



*A Sporting Chance ~
Enjoy Yourself!*

Dance Project

4-H
Ontario



Manual for Leaders and Members

4-H Ontario

March 2008

THE 4-H PLEDGE

"I pledge:

My Head to clearer thinking

My Heart to greater loyalty

My Hands to larger service

My Health to better living

For my club, my community and my country."

THE 4-H MOTTO

Learn to do by doing

This Project is supported by the Government of Ontario

ACTIVE2010



VISION FOR 4-H ONTARIO

We will be recognized for delivering quality, innovative, and sustainable leadership and life skill programs for youth and volunteers; which will benefit the citizens and communities in which they live.

VOLUNTEER STATEMENT

4-H Ontario volunteers are passionate and dedicated individuals essential to the delivery and success of the Ontario 4-H program.

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4-H
Ontario



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4-H Ontario's 'A Sporting Chance - Dance Project' Resource

4-H Ontario's A Sporting Chance dance project resource consists of ten chapters relating to dance as an art form and as a physical activity alternative. Each dance chapter focuses on learning about movement and the body through physical experiences and activities. Each meeting stands alone with appropriate warm-ups, physical activities and templates for self-reflection through writing and discussion.

Choose which activities suit the age group or modify them to be appropriate for your specific group's needs. Activities marked '**Digging Deeper**' indicate a more advanced activity or content. '**Take it Home**' activities and worksheets will give a chance for the material covered in a meeting to be bridged into the 4-H members' personal lives. This will assist in helping them achieve and maintain a healthy, active lifestyle outside of 4-H meetings.

Chapter Breakdown and Description

1. *The History of Performance*

The history of dance as a performing art as well as its cultural meanings will be explored in this meeting. Members will discuss how they feel about movement and define their own ideas about what dance is. Discussion about personal physical expression will also be explored.

2. *Types of Dance*

Popular dance forms done in North America will be explored through video and physical practice. Members will learn about different types of dance and have a chance to try different steps as well as attempt to create a dance done in their favourite style.

3. *The Dance Class*

Members will have an opportunity to learn about the dance class's structure and training regimes. How people are taught how to dance will be discussed and members will have a chance to teach and learn from each other.

4. *Bodies Moving Together - Improvisation*

Improvisation and physical play will be explored in this section. Games to develop problem solving skills and partnering will be introduced to members who will have the opportunity to begin exploring improvisation in dance.

5. *Choreography and Composition*

Members will learn about various ways to put movement phrases together as well as have an opportunity to make up their own dances. Self expression and individuality will be encouraged through movement exploration.

6. *Dances of the World*

Different folk and social dances from different cultures and background will be shown through video and practice. Cultural significance of dances will be discussed as well as personal family tree associations to different heritage.

7. *Music and Rhythm in Movement*

In this meeting members will learn basic music rhythms and relate them to different dance forms. Music as accompaniment for different dance types will be explored. Music appreciation and media awareness will also be discussed.

8. *The Body as an Instrument*

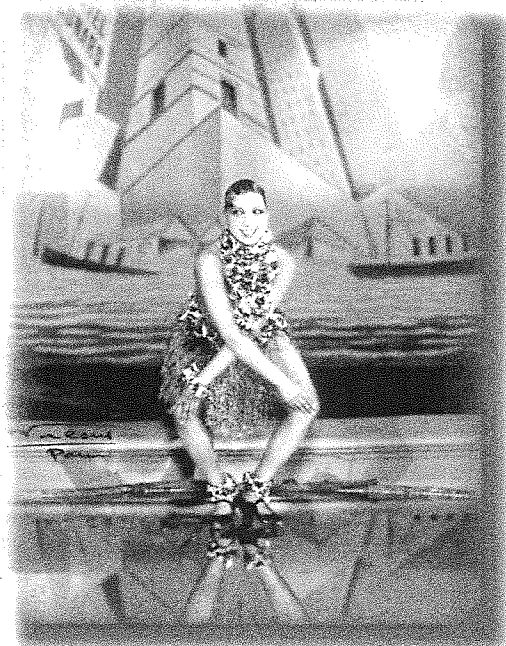
This section will explore the anatomy and kinesiology of the body. Members will learn the names of the muscles and bones as well as the logistics of how physics are used to achieve physical tasks in dance and life.

9. *Injury Prevention and Health Benefits*

Members will learn about how to prevent injury as well as the health benefits of dance. Injuries typically common among dancers will be discussed as well as symptoms, preventative measures and treatment. Proper nutrition will also be included in this meeting.

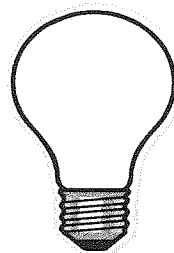
10. *Relaxation and Body Awareness*

Body awareness and the importance of stretching will be explored in this section. Relaxation techniques and ways to care for the body will be explored through yoga and relaxation.



How to Use this Manual

Begin each meeting's preparation by reading through the content section. Familiarize yourself with the content and choose a warm up and physical activity. A physical activity should always accompany the lesson in order to encourage members to be active and learn in a physical way. Make sure to gather all supplies and materials before the meeting begins and make sure that there is a large, clear space available. The space should be warm and well lit with no obstacles (such as furniture) in order to provide a safe environment for moving. Doing activities on a concrete floor should be avoided. Community centres, gymnasiums, basements, churches or backyards (when the weather is nice) could be used.



Leaders who may not have a vast knowledge of different dance forms or aspects **should not be intimidated**. A focus on **creative movement, choreographic projects** and **self-exploration** can replace a typical dance class structure in which dance technique is the focus. The project emphasis is to experience rather than be technically proficient. Members should be encouraged to focus on their own feelings and body experiences rather than on how they look.

Each lesson should begin with a **Warm Up** to properly prepare the body for moving. There will be several options for Warm Up activities and the leader can choose to do all or a select few. You may also want to go through the Relaxation and Body Awareness chapter for some great stretches to use as an additional warm up!

The **Lesson** portion of the class will include history, vocabulary definitions as well as handouts and information sheets (indicated by the 4-H clover leaf). As a leader, you can use the handouts and lesson content sheets to discuss

and explain the ideas to the members. The textual lessons should not be the focus of the class, since the members should be doing most of their exploration within the physical activities. The lesson should be seen as background information rather than the focus of the meeting. Once the group has a handle on the material, they can apply the new knowledge they're acquired to the activity portion of the meeting. The different activity options will be included and the leader will have the option of choosing one or all of the activities listed.

We recommend you choose one or two activities in order to give the members time to develop and explore their movement tasks. A **'Dance Moves Chart'** is provided at the end of this section to help with activities in which members have to 'make up their own' dances.

'Instructor Tips' will be included with each activity to assist the leader in helping the members and will be indicated with an asterisk (*).

'Digging Deeper' will include a more advanced level of the content or activity for older or more advanced members.

A **discussion** activity is included for each section. This will give the group an opportunity to reflect, write and verbally discuss how they felt about what it was like to move in a particular way. This allows a connection of the conscious mind to be connected to the body's movements. There should always be time reserved at the end of the meeting to come together for discussion.

Reflection sheets will be included for members to write self-reflections which may be kept private or shared with the group.

'Take it home' handout sheets and activities will be given to the members to bridge their work in 4-H meetings to their own lives.

This Feels Weird!

Many sort of dance or creative movement might feel shy or embarrassed to be moving in such a new way. This is normal for new movers, but it is extremely important not to apologize before beginning!

The worst thing an instructor can do is 'warn' the group about the newness of a particular activity. This attitude sets up a pre-conceived negative association to movement and the members will automatically be uncomfortable with the concept. Instructors should simply start the rules and encourage participation. If members do seem reluctant or claim they 'don't know what to do' concerning creative movement please refer to the Instructor Tips section in each section.

The meeting material has been designed in such a way that each lesson builds on the one before it. This will help members to feel comfortable in the activities. It may take time for some members to feel comfortable moving. Certain ages or individuals who have body image issues or negative self-esteem may be more prone to resisting dancing. These are often the members who will benefit the most from a healthy and supportive experience of moving and dancing.

