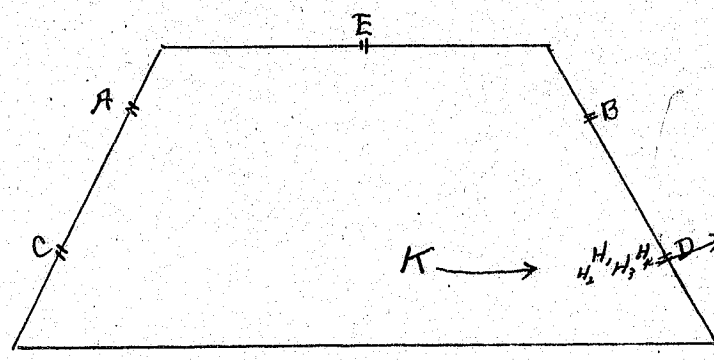
V

Repeat step III moving to left first.
Music repeats.-----17-24

VI

(a) Repeat (a) of step IV reversing the
direction.-----25-26

(b) All huntsmen run off the stage through
D while King gallops off the stage
following them through D.-----27-30



(Fig 12)

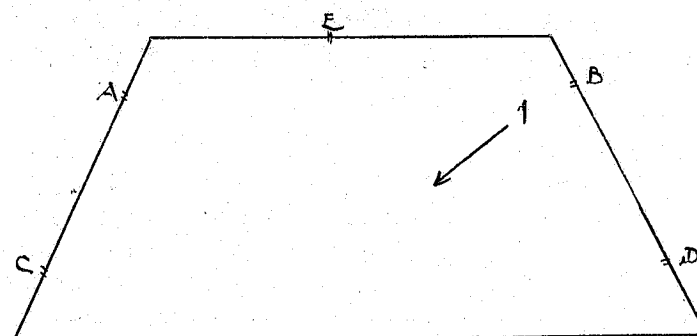
PART I * DANCE III

Dance of The People

Music: Chinese Music-Joyful Peasant
 Instrument: Flute
 Steps: Walk, Skip, Gallop, Forward Roll
 Dancers: Fisherman (No. 1); Old Peasant (No. 2);
 Young Farmer (No. 3); Washerwoman (No. 4)
 Woodsman (No. 5); Shepherd Boy (No. 6).

Introduction

No. 1 with a fishing pole in his right hand and a basket on his back forward diagonally comes to the center of the stage with eight slow, and large steps then pauses and faces front (Fig 13).



(Fig 13)

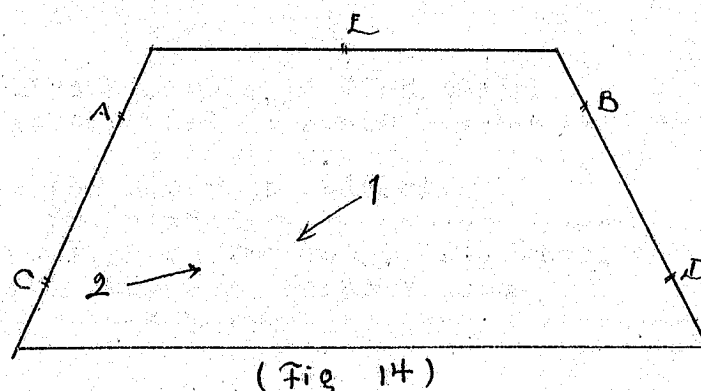
I

Music
 meas. No.

- (a) No. 1 facing front, feet apart, fingers
 his white beard with right hand.----- 1-2
 He raises his fishing pole forward
 (count 1) and takes the fish hook with
 right hand (count 2).----- 3
 He looks at it.----- 4
 He raises his head to look toward the
 right front corner (1 meas) then looks
 upward to examine the weather with head
 tilted backward, left hand holding his
 fishing pole upon his left shoulder and
 right hand on back (1 meas).----- 5-6

Music
meas. No

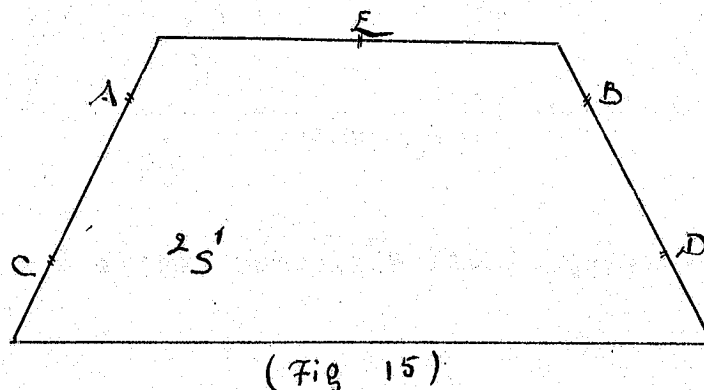
- (b) No. 1 walks diagonally forward toward the right front corner, one step for each count, while No. 2 comes in from C with a long pipe in his mouth, body bent looking downward (Fig 14).----- 7-10



They meet at P, raising eyes to look at each other (1 meas) and smiling (1 meas) and nodding to each other (1 meas).-----11-13

II

- (a) No. 2 puts left hand on No. 1's right shoulder (1 meas) then points to the right front corner with his right hand (2 meas) asking "Are you going to fish?" (2 meas).----- 14-18
 No. 1 nods.----- 19
 They lock arms, (no.1's right and no.2's left).----- 20
 They take 6 large steps beginning with right toward S (imaginary stone).----- 21-23
 No. 2 helps no. 1 to put down the basket and pole.----- 24



Music
meas. No.

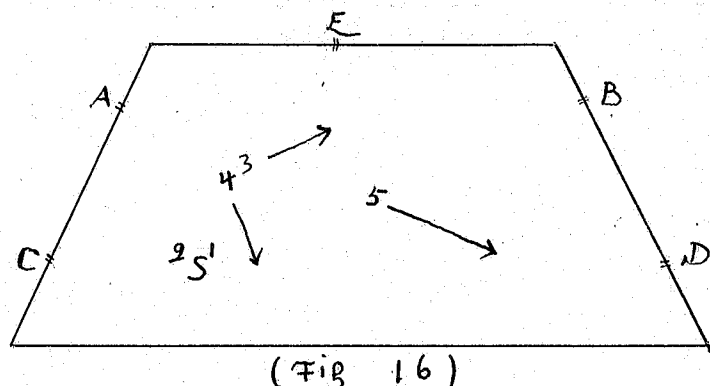
They say to each other: "Please sit
down!"
They use inside hand for gesture.----- 25
Both sit down.----- 26-27

III

(a) No. 1 takes his pole to fish while
No. 2 take his pipe to smoke.----- 28-30
(b) No. 1 raises his pole suddenly.
No. 2 is frightened.----- 31-32
Seeing no fish on the hook, they laugh
loudly with body bent forward then
backward.----- 33-36

IV

(a) No. 3 with his hoe on his right shoulder
and washerwoman with her basket in her
right hand walk in side by side from A.
While No. 5 with angare stuck in his
waist comes in from D. All go to the cen-
ter of the stage (one step for each count).----- 1-4
(Music repeats)
(b) They all nod to each other and nod to
nos. 1 & 2 who are now turning left to
look at them.----- 5
They turn and walk to their own working
places (Fig 16).----- 6

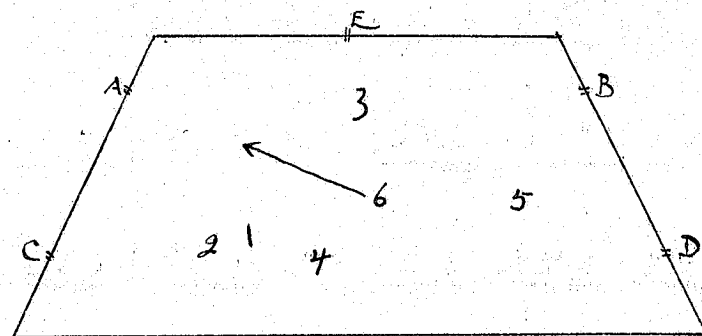


Nos. 1 & 2 enjoy themselves fishing.----- 7-13

LV

Music
meas. No.

- (a) No. 6 with a small bamboo about five feet long in his right hand takes 8 skips onto stage from B.----- 14-17
He stops in center (count 1) and looks around (count 2).----- 18
With 4 small running steps he turns left in place pointing with finger at nos. 1, 2, 3, 4, & 5.----- 19-20
He takes 8 gallops toward washerwoman.----- 21-24
He bends at waist, knees straight looking at her.----- 25
He stops beside her.----- 26-27
- (b) Washerwoman (No. 4) pushes shepherd Boy (No. 6) away. Shepherd Boy takes a roll toward the center (Fig 17).----- 2
He stands up (1 meas) and claps hands while all stop their work to look at him.----- 31-32
He takes 6 skips toward the left rear corner (3 meas) and lies down.----- 33-36



(Fig 17)

Music for Peasant

板桥道情 $\frac{2}{4}$

笛

6.1 2.3 | 5 — | 1.2 6.6 5 | 3 — |
6.1 2.3 | 5 — | 1.2 6.6 5 | 3.3 3.1 |
5.3 2.3 2 | 5.1 2 6.5 | 3.2 3 / | 1.2 3.5 2 1 |
6 — | 6.5 6.1 | 2.3 1.6 | 5.1 6.5 |
3.5 3.5 | 6 — | 5.6 1.2 | 6.6 5 3 |
1.2 6.6 5 | 3.3 5.3 1 | 5.3 2.2 3 | 5.5 1.6 5 |
3.3 2 / | 1.2 3.5 2 1 | 6 — | 5.1 6.5 |
2.3 2.1 | 6 — | 6.1 2.3 | 5 — |
5.6 1.2 | 6.5 3 | 2.3 5 | 6 — ||

PART I — DANCE IV

Huntsmen's Cruelty to The People

Music: Trot De cavalerie 2/4

(Introduction by drum)

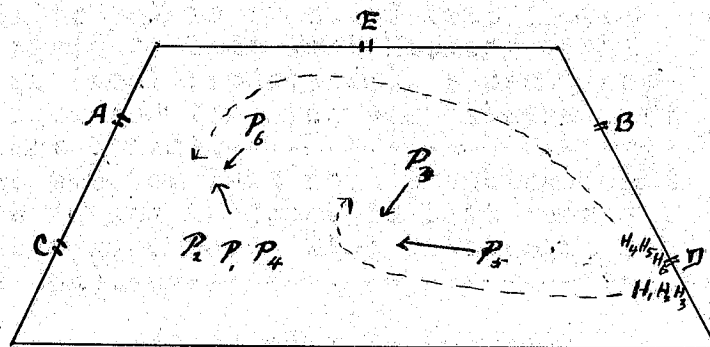
Steps: Gallop, Run, Kicking step.

Dancers: 6 Huntsmen and 6 people

Introduction

When the drum begins in the distance, all the People are frightened. They stand up looking from one to another. Then they listen and look hesitantly toward D.

They are trembling and start to flee away as Huntsmen come in from D (Fig 18).



(Fig 18)

I

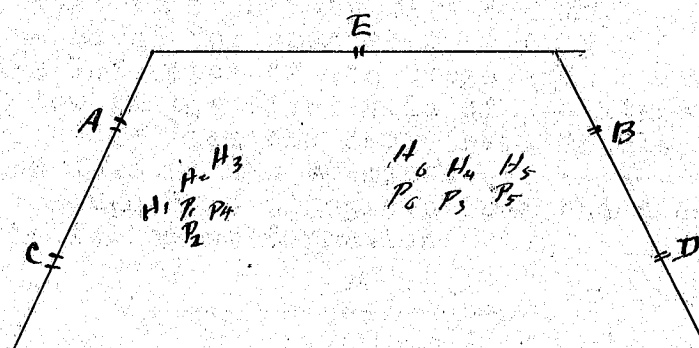
Music
meas. No.

- (a) Six huntsmen gallop in from D in disorderly formation. With sixteen gallops H₁ H₂ H₃ across the front stage and H₄ H₅ H₆ across the rear stage while P₁ P₂ P₄ run toward A and P₃ P₅ P₆ run toward center stage. When they meet people they push them sprawling to the ground. They finish in the following formation:

Music repeat

1-4
1-4

Music
meas. No.



(Fig 19)

II

- (a) Kicking-People lie down on the ground.
Huntsmen hop on left foot touching right toe close to and in front of left (count 1). Hop again on left foot Kicking right foot up in front (count and). Repeat, hopping on right and touching and Kicking left foot (count 2 and).----- 5
Huntsmen step on left foot touching right toe close to and in front of left (count 1 and) then make a large Kick with right foot (count 2 and).----- 6
- (b) Repeat (a) beginning with hop on right foot.----- 7-8

III

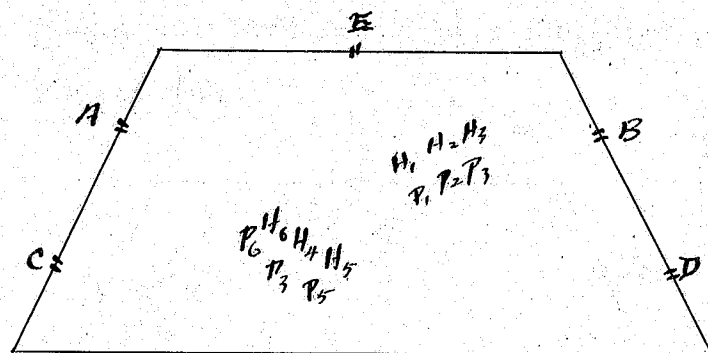
- (a) Beating
Huntsmen step left foot forward and beat people with right fist.----- 9
Repeat, stepping right and beating with left fist.----- 10
- (b) Repeat (a).----- 11-12

IV

Music
meas. No.

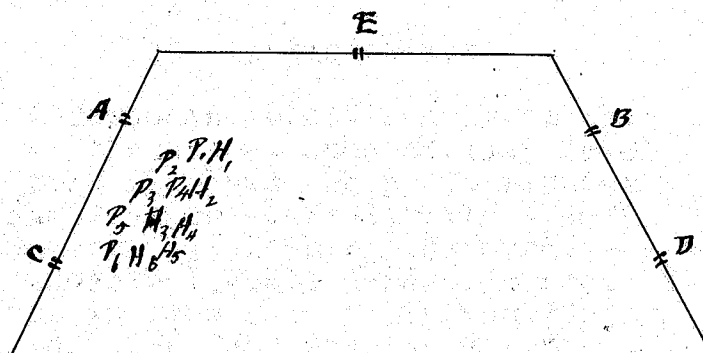
Pursuit

- (a) People start to flee away with running steps (one count for each step P P P toward the left side of the stage and P₃ P₅ P₆ toward the right side of the stage. Huntsmen pursue them and beat them. People are beaten down at the 20 meas.----- 13-20
The two groups have changed places and are now in the following formation:



(Fig 20)

- (b) Repeat II, III Kicking and beating.----- Music repeat 5-12
As Huntsmen raise their fists they hear the sound of Shang Wo's approach. They all hesitatingly break their formation and run to the right side of the stage. Huntsmen bow down timidly. People moves toward right rear corner and some lie down and some Kneel down (Fig 21).----- 13-20



(Fig 21)

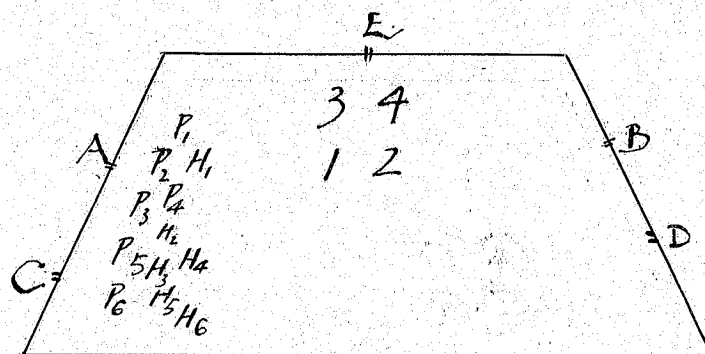
PART I * DANCE V

Coming of Shang Wo and Her Handmaids

Music: Idilio 4/4

Steps: Gallop, Slide-step-step, Run, Polka Dainty gallop.

Dancers: Shang Wo; Handmaids (6); Huntsmen (6); People (6).



(Fig 22)

Formation

People and huntsmen are disorderly bowing in the right side of the stage. Shang Wo and her handmaids come in from E.

Introduction

Music
meas. No.

People and Huntsmen go cautiously to the right side of the stage. Some of them kneel and some of them lie down (They are wounded seriously). Huntsmen bow down timidly with body bent far forward, looking downward.----- 1

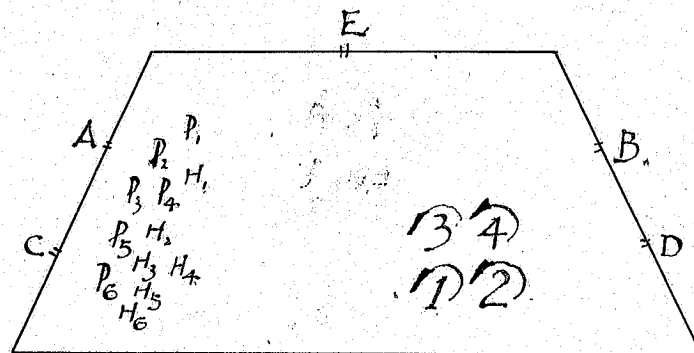
All hold (counts 1,2,3). Handmaids nos. 1,2,3,& 4. run in from E to their position shown in Fig 22 with four running steps, both hands on right hip as though holding a

Bow.----- 2

Music
meas. No.

I

- (a) All hold with both hands on right hip, face front, body a little twisted to left (3 counts) then take 2 gallops with right foot leading (2 counts) diagonally toward left front corner, and shoot to left (3 counts).----- 3-4
They take two more gallops (2 counts) then pull the bow and shoot to left (4 counts), and make a small circle in place with small steps to left counter-clockwise direction finishing in their original places (2 counts) (Fig 23).----- 5-6



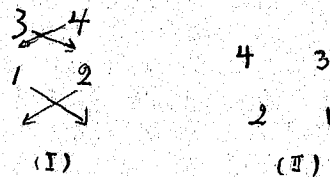
(Fig 23)

- Repeat the movement described for meas. 3-6 but for the last two counts they hold (count 3) and step right foot forward (count 4).----- 7-10

II

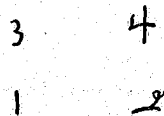
- (a) They all look forward, heels raised, right hands shading the eyes (2 counts); they then drop hands and make 3 dainty gallops (3 counts) nos. 1 & 3 and nos. 2 & 4 changing places. (nos. 1 & 3 gallop with left foot leading and nos. 2 & 4 with right foot leading) and hold (1 count) (Fig 24).

Music
meas. No.



(Fig 24)

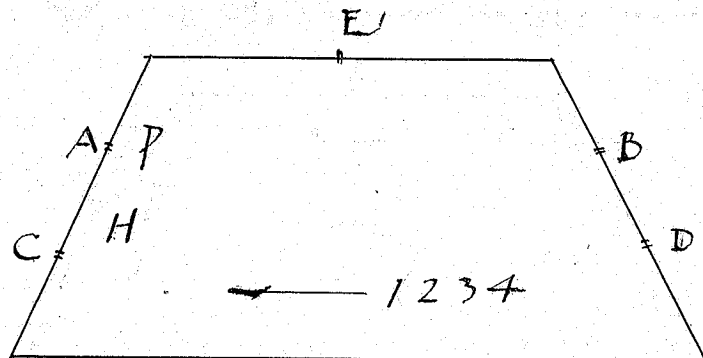
All do the same steps back to their original positions (4 counts) (Fig 25).



(Fig 25)

All takes one step backward (1 count) and shoot to left (4 counts) then run with 3 running steps toward right front corner. (1 count).----- 11-14

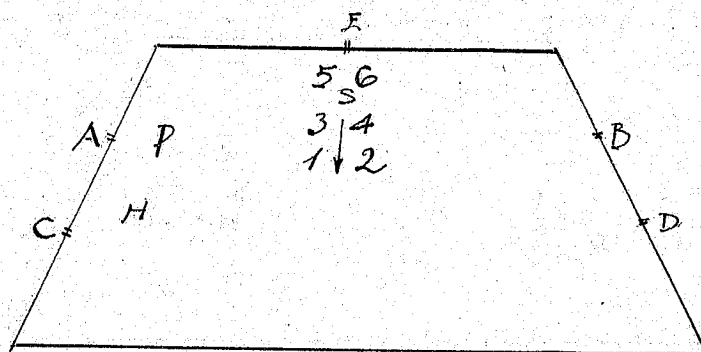
(b) All take 8 gallops toward the right side of the stage forming a single line with no. 1 leading. see Fig. 26.----- 15-16



(Fig 26)

Music
meas. No.

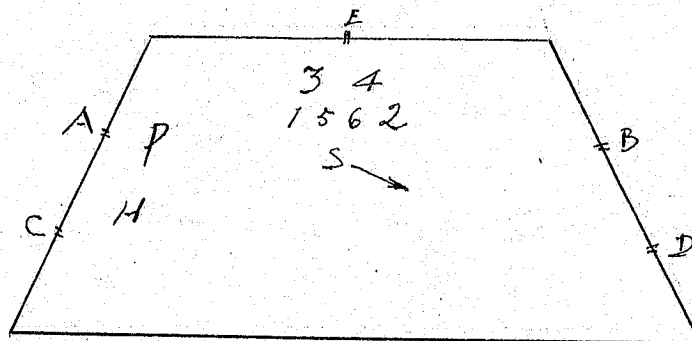
- (c) All hold (1 count) then turn right and run side by side quickly toward E (5 counts) and finish on the formation, shown in Fig 27. (2 counts) waiting for Shang Wo's coming. Their body is erect but head is bowed, looking downward. Shang Wo followed by nos. 5 & 6 appears at E on the last count the eighteenth measure (Fig 27).----- 17-18



(Fig 27)

III

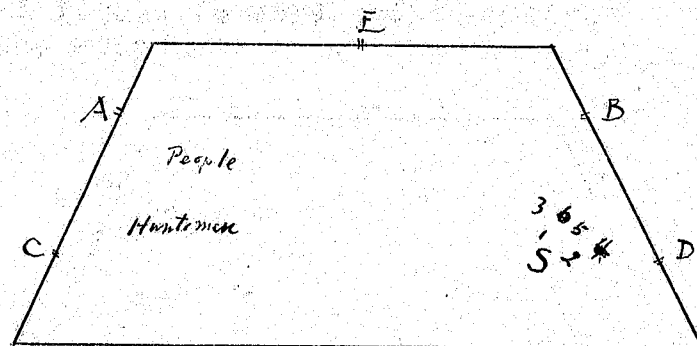
- (a) Shang Wo followed by nos. 5 & 6 looks forward, hands crossed in front and walking with 10 steps slowly straight forward. (One count for each steps, but hold on the 3rd count of each measure) then she runs with 4 small running steps diagonally forward toward left front corner nos. 1, 2, 3, & 4 who have been standing motionless now run after her (Fig 28).----- 19-22



(Fig 28)

Music
meas. No.