It is the leader's responsibility to be supportive of personal achievements and encouraging for all members' growth. Sensitivity to one's needs and limitations should always be respected and creative movement is a good way to cultivate self-esteem, healthy body images and individual growth. Group discussion and trust among the members will nourish a safe and accepting environment for member to take risks and grow within.

Through learning about the body, members will also learn about themselves.

Project Requirements

Although the chapters in this project are designed to be done in order, you can customize to suit your group. As there are multiple activities and warm up options in each chapter, there is enough material to last your club for three years. The chapters 'Types of Dance', 'Dances of the World', 'Choreography and Composition' and 'Bodies Moving Together - Improvisation' lend themselves to repetition: they will be different every time they are covered! Chapters 7 - 10 are more advanced, but still contain activities suitable for younger members.

A typical 4-H meeting consists of 120 minutes [2 hours] and should include the following:

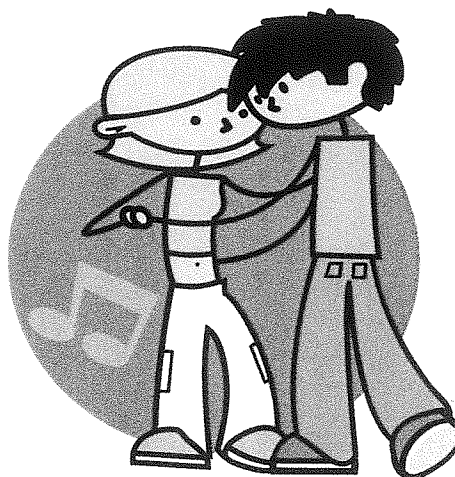
- Welcome/may include warm-up activity while others are coming
- 4-H Pledge
- Roll Call (found in 'Warm Up' sections)
- Secretary - minutes
- Press report
- Treasurer's report [if any]
- New business-includes county events, regional and provincial events, and any club plans
- Meeting Content or Background
- Activities for the theme
- Clean-up /Adjournment /Refreshments [optional]
- Closing - motto
- Suggested timing for items 1- 6 should be about 10 minutes or less
- New business [varies depending on special planning etc] from 1-5 minutes

- Meeting content or background 5-20 minutes
- Activities 80-90 minutes
- Clean-up and closing 5-10 minutes

ACHIEVEMENT IDEAS

- Have members choose their favourite dance, and attend a local dance class for that style.
- Put on a performance for family and friends - have members work individually, or in groups to put on choreographed or improvised dances that they have created themselves.
- Choose a style of dance, and hold a dance competition!
- Arrange to put on a performance for a local senior's residence.
- Hold or go to a barn dance!

Encourage the members to continue exploring dance even after the club is completed - by learning a type of dance they haven't experienced before, gaining a basic knowledge of how the body works, and striving to bridge work done your meetings with their everyday life!



DANCE MOVES CHART

This is a list of possible movements that could be used in dance - it may be particularly useful in activities where the members are asked to make up their own dances. They can use more than one movement at once (example: arm swings while jumping) or focus on only one thing (example: sitting on the floor doing slow arm patterns). Post this or give copies to the members so they may refer to it.

Change the movements by using...

1. FACING (where the body is facing in relation to the audience)
2. LEVELS (close to the ground versus high in the air)
3. BODY PLACEMENT (what position the rest of your body is in)
4. QUALITY (how the movement is done. Example: pretending to walk through mud or bouncing on light clouds)

	Movement	Directions	Variations
Arms:			
-	Swing arms	side to side, front	levels, speed and back, circles
-	wave hands	any direction	levels, speed
-	sustained pose	-	any pose you want!
-	geometric patterns	any direction	rhythm, patterns
-	hands on hips	-	hands held on another body part
-	holding hands	-	holding other parts of the body
-	clapping to the beat	-	with other dancers
			slapping knees (or other parts of the body), rhythm, body placement
Legs:			
-	kick	front, back, side	height, direction
-	steps	any direction	floor pattern, speed
-	grapevine	side to side	speed, direction
-	box step	-	speed, quality
-	slide	any direction	speed, quality
-	knee bends	-	one leg or two, speed
-	ankle movement	circles, pointing foot	relationship to leg
-	hip movement	front, back, sides, circles	speed, weight on legs
Torso:			
-	bends	forward, side, back	speed, body placement
-	ribs	forward, side to side	speed, body placement
back, circles			
-	shoulders	up and down, side to side	speed, alternating sides
		front and back, shimmy	

Movement	Directions	Variations
Head:		
- head 'looks'	up, down, side to side	speed, rhythm circles
- nods	up, down, side to side	speed, rhythm
- circles	-	speed
Pelvis:		
- isolations	front to back, side to side, circles	speed, body placement
Rolls:		
- log roll	side to side	speed, arms and legs
- bum roll	side to side	stand in between rolls
- somersault	front to back or backwards	over shoulder, speed
Traveling moves:		
- skipping	forwards	speed
- hopping	front, side, back	using hands, speed
- running	front, side, back	speed, quality
- crawling	front, side, back	on belly, on hands and knees, on feet and hands, speed
- walking	front, side, back	speed, quality
- stomping	front, side, back	speed, rhythms
Balances:		
- one foot	-	body placement
- on toes	-	body placement
- tripod (stalls)	made with 3 different parts of your body	combination of parts
Jumps:		
- two feet to two feet	front, side, back	half or full turn in air
- two feet to one foot	front, side, back	direction, quality, levels
- one foot to one foot	front, side, back	direction, quality, levels
- one foot to two feet	front, side, back	direction, quality, levels
- on the spot (one foot or two)	-	height, body placement
Turns:		
- two feet (swivel)	on the spot or traveling	speed, body placement
- one foot	on the spot or traveling	speed, body placement
- on knees	traveling side to side	speed, body placement

DANCE!

The History of Performance

The History of Performance

Meeting Content

This chapter will include the history of performance and how dance is seen from a cultural perspective. Why we dance will be discussed along with how it has changed from history. You can print out the content pages for the members or take turns reading them out loud to each other or have them get into groups to discuss and learn about the different kinds of performance.

Before each meeting:

- Read content and make sure you understand what is going to be taught
- Make enough copies of handouts and content sheets for each member
- Collect all required materials for activities and warm ups

Structure of a meeting:

- Attendance/welcome: Use Roll Call questions during attendance
- Content: Have the 4-H members take turns reading them out loud or discuss the content with them. Use discussion questions to promote conversation about the topics. Make sure that everyone has a substantial grasp on the content before moving on to the activity sections.
- Warm Up: Choose one or two warm up activities (depending on time constraints) to introduce the ideas into the body and get the members' bodies prepared for dancing
- Activities: Choose one or two activities so the members can apply what they've learned through practical application. This should be the most substantial section of the meeting in terms of time and priority. Make sure to allow for enough time for the members to fully develop their projects and dances. Encourage creativity and application of the content in their dances.
- Reflection: Print out the Reflection Questions sheet for each member. Have them fill it out individually or discuss their feelings in a group reflection.

The History of Performance:

Dance has always been a part of people's lives since the beginning of time, in every part of the world. Dance is one way people have traditionally celebrated. Many different kinds of dances have been done for entertainment. Many people call this kind of celebratory dancing '**folk dancing**'. It is a general term for dance that people do together. Folk dancing originally included easy steps, catchy music and is done for a specific purpose such as a birth, death, harvest or weddings. **Performance dance** is different from traditional folk dancing. Performance dance is done specifically for others to watch. It does not necessarily actively include everyone, since some people watch the dancers. It is different than doing dance for fun or celebration because of the presence of an audience.

Dance performances are known to go as far back as ancient Greece. In the large theatres called **thrust stages** (where the stage sticks out into the audience and the audience can see all 3 sides), performers would put on plays with dancing in them for the citizens of ancient Greece. Dance usually related to poetry and music and was done both on stage and in everyday life. The ancient Greeks believed that dancing was created by the Gods and Goddesses and therefore dance was incorporated into their worship and rituals.

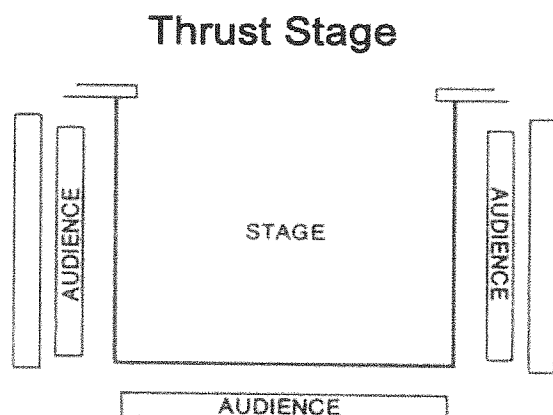


Image taken from www.lib.washington.edu/subject/drama

In these performances, dancers would depict poetry through movement or show myths of the Gods through movement. Other citizens would come to watch these without actually dancing in them therefore making it a performance.

During the 1600's, the **proscenium stage** was introduced for court dance performances. When King Louis XIV (the 14th) grew too old to do the dances of his court, he had dancers hired for his personal entertainment. The proscenium stage is like a frame around the dancers with a section of the wall cut out so that you can look in to watch the dancers. This kind of stage is still popular today and often incorporates curtains, sets and lights. King Louis the XIV was known as the 'Sun King' because it was believed that the French court revolved around him like the plants revolve around the sun. King Louis was very well known as a wonderful dancer and would often perform in his courts. As he got older, his love for dance stayed strong and then **ballets** (as we know them today) were first composed for him to watch. The dances done for the King eventually changed into dancers performing famous stories for the wealthy people who would come to the court to watch. People loved watching the fairy tales performed by the beautiful dancers and it spread through out Europe and North America.

Proscenium Theatre

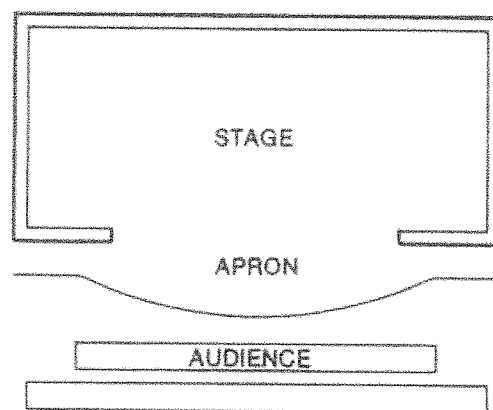


Image taken from www.lib.washington.edu/subject/drama

Today, dances are still performed in this way. The proscenium stage still exists as well as the thrust stage style from ancient Greece. The dances have changed, but the fact that performers are doing dances for other people in a performance setting is still the same.

Digging Deeper

Definitions of Performance:

Performance today has many broad definitions. Dance is only one type of performance and others include drama, music, opera, performance art, sports, speeches, comedy and many more. Performance outside of a particular medium (dance, drama, music, etc) relates to being in front of a group of people doing something outside of your ordinary activities. Performance is almost a state of mind. A person could 'perform' a song or dance alone in their bedroom with no one watching at all. Even though there would be no audience to witness the performance, the person is doing something that is outside of their regular life in such a way that they are aware of their performance. So performance does not always depend on the existence of an audience.

Different performers (dancers included) will train their body and mind to do the best of their ability. **Focus** is something that is often talked about in rehearsals for performances. This means that the performer trains their attention to only be on the performance and not allow themselves to become distracted. Actors will often call this being '**in character**'. They will change the way they think to become more like how their character would think. This goes for dancers too. If a ballet dancer is playing the role of the evil stepmother in Cinderella, she must assume the characteristics of that made up character. For dancers, body awareness is also a part of performance. If a dancer does not have awareness of their body, they will not be able

to perform the dance steps to the best of their ability.

Performance and Emotions

There are often emotional connections to performing. Some people find it extremely scary to get in front of a group of people and talk or dance. This is called stage fright or **performance anxiety**. This fear is caused by mental anxiety and nervousness. Many people cannot explain why they get this fear. Perhaps they worry about looking silly in front of their friends or worry that they will make a mistake. Regardless, this fear stops many people from even trying dance or performing. If dancers can get past this fear, they will learn much about themselves and the people around them. It is always a positive experience to face fears and grow as a person through taking this kind of risk.

The positive emotional benefits of performing will make a person feel good about themselves and will improve self-confidence.

The opposite is also found in performing. Many performers talk of the adrenaline rush they feel while performing and after a performance is done. This feeling alone is why many people love to perform and choose to perform in choirs, dance shows, plays, sports or other types of activities that people will come and watch them do.

Also, since dancing is physical, endorphins in the body (that make a person feel happy) are released when the body is physical. Another reason why people will feel good after performing is because perhaps they have faced their fear of being in front of other people and have an increased level of self-confidence.

WARM UP ACTIVITIES

ROLL CALL QUESTION: Name a time when you performed for other people.

Objectives of Warm Ups: To introduce the concepts of performance, and get members to start thinking about what it means to be a performer

Materials Required:

- Pens, paper, scissors
- Questionnaire handout
- Large, clean, empty space indoors or outdoors (weather permitting).
- Please avoid concrete floors if possible and make sure to sweep or mop beforehand to remove any hazards.
- All members should be wearing movement appropriate clothing and remove their shoes unless dancing on concrete or outdoors where running shoes should be worn.

**ACTIVITY #1: Charades**

(Done to 'break the ice' as an example of how it feels to be a performer in front of other people)

Steps:

1. Have each person in the group write down a couple of charade ideas on a small piece of paper (you could have a theme for the charade ideas such as: movies, TV shows, animals, foods, song titles, etc. Examples could be: "Finding Nemo" or "Mary had a Little Lamb").
 - Make sure that you agree on a theme so that everyone writes the same sort of examples on their pieces of paper
2. Place all of the pieces of paper in a pile and divide the group into 2 teams.
3. Have a representative of one of the teams go up and act out what is on the piece of paper. The performer cannot use their voice and must act out what they are only with their bodies.
 - Pre-determine rules such as actions that represent the amount of words or the amount of syllables (examples include holding up 2 fingers if the paper has 2 words on it, touching the nose when their team guesses correctly and touching the ear to communicate "sounds like")
4. The actor's team must try to guess what their team member is acting out within a certain time limit (1 minute?) or until they guess correctly.
5. If the team guesses it correctly within the time allotted they get a point. If they do not then they do not receive any points.
6. Repeat with the other team and take turns going back and forth between the teams until all of the papers are used up.
7. Discuss with the group after the game is complete what it felt like to be the performer.

* Discussion questions could include: Did you notice anything different about your body, voice or mannerisms when you were performing? Did you notice differences in others? What were aspects that were fun about performing? Why did you like it/not like it? Was anyone doing any performing (or anything besides their usual behaviour) when you were the ones guessing the charade?

ACTIVITY #2: Questionnaire Handout

(Done to encourage the members to think about their own feelings about performance)

Steps:

1. Hand out the copies of the questionnaire
2. Ask the members to each fill out the questionnaire truthfully on their own time (they should not fill them out with partners or consult their peers for answers)
 - You can ask everyone to spread out in the room to assure they are filling it out by themselves
3. Once everyone has filled out the questionnaire, come together as a group and discuss the answers and feelings that the members have.

* Discussion questions could include: how does performing make you feel? Have you ever had an experience being a performer? What was it like? Are you aware of when you are nervous? What are things that you notice that your body does when you are nervous that you are not in control of?

ACTIVITY #3: Performance list

(To allow the members to begin compiling their own performance history)

Steps:

1. Instruct all of the members to write down things in their life where they have done in their lives when they were performing
2. Discuss and share answers with the whole group.
3. Talk about ways that people perform and in what circumstances (example: sports events, school classes, play games, voice mimicking, etc)

QUESTIONNAIRE

"To inhabit one's body is a cause for celebration"

- Simone de Beauvoir

Fill out this questionnaire as honestly as you can - there are no wrong answers!