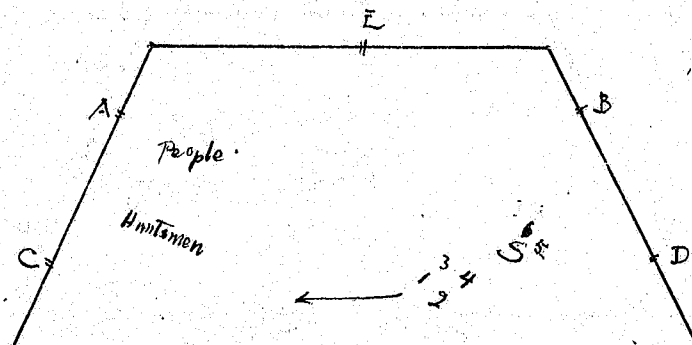
- (b) Shang Wo and nos. 5 & 6 take the same walking steps diagonally forward, while nos. 1, 2, 3, & 4 take 4 polka steps following her (nos. 1 & 3) start with left foot both hands swinging right side then polka on right foot hands swinging to left side. nos. 2 & 4 do the same using opposite hands and feet. At the last count Shang Wo turns and looks at right front corner (Fig. 29).----- 23-26



(Fig. 29)

IV

- (a) Shang Wo points to the right front corner with her right hand (1 count) nos. 1, 2, 3, 4 with 9 dainty gallops go toward the right side of the stage in the following formation (Fig 30). Shang Wo drops hand and looks at them (9 counts). nos. 1, 2, 3, & 4 pause and shoot upward (4 counts), then turn right in place with four steps (2 counts) looking upward.----- 27-30

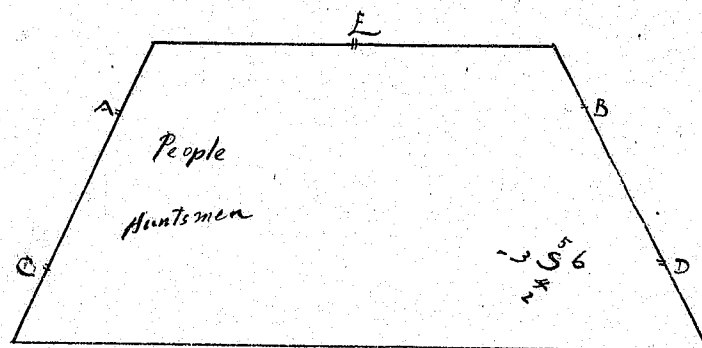


(Fig 30)

Music
meas. No.

(b) Nos. 1,2,3,& 4 take 4 gallops toward the people: (4 counts) and look at them (2 counts) and take two steps right, left, back (2 counts) Shang Wo amuses herself by looking upward.----- 31-32

(c) Nos. 1,2,3,& 4 turn left suddenly and run quickly toward Shang Wo finishing in following formation (Fig 31) with right hand raised forward pointing right side of the stage.

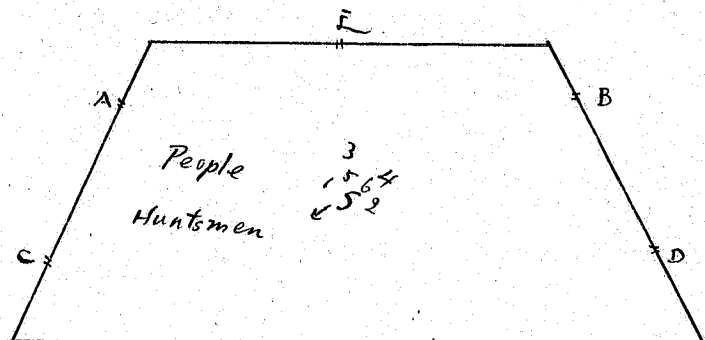


(Fig 31)

Shang Wo is frightened and looks toward right side.----- 33-34

V

(a) Shang Wo and all her handmaids take 12 dainty gallop toward People and look at them.----- 35-38



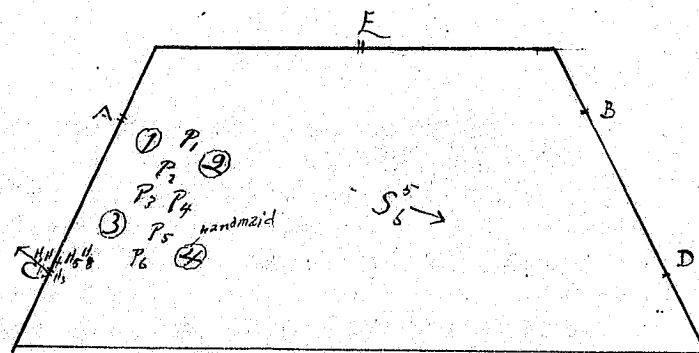
(Fig 32)

	Music meas. No.
They all look from people to Huntsmen.-----	39-40
(b) They walk toward huntsmen with 6 steps.-----	41-42
They still walk toward huntsmen while huntsmen step back with 4 steps timidly, and Kneel down, hands on ground.-----	43-44

VI

(a) Shang Wo turns to look at People.
People try to get up but they fall down
again. Shang Wo cannot bear to see them.
She steps back and shades her eyes with
her right hand.-----45-48

(b) Shang Wo waves her right hand,
All huntsmen run off the stage through
C.-----49
Shang Wo waves her left hand nos. 1,2,3,
& 4 run toward People.-----50-51
Nos. 1,2,3,& 4 run around People who now
lie down again their position are shown in
figure 33.-----52
Nos. 1,2,3,& 4 try to help them up with right
hand raised forward, left downward body bent
forward toward people People try to get up
Shang Wo and nos. 5,6, step back and cover
their eyes with their right hands.-----53-54



(Fig 33)

Just as the people try to get up they hear
the sound of a drum in the distance.

PART I * DANCE VI

Return of The King

Music: Lets Play Soldiers 4/4

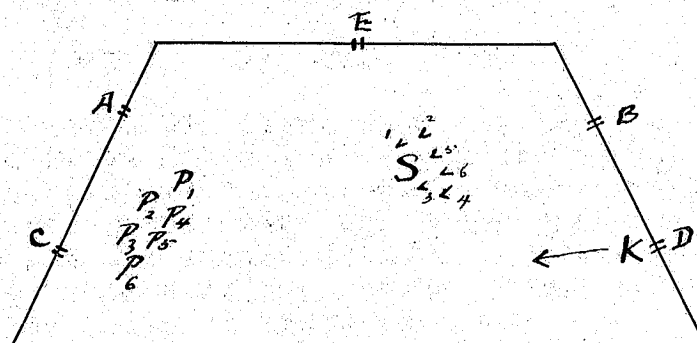
Steps: Gallop, Walking, Running, Leap.

Dancers: King Hou-ih, Queen Shang Wo.

Introduction

Music
meas. No.

Shang Wo looks toward D. While handmaids run toward her and the people fall down to the ground again. When the music begins the King enters from D (Fig 34). Introduction by drum



(Fig 34)

I

- (a) The King takes 8 gallops towards the center of the stage, with the medicine, which looks like a kind of grass in his left hand.----- 1-2
 Raising left hand, he looks at the medicine.----- 3
 He loughs bending body forward first, then backward, hands raised sideways, palms up (Left hand holds the medicine).----- 4
- (b) Repeat (a) still moving across stage toward the people.-----5-8
 He takes 3 leaps (2 counts for one leap) over the people carelessly then looks at them.----- 9-10
 (Shang Wo and Handmaids stand where they are watching at the King).

II

Music
meas. No.

- (a) The King Kicks the peasant, who rolls
and kneels still with his head touching
the ground.----- 1
Repeat the same action with the fisherman.----- 2
The King waves his right hand. All the
people limp off the stage through A. Shang
Wo covers her face with her palms.----- 3-4
- (b) Repeat (a) of I moving toward Shang Wo.
When he bends backward in laughing, he
sees Shang Wo standing there.----- 5-8
He takes 4 leaps towards her.----- 9
With 3 large heavy steps he walks near
her and looks at her. Shang Wo raise her
head and bows with body slightly bent
forward looking downward hands downward.----- 10

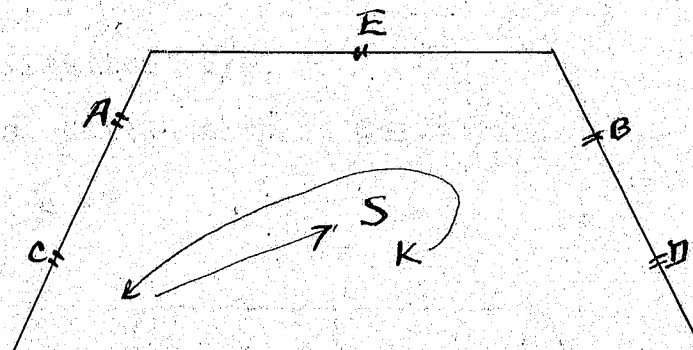
III

- (a) The King waves his right hand and the
handmaids (nos. 1,2,3,& 4) leave the stage
with running steps through B.----- 11
The King waves his hand again and nos.
5 & 6 follow the others out B.----- 12
The King takes 4 walking steps toward the
back of the stage to Shang Wo's right
(Shang Wo faces right).----- 13
He takes 4 more steps passing in front of
Shang Wo to Shang Wo's left.----- 14
- (b) He begins to tell her about the long lift
medicine, holding it in front of her and
pointing at it.----- 15-16
He gives it to her carefully.----- 17
He points to her and points to himself:
"Keep it for me!"
Shang Wo nods.----- 18-20

IV

- (a) The King Takes 16 gallops around Shang Wo
ending in the front right corner of the
stage (Gig 35).----- 21-24

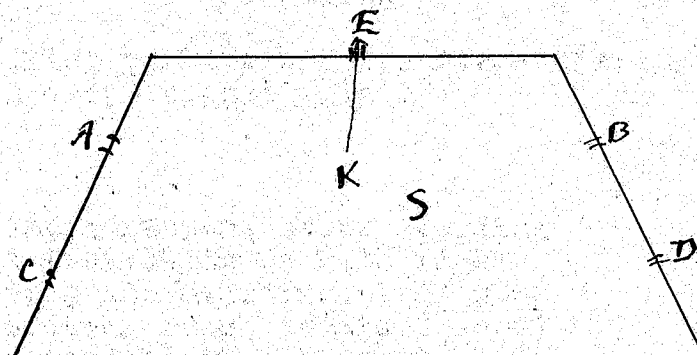
Music
meas. No.



(Fig 35)

He turns left and takes 3 walking steps
toward center stage (counts 1,2,3) and
looks at Shang Wo who holds the medicine
and appears to be in deep thought.----- 25
Repeat walking steps still toward Shang
Wo.----- 26

(b) The King gallops off the stage through B.
Shang Wo looks after him (Fig 36).----- 27-30



(Fig 36)

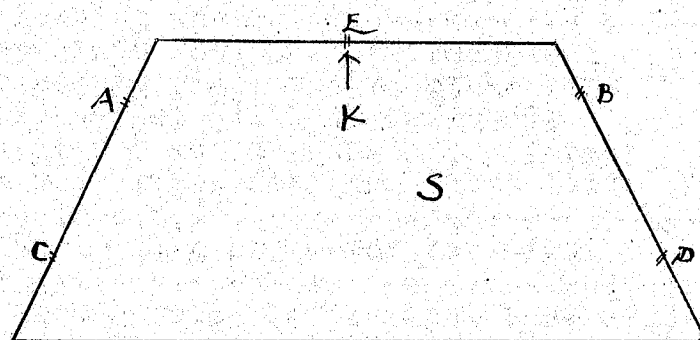
PART I — DANCE VII

Shang Wo Eats The Long-life Medicine

Music: Meditation 6/8

Steps: Run, Waltz-balance. Waltz-turn

Dancer: Shang Wo



(Fig 37)

Formation

When the King gallops off the stage Shang Wo looks after him in deep thought (Fig 37)

I

Music
meas. No.

- (a) With 6 small running steps starting with left foot Shang Wo with right hand holding the medicine, left hand raised forward, runs, toward E as if she wants to call Hou-ih back.----- 1-2
 She pauses and turns to face right front corner, thinking, with head and hands dropped forward.----- 3
 She raises her head and looks toward A and presses medicine to chest sighing.----- 4
- (b) Repeat (a) moving toward left center stage.----- 5-8

II

- (a) She takes 2 steps backward starting with left foot, right hand raised back

Music
meas. No.

left hand raised forward, looking to-
ward A.----- 9
She stops and gazes at the medicine
in her right hand which is now raised
forward. Her left hand is raised backward.----- 10
Repeat the movements described for
meas. 9-10.----- 11-12

(b) With 6 running steps she runs to front
of stage, right hand flung back, chest
lifted, looking upward.----- 13
She steps left foot to left (counts 1
& 2) and points right toe to close left
foot, with weight still on left body
bent a little forward (count 3). Repeat the
the step with right foot and point left
foot (counts 4,5,6).----- 14
She holds looking back over her right
shoulder.----- 15
She steps backward, left, right (one step
for each meas). continuing to look back-
ward over her right shoulder.----- 16-17
She pauses and looks at medicine, weight
on right foot, left heel lifted. Her right
hand raised in front, left hand remains as
before.----- 18

III

(a) She makes one waltz balance forward with
right foot.----- 19
She makes ~~one~~ waltz balance backward with
left foot.----- 20
While doing this, she looks at the medicine
held in her right hand forward at shoulder
level, thinking deeply.
She turns to right in place with 4 small
steps beginning with right foot.----- 21
She shifts weight to right foot, left
foot diagonally back, right hand raised
forward at shoulder level, she looks at the
medicine.----- 22
Repeat the movements described for meas.
19-22.----- 23-26
beginning with left foot and turning to left

Music
meas. No.

- (b) Repeat the movements described for
meas. 19-22 beginning with right foot
but waltz balance sideways to right
instead of forward.-----27-30
Repeat the movement described for meas.
19-22 beginning with left but waltz ba-
lance sideways to left side.-----31-33
She stops the movement suddenly and
turns toward the left rear corner on the
last note.-----34

IV

- (a) With 6 running steps, she runs with
both hand holding the medicine close
to her chest toward the left rear cor-
ner where she thinks there is a safe place
place for her to hide the medicine.-----35
She looks downward and puts the
medicine on the ground.-----36
She takes 2 hesitating steps backward
(right and left).-----37-38
- (b) She runs to the right side of the
stage, and looks back toward left rear
corner, left hand raised backward.-----39-40
She takes two hesitating steps back-
ward (right and left) looking forward.-----41-42

V

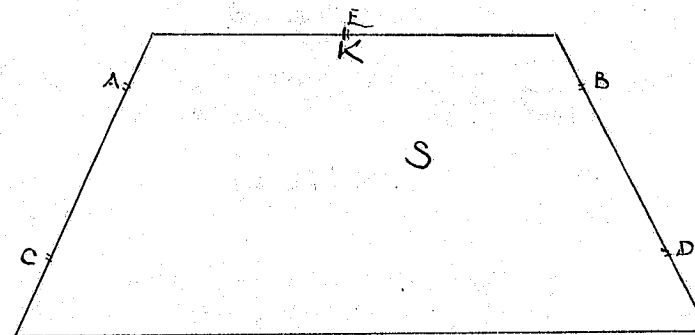
- (a) She takes 6 slow steps (3 counts for
each step) still toward the front of
the stage, right palm resting on her
head, left raised backward, head up
looking into the distance in deep
thought.-----43-45
She stops and turns her head left
looking back toward the left rear cor-
ner.-----46
- (b) She turns left suddenly and runs with
4 long steps toward the medicine left
arm swinging forward to shoulder level,
right backward.-----47-48
She stops and drops hands looking at
the medicine.-----49
She picks up the medicine from the
ground.-----50

Music
meas. No.

She stands up with both hands holding
the medicine to her chest and turns
right facing front.----- 51
She turns right looking toward E.----- 52

VI

- (a) Repeat the movement described for
meas. 19-30 of steps III.----- 53-64
- (b) She steps right looking toward right.----- 65
She steps left looking toward left.----- 66
Raising the medicine upward with her
right hand, left hand raised back, she
turns right in a small circle with small
running steps looking at the medicine.----- 67
She lowers hands down facing right front
corner (counts 1,2,& 3) then with deter-
mination. She raises right hand to mouth
(counts 4,5,& 6). As Shang Wo takes the
medicine, Hou-ih appears at E and watches
her (Fig 38).-----m68



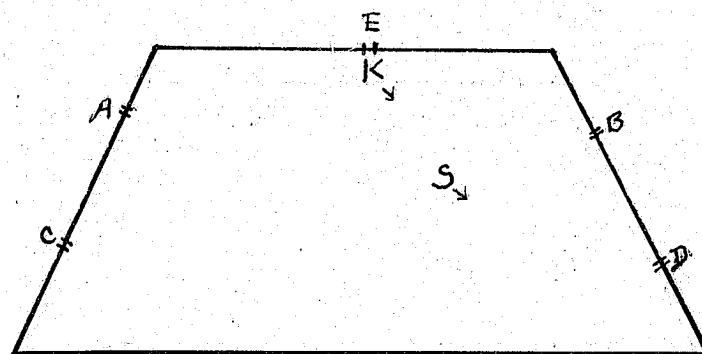
(Fig 38)

PART I ²⁸ DANCE VIIIPussuit of Shang Wo by The King

Music Hopak 2/4

Steps: Leap, Run.

Dancers: Shang Wo and Hou-ih



(Fig 39)

Formation

After taking the medicine Shang Wo discovers her husband Hou-ih at E watching her (Fig 39).

Introduction

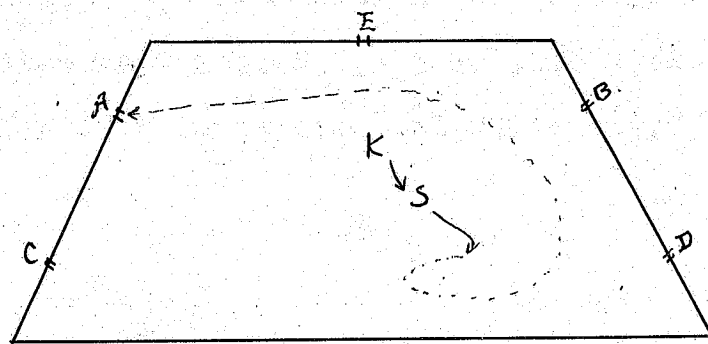
Music
meas. No.

Shang Wo is frightened and raises both hands, body slightly bent backward, looking at him (Fig 39).-----	1
Hou-ih steps left foot toward Shang Wo.-----	2-3
He closes his right foot to left standing straight and looking at her while Shang Wo holds her position not knowing what to do.-----	4-5
Hou-ih steps his left foot toward her again at the same time Shang Wo steps right foot, backward timidly, preparing to escape from him.-----	6-7

I

Music
meas. No.

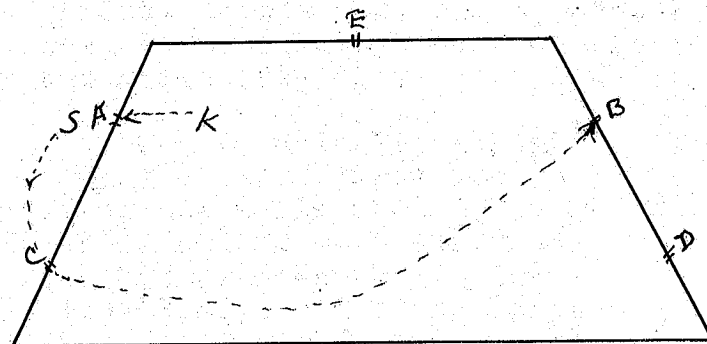
- (a) Shang Wo turns left suddenly to escape and runs with 7 small running steps toward the left front corner. On the last step, she looks backward over her right shoulder towards Hou-ih with body bent forward, both hands on bosom.----- 8-9
Hou-ih steps right foot towards her still gazing at her with angry eyes.----- 10-11



(Fig 40)

II

- (a) Shang Wo turns left and runs away from Hou-ih (direction indicated by arrow in Fig 40) with 2 large steps and 4 small steps. Hou-ih begins to follow her with 2 large and 4 small steps.----- 12-13
(b) They continue these steps first going out through A, then coming back from C, and going off the stage through B (Fig 41).----- 14-46



(Fig 41)

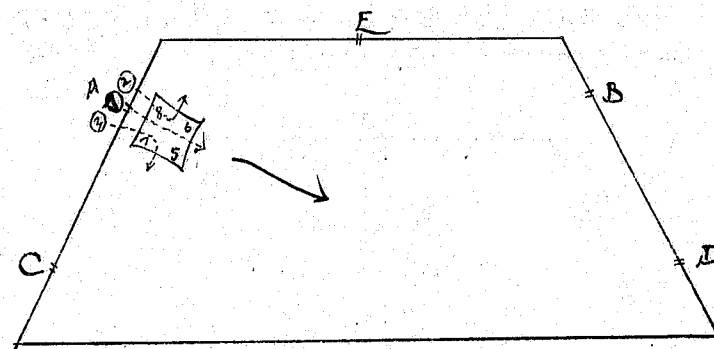
PART IX * DANCE IX

Dance Of Clouds

Music: Cloud composed by Miss Hu Shih Tsang

Steps: Run, Leap, Waltz-balance, Polka

Dancers: Clouds (8). No. 1 holds a pink scarf with both hands by the middle part of one long edge. Nos. 2 & 3 each hold a white scarf in the same way. Nos. 5,6,7,& 8, each hold one corner of a large blue and white scarf.



(Fig 42)

Formation

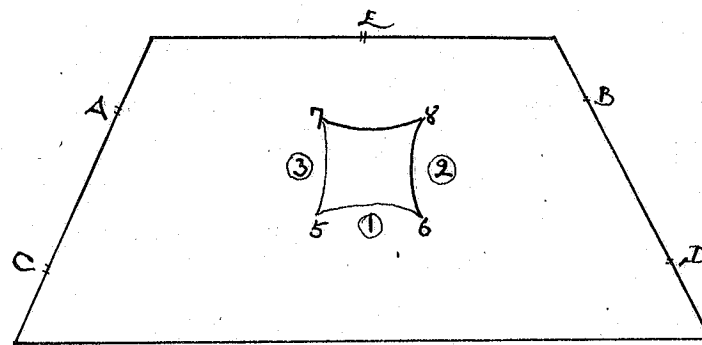
Nos. 5,6,7,& 8 each hold one corner of a large Blue and white scarf (nos. 4,& 6 with left hand; nos. 6,& 8 with right hand) and stoop under it at entrance A. Just behind nos. 7,& 8, nos. 1,2,& 3, are crowded down, holding their scarfs to cover their own heads (Fig 42).

(a) Nos. 5,6,7,& 8 rise quickly facing the center of the scarf throw the large scarf upward while nos. 1,2,& 3 also lift their scarfs high overhead and run with little steps beginning with left foot across under the large scarf. No.1 runs straight forward under the large scarf and come out between nos. 5 & 6. No. 2 runs forward, under neath to the center of the scarf and

Music
meas. No.

them turns to left and runs out between
nos. 6 & 8 and no. 3 does the same as
no. 2 but turns to right and runs out
between nos. 5 & 7.----- 1

- (b) Maintaining the same relative positions
all take 6 large leaps, starting with
left foot, towards the center of the stage
(two leaps for one meas.)----- 2-4
All take 6 running steps to center stage
Nos. 1,2,& 3 swing their scarfs forward
downward while running.----- 5
Nos. 5,6,7,& 8 hold with weight on inside
foot and face toward center of scarf and
throw the large scarf upward (nos. 5 & 7
changing hands to hold scarf with right
hand.).
Nos. 1,2,3, hold with weight on left foot
facing forward and swing scarf forward up-
ward overhead.----- 6



(Fig 43)

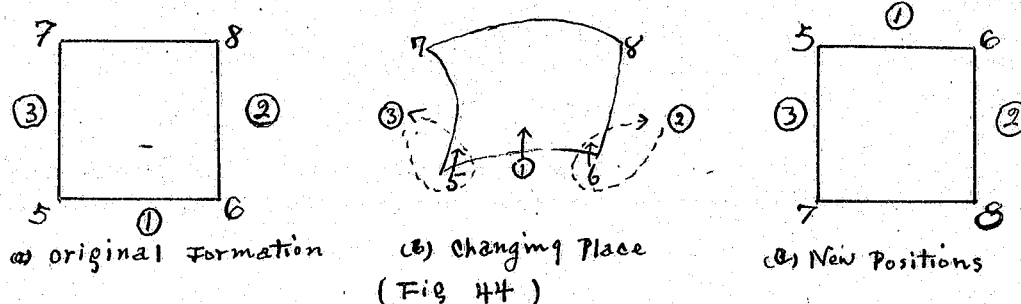
- (c) Nos. 1,2,3, step right foot forward and
bring left foot to right foot then make
a spiral turn right in place under scarf
with four small steps, while nos. 5,6,7,
& 8 step right foot towards center and
close left foot to right then turn right
in place with four small steps under the
arm which holds the corner of the large
scarf.----- 7
All step backward left, bending slightly.
Nos. 1,2,3, lower the scarf in front

Music
meas. No.

and incline slightly forward. Nos. 4,5,6,7
& 8 allow the large scarf to drop.-----8
All repeat the step forward and turn.
Nos. 5,6,7,& 8 throwing the big scarf up
as they step forward, and turning under
right arm as before. Nos. 1,2,& 3, swing
their scarfs overheads as before but make
the spiral turn to left instead of right.----- 9-10.

I

- (a) They throw scarf up and all do slide
(1 count) step-step (1 count) three times
starting with left foot. Nos. 7 & 8 go slightly
slightly forward toward front of stage while
nos. 5 & 6 changing hands to hold scarf with
left hand instead of right hand followed by
nos. 1,2,& 3 go toward rear of stage and
pass under the rear edge of the scarf. (Fig
44).----- 11-12



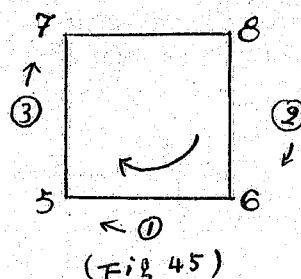
- (b) They run toward rear of stage with 8 small
running steps to----- 13
Nos. 5,6,7,& 8 lower the scarf while nos.
1,2,& 3 swing scarf forward downward.----- 14
- (c) Repeat (a) & (b) back to the front of the
stage, finishing in original position (Fig
43). At beginning of repeat nos. 5 & 7 change
hands to hold scarf with left hands instead
of right hands while 6 & 8 change to hold
scarf with their right hands. At the end of
repeat. Nos. 5 & 7 change hands to hold x
scarf with right hands.----- 11-14
(Music repeats)

II

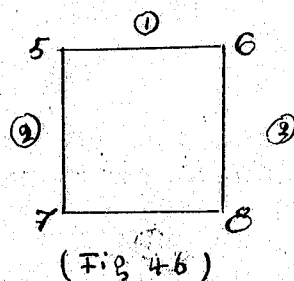
- (a) Nos. 5,6,7,& 8 throw the large scarf

Music
meas. No.

up and run in a clockwise direction (Fig 45) around the circle with 6 small running steps taken in pairs with 2 slight pause between each pair, at the same time lowering the scarf. Nos. 1,2,3 throw their scarf diagonally up to left right hand going overhead and left hand diagonally upward at the same time doing the same steps and moving in the same direction as Nos. 5,6,7,& 8 around the circle, and moving the scarf from the position ^{high on the left to a position} low at right side (They move the scarf downward with 3 little jerks that occur simultaneously with each pair of steps).----- 15

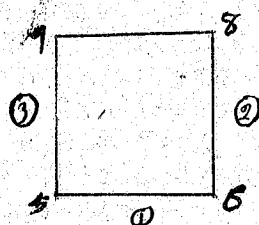


Repeat three times, finishing in the following position.----- 16-18



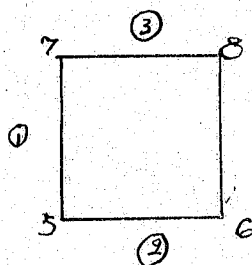
(b) Nos. 5,6,7,& 8 throw scarf up and take 6 leaps clockwise direction to complete the circle and finish in their original positions. Nos. 1,2,& 3 throw the scarfs high overhead where they remains while they too, take 6 leaping steps.----- 19-20

Music
meas. No.



(Fig 47)

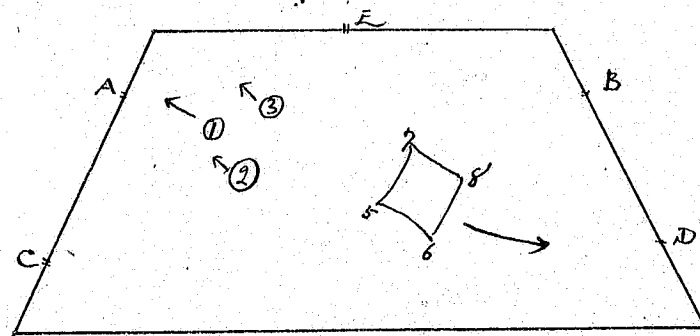
- (c) Repeat (a) and (b) in a counter-clockwise direction. At the beginning of the repeat nos. 5, 6, 7, & 8 change hands to hold scarf with left hands. During the six leaps, nos. 1, 2, & 3 should take smaller leaps to finish in the following positions.-----Music repeats 15-20



(Fig 48)

IV

- (a) Nos. 5, 6, 7, & 8 throw the big scarf up, nos. 5, & 6 change hands to hold scarf with left hands all take 6 polka steps starting with left foot diagonally toward left front corner (nos. 6 & 8 leading). Nos. 1, 2, & 3 take 6 polka steps starting on left foot and move toward right rear corner, swinging scarf to right on first polka step, to left on second and continue alternating (Fig 49).----- 21-23



(Fig 49)

Music
meas. No.

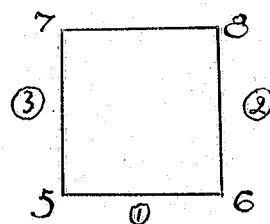
- (b) Nos. 5,6,7,& 8 pause letting the scarf float down and then throw it high overhead at the same time, all change the hand holding the scarf (nos. 5,6, with right hand and nos. 6, & 7 with left hand) then run with 6 running steps back to the center. Nos. 1,2,3 turn to the right swinging their scarfs overhead and run with mang little steps to a position under center of the large scarf. All pauses nos. 7 & 8 changing the hands to hold scarf with right hands. Nos. 5,6,7,& 8 *allow* the scarf to float downward covering nos. 1,2, & 3 who crouch beneath it.----- 24
- Nos. 5,6,7,& 8 throw scarf up in the air and make a quick turn to right in place under their own right arms, while nos. 1,2, & 3 rise and throw their own scarfs overhead and make a quick turn to right in place too (Fig 50).----- 25



(Fig 50)

Nos. 5,6,7,& 8 take 2 steps (left, right) backward moving their hands down to lower the scarf then make a turn to right in place changing the hand holding the scarf from right to left and back to right.

As the scarf begins to sink nos. 1,2,& 3 run with with four small running steps out from under to positions shown in Fig 51 then turn in place to right raising scarf overhead.----- 26



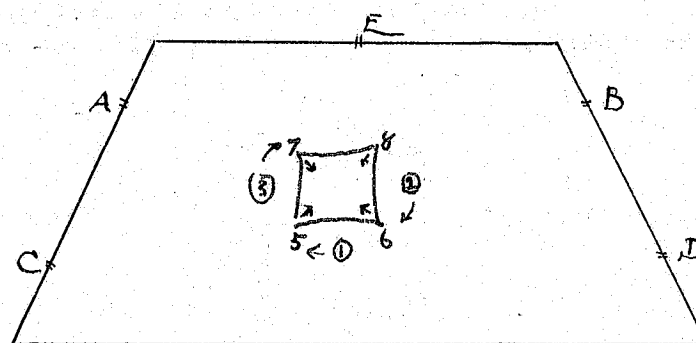
(Fig 51)

Music
meas. No.

Nos. 4, 5, 6, 7, & 8 repeat the movement described for meas. 25-26 while nos. 1, 2, & 3 turn to right and run to center of big scarf and circle around each other 1 in a clockwise direction running out to their original positions.----- 27-28

V

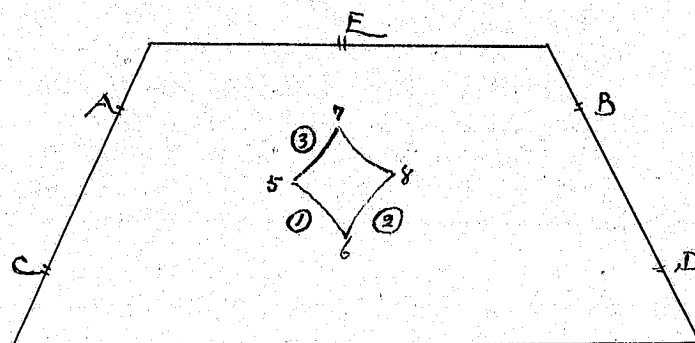
- (a) Nos. 5, 6, 7, & 8 make 2 waltz-balances, starting with left foot moving toward the center (one measure). They then throw the scarf up (counts 1 & 2). Nos. 5 & 8 change places passing under the scarf and exchanging corner of the scarf as they pass each other (counts 3 & 4). Nos. 6 & 8 change places nos. 5 & 8 (counts 1 & 2); then the scarf sinks to floor (counts 3 & 4).
Nos. 1, 2, 3, walk with 12 steps in a clock-wise direction around the large scarf (one step for each count). Holding the scarf by one corner of the short end, making a figure of 8 in the air by (moving the scarf in a high circle across to left side and down on left-2 counts); then in a high circle across to right side and down on right-2 counts. Continue alternating left and right.----- 29-31



(Fig 52)

- (b) Repeat (a) back to their original places but the whole group has slightly shifted to the shown in Fig 53.----- 32-34

Music
meas. No.

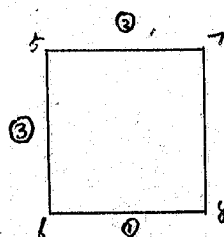


(Fig 53)

Nos. 5,6,7,& 8 throw scarf high and turn right in place under right arm which is now holding the scarf, with 4 steps (one step for each count) finishing facing right front corner. Nos. 1,2,& 3 turn in place to right holding their scarfs high in the right hand and finish facing right front corner of stage swinging their scarfs down on right at the end of the turn.-----35

VI

- (a) Repeat step Iv the large scarf moving toward left rear corner and nos. 1,2,& 3 toward right front corner. Finish in following position.-----Music repeats 21-28



(Fig 54)

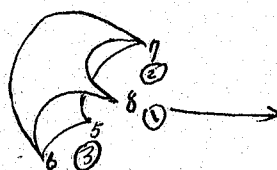
VII

- (a) All move toward left front corner of stage with slide-step-step. No. 6 holds

Music
meas. No.

scarf with left hand, nos. 5,7,8, with right hand, no. 4 moves with longer steps to a position at left of no.8 nos. 5 & 8 are leading followed by nos. 6 & 7 who keep far apart and behind nos. 5 & 8; nos. 2 & 3 pass under the big scarf as no.5 starts under, no.3 around no.6 and no.2 around no.8). The formation is as follows.-----

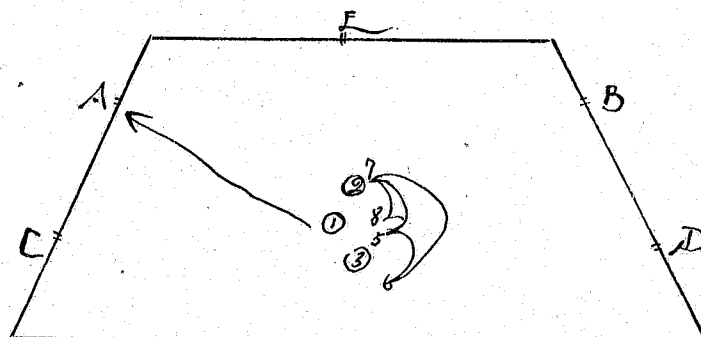
Coda meas. 36-39



(Fig 55)

(b) Nos. 1,2,& 3 carry their scarfs by their long edge high ^{overhead} change hands (no. 6 holds scarf with right hand and no.6 with left hand). Nos. 5 & 7 make 2 quick sweeping movement reversing their direction duking under the scarf and run toward right rear corner. Nos. 2 & 3 again circle around nos. 6 & 5 respectively passing under the large scarf, no.1 follows behind the large scarf. No.1 follows behind the large scarf. All exit through A (Fig 56).-----

40-45



(Fig 56)

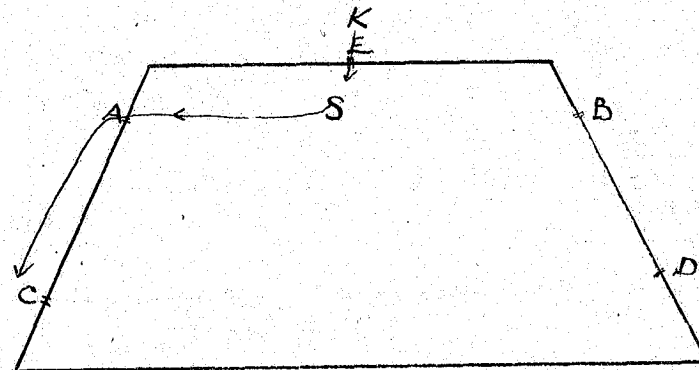
PART I - DANCE X

Shang Wo Reccued Ang Taken To
The Moon By The Clouds

Music: Last Part of "The Two Skylarks" 6/8

Steps: Leap, Run.

Dancers: Shang Wo, Hou-ih, Clouds, People.



(Fig 57)

Formation

When all clouds exit from A Shang Wo appears at E with right foot forward knee bent body bent forward, head turned right looking backward, left hand raise in front, right hand carrying her long skirt (Fig 57).

I

Music
meas. No.

(a) Shang Wo with 4 small running steps and 2 large steps enters from E and runs in a forward semi-circle to A and exits A. Occasionally she looks back fearfully as she runs (4 meas)

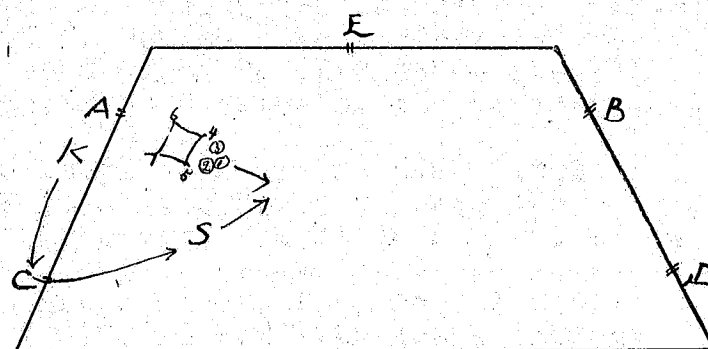
On the 3 & 4 meas. Hou-ih appears at E and follows Shang Wo with 2 leaps and 4 running steps and exits A (4 meas).

----- 1-8

II

Music
meas. No.

- (a) Shang Wo runs in from C and moves across toward center of stage looking back toward center of stage looking back toward C.----- 9
She continues running toward center followed by nos. 1,2,3, the large Cloud appear at A and move toward center with 4 small steps and 2 large running steps. No. 1 is leading closely followed by nos. 2 & 3. They pass around in front of Shang Wo circling around her.----- 10-12



(Fig 58)

Nos. 5,6,7,& 8 carrying the large scarf, pause close to them, lower the large scarf, then throw it high and move to a position with Shang Wo and nos. 1,2,3 beneath the center.----- 13

As the large scarf covers Shang Wo Hou-ih enters from C with 2 leaps and 4 running steps as before.

Shang Wo stands in center wearily with head dropped in both hands facing right side of the stage.

Nos. 1,2,& 3 join, hands at shoulder level (scarfs behind backs) run with 6 running steps lightly in clockwise direction around Shang Wo.

Nos. 5,6,7,& 8 turn right taking scarf with left hand and make 6 leaps counter-wise. All start on left foot Hou-ih stops and looks at them disappointedly.----- 14

- (b) Nos. 5,6,7,& 8 face the center of the scarf and lower the scarf to cover Shang Wo and Nos. 1,2,& 3 who stoop as the scarf comes down (counts 1,2,3,).
Nos. 5,6,7,& 8 lift the scarf up (counts 4,5,6) and while Shang Wo and nos. 1,2,3,

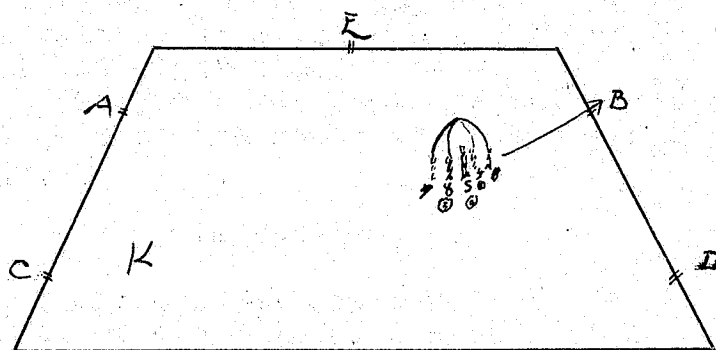
Music
meas. No.

rise and turn their heads right to look
at Hou-ih who is angry and stand with
clenched fists.----- 15
Repeat the movement described for meas.
14-15. Nos. 1,2,& 3 moving in counter
clockwise direction and holding scarf with
right hand.----- 16-17

IV

- (a) All clouds with Shang Wo in their center
run toward B. Hou-ih take 2 steps (left,
right) toward Shang Wo looking at clouds,
People appear at C watching the pursuit.-----18-19
- (b) Shang Wo looks back again. nos. 1,2,3,
look back to nos. 5,6,7,& 8 lower the
large scarf (counts 1,2,3), then throw it up
(counts 4,5,6).-----20
Shang Wo keeps on looking. Nos. 1,2,3,
and nos. 5,6,7,& 8 run with small running
steps counter-clockwise around Shang Wo
Hou-ih and People take 2 steps backward.----- 21

Clouds bring Shang Wo off the stage
through B with small running steps
Hou-ih and People step back still look-
ing upward. All leave the stage through
C.----- 22



(Fig 59)

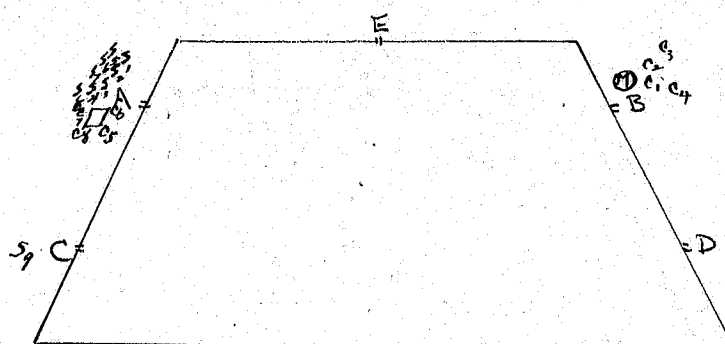
INTERLUDE I

Dance of the Moon, Cloud, And Stars

Music: May-Night 6/8

Steps: Skip, Running, Polka, Waltz turn.

Dancers: Moon, Clouds (8), Shooting Star (1).



(Fig. 60)

Formation

The moon carrying around disc with arms diagonally upward, hips twisted right, shoulder facing front of the stage is ready off the stage behind the entrance B. Four small clouds (nos. C₁ C₂ C₃ C₄) each of them holding a white scarf with both hands by the middle part of one long edge, are ready off the stage behind the moon. The big scarf (nos. C₁ C₂ C₃ C₄) and eight stars (nos S₁ S₂ S₃ S₄ S₅ S₆ S₇ S₈) are ready off the stage behind entrance A. The shooting star are ready off the stage behind entrance C.

Introduction

Music
meas. No.

The Moon keeping shoulders and face toward front of stage takes 2 steps toward the right side of the stage from B.----- 1

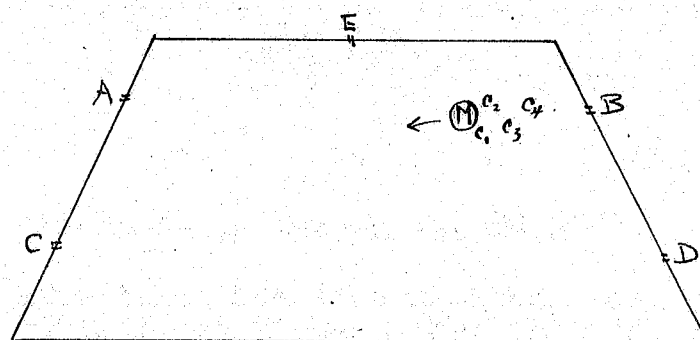
I

(a) The moon still walks forward with slow

Music
meas. No.