1. How would you define 'Performance'?

2. Have you ever been in a situation where you were performing? Describe it.

3. How do you feel when you have to perform?

4. What are some examples of times in your every day life when you are performing?

5. Why do you think that some people find performing scary?

6. How could performing help you in your life in a positive way?

ACTIVITIES

These activities are to develop self-awareness pertaining to emotional performance anxiety, body awareness, confidence building, trust in others, character development and group dynamics. All of these aspects are crucial for a performer to be comfortable before going on stage.

Activity #1: New Walk

(Done to develop individual body awareness and character development)

Steps:

1. Divide the group into two.
2. Instruct one of the groups (A) to begin walking around the room naturally (the other group (B) will watch them).
3. Tell group B to pick a person in the room to follow silently with their eyes. Instruct them to pay attention to the way the person walks and what characteristics they have (example: do they walk slowly? On their toes or sides of their feet? How much do their arms swing, etc?)
4. Ask the groups to switch roles and the members of group B will attempt to mimic their secret partner they have been watching in group A.
5. Have group A watch group B and discuss what differences they see in the group. How are they performing? What do they notice?
6. Once the discussion is over, ask group B to come back with the other group and tell group A what the 'secret' was (copying their walk).
7. Have everyone get into pairs and try each other's walks or make up new walks for different pretend characters.
8. Discuss whether or not this activity was performing, and why.

* Example discussion questions could include: What did it feel like to have people watching you walk? What did it feel like to change the way you walked? What was different about it in terms of how your body felt? What was it like to see someone else doing 'your' walk? How did you know that it was yours (or another member's) walk? What were some of the characteristics that you used to change your walk?

Activity #2 Digging Deeper: Room Walk

(Done to develop group dynamics and body awareness)

Steps:

1. Have the entire group line up along one wall so that they are all facing into the centre of the room and are shoulder to shoulder.
2. Instruct the group to walk across the room together keeping the line they are in straight. No one can touch the person beside them or turn their face to look directly at the. Invite the group to complete the task together as a group without talking. Tell them that it should take 5 minutes for them to cross the room.
3. Once they have completed the task, discuss what it felt like and what happened.
4. Try to attempt it again or with a variation such as doing the task in 10 minutes; 2 minutes; in two groups; with their eyes closed, etc.

* Discussion questions could include: What did you notice about going across the room in this way? What happened? What did you feel? How was timing a part of the performance? Did you notice anything strange about your group dynamics doing such a simple task?

Activity #3: Flocking

(Done to develop group dynamics and teamwork)

Steps:

1. For this **structured improvisation**, all of the members will be in the room together. They should be separate but not too far away from each other (enough room to extend their arms without touching anyone, but not much more space than that)
2. If everyone faces one direction there will be one person who cannot see anyone (the person at the front). This person is the 'leader' and will begin by moving very slowly so that everyone behind him or her will follow as they do the moves (the moves can be anything but must be slow enough so that the group looks like they are dancing in unison). It should not be obvious that there is a leader.
 - Encourage arm movements as well as full body patterns made in a slow nature
3. When the leader turns their body to face a different direction then that will prompt everyone to also turn their body direction with them. Due to the change in body direction, this will indicate a new leader (whoever cannot see anyone in front of them) and that person will take over and the last leader will become a follower like everyone else.
 - If you would like, you can call out 'change leader' and choose someone on the edge of the group to lead. You can also ask people to change places in the group so that different members will get a chance being on the outside of the group. A leader cannot be in the centre because the 'flockers' should all be behind the leader (like a flock of birds)

* Digging Deeper: if the group keeps all of their eyes forward it forces the group to use their **peripheral vision** only. For example, if you are looking straight ahead but the leader is off to the member's right side, then they have to rely on the people in front of them and their peripheral vision only. This will mean that the members may not be doing the exact same thing as everyone else, but this is ok.

- It is always exciting to see what happens in a flocking exercise. Two people may think that they are both the 'leader' and the group behind can then follow whoever is more in front of them. The group may split into smaller groups or move in the room. Inform the members that this can occur and that they should be 'ready for anything'!
4. Discuss what the exercise felt like for the group.

Activity #4: Trust Games

(Done to establish confidence and group dynamics)

If you have mats available at your site, feel free to use them. It may make the members feel more comfortable and be safe.

Steps:

1. Have the members break off into pairs

2. Have one member fall back while the other catches them under the arms

* make sure that they are safe when doing this and not too close to anything or anyone

1. Back to back, have the partners sit so their backs are touching

2. Have them push against each other and press their feet into the floor until they stand upright (sometimes hooking the elbows helps)

* have the members try this a few times to get the hang of it

1. Have the partners face each other and hold hands

2. Instruct them to both bend their knees into a squat with their weight far enough back so that they are holding themselves up by their partner's hands and weight

* ask the group to experiment with other ways that they can balance their weight with their partner. This should not include lifts that are strenuous on the body. All balances should use gravity and each other to counter balance their partner

1. Have the group come together into a tight circle (perhaps two circles if there are many people)

2. Have each person take turns in the center of the circle. With their hands crossed over their chest and their eyes closed, they should keep their body as straight as possible with their feet planted and fall into the outside circle.

3. The people on the outside will slowly and carefully 'pass' the centre person's weight around the circle. Their feet should be firmly planted and they should be gentle as the person in the middle goes all the way around the edge

Digging Deeper:

1. Have all the members lie down beside each other on the floor with all the heads facing one way and hands above their heads. Make sure they are close together

2. One person will lie horizontally along the group with their hands above their head like they are diving and their face up should be up (looking where they are going).

3. Everyone on the bottom will roll in the same direction on someone's count and the person on the top will move along the top of the group like a log on the water

1. Have everyone line up in two rows facing each other

2. Extend the arms out in front of the body so that the fingers are almost touching the fingers of the person across from them

3. Have one person leave the group and stand on the other side of the room facing the opening of the 'tunnel' created by the other bodies

4. Have the person run down the tunnel and instruct the people in the rows to raise their arms as the person runs through so they will not hit their arms

*Everyone in the two rows should be watching the person running and make sure to raise their hands above their heads quickly.

Activity #5: Funny Face Phone

(Done to work on character development and performance anxiety)

Steps:

1. Have the group stand in a line
2. One of the people at the end of the line will think of an emotion and turn to the person next to them and show that emotion in their face
3. The person who receives the 'face' will determine what they are trying to communicate silently and turn to the person on their other side to do the face to them. The 'face' will travel along the line silently. The person at the end will say what emotion they thought the face was.
4. Repeat with different people on the end and different emotions

* Make sure that the people waiting their turn to do the face are not looking at the people doing it a head of them. The surprise will be ruined! Have them cover their eyes or face the opposite direction

Activity # 6: Folk Dance Celebration

(Done as an example to learn about dance history)

Steps:

1. Instruct all members to make a circle in the space with their bodies
 2. Once in a circle, hold hands and take 8 steps to the left (clockwise)
 3. Turn in the opposite direction and take 8 steps around the circle (counter clockwise)
 4. Take 4 steps into the centre of the circle, bringing their hands up above their heads
 5. Walk backwards for 4 steps and bring their hands down to their sides
 6. Jump on the beat 4 times
 7. Let go of hands and turn in a circle for 4 beats, stepping on each count
 8. Jump up in the air and then crouch down to bang the floor 4 times
 9. Repeat the entire sequence
- Choose a song or rhyme that everyone knows (or make up your own chant) to say as you do the dance
 - Discuss what this dance could be used for in celebration (wedding, birth, etc.)
 - Make up another 'verse' to do as a group. Have everyone contribute ideas to what sort of moves could be added.

Activity # 7: Performance of Folk dances

(Done as an example of the history or performance history)

Steps:

1. Divide the group into two
2. Have each group make up their own chant and 'verse' to add onto the folk dance above.
3. Have one group perform for the other and then switch
4. Discuss how it was different than doing it all together.