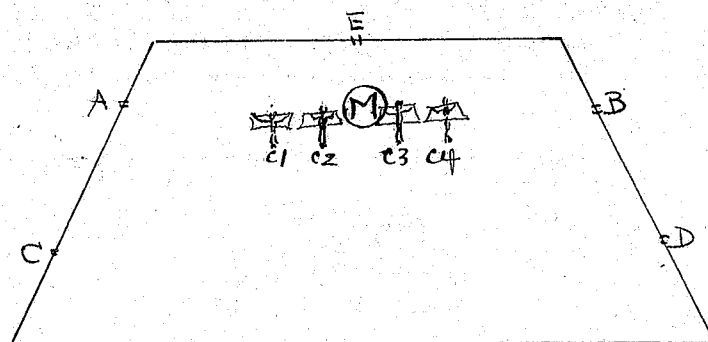
steps (two counts for each step).
The clouds (C₁ C₂ C₃ + C₄) holding their
scarfs with both hands (right hand
higher than left hand) facing front run
in as a group with 12 quick running steps
starting with left foot toward the moon.----- 2

The Moon still walks forward. The clouds
keeping the position of their hands as
before take the same slow steps as the
moon, looking at her.-----3



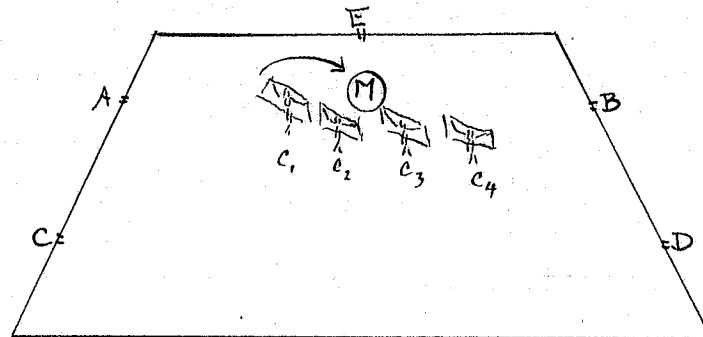
(Fig 61)

(b) Repeat (2); C₁ passing in front of the
Moon, C₂ passing back of the Moon, and
finishing in the positions shown in
Fig 62. All face front, arm raised
overhead. Scarf floating behind C₃ co-
vers the left lower corner of the moon
with her scarf. The Moon steps and
faced forward.----- 4-5



(Fig 62)

Music
meas. No.



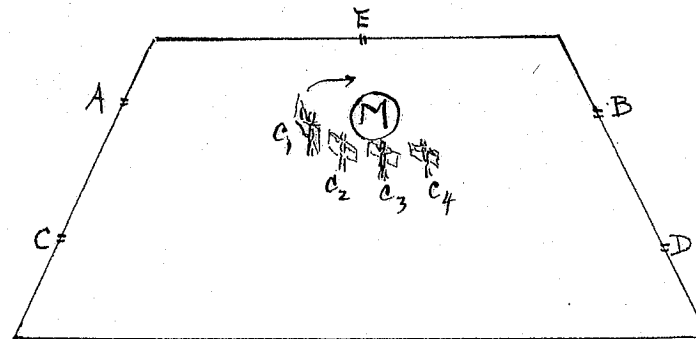
(Fig 63a)

II

The Clouds dance around the Moon

- (a) The Moon takes one step with her left foot to left and closes right foot to left foot. The Clouds holding their scarfs overhead with both hands (left hand higher than right), take 2 skips (2 counts) and three quick steps (1 count) and a large steps starting with right foot toward the left side of the stage. Then they pivot on toes and turn to right ~~their feet~~, at the same time changing the position of their arms to raise right higher than left.----- 6

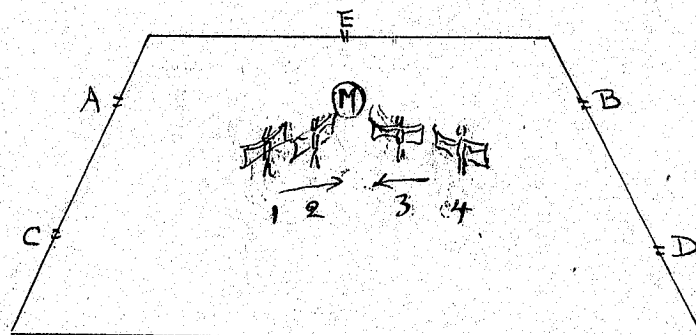
Repeat (a) toward left side of stage to their original position but keeping to face left and changing the position of their arms to hold their scarf upward overhead (Fig 63). The Moon moves two steps to right.----- 7



(Fig 63b)

Music
meas. No.

- (b) The Moon takes two steps (left, right) forward. The Clouds, C, leading, take ten skips in a clockwise direction around the Moon finishing to face front in following positions. Nos. C₁ & C₂ twist their bodies a little to left with left arm higher than right; no. C₃ & C₄ twist their body a little to right with right arm higher than left.----- 8-9



(Fig 64)

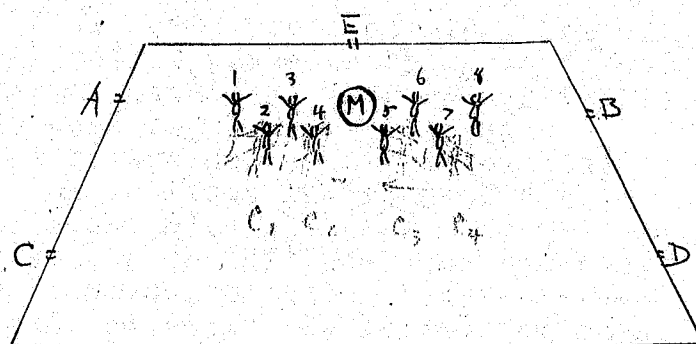
- (c) Moon stands motionless looking at the Clouds, Keeping the position of their arms and scarfs C₁ & C₂ take 4 walking steps toward the left while C₃ & C₄ with the same steps walk toward the right (counts 1, 2, 3, & 4). They step and ~~change~~ the position of their arms and scarfs (C₃ & C₄ with ^{left arm higher than right, C₁ & C₂ with right arm higher than left} right arm higher than left) (counts 5 & 6).----- 10
Repeat the movement described for meas. 10 finishing in their original places facing front with arms raised shoulder level and scarfs floating behind.-----11
The Moon steps left foot backward and brings right foot close to left foot.
The Clouds take 6 skips backward at the same time swinging the scarf forward-downward with body bent forward.----- 12

III

The Clouds go away. The Stars appears.

Music
meas. No.

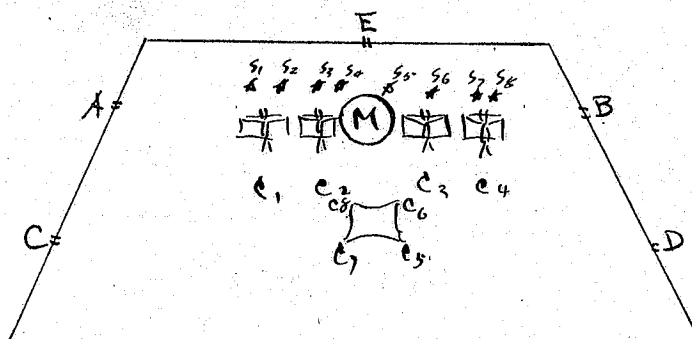
- (a) C₁ C₂ C₃ & C₄ take four slow steps forward all looking toward A. Scarfs are swing back overhead.----- 13
C₅ C₆ C₇ & C₈ holding the big scarf run with 12 running steps onto the stage toward center from A. At the same time the Stars (S₁ S₂ S₃ S₄ S₅ S₆ S₇ S₈) run in behind the big scarf to the back of the small Clouds (C₁ C₂ C₃ & C₄).----- 14



(Fig. 65)

Nos. C₅ C₆ C₇ & C₈ throw the scarf up and turn to right in place under their right arms. C₁ C₂ C₃ & C₄ make a spiral turn to right.----- 15

- (b) All clouds (1-8) turn left taking 12 running steps off the stage through B.
The Stars take 6 skips, turning right in place, hands raised diagonally upward with palms forward. their position are shown in Fig 66.----- 16



(Fig. 66)

Music
meas. No.

The Moon stands still.

The Stars hold (counts 1,2), and take 4 small steps in place moving the hands gradually sideways down ward but a little away from the body (counts 3,4,5,& 6).-----17

IV

The Stars Dance in the sky

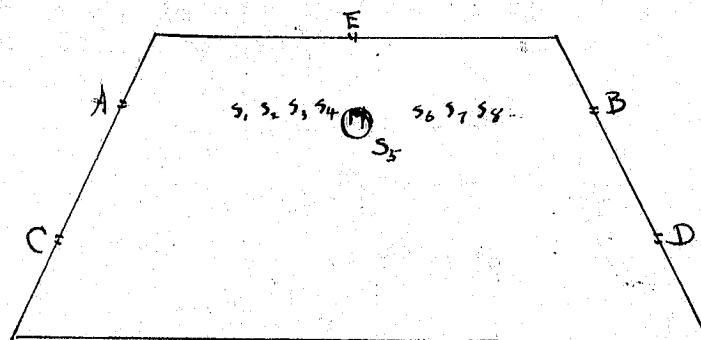
- (a) The Stars with hands on hips, hop on right foot in place touching left toe backward (count 1), then hop on right again pointing left heel to side (count 1) and hop on right touching left toe on floor in front of right foot (count 3).

Repeat hop on left foot and touching right toe (counts 4,5,& 6).----- 18

Repeat the action described for meas. 18.----- 19

- (b) The Stars extend right arms sideways upward, left arm downward but a little away body hopping twice on right foot with left foot extended sideways (2 counts). Repeat revering hands and feet three times (6 counts).

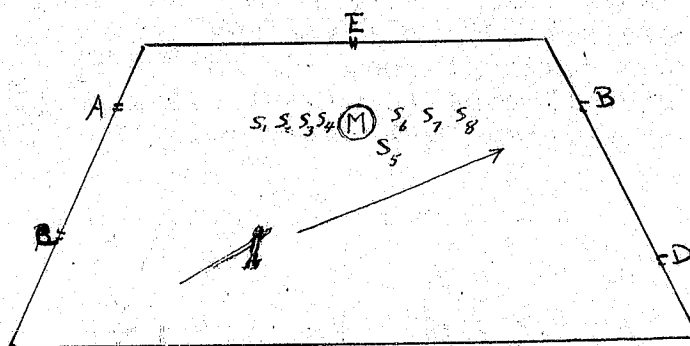
Then they take 4 skips to form the following positions (S₁, S₃, S₅, S₆&S₄ skip in place, and S₂, S₄ & S₇ skip backward).----- 20-21



(Fig 67)

Music
meas. No.

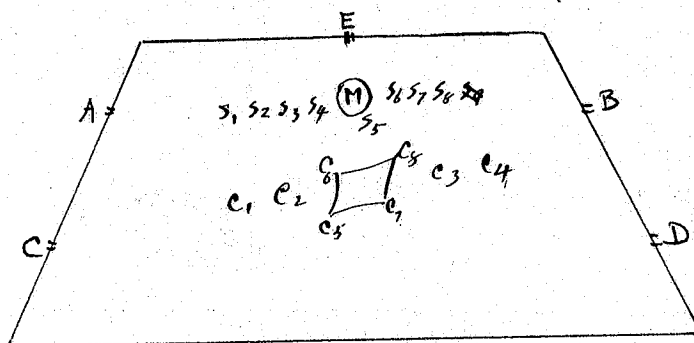
- (c) A shooting star with a long silver scarf attached to her back, hands raised forward with palms downward runs quickly with 12 large steps across the stage from C to B. 8 Stars point at the shooting star with their left hands.----- 22
Shooting star disappears through B. All stars look at each other and drop their hands gradually.----- 23



(Fig 68)

V

- (a) Repeat (a) of step IV.----- 24-25
(b) All stars take 4 small steps turning to right in place. (4 counts), then stop raising both hands diagonally upward.
The Clouds run onto the stage with many small steps to the following position
(The big cloud is between the small clouds C1, C2 & C3, C4 who hold their scarfs with both hands overhead)



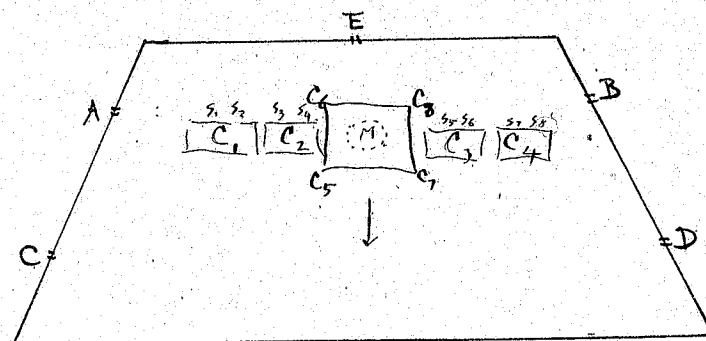
(Fig 69)

Music
meas. No.

C, C₂, C₃, & C₄ cover the stars while the big cloud covers the moon (C₅, C₇ put their corners on the ground) The Tree and Ku Kwei enter from E and run to position behind the Moon.----- 26-27

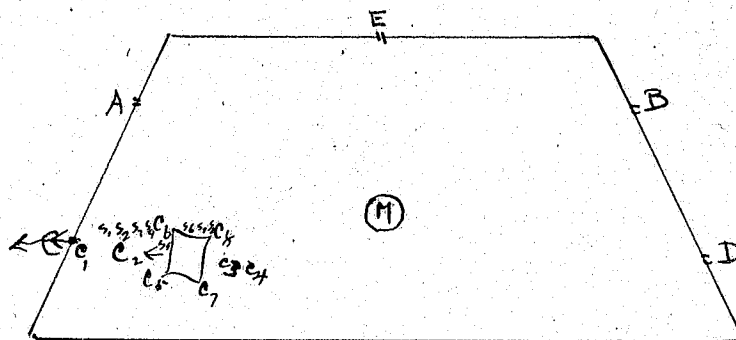
VI

- (a) All hold
All Clouds holding the same positions of their arms and their scarfs followed by all stars and the Moon (KuKwei and the Tree behind the Moon) move forward slowly (two counts for each step).----- 29-31



(Fig 70)

- (b) All Clouds and Stars run with 18 running Steps (one count for each step) off the stage through C revealing the Moon to the audience.---- 32-34
The Moon turns her head to right, looking right.-----35



(Fig 71)

PART II

IN THE MOON



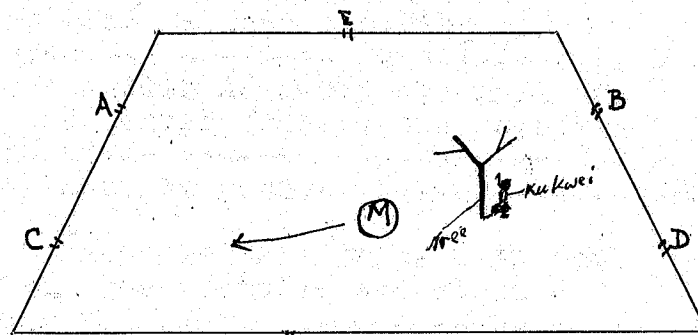
PART II * DANCE I

Ku Kwei Tries To Fell The Tree

Music: See Saw 6/8

Steps: Chopping; Walking.

Dancers: Old Man Ku Kwei, and the Tree



(Fig 72)

Formation

Ku Kwei lift an imaginary axe with both hands high and backward over his right shoulder. He stands on the left side of the tree with feet apart (left forward and right back) body bent backward weight on the right foot. Tree stands straight facing front on the left side of the stage. Moon standing in front of the tree, is ready to move toward exit C.

I

Music
meas. No.

The Moon moves sideways to right toward exit C with slow steps crossing left over right then stepping left to side etc. (One measure for each step). Ku Kwei chops the Tree.

- (a) Ku Kwei swings his imaginary axe forward downward toward the tree, at the same time bending the body forward and shifting the weight onto the left foot. Tree trembles and leans a little to the right. Some of the leaves which the tree holds in both hands fall to the ground.----- 1
- Ku Kwei raises his hands high over his right shoulder and shifts the weight onto

Music
meas. No. 2

the right foot.-----

- (b) Repeat the chopping and lifting of hands
three times. On the last measure instead
of lifting his hands he drops the axe and
straightens his back.----- 3-8

II

- (a) Ku Kwei rubs the back of his left hand
across his brow as though wiping off
perspiration.----- 9
He makes a sudden downward movement of
left hand as though throwing the moisture
to the ground.----- 10
Repeat with right hand.----- 11-12
- (b) Ku Kwei pushes the Tree twice with both
hand on it. Tree trembles and leans a
little more to right.----- 13
Ku Kwei takes 3 large walking steps to
the other side of the tree passing around
behind the Tree.----- 14
Repeat the pushing from this side, tree
leaning to left, and walking, returning to
original position, again passing behind tree.-----15-16

III

Repeat the movement of meas 1-16.----- 17-32

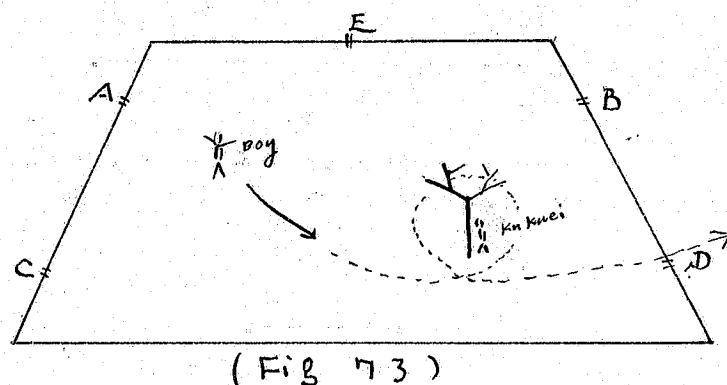
PART II DANCE II

The Boy Sweeps Away The Leaves

Music: Little Tin Dancing Man 4/4

Steps: Skip, Hop, Sweeping.

Dancer: Sweeping Boy



Formation

Sweeping Boy with a long handled brush under his right arm comes in from A.

Ku Kwei is standing in front of and a little to left of the tree, with right hand on the tree and left hand behind his back looking toward A.

I

Music
meas. No.

- (a) Sweeping Boy starting with left foot takes twelve skips diagonally forward to the center front of stage, one skip for each count.----- 1-3
- He turns right in place with four skips.----- 4
- He takes 6 more skips toward Ku Kwei and stops, looking at him.----- 5-6
- With 6 skips he goes around Ku Kwei and the Tree passing in front of them and moving in a counter clockwise direction.
- He finishes in center stage and makes two stamps (L. R.), at the same time shifting the brush from its position under right arm to a similar position under left arm.----- 7-8

II

Music
meas. No.

The Boy dances before beginning sweep
the leaves.

- (a) Continuing to face front he hops four
times on the right foot, at the same time
touching the left toe to the floor in
front of the right foot.-----Music repeat 1
Repeat reversing position of feet
(hopping on left and touching the right
toe in front).-----" ----- 2
He hops four times on the right foot with
left foot extended behind, making one
complete turn to right.-----" ----- 3
He stamps in place three times changing
the brush back to its position under his
right arm.-----" ----- 4
(b) Repeat (a) beginning with hop on left
foot.-----" ----- 5-8

III

- (a) He hops on the right foot touching
left toe in front of right foot (count
1); then hops on right foot extending
left foot diagonally forward (count 2),
and repeats (counts 3,4).-----" ----- 9
Repeat hopping on left foot and touching
and extending right foot.-----"----- 10
He moves sideways to right with 4 hops
on the right foot, left toe touching in
front of right foot.-----" ----- 11
He stamps in place three times (L. R. L.).----- 12
(b) Repeat (a) hopping first on left foot,
on the last stamps, he takes the handle
of the brush in both hands holding it
as though for sweeping.-----" ----- 13-16

IV

He moves toward left side of the stage
as though sweeping the leaves as follows:

- (a) He steps left foot to left (count 1)
and makes a sweeping moving of brush
front right to left (count 2) then runs
toward left with two running steps

	Music meas. No.
(counts 3,4).-----	17
He sweeps quickly three times and holds.-----	18
Repeat the movement described for mea- sure 17 stepping with right foot.-----	19
He makes a big, sweep (counts 1,2,3) and takes a step with left foot (count 4).-----	20

- (b) Facing front and transposing the weight to the right foot, he makes a little sweep (count 1) and steps left foot to left (count 2) then sweeps once again (count 3) and steps right foot across left foot toward left (count 4).----- 21
- Repeat the movement described for measure 21 twice, beginning with the little sweep but omitting the transfer of weight . ----- 22-23
- He makes a big sweep and holds.----- 24

V

The Boy sweeps around the tree. Ku Kwei leans his back against the tree facing the left side of the stage and turns his head to watch the boy as he sweeps around the tree.

- (a) Sweeping Boy repeats step IV moving around the tree in counter clockwise direction. He finishes in center stage facing front.----- 25-32

VI

Music repeat

The Boy sweeps the leaves off the stage

- (a) He takes 4 skips toward D.----- 1
He sweeps three times and holds.----- 2
He takes 4 skips still toward D.----- 3
He takes a big sweep.----- 4
- (b) He continues the movement of (a), off the stage through exit D.----- 5-16

PART II * DANCE III

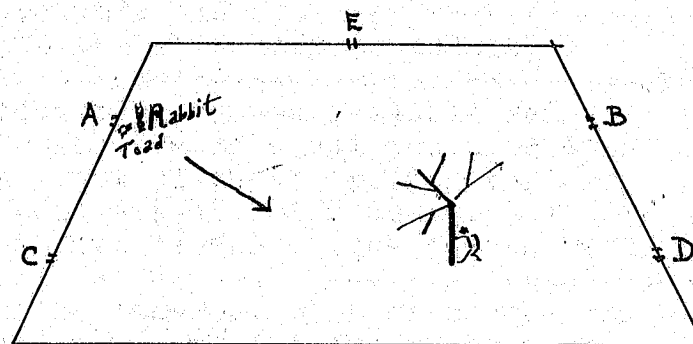
The Rabbit And Toad Interfer With

Ku Kwei's Work

Music: Petter Rabbit 6/8

Steps: Run, Hop, Forward Roll.

Dancers: Rabbit and Toad.



(Fig 74)

Formation

When the Sweeping Boy goes off the stage Ku Kwei standing to the left of the tree, watches him go.

Introduction

Ku Kwei turns right and picks up his imaginary axe and begins his chopping. There is no music for this. After a moments. Rabbit and Toad appear at entrance A. Rabbit sits on haunches hands held loosely in front of chest. Toad squats with hands on floor in front of knees.

Ku Kwei continues chopping steadily until the twelfth measure of step III. The Tree slowly drops more and more to right.

I

Music
Meas. No.

Rabbit and Toad hop toward the Tree.
Rabbit is on the right of Toad. Rabbit
and Toad hop toward the Tree;

- (a) They put both hands on the ground as
far forward as possible (counts 1,2),
and with a spring bring both feet as
close to hands as possible (count 3)
(a slight kick backward while feet are
in the air will add reality of the
movement).
Repeat (counts 4,5,6).----- 1
They make two more hops as described
for meas. 1.-----2
Still squatting on heels Rabbit and
Toad bring bodies to erect position with
hands in front of chest, wrists bent so
that fingers are directed downward toward
floor and turn heads to look toward left
then right.----- 3
Keeping the same position of trunks and
arms, they straighten their knees some-
what and peer forward as though looking
over tall grass.----- 4
(b) Repeat the movement described for measures
1-4.----- 5-8

II

- (a) Keeping the same position of body and
keeping feet close together, Rabbit and
Toad make a jump toward the tree (counts
1,2,3).
They return to squatting position with
hands on floor (counts 4,5,6).-----9
They make a forward roll toward the tree
and end in semi-erect position as des-
cribed for meas. 3.----- 10
Repeat the movement described for meas.
9-10.----- 11-12
(b) Rabbit makes another jump toward the
tree while the Toad, jumps in place
making a quarter turn to right (counts
1,2,3).
pick up grass Rabbit with both hands and
(Both squat on heels facing audience and
Toad with right hand (Left hand remains
on floor) (counts 4,5,6).----- 13
They eat the grass.----- 14

Music
meas. No.

They wash right ear with right hand
(counts 1,2,3) then left ear with left
hand.(counts 4,5,6).----- 15
They wash their faces with both hands.----- 16

III

They are going to steel the meal

- (a) Repeat the movement described for measure
1-4 of step I.-----Music repeat 1-4
Both make 8 hops (like these for measures
1-2) toward the tree.----- 5-8
- (b) Rabbit makes 4 more hops along toward
the meal basket which is near the foot
of the tree and allittle to the right.
Toad stretches up looking at Rabbit (as
in meas. 3 of step I).----- 9-10
Rabbit stretches right hand slowly and
cautiously toward the basket.----- 11
Ku Kwei who is standing to right of the
tree stamps his right foot.
They are frightened (counts 1,2,3).
Rabbit turns to right suddenly making a
big hop toward right side of stage and
looks back over left shoulder while Toad
quickly drops hands to ground.----- 12
- (c) Ku Kwei stamps his left foot twice
Rabbit and toad make 2 hops toward the
right side of stage. (Toad turns right
on first hop).----- 13
Rabbit and toad make 2 more hops forward
toward right side of stage.----- 14
They look back over left shoulder.----- 15-16

IV

Both try again to steal the meal:

- (a) Rabbit and toad jump to left facing
audience (counts 1,2,3). They turn heads
to left to look at Ku Kwei who is in chop-
ing again (counts 4,5,6).----- 17
Rabbit turns head right and leans toward
toad (counts 1,2,3) as though whispering.
They look at each other and shake their
heads (counts 4,5,6).----- 18

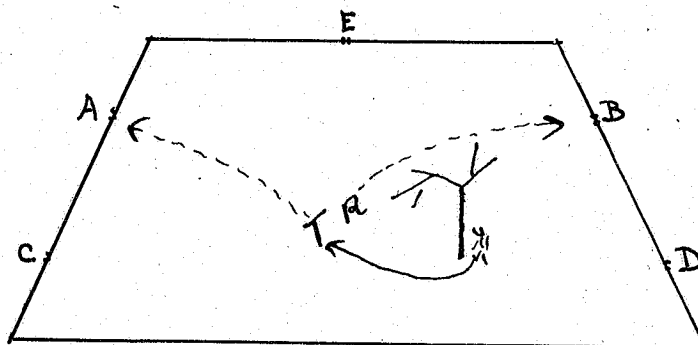
Music
meas. No.

Toad leans toward Rabbit (counts 1,2,3).
They nod their heads (counts 4,5,6).----- 19
Rabbit jump in place making a quarter
turn to left while Toad makes a long
disgonal hop to a position at right side
of Rabbit. They are side by side facing
the Tree now.----- 20

- (b) They make four hops side by side toward
the tree near the basket.----- 21-22
Both stretch right hands toward the
basket.----- 23
Keeping right hands extended, both
stretch left hands toward the basket,
and watch Ku Kwei closely.----- 24

V

- (a) Ku Kwei waves axe to frighten, Rabbit
and Toad to left quickly and make 3
hops toward rear of stage (counts 1,2,3,4,5,
6; and counts 1,2,3).----- 25-26
They look back over right shoulders.-----
Old man starts across in front of the tree
to chase them with his hands extended for-
ward, and body bent forward. (three counts
for each large running steps) Rabbit and
Toad take 4 hops more toward rear of stage.----- 27-28
(b) They separate; Toad goes toward A, Rabbit
toward B. Old man runs after Toad until he
too exits through A.----- 29-30



(Fig 75)

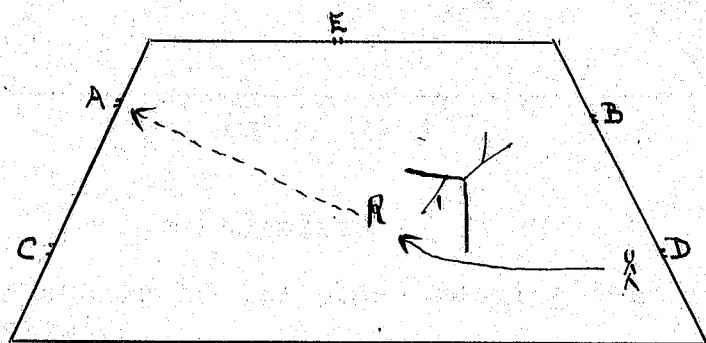
VI

Rabbit comes back. Sweeping Boy Drives
him away.

	Music
	meas. No.
Rabbit takes 2 hops coming back from B.-----	17
Rabbit sits on haunches looking around stage, first to right then to left. (hands as described in meas 3 of step (I).-----	18
Rabbit make 6 cautious hops toward the basket.-----	19-21
Repeat the looking around as described for meas. 18.-----	22
Repeat the movements of meal as described for meas 23-24 of step IV.-----	23-24
At meas. 24 Sweeping Boy appears at D.	

VII

Rabbit hops quickly toward A leaving the basket behind. sweeping passing in front of tree runs after Rabbit. Both exit through A.----- 25-32



(Fig 76)

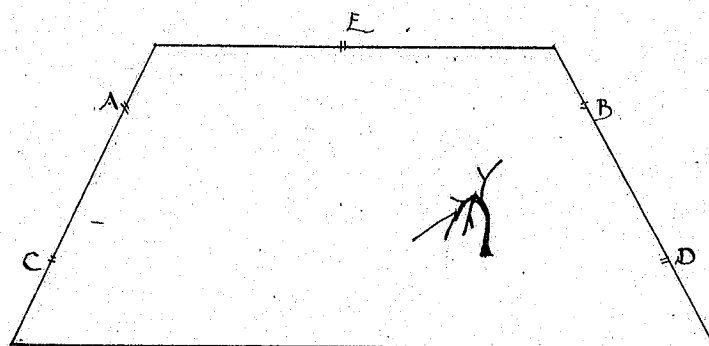
PART II * DANCE IV

Recovering of The Tree

Music: Recovering of The Tree
(Composed by Miss Grares)

Steps: Stretching movement only

Dancer: Tree



(Fig 78)

Formation

The Tree stands in its place bending deeply to right.

Introduction

Music
meas. No.

The Tree is motionless Keeping its wounded position.----- 1-8

I

The Tree lifts its self slowly to its erect position keeping its branches (which head by two hands) still bending to right.-----Music repeats 1-8

II

(a) The Tree drop its head heavily and then lifts it again.-----9-12

(b) Repeat (a).-----Music repeat 9-12

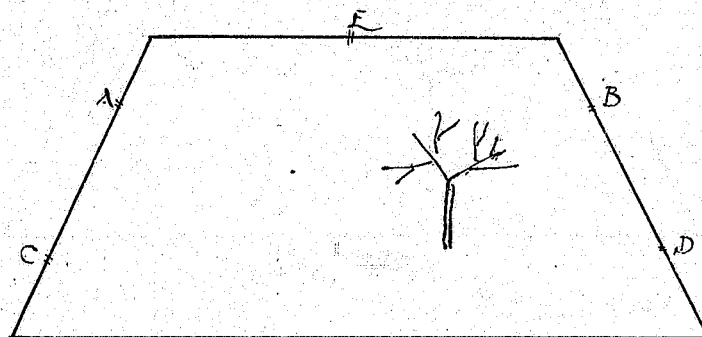
Music
meas. No.

III

(a) The Tree lift its right branch upward.----- 13-14

(b) The Tree lift its left branch upward.----- 15-16

(c) The Tree move its branches right and
left happily.-----17-20



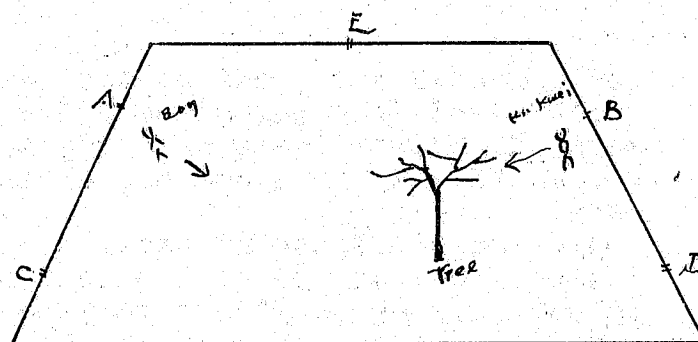
(Fig 79)

PART II DANCE V

Anger of The Ku Kwei And The Boy

Music: War Song 4/4

Steps: Walk, Run, Skip.



(Fig 80)

Formation

Ku Kwei comes back from B, Boy from A. Tree stands elect in its position.

I

Music
meas. No.

Being very tired, Ku Kwei walks slowly and heavily toward the Tree.

- (a) He takes 2 slow, large steps, (left, right) with body bent forward both hands on back. as though in pain (two counts for one step).----- 1
 He takes 3 steps (left, right, left) one count for each step still forward toward the tree.
 Then he rests for the last count.----- 2
 He takes four more steps forward.----- 3
 Repeat the movement described for measure 2 (3 steps right left right and rest).----- 4
- (b) Repeat steps as described for meas. 1-3.
 Finish at the left side of the Tree.----- 5-7
 He stops and raises his head looking at Tree. (counts 1,2,3). He is angry and disappointed at seeing what has happened to the Tree. He takes a step backward

Music
meas. No.

raising his hands in an attitude of
astonishment (count 4).-----8

II

Ku Kwei stands still looking at the Tree.
He drops his arms disappointedly to his
sides. The Sweeping Boy comes back from
A.

- (a) As Ku Kwei stands thus, the Sweeping Boy
takes 15 skips beginning with left foot,
(one count for each step) toward the tree
Then he stops and looks at the old man.-----1-4
(Music repeat)
He takes 12 skips in counter-clock wise
direction around the old man who is still
looking sadly at the tree. He finishes to
the right of the tree facing the old man.-----5-7
He stamps three times with his right
foot to attract the attention of the old
man. Ku Kwei is startted and looks toward
him.-----8

III

- (a) Ku Kwei shakes his right fist at the Tree.
Sweeping Boy looks at the Tree.-----9
Ku Kwei shakes his head three times.-----10
Both stamp with right feet.-----11
They look at each other and fold arms.-----12
- (b) Ku Kwei sighs (counts 1,2).
Sweeping Boy does the same (counts 3,4,).-----13
Repeat sighs.-----14
Both stamp four times with right foot.-----15
Both stamp heavily twice with left foot.-----16

IV

- (a) Ku Kwei steps right foot back, turning to
look toward B at the same time he points
with right hand toward B (counts 1 & 2).
Boy does the same using left foot and left
hand pointing toward A (counts 3 & 4).----- 17

Music
meas. No.

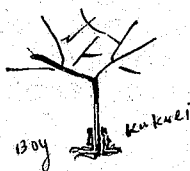
During this measure the tree sways slightly right and left. Ku Kwei and Boy hold their position as described in the previous measure.----- 18

Both takes 6 steps starting with right feet in a counter-clock-wise direction around the tree bodies bent forward and twisted a little to look at the tree. Ku Kwei finishes at the right of the tree, Boy at the left of the tree.----- 19-20

(b) Repeat the movements for meas. 17-20 back to their original positions.----- 21-24

(c) Both take a big step forward toward the tree (Ku Kwei with right foot, Boy with left) bending the knee (lunge position) and place both hands on the tree (counts 2,3,4).----- 25

Both raise heads looking up at the tree which stands motionless (count 1). Old man turns left and Boy turns right so that their backs are toward the tree. (count 2). Both sit down with legs extended straight out in front of them, their backs leaning against the tree and their arms folded.----- 26



(Fig 81)

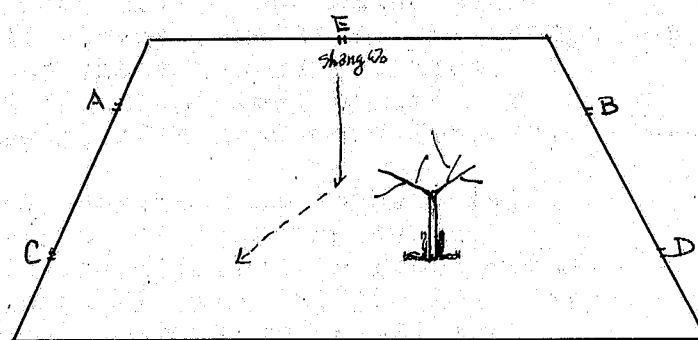
PART II * DANCE VI

Shang Wo in The Moon

Music: Chinses Music 清平調

Intrument: Flute and Reed

Steps: Walking, running.



(Fig 82)

Introduction

Music
meas. No.

The music begins. Shang Woo is already behind the entrance E but she is not seen by the audience. Ku Kwei turns head left while Boy turns his right to look back and listen. At the last measure Shang Wo appears.
(Improvised) Introduction.-----

1-4

I

(a) Shang Wo takes one step for each note (counts 1 & 4) beginning with left foot diagonally forward. Her left arm is curved upward overhead (plam up) and her right arm is behind her back her head is inclined slightly to left and backward looking at left hand. Her body has a slight twist to left.-----

1-3

She stops with weight on right foot and slowly changes the position of her arms turning her head to look back over left shoulder.

Ku Kwei and the Boy stand up and look at her.-----

4-5

Music
meas. No.

- (b) Shang Wo turns right with 4 steps,
left (counts 1,2) right (count 3)
left (count 4) right (counts 1,2),
and then holds (counts 3,4). At the
same time changing position of arms
back to their original position.----- 6-7
She goes forward with 4 soft spring-
ing steps beginning with left foot.----- 8
He steps backward with 5 slow steps
(one for each note), beginning with
left foot. At the same time, she changes her
her arms to their second position,
(right in front and left behind her
body) slowly, with head bent forward.----- 9-11
- (c) Repeat the movement of measure 1-11.
(All positions of arms and turns
reversed). She finishes in front center
of the stage. Ku Kwei and the Boy stand
side by side with backs against the
right side of the tree looking at her.----- 1-11

Music Repeat

II

- (a) Shang Wo steps left foot to left side
bringing right foot in relaxed position
close to left. Arms move in wide-semi-
circle to left side. (Left arm is ex-
tended diagonally upward while right
arm moves across chest. Both wrists are
extended backward as far as possible).
Body bends to right and head is turned
to look down over right shoulder. Ku
Kwei and the Boy look down over their
right shoulders too but donot move arms.----- 12-13
Repeat step and arm movements to right.
Ku Kwei and Boy look down over left
shoulders.----- 14-15
- (b) Shang Wo steps to left with left foot
crossing right foot behind left foot and
making a deep knee, bending at the same
time raising arms in a downward outward
sweep to shoulders level.----- 16
Keeping the same position of body, she
moves the arms slowly bringing right arm
in a circle over head (palm up) and left
behind her back. Her head looks down to
right side.----- 17

Music
meas. No.

Repeat the movement of measure 17 slowly
reversing the position of arms and head.----- 18

Shang Wo rises to a standing position
with weight on the left foot at the same
time moving her arms sideways to shoulder
level.----- 19

She moves her arms to their second position
described above (Right arm overhead and left
arm behind her body).----- 20-21

(c) Repeat the movement of measures 12-21
starting to the right and reversing all
position of arms.----- 26-31

III

(a) Shang Wo moves diagonally forward to-
ward right front corner, one soft step
for each note (two to a measure). Her
right hand shifts from the position be-
hind her back to rest with her palm on
her chest on the first step and remains
in their position for the other steps.
Her head is turned to right and look
down over right shoulder.----- 32-35

(b) She takes four running steps, beginning
with right foot, diagonally toward the
right front corner, with both arms raised
sideways to left (Left slightly higher
than right). Her head is turned to look
toward the left.
Ku Kwei and Sweeping Boy run to center
stage.----- 36
Shang Wo steps diagonally forward and
brings arms to their second position
(Right overhead and left behind back).
Her body is inclined forward and her
head is bowed slightly forward as though
looking down into the world below. Ku Kwei
and Sweeping Boy watch her.----- 37-38

Shang So in the Moon

清平调 4/4

笛笙合奏

6--5|6--3|5--1|6-6-|

||:6--5|6--3|5--1|6-6-|6--0|

1-2i|6-53|5⁴653|2-1-|2-2-|

2--0||3--5|6--3|5-5-|5--0|

356i|653-|5⁴653-|2-1-|2-2-|

2--0|3-5-|6--3|5-5-|5--0|

356i|653-|5⁴653-|2-1-|2-2-|

2--0|5-3-|5--6|i-6-|5-3-|

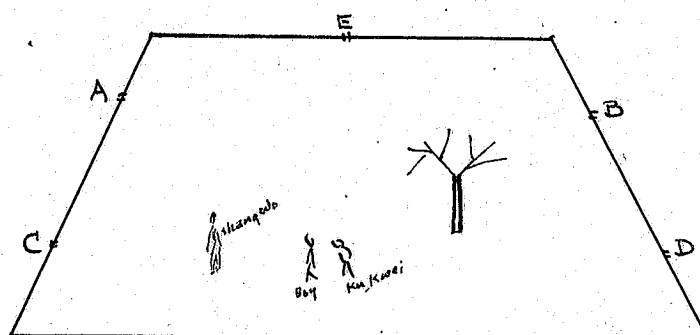
5⁴653-|2-1-|2-2-|2--0|



PART II — DANCE VII

Ku Kwei Entreats Shang Wo's Aid

Music: Celtic Song 4/4
 Steps: Running, Walking, Skipping, Polka.
 Dancers: Ku Kwei, Sweeping Boy, Shang Wo.



Formation

Shang Wo stands at the right front corner looking down with body bent forward, weight on right, right arm overhead left behind back. Ku Kwei and Sweeping Boy stand side by side (boy to right of Ku Kwei) in front center stage looking at Shang Wo with right hand shading the eyes, left hand behind back, weight on right foot, body bent forward.

I

Music
meas. No.

- (a) Sweeping Boy makes a semi-circle around behind Ku Kwei's back to his left side with 4 skipping steps.----- 1
 Sweeping Boy with his right hand pulls the end of Ku Kwei's short jacket twice. Ku Kwei pays no attention but continues to watch Shang Wo.----- 2
 Sweeping Boy takes 4 skips back to his original place again passing behind Ku Kwei.
 Sweeping Boy pulls harder at the Ku Kwei's jacket, using left hand.----- 3
 Ku Kwei turns his head and looks at Sweeping Boy.----- 4

	Music meas. No.
(b) They look at each other with bodies bent toward each other.-----	5
Sweeping Boy points toward Shang Wo with right hand. Ku Kwei looks at Shang Wo again.-----	6
Sweeping Boy points toward the tree with left hand. Ku Kwei turns left to look at it.-----	7
Ku Kwei turns right to face Boy and nods three times.-----	8

II

(a) Ku Kwei takes 8 slow steps (two counts for each step). He shades his eyes with his right hand, passing in front of Sweeping Boy stands still watching him.-----	9-12
Ku Kwei stops and looks at Shang Wo while Sweeping Boy runs with 6 small running steps toward Shang Wo passing Ku Kwei's right.-----	13
Sweeping Boy makes 2 heavy jumps forward keeping both feet together (count 1,2). Shang Wo is frightened. She turns suddenly, lifting her hands in surprise and looks at Sweeping Boy (counts 3,4).-----	14
(b) All hold looking at each other (count 1) Shang Wo looks at Ku Kwei (counts 2,3,4).-----	15
Shang Wo inclines body slightly toward Ku Kwei hands extended down at sides as though asking: "What are you doing?"-----	16

III

(a) Ku Kwei steps right foot toward Shang Wo and points to the tree with left hand, at the same as though asking: "Will you help us?"-----	17-18
Ku Kwei makes the action of chopping twice (right to left).-----	19-20
(b) Sweeping Boy says: "Let me tell her." Ku Kwei while watching Boy moves a few steps toward back of stage. Sweeping Boy takes 5 skips to left towards Ku Kwei and pushes him back.-----	21-22
Then he takes 4 skips to right towards Shang Wo.-----	23-24

IV

Music
meas. No.

The Boy is telling the story. Shang Wo and Ku Kwei watch him.

- (a) Sweeping Boy points to Ku Kwei and then toward the Tree, using his left hand.----- 25
He imitates the chopping action of Ku Kwei (chopping from right to left).----- 26
He points toward A. Then imitates the Rabbit's hopping (both hands held with back of wrists against sides of head, palm turned outward, fingers extended like long ears). He make 5 hops toward the tree, passing in front of Ku Kwei.----- 27-28
- (b) Sweeping Boy now runs with 12 running steps away from the tree toward A as if driving the Rabbit away.----- 29-30
Sweeping Boy takes 4 skips back toward the Tree.----- 31
He points to the Tree using left hand (counts 1,2) then raises both hands overhead like the reviving branches of the Tree. (counts 3,4)----- 32

V

Shang Wo asks: "Do you want me to drive away the Rabbit?" If the Tree is down, can we all go back to the world?"

- (a) Shang Wo with right hand on chest and left extended backwards takes 4 steps (two counts for each step) toward Ku Kwei.----- 33-34
She pauses with body inclined forward and lowers right hand looking at Ku Kwei.----- 35
She holds this position while Ku Kwei and Sweeping Boy nod twice.----- 36
- (b) Repeat (a) on these 4 steps Shang Wo passes in front of Ku Kwei and finishes between Ku Kwei and Sweeping Boy.----- 37-40

VI

Shang Wo is thinking. Ku Kwei and Sweeping Boy are cheerful while waiting for her answer.

Music
meas. No.