* discussion questions could include: What felt different from doing it all together? What was it like to watch the others do the dance? Was there anything you found enjoyable or distracting? What specifically made you feel the way you did?

REFLECTION

How do you feel about doing things in front of people?

What did you learn anything about yourself today?

When in your life do you feel like you are performing?

How do you think being comfortable performing could help you in your life?

Do you have any fears that hold you back from doing things?

What could you do to change how you feel about your fears?

Use the back of the sheet to make a list of 10 things you like about yourself!



TAKE IT HOME

"A free spirit can only exist in a free body"

~Isadora Duncan

- Put up your hand when your teacher asks a question in class if you are scared to answer.
- Write a journal entry about what you think about when you are playing sports.
- Make up a dance with your friends to your favourite song and perform it for your parents or your classmates.
- Think about how you stand, move and walk (what body part begins the movement?)
- How do you react when something makes you mad? How is it shown in your body?
- Make up a play about the book you are currently reading.
- Go up to someone who you've never talked to before and start a conversation.
- Make a ritual for yourself that is good for your body and do it every night before bed for a week. How does it make you feel?
- Wear an article of clothing that makes you feel different. Why do you feel this way?
- Make as many funny faces as you can in the mirror by yourself. Try it with a friend. How is it different on your own or with someone?
- Make up your own 'take it home' activity that relates to performing.



GLOSSARY

Thrust Stage: The thrust is very similar to the proscenium stage. The difference is that a thrust stage extends into the audience, so that the audience is seated on three sides of the stage.

Proscenium Stage: The most typical stage formation for theatres. The audience only sits in front of the stage and the stage is framed on sides and the top like a picture.

Structured Improvisation: Structured improvisation is when there are rules pre-established before dancers improvise together. The rules help guide the dancers in what sort of dancing they are able to do. Structures can include rules about where dancers can go in the space, how they interact with each other, their quality of movement and many other aspects.

Peripheral Vision: Peripheral vision or side vision is the ability to see objects and movement outside of the direct line of vision. Sometimes people will refer to this as seeing out of the 'corner of their eye'.

Performance Anxiety: Performance anxiety is when a performer will show symptoms of anxiety and nervousness during or before a performance or sporting event.

DIGGING DEEPER RESOURCES

Performance History

The People Have Never Stopped Dancing: Native American Modern Dance Histories By: Jacqueline Shea Murphy

Dancing In All Ages - The History Of Dance By: Edward Scott

Social Dancing In America: A History And Reference Volume 1 Fair Terpsichore To The Ghost Dance, 1607-1900 By: Ralph G. Giordano

Folk Dances

Dancing From Past To Present Editor: Theresa Jill Buckland

Multicultural Folk Dance Guide By: Lane, Christy

Ontario Folk Dancing Association <http://www.web.net/~ofda/>

Improvisation Resources

The Creative Habit By: Twyla Tharp

Free Play: Improvisation in Life and Art By: Stephen Nachmanovitch

Dance!

Types of Dance

Types of Dance

CONTENT

This chapter includes descriptions, brief histories, video examples and discussion about different types of dance in North American culture. These dance types are the most popular in Canada and the U.S. and this chapter will educate 4-H members about different types of dance along with the cultural significance and media literacy involved in reading them as forms of art.

Print out the handouts so each 4-H member gets a copy of each 'dance type' (eight types in total) and copies of the 'handout for content and videos' sheet for each type you wish to focus on. A suggestion for older age groups could be having the members focus on one type of dance individually or in a small group and then take turns sharing their information with the other members.

* Be sure to have access to a TV and DVD player to show examples of each dance type

Ballet:

Ballet began as a court dance in the 1600s in France, Italy and Russia during the time of King Henry XIV. In the 1800's, Russia was known as having the best ballets in the world. Choreographers such as Checcetti, Pepita, Diagalev and Nijinsky all created famous dances which depicted fairy tales to music composed by musicians such as Tchaikovsky and Stravinsky. 'Sleeping Beauty', 'Swan Lake', 'The Nutcracker', 'Giselle' and 'The Rite of Spring' were all made in this time.

Today, Ballet attempts to be as close to the original form as possible. The technique is difficult to learn and often a dancer must train his or her whole life to be able to be a professional dancer. Because it preserves a historical way of moving, many people believe that it is a good way to look back in time through the re-creation of the dances as well as changing them to be more modern while still using the old technique.

Female ballerinas wear toe shoes which have hard blocks in the toes to stand on top of. They also wear tutus, which are skirts which stick straight out to show the dancer's leg in order to be able to see the moves and steps. In King Louis' time, the tutus were long and puffy because it was seen as immoral for the dancers to show their legs. Female dancers also wore corsets to make their waists seem smaller. Men in ballet often lift the women and do large powerful jumping sequences. The Cors de Ballet is a group of women who are all dressed the same. They will do dances that create beautiful shapes and patterns on the stage as floor patterns.

Many of the famous stories that were done in ballet's academic style are still performed today. Choreographers like George Balanchine, Mikhail Baryshnikov and even Twyla Tharp adapt the old style of dancing with new stories and music.

Discussion Questions:

1. What do you think it would feel like to wear a corset, toes shoes and tutu?
2. Why would it have been so exciting for the public to watch ballet in King Louis XIV's time?
3. Why is it valuable to be able to see these historic dances on stage today?



Photo: Cheeky Needle

<http://creativecommons.org/licenses/by/2.0/>

Modern:

Modern dance began around the turn of the 19th century. A group of women from the United States and Europe such as Isadora Duncan, Ruth St. Dennis and Loie Fuller all felt that the strict regiment of Ballet was not expressive enough for the changing times. They revolutionized dance by taking off their corsets, dancing in bare feet and using expressive body language linked with nature.

The next generation (1930s-1950s) of modern dance choreographers and dancers developed detailed techniques that are still studied today such as Martha Graham, Roudolph van Laban and Jose Limon. These choreographers continued to use very expressive movements and develop characters that related to more realistic human emotions.

Between the 1960s and 1980s dance became very **conceptual**. Conceptual dance refers more to the idea around the dance than the actual movements done. This means that dances may not have much actual dancing in them, but focus on the ideas that contribute to the dance such as costumes, sets and music. Choreographers at this time (Merce Cunningham, Trisha Brown, Paul Taylor) would create dances that were about 'nothing' (no stories or no plot) and often had very little dancing involved. These dances were about ideas only and audiences loved to see what the choreographers would do to shock their audiences.

Currently, modern dance is known as contemporary dance. There are many choreographers who create contemporary work and each choreographer's dances will look different from the others. Contemporary dance is still very expressive and creative. Choreographers will use movements found in everyday life, fantastic acrobatic movements, funny clown-like movements or beautiful soft looking movements. It really is an 'anything goes' dance genre! This creates exciting performances that push the boundaries of what dance is.

Discussion questions:

1. What other things were happening around the time that dance was changing (turn of the 20th century) that could have inspired these changes?
2. What would you expect to see if you were to see a Modern or Contemporary dance show?
3. Why do you think that modern dance has changed so much during the years?
4. How would you have felt watching or doing dances from each part of modern dance history?



Isadora Duncan

Jazz/Tap:

Jazz and tap dancing originally came from black minstrel shows, which in turn came from the dances done by American slaves. They would dance in soft, loose movements, and use their feet in rhythmic ways. These dances came from the slaves' own social dancing that was based on African dances they did before they were brought to North America as slaves. These vaudeville shows weren't always positive since the black slaves were forced to dance for white audiences. In the 1950's white people began to copy this style of dance in shows and dance clubs. These early jazz dances (the lindy hop, the



jitterbug, cakewalk, soft shoe, swing dancing) were done to jazz music which is how they got the name jazz dancing. More percussive, rhythmical dancing was enhanced by putting metal 'taps' on the bottom of the dancers' shoes to make the sounds louder; this became known as tap dancing.

Jazz dancing continued to be used in theatres and shows for audiences to watch. Broadway musicals still use this style of dancing. Choreographers like Bob Fosse made dance very popular in Broadway musicals by making the movements very sensual. He was the person who made *Chicago* and *Cabaret*, which are both known as 'Fosse' style musicals. Jazz dancing can now be found in many music

videos, sporting events, cheerleading as well as on stage in musicals. Tap dancing is also used in musicals but is not as popular as jazz and is hardly ever seen in pop-culture settings like music videos.

Jazz is often composed of sharp, quick movements that are eye catching and entertaining. It is aerobic and fast paced and usually the dancers will wear flashy costumes. Tap is very percussive and focuses on the sounds and rhythms made by the feet. Tap dancers will always wear shoes with metal taps on the heel and toes to make their sounds loud against the hard floors they will dance on. Often tap dancers will use wooden boards to dance on so that their taps will sound louder against the hollow board. Famous tap dancers include Fred Astaire, Jerome Robinson and Savion Glover. Jazz and tap both have a repertoire of steps that the dancers will have been trained in. These moves are sometimes loosely based on ballet terms (or that may just be how they are taught to dancers with a ballet background for easy transference of skills) but always allow room for personal expression.

Discussion Questions:

1. How has your opinion of jazz and tap changed now that you have learned about their history?
2. What concerns you about these dance forms? What excites you?
3. Where do you think Jazz and Tap will go from here? How might it change and evolve?

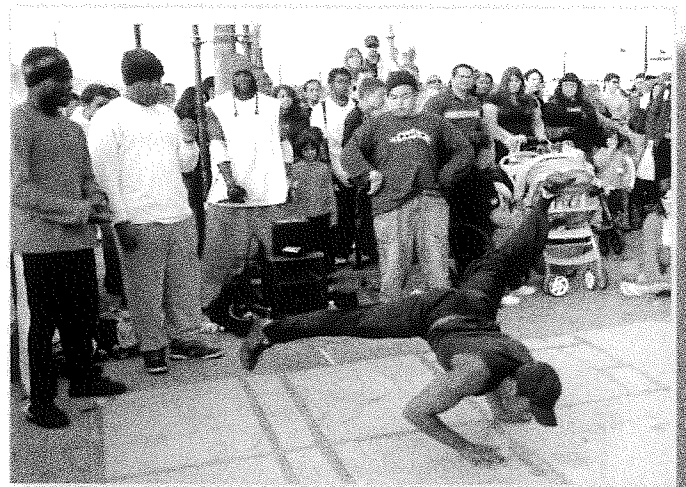
Hip Hop/Break Dancing:

In the early 1960's, break dancing began to be seen on the streets of New York City. This dance form began in the Bronx with Black and Hispanic youth who would dance in the streets as a form of entertainment. Many people think that break dancing got its name from its physical, acrobatic style (and because dancers looked like they were breaking their bones), but it is actually because these dancers would dance to the 'breaks' between songs when a disk jockey would change songs. Dancers would improvise and battle each other in a competitive way - each group would try to out-do the other groups. They would dance to funk music that eventually turned into hip hop music.



of

have a specific look and attitude. Hip hop used 'popping and locking' from break dancers which makes it look like the dancers are robotic. Moves are sharp and aggressive and each movement will be interrupted by a very short pause. Another style borrowed from hip hop is the smooth connected movements that are the exact opposite of 'popping and locking'. This style links all of the movements together in such a way that



Break dancing is classified in many different ways. It is very individual and every break dancer will develop their own style whether it be loose and floppy, sharp and robotic, humorous and clown-like, wildly aggressive, minimal or physically acrobatic. Dancers will 'up rock' which means they dance on their feet as well as 'down rock' where they dance on their hands and feet close to the ground. The '6 step' is a popular down rocking move where the dancer will make their feet walk around their hands by twisting their body and doing 6 small, quick steps. 'Stalls' are where the dancer will hold a pose (usually the pose is a contorted, impossible looking pose on the hands or head) and 'power moves' are very gymnastic, impressive tricks that the dancer will do to show off (head spins, flips, lifts and hand stands for example). Many power moves are done on the hands as most of break dancing is done other than 'up rocking'.

Hip hop evolved from break dancing in the early 80's when the music that break dancers were dancing to was also changing. Hip hop used elements from up rocking and changed them to

makes the dancer look like a rag doll or wave. Break dancing and Hip Hop include a cultural element that is a large part of the dancing. Fashion, language, music, art and attitude are all seen as extensions of the dancing. Hip hop and break dancing are often associated with gangs and violent gang cultures. This may have come from the original break dance battles or the fact that the style originally developed in poor, urban areas of large American cities where there is more crime. Hip hop and break dancing are now taught in studios as well as done on the street and in clubs as a pastime.

Discussion Questions:

1. Why do you think that people are drawn to break and hip hop dancing? Do you think it is exciting to watch?
2. Break and hip hop dancers would dance for fun in their free time. Would you and your friends ever consider dancing as a past time? When have you ever danced with your friends or family for fun?

Ballroom:

Ballroom dances are dances done in partners. There are many different individual dances that are all classified as 'ballroom' (foxtrot, mambo, waltz, salsa, etc). Ballroom dancing began as social dancing which was seen as far back as the Renaissance. The upper bodies are the only parts touching between the dancers (hands and arms) and there is always a leader and follower with the man

almost always leading the woman. The dances all evolved and changed with the trends of the times, social acceptability, music styles and dress. In the 1960's social dancing changed into a more solo dance where couples would dance both together and on their own.



Photo: Che - <http://creativecommons.org/licenses/by-sa/2.5/>

Couples who do ballroom dancing now will often compete in large dance competitions. The couples will have to perform different dances and be judged by a panel of experts on their technical ability and creativity. Many couples will train and travel all around the world to compete in the large competitions. Many movies and TV shows have used ballroom dancing moves as a part of the plot because it is such a famous and classic style of dancing.

Costumes are usually very extravagant, with women in large dresses and men in Tuxedos. Not all couples compete in Ballroom dancing competitions. Many men and women enjoy dancing socially and will learn the different dances to do together at dance clubs, weddings or in their own homes. These dances have been around for a very long time and many people enjoy dancing them.

Discussion Questions:

1. Have you ever been a social dancing situation? Describe what it was like. What did the dancing look like?
2. Have you seen a ballroom competition on TV or in the movies? How did it make you feel as you were watching it? What movies and shows can you think of that have ballroom dancing?

Line Dancing/Square Dancing:

Line dancing and Square dancing were traditionally done in rural places as a form of entertainment. Square dancing is a dance where couples dance together in a square and line dancing is when dancers will all dance in rows as individuals. Square dancing movements are called out by a 'caller' to prompt the dancers on what to do. Line dancing is pre-choreographed steps that the whole group do in unison. Both styles are traditionally done to country music. These dances are social dances which originally came from folk dances like Irish jigs and Scottish dances as well as other traditional folk dances done in lines danced in unison or in couples.

Square dancing usually takes place in a club where dancers will learn the dances and do them together. Line dancing can happen at parties, clubs and family events. Line dancing increased in popularity with the increase of pop country music hits and recordings. Dancers will wear their normal clothes which normally include cowboy hats and boots.

Discussion Questions:

1. What do you like about line dancing and/or square dancing?
2. Why do you think line and square dancing found in mostly rural places?
3. Do you think that line dancing and square dancing will change much in the future?

Chain the Ladies

Head two couples lead out to the right,
 Circle four with all your might,
 Head gents break to a line of four,
 Forward eight, and fall back eight,
 Forward again with a right and left through.
 Chain the ladies across the line,
 Chain the ladies down the line,
 Chain the ladies across the line,
 Chain the ladies down the line.
 Forward eight and fall back eight,
 Forward again with a right and left through.
 Join your hands and circle eight,
 Circle eight till you get straight.
 (Repeat with side couples)



Image Courtesy Quebec 4-H

Traditional Square Dances

Many square dancers 'two-step continuously through the dance. The two-step is basically a repeat of this pattern:

- | | |
|-------------------------------|---------------------------------|
| 1 beat step down on left foot | 2 beat- step down on right foot |
| - quick step with right foot | - quick step with left foot |
| - step down on right foot | |

- | | |
|------------------------|------------------------|
| 3 beat - as for 1 beat | 4 beat - as for 2 beat |
|------------------------|------------------------|

Once the two-step is mastered, it helps you to keep in time with the music and vice versa. You may wish to apply the two-step to some of the calls found in this chapter.