- (a) Shang Wo stands with weight on left foot (right foot relaxed) in deep thought, head dropped to right side, right arm relaxed at side. Sweeping Boy takes 4 skips around behind Shang Wo and catches Ku Kwei's left hand with his right hand bringing him to make 4 skips around Shang Wo in counter-clock wise direction.----- 41-42
Shang Wo remains in the position of deep thought. Ku Kwei and Sweeping Boy continue to skip around her.----- 43-44
- (b) Shang Wo shifts her weight backward onto right foot and moves her head slightly to look down toward left toe. Ku Kwei and Sweeping Boy who are now slightly to the right and behind Shang Wo stop their skipping and take one step backward with right foot also looking at Shang Wo.----- 45
Shang Wo steps backward with left foot, raising her head and looking upward (position of the arms remains same). Ku Kwei and Sweeping Boy do the same.----- 46
Shang Wo steps backward with right foot turning her head to look at Ku Kwei.----- 47
Shang Wo holds this position while Ku Kwei and Sweeping Boy shift forward onto right foot and take an eager step with left foot toward Shang Wo.----- 48

VIII

Shang Wo agrees with them

- (a) Shang Wo takes 4 small steps (two counts for each step) toward Ku Kwei and Boy with right hand on chest left arm behind her back.----- 49-50
The pauses looking at them.----- 51
She nods twice (counts 1 & 2). Sweeping Boy jumps twice in place with great joyfulness (counts 3,4).----- 52
- (b) Ku Kwei and Sweeping Boy join both hands and make 2 high polka steps around a circle in place.----- 53-54

Music
meas. No.

They drop hands and run to Shang Wo
(Boy to her left and Ku Kwei to her
right), each takes her arm with both
hands bending slightly forward to look
joyously up into her face.

Shang Wo Smiles.----- 55
All hold.----- 56

VIII

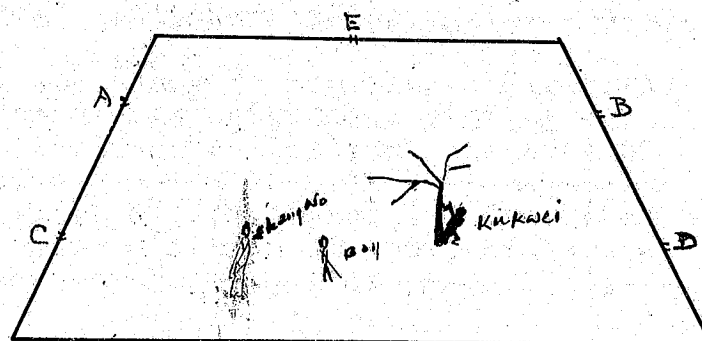
They are going to fell the Tree

- (a) They drop hands. Ku Kwei walks toward
the Tree crossing in front of Shang Wo
and Boy. Boy follows him. Shang Wo stands
still watching them. Ku Kwei finishes in
his ariginal chopping position Sweeping
Boy finishes to the right side of the
Tree and picks up his brush.-----57-60
- (b) They look at Shang Wo who stands where
they have left her.-----61
All step left forward in preparation
for them separate tasks.----- 62
Ku Kwei raises axe high over right
shoulder. Boy swings brush back. Shang
Wo looks around for Rabbit.----- 63

PART II * DANCE VIII

Ku Kwei Tries Again To Fell The Tree

Music: See Saw
 Steps: Running, Walking, Hopping
 Dancers: Ku Kwei, Sweeping Boy, Shang Wo, Rabbit.
 Toad Moon. Tree.



(Fig 83)

Formation

Tree stands in its original place. Ku Kwei stands on the left side of the Tree facing it. Sweeping Boy with brush in his hands stands on right side of the tree, facing front. Shang Wo stands at right of the Boy facing front with head turned to left looking at the Tree (Fig 83).

I

Music
 meas. No.

- (a) Ku Kwei chops The Tree four times as described in (a) of step I, Dance I of Part II. Boy facing front sweeps the leaves four times (one sweeping stroke for each measure). Shang Wo looks to right, left, right, left watching for the Rabbit. ----- 1-4

Music
meas. No.

- (b) They go on with their work. Rabbit and Toad enter from A. Rabbit ahead of Toad. They make 8 hops toward the tree. On their sixth hop, Shang Wo sees them and points to them attracting the Boy's attention during meas. 8.----- 5-8
- (c) Sweeping Boy with this brush in right hand turns quickly to right and runs to drive them away. He follows them off the stage through A. Shang Wo watches them go. Ku Kwei continuous chopping.----- 9-12
- (d) Ku Kwei and Shang Wo continue their work. Rabbit appears at Entrance C sitting on haunches looking cautiously at the back of Shang Wo.----- 13-14
Rabbit makes 2 hops toward the Tree (hop with the same position of arms, hands and feet described in step I of Dance III).----- 15-16

II

Shang Wo drives the Rabbit

- (a) Ku Kwei sees the Rabbit and stops his chopping to call Shang Wo's attention to Rabbit. Rabbit.----- 17-18
- (b) Shang Wo turns to right, sees Rabbit. She chases Rabbit with light running steps. Rabbit hops quickly toward A and exits. Shang Wo follows Rabbit off entrance A. Ku Kwei continues his chopping.----- 19-22

III

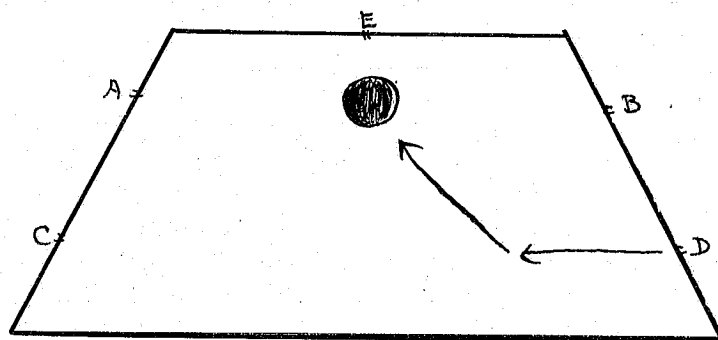
The Tree which Ku Kwei has been chopping has been gradually bending lower and lower.

- (a) Ku Kwei continues chopping the Tree.-----23-24
The Moon who holds a large round disc now moves in from D with slow smooth walking steps (three counts for one step).----- 25-28

to cover Ku Kwei and Tree.

Music
meas. No.

- (b) The Moon moves with the Tree and Ku Kwei. Behind her toward the rear of the stage. She (who carries the moon) surreptitiously turns the disc so that the dark drapery moves higher and higher falling across the disc. They finish in the center back of the stage. in front of E.----- 29-32



(Fig 84)

INTERLUDE II

The Moon Grows Dim-Distress of The Stars And People

Music: To The Evening Star

Steps: Run, Walk, Waltz, Slide-Step-Step

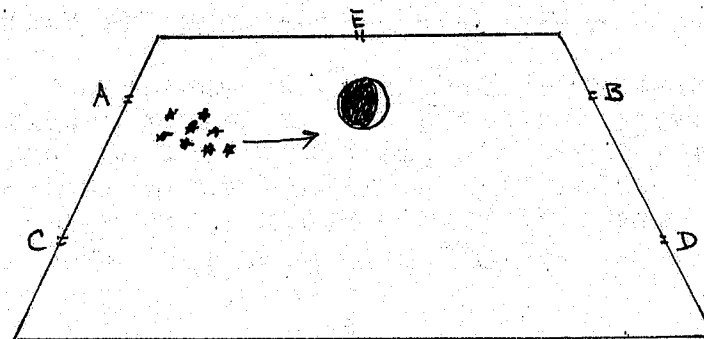
Dancers: Moon, Stars, People, Shang Wo., Clouds

Introduction

Music
meas. No.

Stars as a group, arms extended sideways (left diagonally upward, right downward), run in with six small steps starting on left foot from A toward the moon which is now standing in center rear stage.----- 1

Seeing the darkened moon, they step left foot and drop head suddenly into both hands covering eyes. Some face the moon. Some turn to right away from the moon.----- 2



(Fig 85)

I

Stars in distress

- (a) The Stars raise their heads gazing at the moon; hands are not moved.----- 3-4
 With a sigh, they drop their heads and arms to right side.----- 5-6
 Keeping arms and head in same position, they step diagonally backward toward C, two steps to a measure, beginning with the right foot. On the fifth step (9 meas) they change the position of head and hands to the same as in meas. 2.----- 7-10

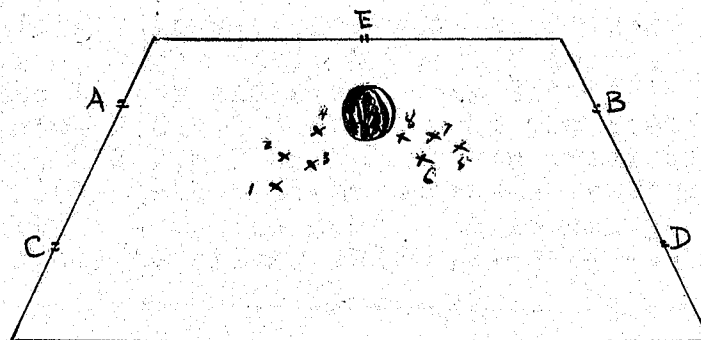
Music,
meas. No.

- (b) Repeat the movement described for meas.
3-10.-----11-18

II

Star are undertain. People appear in
entrances C and D. People are very sad,
looking at the moon and the stars.

- (a) Moving toward the moon with left hand
raised forward in appeal, right hand
extended backward, the Stars slide
right foot forward (count 1), and bring
left foot close to right (count 2),
then step in place with right foot (count
3), then repeat beginning with left foot
(counts 4,5,6).-----Music repeats 11
Repeat twice more.-----" ----- 12
The Stars turn in place with 6 small
steps. lowering both arms to sides and
finishing with them raised forward to-
ward the moon in appeal.-----" ----- 13
All hold facing the moon, head raised,
looking at the moon.-----" ----- 14
- (b) Repeat the movements described for meas.
11-14 twice, moving to the positions shown
in Fig 86. On the last hold, all are turned
to face toward the moon with arms raised
toward her (nos. 1,2,3,& 4 with left arm
raised; nos. 5,6,7,& 8 with right).-----" ----- 15-22



(Fig 86)

III

- (a) The Stars with the same position of arms

Music
meas. No.

do slide-step-step twice toward the moon
(nos. 1,2,3,& 4 begin with left foot;
nos. 5,6,7,& 8 begin right foot), looking
at her.

Shang Woo appears around the right side
of the moon looking at the stars. Her
left hand rests on the moon, her right
hand is behind her back, and body is
bent to the right and slightly forward.----- 23

Nos. 1,2,3,& 4 slide left forward look-
ing at Shang Woo. Nos. 5,6,7,& 8, do the
same with right foot (counts 1,2,) then all
take 4 small running steps toward her, with
both hands raised forward chest level, palm
up. (counts 3,4,5,& 6) People take one step
forward and raise both hands in appeal to
Shang Woo.-----24

(c) Shang Woo disappears.

The Stars and the people look at the
moon.

The disc of the moon is slowly turned
so that the black scarf covers all but
a small portion.----- 25-26

IV

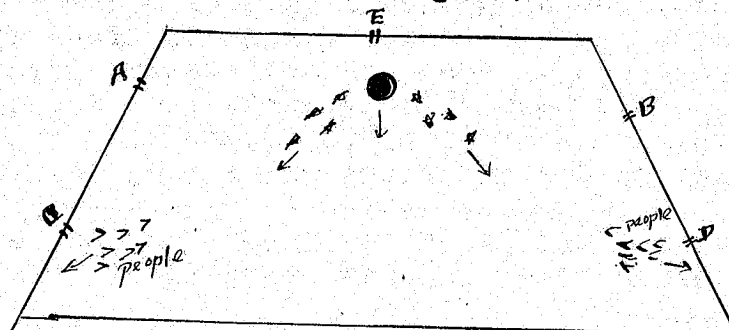
Moon remains in the same condition.

The Stars and the People are afraid

(a) The Moon with scarf in same position,
takes one step forward toward the front
of the stage.

The Stars turn diagonally outward (nos.
1,2,3,& 4, right; nos. 5,6,7,& 8 left),
and take 12 running steps away from the
moon (nos. 1,2,3,& 4 with right arm leading
and nos. 5,6,7,& 8 with left arm leading).

The People take 3 steps backward looking
fearfully toward the moon, and lowering
their hands to sides. (Fig 87).----- 27



(Fig 87)

Music
meas. No.

The moon stands still.

The Stars turn in place (nos. 1,2,3,& 4 to right nos. 5,6,7,& 8 to left) with 6 small steps arms raised diagonally upward.

The People take one step backward looking at each other.----- 28

(c) The moon takes another step forward.

The stars take 12 running steps, nos. 1,2,3,& 4 and nos. 5,6,7,& 8 changing places with a disorderly position. Some bump into each other as they pass. The people take one step forward looking at the stars in astonishments and fear.----- 29

Repeat the movements described for meas. 29, the stars returning to their original places.-----30

(d) The moon moves 3 steps backward. The stars take 12 running steps toward the moon (nos. 1,2,3,& 4 with left arm leading; nos. 5,6,7,& 8 with right arm leading). The people move 3 steps toward the moon looking at the moon with body inclined slightly forward toward the moon.----- 31

The moon stands still. The stars turn in place (nos. 1,2,3,& 4 to right; nos. 5,6,7,& 8 to left) with 6 small steps arms raised diagonally upward.

The people take one step backward looking at each other.----- 32

V

They are all appealing for Shang Wo's help

(a) Shang Wo again appears as before at the right side of the moon and looks at the stars and the people. The moon holds motionless. The stars run toward the moon with 6 quick steps looking at Shang Wo and lifting both hands in appeal toward her and kneel leaning toward the moon (nos. 1,2,3,& 4 kneel on right knee and have left hand raised higher than right, nos. 5,6,7,& 8, kneel on left knee and have their right hands high than left.----- 33

The Moon and The Stars hold, The people drop to their knees putting their heads to

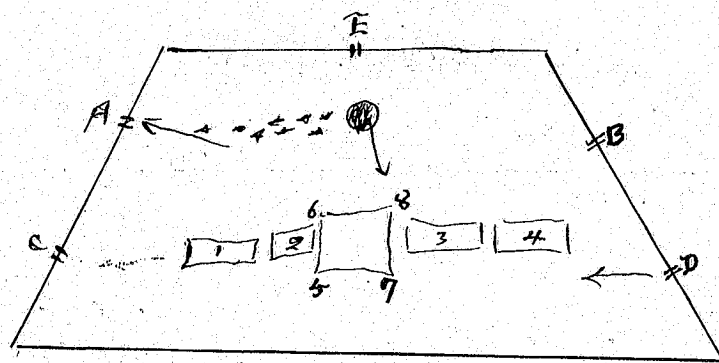
Music
meas. No.

the ground. Shang Wo leans her head against her left arm and looks downward thoughtfully.

34-38

VI

- (a) Clouds (nos. 1, 2, 5, 6, 7, 8, 3, & 4) all throw scarf up (1 meas) and run in with 6 large steps (3 meas) and 6 small steps (1 meas) from D to C, making a screen as shown in Fig (5 meas).-----Music of Cloud 1-10



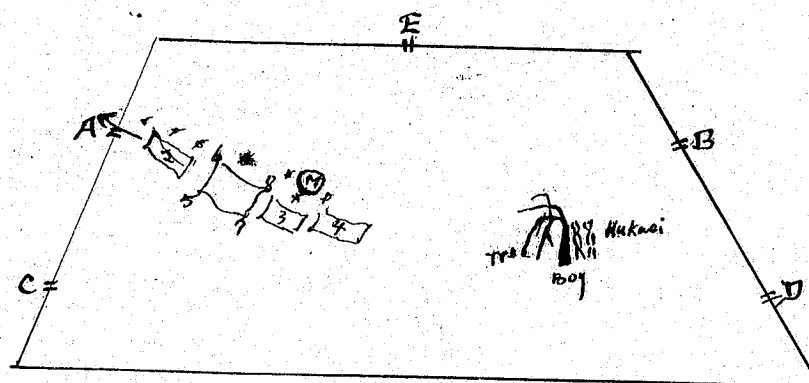
(Fig 89)

- (b) Clouds all do balance step backward beginning with left foot three times and then turn left and run with 12 quick steps toward the rear stage. Finish all facing front.

Coda 1-4

- (c) Clouds all run toward A, bringing all the stars, people, and the dark moon off the stage leaning the old man, the Boy and the tree to the audience.

Coda 5-10



(Fig 90)

-100-

P A R T I I I

THE MOON IS SAVED



PART III

PART III - DANCE I

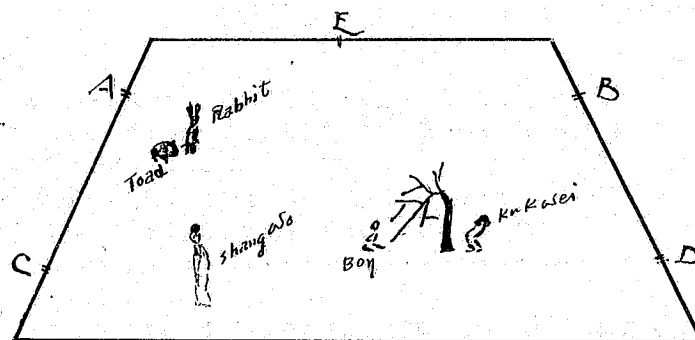
Joyfulness of Ku Kwei And The Boy Over

The Prospect of Escape From The Moon

Music: Antras Dance 6/8

Steps: Skip, Polka, Leap, Walking, Running

Dancers: Ku Kwei and Sweeping Boy



(Fig 91)

Formation

Tree: It bow down almost to the ground.

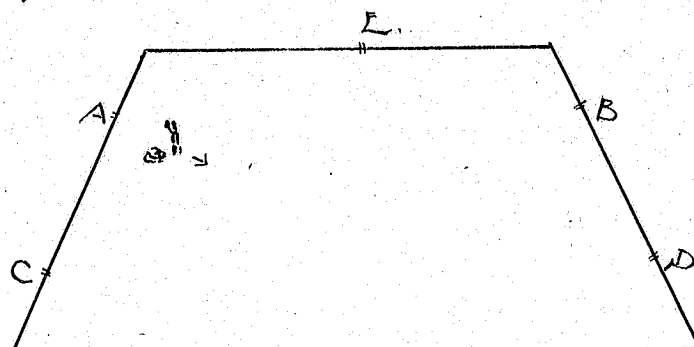
Ku Kwei: He stands to the left side of the tree feet apart, hands locked behind his back . body bent forward looking at the Tree.

Sweeping Boy: He stoops at the right side of the Tree, looking at the Tree.

Shang Wo: She stands at the right front corner of the stage in the same position as in the Stars and the People.

Rabbit and Toad: They stand with, knees bent at the entrance A looking at the old man and the Boy.

Music
meas. No.



(Fig 9 2)

Introduction

- (a) Ku Kwei laughs in great joyfulness with body bent backward arms raised side-ways palms up, feet apart.
Boy being frightened by the old man, sits down on the ground and looks at him.----- 1-2
- (b) Ku Kwei laughing again points to the tree. For three counts he bends forward and three bends backward. He does the laughing four times.
Boy claps his hands, one for each count.-----3-6

I

- (a) Ku Kwei is tired. He coughs while the Boy stands up.
Ku Kwei turns left to rest his back against the tree with arms folded. Boy watching ku Kwei takes 2 skips backward away from the Tree with his brush under his right arm (counts 3,4,5,& 6)----- 7
Ku Kwei rests, looking upward joyfully Boy takes two polka steps towards the Tree.----- 8-9
Boy stands looking at the tree and changes brush from right to left arm.----- 10
- (b) Ku Kwei still rests. Boy takes 2 polka steps diagonally to left with body bent left looking at Ku Kwei's back. Ku Kwei

Music
meas. No.

- turns head left to look at the Boy.-----11-12
- (c) Repeat (b). The Boy moves to right.-----13-14

II

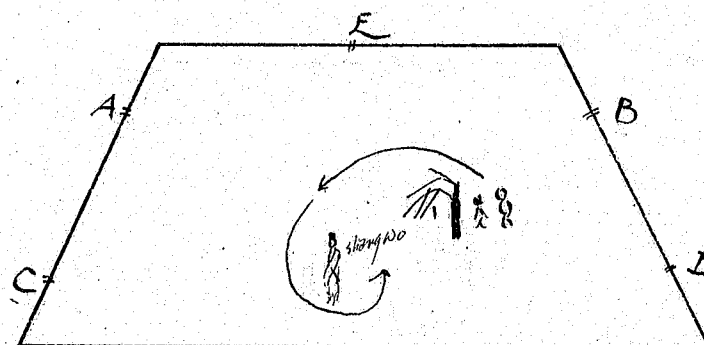
- (a) Ku Kwei nods head cheerfully. Boy takes
9 skips clockwise around the Tree.-----15-17
- (b) Ku Kwei turns right facing the Tree,
then takes one step backward looking at
the Tree with body bent forward hands on
back.
Boy takes 9 skips counter-clock-wise
around the Tree. He finishes in back of
Ku Kwei.-----18-20
- (c) Boy makes 3 skips towards Ku Kwei.-----21
He pulls Ku Kwei's dress twice
Ku Kwei tries to catch him with his left
hand.-----22

Shang Wo turns left looking at them
sadly with back of left hand against
the front of her head and right hand
behind her back. Rabbit and toad disappear
through A

III

- (a) Boy turns left and runs away from the
Tree with six running steps.
Ku Kwei turns left watching him.-----23
- (b) Boy takes 2 polka steps around the
Tree in a counter-clock-wise direction
Ku Kwei takes 2 large walking steps to
follow the Boy.-----24-25
Boy looks back. Ku Kwei coughs.-----26
- (c) Boy takes 4 polka steps around the Tree
in the same direction Ku Kwei follows with
walking steps. They joins inside hands on
last count.-----27-30
Boy to right of Ku Kwei both face Shang Wo.

Music
meas. No.



(Fig 93)

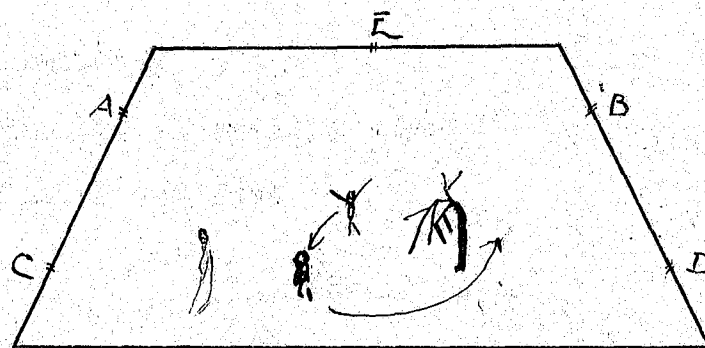
IV

- (a) Boy leads Ku Kwei with 12 skips around Shang Wo (Fig 93).
Shang Wo turns left slowly (a complete circle) looking at them sadly (Fig 93).----- 31-34
- (b) Boy and Ku Kwei drop hands and take 3 skips turning left, hands raised upward.----- 35
Repeat to turn right taking 4 small steps.----- 36
- (c) Boy runs away from Shang Wo toward the Tree. Ku Kwei takes one step forward toward Shang Wo.----- 37
- (d) Ku Kwei makes a deep bend at the waist lowering his hands clasped in front of him Shang Wo takes a step back away from Ku Kwei Boy puts down his brush.----- 38

V

- (a) Ku Kwei facing front, laughs again with feet apart, hands sideward, body bent backward. Boy does the same but with hands upward (Fig 94).-----Music repeat 1-2

Music
meas. No.



(Fig 94)

- (b) Ku Kwei with body bent forward hands on back turns left and walks 12 steps toward the Tree (one counts far each step). Boy takes 4 polka steps following him. Finish on the left side of the Tree.

Shang Wo looks at them, then looks downward to right.----- 3-6

- (c) Ku Kwei picks up his axe. Boy picks up his brush.

Shang Wo pretends to sleep with head dropped to right resting in her right hand.----- 7

- (d) Ku Kwei chops the Tree twice.

Boy sweep twice.----- 8-9

They stop and look at each other.----- 10

Rabbit and Toad appear at Entrance A.

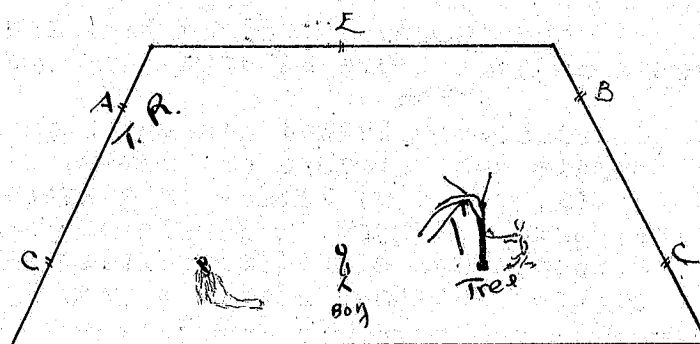
PART III - DANCE II

Rabbit And Toad Interfer Again

Music: Leap Frog 4/4

Steps: Running, Leap-Frog steps.

Dancers: Rabbit and Toad



(Fig 95)

Formation

Rabbit and Toad stand side by side, toad at right in the front of Entrance A. Ku Kwei, Shang Wo, Sweeping Boy are in their own place (Fig 95).

I

Music
meas. No.

Shang Wo is pretending ⁱⁿ to sleeping.
Ku Kwei goes on with his chopping.
Boy leans his head on the top of the
handle of the brush sleepily.

- (a) Rabbit and Toad run in side by side
with 16 small running steps towards
Shang Wo.-----1-2
- (b) They jump towards Shang Wo and raise
on toes looking at her.-----3
Shang Wo turns head left with left hand
over head looking at them.-----4
- (c) Shang Wo turns and pretends to sleep
again while Rabbit and toad repeat the
action described for measure 3.-----5

Music
meas. No.

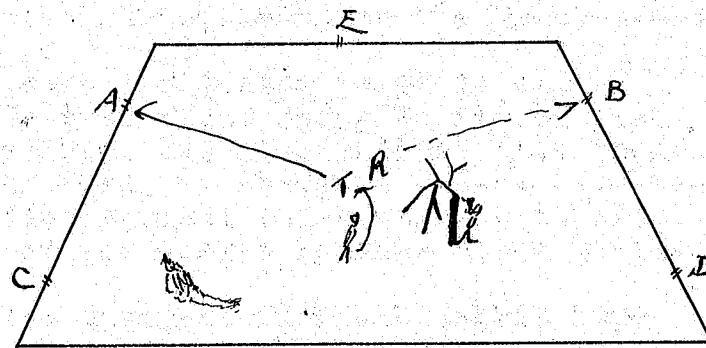
Rabbit and toad jump face to face looking
at each other.-----6

- (d) Rabbit turns left. They both take 2 hops
(two counts for each hop) toward Sweeping
Boy.-----7
They take 3 quick hops (one count for
each hop) still toward Tree (counts 1,2,3).
Hold looking at the Boy (count 4).-----8

II

- (a) Rabbit and toad (Rabbit leading) run
towards the Tree with 16 small running steps.----- 9-10
- (b) Rabbit takes one hop toward stretching
both hands toward the basket. Toad stands
on toes looking at Rabbit (counts 1,2).
Boy drops head sleepily. They are frighten-
ed. Rabbit quickly pulls his hands back.
Toad heads body a little backward (counts
3,4).----- 11
Rabbit turns right with 2 jumps towards
Toad.
Toad scratches his face with right hand
to shame Rabbit's timidity.----- 12
- (c) Toad takes one hop toward Tree stretching
both hands toward the basket. Rabbit stands
on toes looking at ~~Rabbit~~ (counts 1,2)
Boy drops head sleepily. They are frighten-
ed. Rabbit quickly pulls his hands back.
Toad bends body a little backward (counts
3,4).----- 13
Toad turns right with 2 jumps toward ~~Toad~~ Rabbit
Rabbit scratches his face with right hand
to shame Rabbit's timidity.----- 14
- (d) They both take 4 hops towards the basket.
Toad is leading.-----15
Sweeping Boy drops head left and then
raises it to look around. Rabbit and Toad
are frightened. Body bend backward, arm
stretched downward and backward looking
at Boy.-----16

Music
meas. No.



(Fig 95)

III

Ku Kwei stops his chopping axe poised over right shoulder and look at Sweeping Boy.

- (a) Sweeping Boy, throws his brush away and runs with small running steps to drive Rabbit and Toad away.----- 17
- Rabbit runs toward B Sweeping Boy follows Toad running off the stage through A.----- 18
- Rabbit appears again at Entrance A. Rabbit looks at the stage with head turned left, hands bent in front. Ku Kwei goes on with his chopping.----- 19-20

IV

- (a) Rabbit runs with 16 running steps towards the Tree.----- 1-2
- (b) Rabbit take 4 hops toward the basket, one measure for each hop.----- 3-6
- (c) Rabbit in stooping position stretches left hand towards the basket, then his right.----- 7
- (d) Ku Kwei seeing Rabbit stamps right foot twice.----- 8

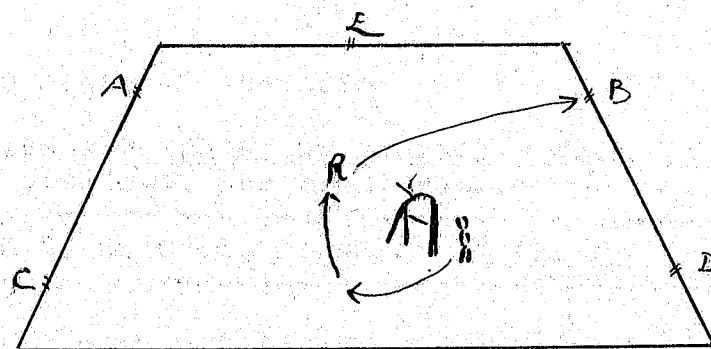
V

Music
meas. No.

- (a) Ku Kwei goes on with his chopping
Rabbit takes 4 hops towards A away from the
the Tree then 4 hops back to the Tree.----- 9-10
- (b) Ku Kwei waves left hand twice to call.
Shang Wo's attention. Shang Wo raises head
to look at him. Rabbit stands on toes look
at old man then at Shang Wo.----- 11
Rabbit facing front takes one hop toward
the back of the basket looking at Ku Kwei.----- 12
- (c) Repeat the movement of 11-12 Rabbit hops
to the right side of the basket.----- 13-14
- (d) Rabbit stretches hands left then right
to take the basket with both hands Ku Kwei
with axe against the tree, looking at Shang
Wo anxiously stamps right foot twice.----- 15
Rabbit holds the basket, Ku Kwei throws his
axe at the Rabbit.----- 16

VI

- (a) Ku Kwei follows Rabbit running off the
stage from B.
Shang Wo raises head looking at them
quickly.----- 17-20



(Fig 96)

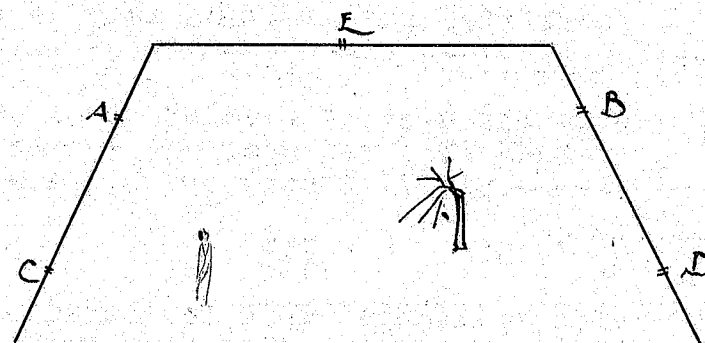
PART III * DANCE III

Shang Wo Helps The Tree to Revive

Music: Consolation 4/4

Intrument: Piano and Hu Chang

Dancers: Shang Wo and the Tree



(Fig 97)

Formation

Shang Wo sits up with both hands on ground at right body weight on hands and head turned left to look at the tree which is bent down almost to the ground.

I

Music
meas. No..

Shang Wo looks at the tree

- (a) Tree tries straighten up gradually from the bent position. Use right shoulder lead.----- 1-6
- But Tree is severely wounded. It falls down again.----- 7-8
- (b) Repeat (a) with a left shoulder leading.----- 9-16

II

- (a) Shang Wo stands up facing left with hand high in front right hand low behind back.----- 17-18
- (b) She walks with 8 steps towards the tree one count for each step.----- 19-22

- | | Music
meas. No. |
|---|--------------------|
| (c) Shang Wo takes 4 small running steps toward the tree.----- | 23 |
| She bends forward putting left hand on the branch looking at its wound.----- | 24 |
| Shang Wo takes 4 small running steps in a counter-clockwise direction moving around the tree, then bends using her right hand to touch the tree.----- | 25-26 |
| Repeat the movement described for meas. 25-26 twice finishing in front of the tree facing diagonally toward left front corner.----- | 27-30 |
| (d) Shang Wo bends forward to help the tree straighten up. She uses her left hand. Tree raises its branches a little.----- | 31-32 |

III

- | | |
|--|-------|
| (a) Shang Wo takes one step forward to help the tree with both hands. Tree straightens up but its branches still droop downward and its head is raised at first but drops to right shoulder on the last note.----- | 33-36 |
| (b) Shang Wo lifts its right branch (arm) upward.----- | 37-38 |
| She helps its left branch upward.----- | 39-40 |
| (c) Tree raises its head looking upward and moving its branch slightly. Shang Wo takes one step back looking upward at the tree with both hands downward.----- | 41-42 |
| Shang Wo turn right and steps right foot back to lean her back against the Tree.----- | 43-44 |

At beginning of III Moon appears of E, black drapery still covering most of the surface of the disc. As the Tree straightens, the Moon drops the black drapery lower until it is completely out of sight or the 44th measure (Fig).

INTERLUDE III

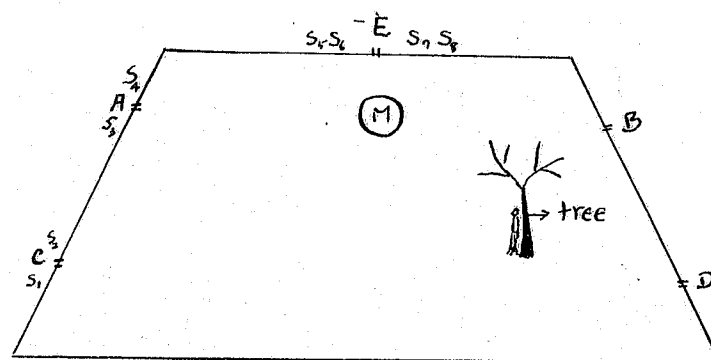
Stars Dance Around The Moon

Music: Merry Elves 4/4

Steps: Skip, Running, Sliding, Hop, Polka

Pivot turn

Dancers: 8 Stars



(Fig 98)

Formation

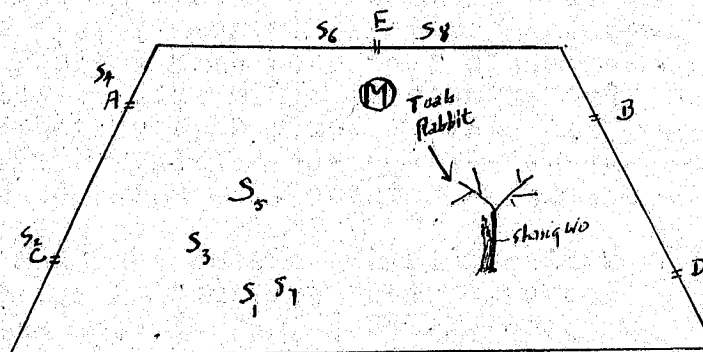
Stars 1,2,3,4,5,6,7,& 8 are ready off the stage behind A, C, E, see (Fig 98). Moon is already standing in the center before E. The Tree stands in its place with its branches upward in the air. Shang Wo leans her back against the Tree looking at the bright Moon.

Introduction

Stars come onto the stage from different direction.

Stars. nos. 1,3,5,7, take 8 skips onto the stage from A, C, E, respectively to their positions (Fig 99).

Music
meas. No.



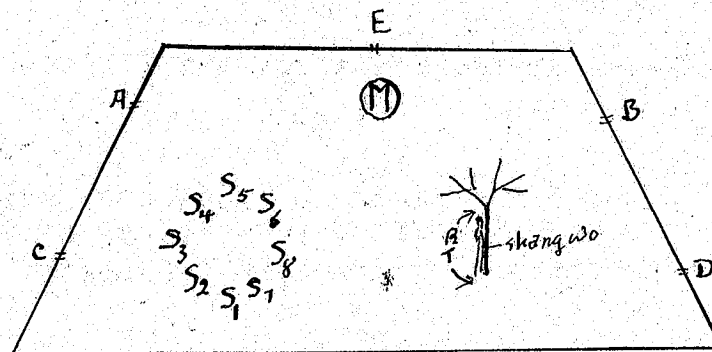
(Fig 99)

Rabbit followed by Toad hops in from the back of the moon toward Shang Wo who is now looking at the moon and the Stars. (Rabbit and Toad take 2 hops for one measure)-----

1-2

Stars nos. 2,4,6,& 8 take 8 skips to their positions (Fig 100) while nos. 1,3,5,& 7 skip turning right in place with arms diagonally upward. Rabbit and toad take 4 hops still toward Shang Wo. Rabbit and toad finish side by side now ~~the tree~~ facing audience looking at Shang Wo and the Tree.-----

3-4



(Fig 100)

I

(a) All stars take 8 skips in a clockwise direction around the circle, arms still diagonally upward.

Rabbit and Toad Take 4 skips moving to opposite side of the tree, Rabbit passing

Music
meas. No.

in front. They finish to the left side of the Tree facing each other, then take one jump (2 counts) with both feet close together toward each other (2 counts) and take another jump in place to face the tree, side by side.----- 1-2

Stars take skips in a counter clockwise direction.

Rabbit and Toad passing right shoulder take 4 skips to complete their circles around the Tree to finish facing each other at the right side of the tree. They take 2 jumps toward Shang Wo and stoop beside her feet, Rabbit on her left and toad on her right.

Rabbit sits on his haunches with elbows on knees and ^{stars, toad's} hands resting on backs of hands looks ^{stars, toad's} hands rest on floor in front of him.----- 3-4

(b) All Stars with hands joined at shoulder level, their backs toward the center of the circle, take 12 sliding steps sideways to right in a clockwise direction (one count for each step) then stamp three and hold for one count.----- 5-8

Shang Wo and the two little creatures just look at the Stars.

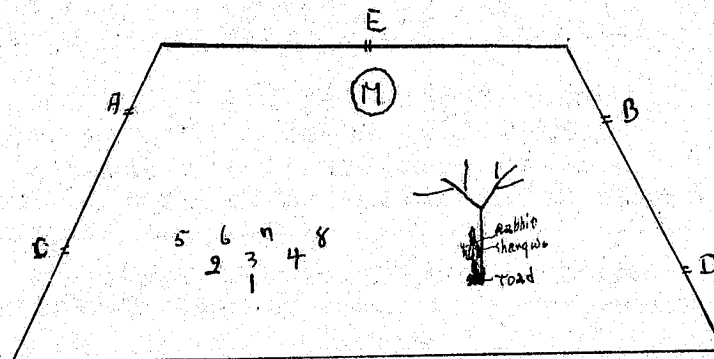
II

Music repeats

Repeat steps I reversing directions.-----1-8

III

(a) All stars with hands on hips take 4 polka steps to form the following formation, facing front.----- 9-12



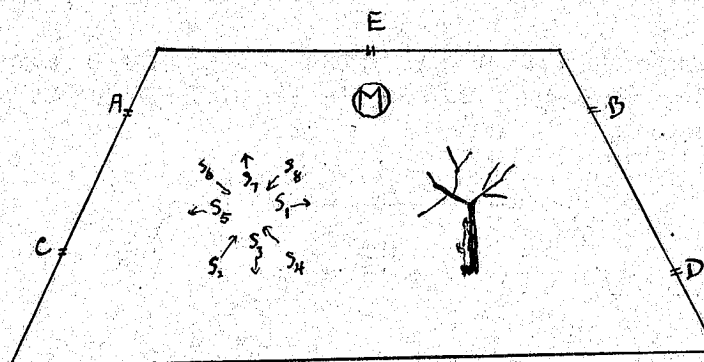
(Fig 101)

Music
meas. No.

Stars hop on right foot touching left
toe to left (count 1) and hop again on
right foot raising left knee up (count
2) Hop on left foot touching right toe
to side and raising right knee (counts
3,4).----- 13
With a jump they place right toe for-
ward (count 1) then with a jump change
foot placing left toe forward (count 2)
Repeat to place right toe forward
(count 3) and hold (count 4).----- 14
Repeat the movement described for meas.
13 then make a tour de basque right and
step right beside left foot.----- 15-16

IV

(a) Stars take 6 skips starting on left
foot to form the figure shown in
Fig 102. then make a pivot tour the bas-
que right arms swinging freely.-----17-18



(Fig 102)

Stars nos. 1,3,5,& 7 skip out and nos.
2,4,6,& 8 skip in as shown in Fig .
then make a pivot turn to right in place.----- 19-20

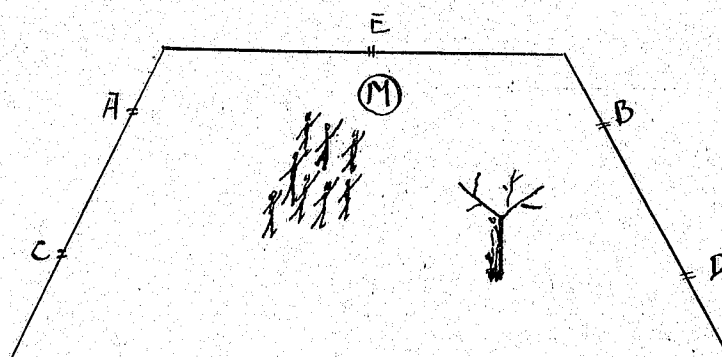
(b) Stars nos. 2,4,6,& 8 join right hands
diagonally upward in center and take 8
skip in a clockwise direction, nos. 1,3,
5,& 7 take 8 skip in a counter clock wise
direction.----- 21-22

Around the large circle they repeat the
skips reversing then direction.----- 23-24

V

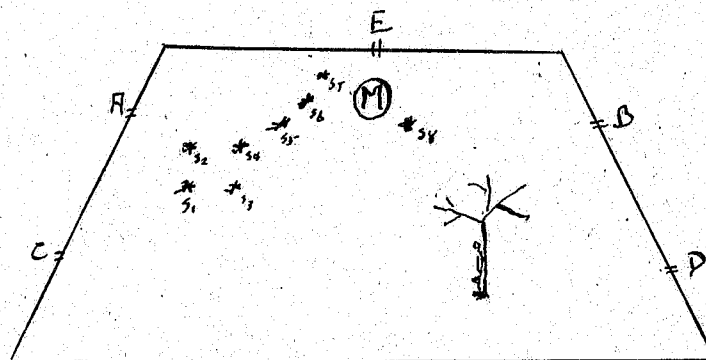
Music
meas. No.

- (a) Stars as a group face diagonally forward toward left front corner with weight on left foot, right foot extended sideways, left hand diagonally upward toward the moon, right hand downward a little away from their bodies, take 7 hops on the left foot toward the moon then hold for one count.-----25-26



(Fig 103)

They take 6 skips to form the constellation of the great Differ as shown in Fig. 104.----- 27-28



(Fig 104)

- (b) They hop on right foot four times in place at the same times touching left toe in front of right foot on right.----- 29
Hops on left and touch right toe four times.----- 30
Hop twice on right foot touching left toe (counts 1,2). Hop twice on left foot touching right toe (counts 3,4,).----- 31

Music
meas. No.

Stamp in place three times, right left,
right, and hold for one count.-----32

3

P A R T IV

MOON FESTIVAL



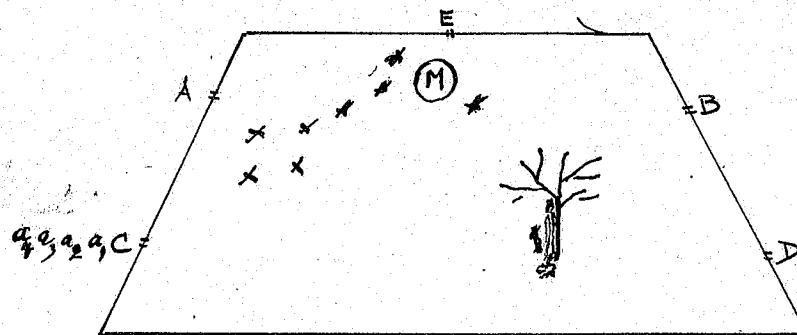
PART IV - DANCE I

~~Aureols~~
Aureols Appears Around The Moon

Music: Floating Clouds 6/8

Steps: Slide-step-stepp

Dancers: Aureols (4)



(Fig 105)

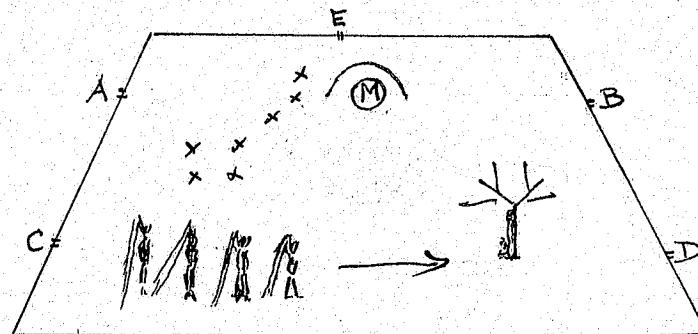
Formation

Characters on stage remain the positions taken in the interlude. Nos. a₁ a₂ a₃ & a₄ with both hands holding the narrow ends of their long scarfs overhead (the scarf floating backward) are ready off the stage behind C.