ACTIVITY

Practice two-stepping then try two-stepping through this new dance.

TAKE YOUR OPPOSITE

Head two couples go forward and back,
Go forward again and take your opposite.
Split that set,
The lady goes right, the gent goes left, two lines of four,
Forward eight, fall back eight,
Forward eight and pass through,
Arch in the centre, ends dive through.
circle four in the centre of the floor,
circle once around
Pass through, split that set,
Lady goes right, gent goes left,
Form two lines of four.
Forward eight and back you go,
Forward eight and pass through.
Arch in the centre, ends dive through:
circle four in the centre of the floor
circle once around.
Pass through to an allemande left,
Right hand to your partner, grand chain.
(Repeat for side couples)

HANDOUT FOR CONTENT AND VIDEOS

*"I think of music as fuel,
its spectrum of energy governed by tempi,
volume and heart"*

~Twyla Tharp

DANCE TYPE: _____

Where did it originate? _____

How would you describe it? What does it look like? _____

What other aspects are involved other than the dance? (costumes, music, etc) _____

How did you feel watching it? _____

Why do you think you feel this way? _____

WARM UP

Objectives of Warm up: to warm the body for different types of dance

Materials:

- CD player
 - CDs from home, or borrowed from the library.
 - Large, clean, empty space indoors or outdoors (weather permitting).
- Please avoid concrete floors if possible and make sure to sweep or mop before hand to remove any hazards.

All members should be wearing movement appropriate clothing and remove their shoes unless dancing on concrete or outdoors where running shoes should be worn.

ROLL CALL QUESTION: Name a dance type when you name is called for attendance

ACTIVITY #1: Physical warm-up

(Done to prepare the body for dancing)

Steps:

1. Have the group spread out in the space
2. Lead the group in warming up each body part by doing circles of different joints starting with.... neck, shoulders, arms, elbows, wrists, rib cage, hips standing on both legs, individual hips, bending the knees and finally ankles
3. Do 5 circles in each direction for each joint

* for the neck, do not bend the neck backwards, only 'look up' towards the ceiling

* you can explain what you will be doing to the group and then take turns going around the group and leading each other

ACTIVITY #2: Dance Tag

(Done to create interest and promote creativity)

Steps:

1. Instruct each member to think of a 'funky' way of walking or dance move that they can repeat (they should decide this in their heads and not do them with their body yet)
2. Explain to everyone that they will mingle around doing their dance moves/funky walks at the same time. While they move, tell them that they can dance up to someone and touch them on the shoulders with both hands and say "got you".
3. Once one person has been 'tagged' by the other, the one who was tagged will mimic the person who tagged them (doing the dance move).
4. From there, they will split off into different directions and try to 'tag' more people
5. Let the group tag each other until everyone is doing the same move
6. Repeat for another round with new dance moves by everyone (you can give specific instructions for each round. Examples: moves that change levels, moves that have to use the legs (not just arm movements), moves that are inspired by animals, etc.

* anyone can tag anyone else many times through out the game. One person could do many

different dance moves through out the game if they are tagged by many different people.

* if two people tag each other at the same time, they should play rock/paper/scissors to determine which dance move they will both do

* make sure to be clear that 'running' is not a dance move. Competitive members will choose this as their move guaranteed! Determine that it isn't about winning and that dancing should be the focus

ACTIVITY #3: Duck, Duck, Dance

(Done to promote creativity and interest in dancing)

Steps:

1. Have the group sit in a circle
2. Explain that the same rules from duck, duck, goose are used BUT instead of saying 'goose' and running around the circle, the person who is 'it' will say 'dance' and the two will have to dance around the circle instead
3. Who ever reaches the tagged person's spot in the circle first gets to stay there whoever doesn't has to go around the circle and choose another person to 'duck duck dance'

* remind the group that running is not a dance move! If someone is caught running around the circle they have to sit inside of the circle and not participate

ACTIVITIES

These activities will give 4-H members a chance to learn about the various types of dance and create their own compositions inspired by the DVD.

Activity #1: A few steps from each type

Steps:

Ballet:

- positions of the body and feet:
- pli  : in any position, bend the knees and then straighten keeping the back straight
- arabesque: with one leg extended long in the back of the body, extend the opposite arm so that it is reaching long in front of the body. With the other arm, extend it to the side in a second position shape.
- Pirouette: with one foot resting along the inner knee of the other, turn on one leg with arms in 5th position. Start from a 4th or 5th position and push off of the back leg as you pull it up to meet the knee. Finish with closing in 5th position again.

Modern:

- Triplets: walk on a beat of 3. Take a step with the foot on flat then two on 'rise' (tip toes) to make the pattern down, up, up. Repeat across the space while holding the arms still at your sides in a slight curve.
- Contraction: while sitting on the floor with the soles of the feet together, curve your pelvis and stomach as if your belly button is moving towards your spine. Allow your spine to make a slight curve but keep your shoulders still
- Arm Swings: with your hands above your head, swing your hands down (making an arc down the front of your body) allow your upper body (head and shoulders) to lean forward as your arms go down. Use the momentum of the arms to swing back up above your head.

Jazz:

- Step Ball Change: with the right foot, step forward. With the left foot, step out to the side but only place the ball of the foot on the floor to transfer the weight to the left leg. Transfer your weight back to the right foot. Begin again with the left foot stepping forward. Link the steps together so you move across the space.
- Isolations: go through you body and only isolate certain body parts. Front and back, side to side and circles
- Box Step: Standing with feet together, cross the right foot over your left to take a step. With

the weight on your right foot, step the left foot back (straight back as if you are making the corner of a square). Step the left foot beside the right to make another corner. Step the left forward to complete the square. Begin again with stepping the right over the left.

Tap:

- Shuffle: scuff the sole of your foot forward and back quickly so that the ball of your foot makes a quick front/back sound
- Shuffle Hop: shuffle your right foot. Your weight will be on your left and jump up. Switch so that you shuffle left and jump on your right.
- Paddle: with your weight on your left foot, do tiny steps in a circle using your left foot as a centre point. Have your arms extended to the sides as you make a complete circle.

Hip Hop:

- L Kick: kick your right foot forward and bring it back beside your left and switch your weight so that the left foot touches beside you. With the left foot, kick forward and replace the weight on your right to touch the left foot out.
- Bounce: lean your upper body to the right, bend your legs and bring your head down in the centre of your body. Pop up with your upper body to the left. Repeat going back to the right. It should feel like your upper body is bouncing.

Break Dancing:

- Pop and Lock: Move your arms around in different patterns. While you do this, tense your muscles so that you make tiny stops in the movement like you are a robot
- Up Rock: With your weight on your right foot jump backwards in space and cross your arms across your body. Your left foot should be suspended in the air a little off the ground. Jump forward onto your left foot and extend your arms out to the side

Ballroom:

All of these can be done in partners but the partner must do the opposite to what is stated. All steps forward are steps back, right becomes left etc. Right hands are held and left hands are either on waist or shoulder depending on the role.

- Salsa: Step forward with your left foot and rock back onto your right foot. Bring your right foot back beside your left and switch your weight. Step forward with your left foot, step forward again with your right and then back with your left. Bring both feet together and start again
- Waltz: starting with the feet together step forward with the left foot and transfer your weight. Step out to the side with your right foot and transfer your weight. Step your left foot over to meet your right. Start again.