I

- (a) Nos. a₁ a₂ a₃ & a₄ in line formation, carrying scarf high overhead take 14 soft leaps-run-run steps, onto the stage (leap onto left foot first) from C toward the Tree (Fig 106). Then face front to take 2 waltz balance steps sideways left, right.

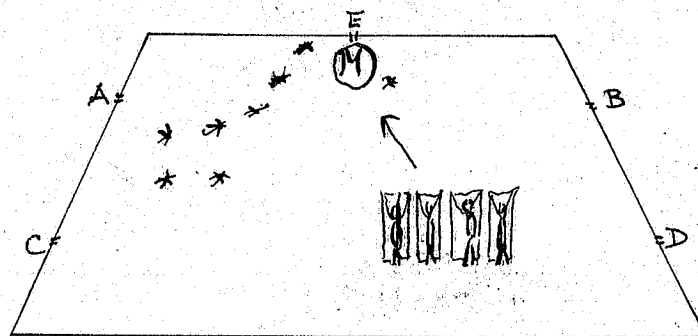
Music
meas. No.



(Fig 106)

They finish in front of the Tree covering Tree, Shang Wo, and two little creatures. Tree lower its branches so it is not seen by the audience now.----- 1-6

- (b) All take 16 slide-step-steps backward start left foot toward the moon getting the Tree, Shang Wo, Rabbit and Toad all to the back of the Moon.----- 9-16



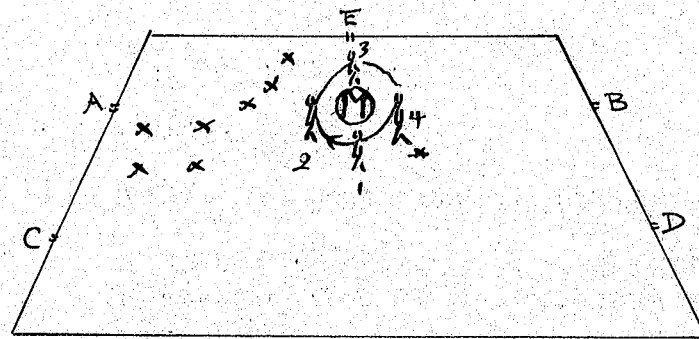
(Fig 107)

II

- (a) Nos. a₁ a₂ a₃ & a₄ with both hands holding the narrow end of the scarfs on left shoulder turn to right and take 16 slide-step-steps in a clockwise direction around the Moon. As each gets to the back of the Moon, she picks up the other end of the scarf of the one in front of her. At the end the scarf are completely encircling the Moon

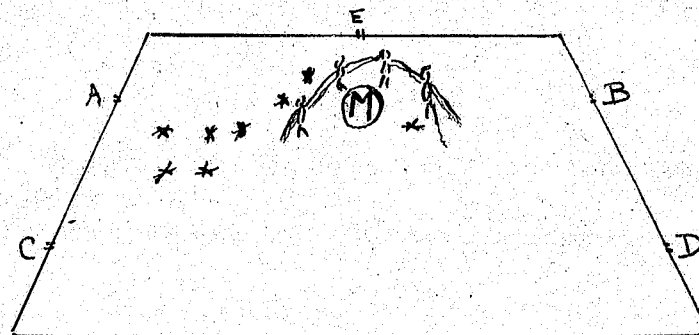
(Fig 108).

Music
meas. No.
----- 17-24



(Fig 108)

- (b) The Auresk with arms and scarfs in the same position with arms and scarfs turns left to take 8 waltz steps in a counter clockwise direction around the Moon.--Music repeats 17-20
They take 6 slide-step-steps to finish in the following positions with hands hold the scarfs extended upward.-----21-23



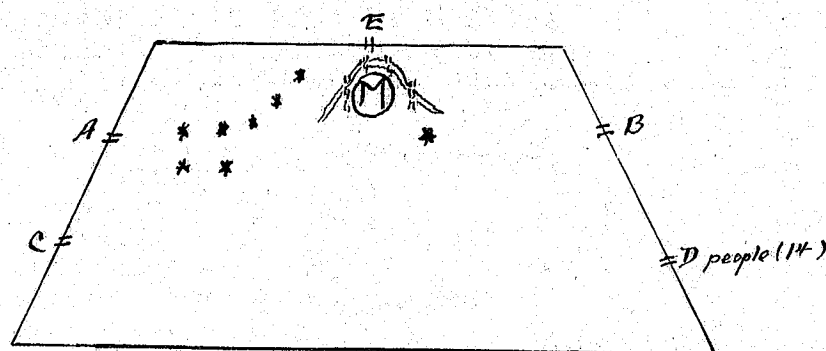
(Fig 109)

All hold.----- 24

PART IV. — DANCE II

Moon Festival Of The People

Music: Chinese Music (漢宮秋月)
 Instruments: Flute, Reed.
 Steps: Skip, Walking Steps, Sliding
 Dancers: People (14) Girls (2) Boys (2) Men (2)
 Women (2) and those who have been in Dance III
 of Part I



(Fig 110)

Formation

Moon, Stars and Aureoles are in the same position as before.

People are ready off behind entrance D.

I

Music
meas. No.

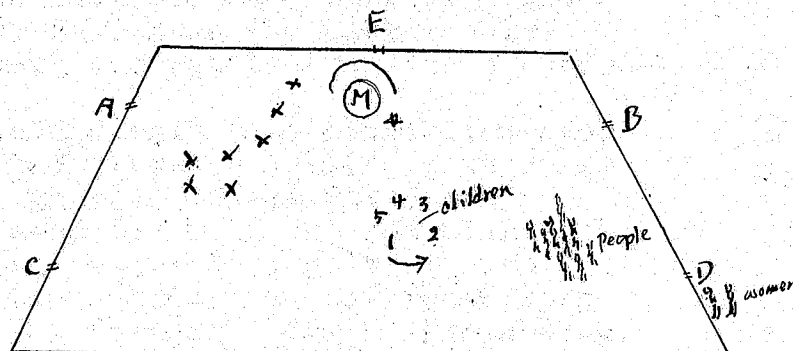
Moon, Stars and Aureoles take slow small side steps (one meas. for each step) toward A. Shang Wo behind the Moon with left hand in the side of the Moon occasionally looks downward from around the right side of the Moon.

- (a) Boys and Girls run in as ^a group from D toward center of the stage looking at the Moon.----- 1
 They look at each other (2 counts)-----
 then run back toward D (6 counts).----- 2-3

Music
meas. No.

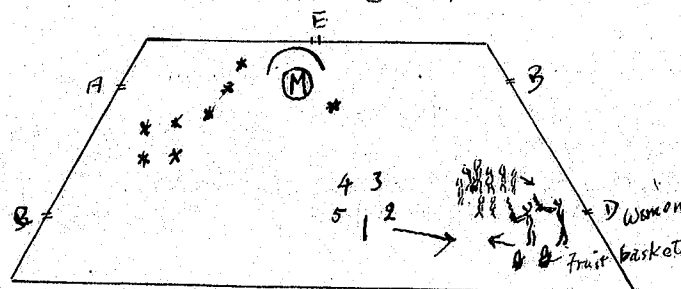
Children and all people appear at D.----- 4
They walk slowly toward center of the stage looking at the Moon, Children look at their parents and point at the Moon with their right hands.-----5
Two women and two men walk slowly back to D. Rest of them still walk slowly toward center of the stage.----- 6-7

(b) Men and Women stand looking at Moon while Boys and girls take 8 skips toward the Moon.----- 8
Men and Women look at them and toward Moon at each other in an excited manner. Children joint hands to take 8 skips forming a circle in the center of the stage (Fig 111).-----9



(Fig 111)

Children take 8 skips in a counter-clockwise direction around the circle then take 8 skips more in reverse direction.----- 10-11
All look back as man and women appear at D with incense pots and front basket in their hands.----- 12
Men and Women who hold their incense pots high take one step toward the Moon Rest of them look at the Moon. Children look at incense and fruit basket. (Fig 112).----- 13



(Fig 112)

Music
meas. No.

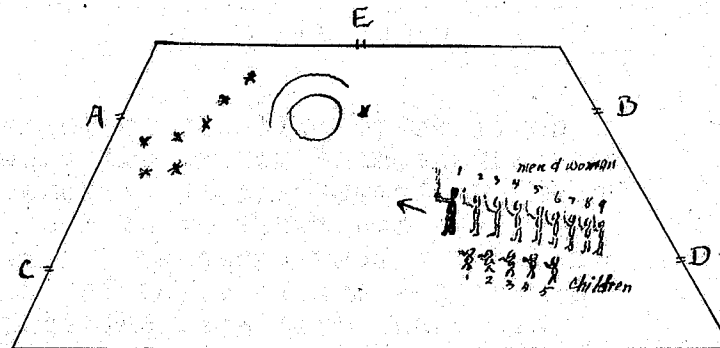
II

They offer the incense pots
The Moon and The Stars and Aureoles stop and
look at the incense.

- (a) Children take 8 skip toward the women
Men all walk toward the women too women
with incense in their right hand and
fruit basket in their left hand walk to-
ward the Moon. The first woman hold a
large incense pot with her both hands.
The second woman hold a bundle of in-
cense following the first one.----- 14

The first woman gives the incense
pot to the Eldest man (old psasant).
The second woman divides the incense
away the rest of them. Children take
fruit or cake from the basket which
the women have put down on the ground.----- 15

- (b) They walk slowly (two counts for each
steps) with incense holding high over-
head diagonally toward the Moon.
The eldest one hold the pot with both
hands and the rest of hold at with
their right hands. Men and women form
a line and children form a like behide
them (Fig 113).----- 16-19



(Fig 113)

They all stop and look at the Moon.-----20

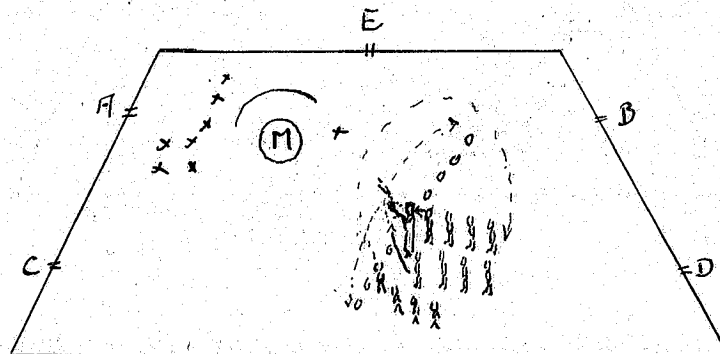
All holding the incense high overhead with
both hands kneel on left knee. (Children on
both knees). The hold their heads up looking
at the Moon and then bow down deeply.----- 21

Music
meas. No.

III

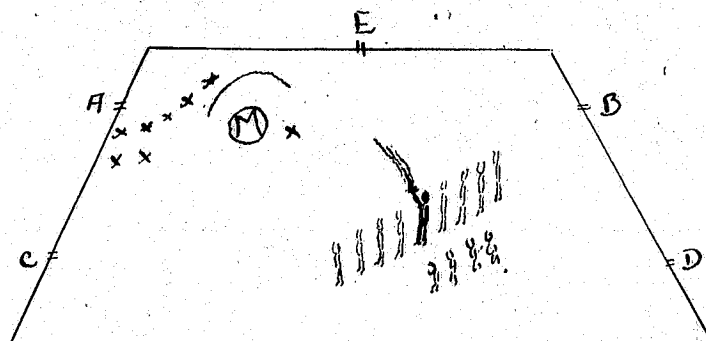
Moon Aureoles and The Stars begin to
move toward exit A.

- (a) The Eldest men stands up hold.----- 22-23
Rest of them stand up and hold.----- 24-25
- (b) The eldest one holds the pot unmoved
looking at the Moon. Rest of them divide
into two lines (old numver step to left
even number step to right) and walk for-
ward passing on either side of the eldest
one (Fig 114). As they meet in frontof the
eldest one two by two they put their in-
cense into the large pot then passing right
shoulders with each other they move into
a line formation facing the Moon. The
new positions are indicated by O in the
diagram (Fig).



(Fig 114)

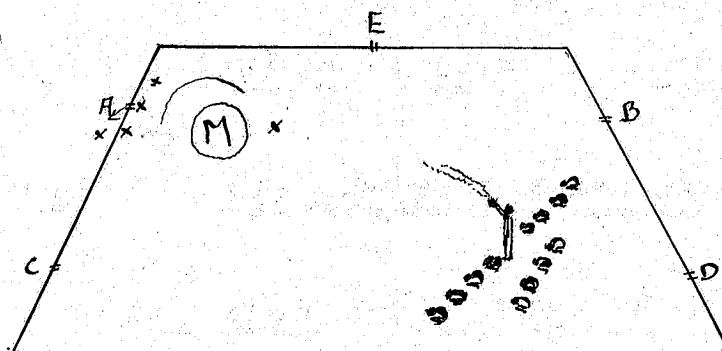
In the meantime the line of children
skips toward the center between the Moon
and the peasant. Facing toward the Moon
they put down their first and cake on
the center of the stage around the left
of the line of their elders and form a
line behind. The direction indicated
in (Fig 115).----- 26-35



(Fig 115)

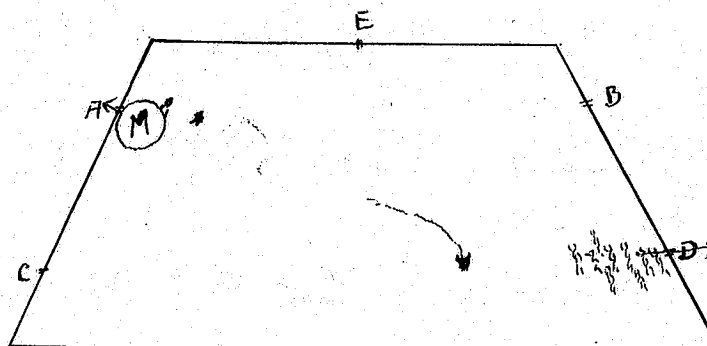
Music
meas. No.

- (c) All take 8 steps backward. The eldest hold the pot high toward the Moon with both hands. All men and woman with both hands looked in front of their chests elbows outward look toward the Moon with devotion.----- 36-37
Eldest one lifts the incense high.
All kneel on both knees.----- 38
All bow down.
Eldest man kneel down and put the pot on the ground.----- 39
All hold.----- 40



(Fig 116)

- They stand up slowly.----- 41-42
They walk backwards to exit through D while Moon, Aureoles, and Stars all move slowly to exit through A. Shang Wo gives her last glance around the left side of the Moon at the people and smiles. She exits with the Moon through A.----- 43-48



(Fig 117)

Music for the Moon Festival of The People

漢宮秋月

4/4

國樂合奏曲

$\dot{2}$ $\dot{1}$ $\dot{6}$ $\dot{1}$ | 0 0 3561 5 | 5 51 6165 3576 | 5 - 123 65 |
 3 235 1 - | 62 1365 7656 | 1.65 3 33 | 55 561761 6165 |
35 3532 11 1112 | 3.6 56 6153 | 2123 5643 23516576 | 1 03 23 21 |
72 7276 5 - | 11 6 5.6 43 | 576 5 - 11 | 6 5.6 44 33 |
 25 3532 11 1112 | 3 - 561 6543 | 2123 5643 23576576 | 1 03 23 21 |
 7 6 5 - | 661 6532 5 - | 3532 1235 2 - | 5.6 176765 3 |
5.62 35 3532 | 1.32 12 35 | 2.3 176 5 | 561 2176 5 |
5.6 1 65 3 | 562 35 3532 | 1 03 23 21 | 7 6 55 32 |
505 56 3 | 56 5 561 | 65 3 56 12 | 3 - 56 53 |
 2 5 35 32 | 1 03 25 21 | 7 6 5 - | 5 - - 0 |
11 6 5 43 | 56 5 - 1 | 6 5.6 44 3 | 25 32 12 3 |
 3 - 5165 | 25 2 6546 | 1 03 23 21 | $\dot{7}$ $\dot{6}$ $\dot{5}$ - ||

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1. 五經通義 - 漢劉向
2. 月令廣義 明黃道周
3. 酉陽雜俎 唐段成式
4. 淮南子 王劉安
5. 搜神記 晉干寶
6. 靈寔 晉張衡

附

第一次演出（六月五日在
金女大）
照片

第一場

(4)



嫦娥取得仙草，不知如
何是好！

(5)



嫦娥偷服仙草

(六)



后羿大怒追嫦娥

第一場

雲

(7)



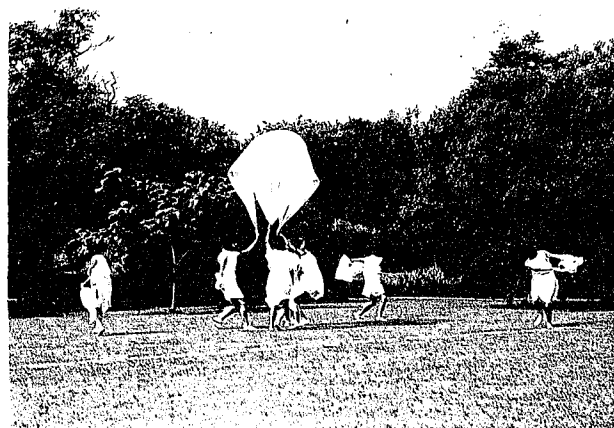
(8)

第一段：雲高舞飄中後跑



小塊雲在大雲之下

(9)



第二段 向圓心跑三步舞雲中上昇

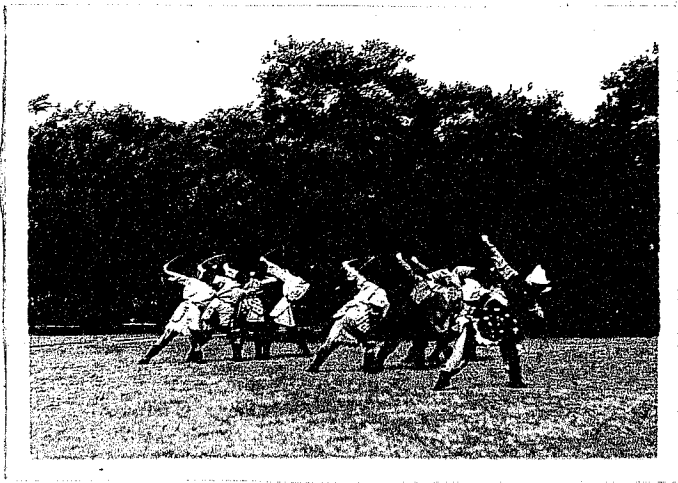
(10)



雲護送嫦娥奔月

第一場

(1)



后羿射獵

(2)



鄉民：老人及漢翁

(3)



嫦娥不忍見后羿之暴虐

第三插場 月色圓圓，星群歡舞

(22)



(23)



兩臂斜下伸單
足跳單足夫前
點地。

星群歡聚地跳向月亮

(24)



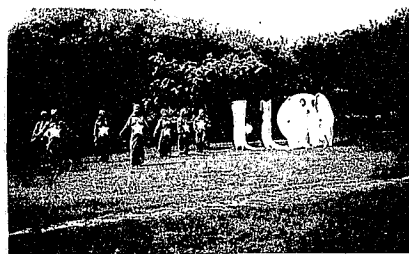
兩臂斜上舉

(26)

(25)



兩臂前及斜伸單足跳



群星排成一北斗星

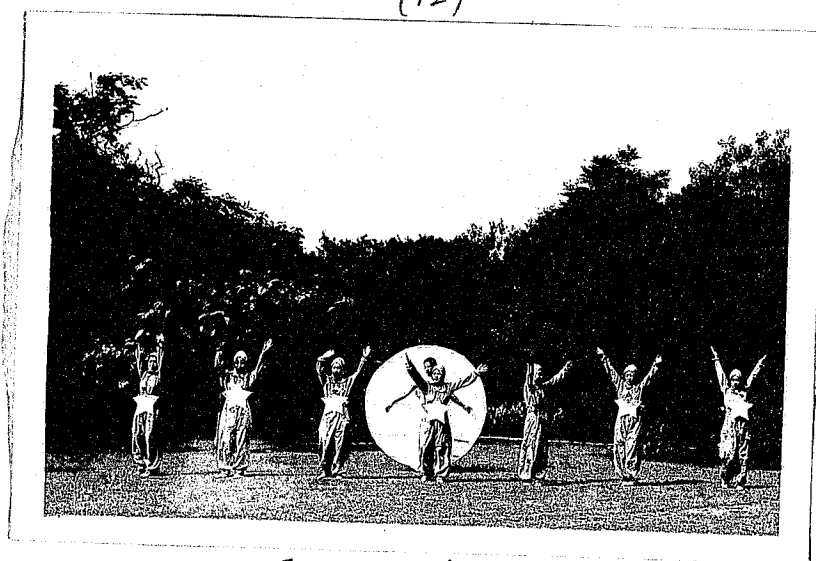
第一描場
雲、星、月亮

(11)



雲繞月舞

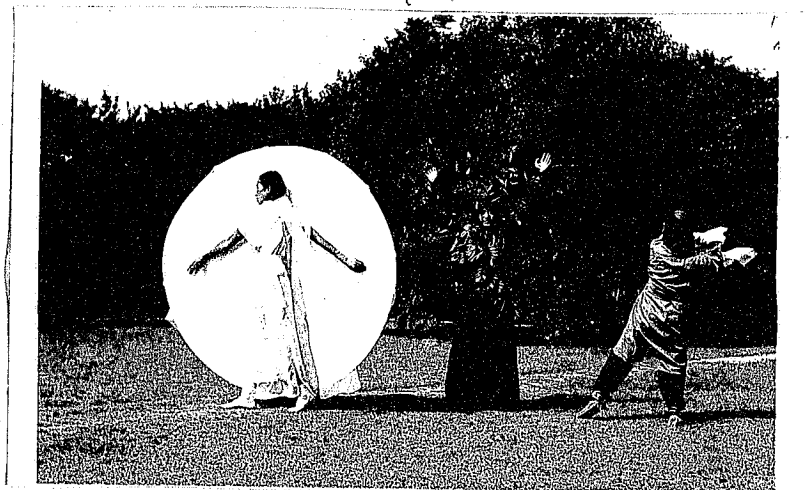
(12)



星舞

茅 = 場

(13)



樹 砍 桂 毫

月

(15)



暗 月 例 樹

中

(14)



葉 掃 子 童

國立編譯館館刊
第四卷第四期

THE UNIVERSITY OF CHINA PRESS
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第三場

16



星群祈求嫦娥幫助

17



出場時之一幕

第三場



採集童子採集



斗斛翻蟾月兔

月中



飯偷蟾月兔白



界下視依娥蟾月

第四場

(30)



中秋祭月

(31)



第四場

(28)



家：賞月

中

秋

(27)



月色圓時一彩霞舞

(29)



焚香斗