Line Dancing:

- Grapevine: step to the right with your right foot. Place your left foot behind your right so that you change your weight onto the left and the left foot is just beyond the right foot. Step to the right with your right foot. Place your left foot over your right so that your foot changes weight. Repeat.
- 3 step turn: step out with your left foot to the left side. Swivel your body around so it is facing the back of the room, while your right foot swings around. Put your weight into the right foot and pick up the left foot to continue the circle around by swivelling on your right foot. You should end facing the front of the room having completed a whole circle.
- Hitch: place the heel of your foot on the ground (toes point upwards). Bend your knee to bring that foot up into the air. Place the foot back down and repeat with the other foot.

Square dancing:

- Do-si-do: facing your partner, walk by your partner so that your right shoulders pass each other. Walk to the side so your backs are facing each other. Walk backwards so that your left shoulders pass each other. Come back to face each other.
- Promenade: standing next to your partner, walk in a circle with the other pairs
- Arm Turns: link right elbows with your partner (you should both be facing opposite ways) and walk around using your elbows as a centre point of the circle.

For more information on line dancing and square dancing, contact the 4-H Ontario office for more project resources!

Activity #2: Make up your own!

(Done to give members a chance to try different types of dance without worrying about technique or learning steps. They can make up their own dances that look like the types they're learned about)

Materials:

- CD player
- Appropriate CDs from home or borrowed from the library
- Videos of types, TV and DVD player

Steps:

1. Have the members divide into groups and choose a dance type they have not done before and make up a dance in that style.
2. Let the groups compose a short composition based on what they heard and saw in the videos

* These compositions do not have to be accurate. The point of this exercise is to come up with original versions and they are not required to learn exact steps. They can come up with their own steps done in the style of the type they have picked.

* If the group has chosen to create a composition in a break dancing style, be sure that they are being safe! They should not attempt power moves or difficult tricks.

3. Once all the groups have composed a short dance, they can present them to the other groups. Groups can discuss what they saw in each composition or even attempt to guess what type they are trying to mimic.

Activity #3: Line dancing

(Done as an example to get members excited about dancing)

Materials:

- CD player
- Appropriate CDs from home or borrowed from the library

Steps:

1. Have the group make up a line dance (or do one that they already know) to a song you choose

* Make sure that all the members know the steps and the group will teach each other the steps or make up a dance together made up of moves they all know



Activity #4: Square dancing

(Done as an example of a type of dance to encourage participation)

Materials:

- CD player
- Appropriate CDs from home or borrowed from the library

Steps:

1. Have the group bring in CDs (or bring your own) and lead a square dance or have a caller come in to the meeting!

Have everyone get with a partner and stand in a square with three other couples (making a square). Corner coupling is when you dance with the partner of the next couple closest to you and partner moves are done with your own partner. A caller will call out the moves and the dancers will respond by doing what the caller says. All moves are done on a count of 4.

Example of some basic square dance movements a caller could use:

1. ADDRESS: bow and curtsey to your partner
2. ALLEMAND: join hands and walk around your partner (can be done to the left- with your corner partner or the right with your actual partner)
3. ARCH: join hands and raise them high to create an arch
4. BALANCE: join hands with your partner and step backwards. Curtsey and bow to each other then step back into the square
5. CIRCLE EIGHT: all eight partners hold hands and circle to the left
6. CIRCLE HALF (or FOUR HANDS HALF): two sets of partners facing each other turn to the left
7. DO-SI-DO: facing your partner, pass right shoulders, continuing a circle so your backs are passing and finish the circle passing left shoulders
8. ELBOW SWING: link right elbows with your partner and turn in a circle
9. FORWARD AND BACK: take three steps forward (hold the fourth beat) into the circle and then 3 steps back (holding the fourth).
10. GRANDCHAIN: facing your partner, grab right hands and pass each other with your right sides, let go of hands and grab the new partner's left hand. Cross them on the left side. Continue until you get back to your own partner.
11. PROMENADE: couples hold hands and walk counter clockwise around in a circle until they get back to their home spot
12. RIGHT AND LEFT THROUGH: couples across from each other will walk towards the other couple and the women will go through other couple while the man walks along the outside. Once they pass each other completely the man turns his partner around to face the inside of the square again
13. STAR: ladies, men or couples will join right hands in the centre and walk in a circle

REFLECTION

What was your favourite dance type that you learned about today? More than one?

Why were the ones you chose your favourite? What excited you about them?

How many of the dances have you done or seen before? Where did you experience them?

What kind of dance would you like to try? Why?

What kind of dances have your parents and grandparents, or other family members done?

Ask them if you do not know.

TAKE IT HOME

*"There is a reward in dancing that's indescribable...
the mental and physical coming together,
and when everything is right, there is no other feeling like it
and you remember that.*

You'll do almost anything to feel that again"

-Robert Weiss

- Make up a dance with your friends for each type that you have learned about
- Watch a movie with dancing in it and figure out with which types are in it
- Have someone in your family or a friend teach you a dance that they like
- Teach yourself the choreography from a movie, show or music video
- Practice the steps to a dance everyday for a week. How do you feel at the beginning of the week, how about the end?
- Think of a move you really want to learn how to do and attempt to teach it yourself
- Mimic dancers you see on TV with your friends
- Write a journal entry about how you think it would have been for some of the early dancers you have learned about.
- Research a choreographer or composer from one of the content sections
- Make up your own 'take it home' activity that relates to different dance types

DIGGING DEEPER RESOURCES**Ballet:**

The Ballet Book: A Young Person's Guide To Classical Dance Editor: Linda Key Porter Books Ltd.

Pointe Book: Shoes, Training and Technique by: Janice Barringer, Sarah Schlesinger.

A Child's Introduction to Ballet: The Stories, Music, and Magic of Classical Dance by: Laura Lee

National Ballet School of Canada Website www.nbs-enb.ca

Diagalev

Diaghilev's Ballets Russes By: Lynn Garafola

Nijinsky

The Diary of Vaslav Nijinsky Edited by: Romola Nijinsky

The movie **Nijinsky** (1980) Produced by Paramount Pictures

Tchaikovsky

<http://www.tchaikovsky-research.org>

<http://www.classicalarchives.com/tchaikovsky.html>

Stravinsky

Stravinsky by: Robert Siohan

Modern Dance

Dance History: An Introduction

By: Janet Adshead-Lansdale and June Layson

Basic Concepts in Modern Dance: A Creative Approach

By: Gay Cheney

Modern Bodies: Dance and American Modernism From Martha Graham to Alvin Ailey By: Julia L. Foulkes

Martha Graham website www.marthagraham.org

Martha Graham: Founder of Modern Dance By: Gerald Newman



My Life By: Isadora Duncan

Merce Cunningham website www.merce.org

Jazz/Tap

Tap Roots: The Early History Of Tap Dancing by: Mark Knowles

Tap dance website www.tapdance.org

Jazz Dance Author: Jean Stearns, Marshall Stearns

Gotta Dance!: The Rhythms Of Jazz And Tap Author: Jenai Cutcher

Savion Glover Website <http://www.js-interactive.com/savion/>

Break dancing/Hip Hop

Social Dancing In America: A History And Reference Volume 2 Lindy Hop To Hip Hop, 1901-2000 By: Ralph G. Giordano

Ballroom dance

Complete Book Of Ballroom Dancing By: Richard M. Stephenson

Ballroom website <http://www.centralhome.com/ballroomcountry/history.htm>

movie **Stictly Ballroom** written and directed by: Baz Luhrman

movie **Take the Lead** produced by New Line Cinema

Line/Square dance

Step by Step Through Modern Square Dance History By: Janet Eckles

Canadian Olde Tyme Square Dance Callers Association <http://sca.uwaterloo.ca/cotsdca/>

For more Line or Square Dancing resources, contact the 4-H Ontario provincial office, at 1-877-410-6748, or email programs@4-hontario.ca.

Movies

Dance with Me, 1998

Save the Last Dance, 2001

All that Jazz, 1979

Fame, 1980

Dance!

The Dance Class

The Dance Class

CONTENT

In this meeting, members will learn about how a dance class is structured and how dancers are trained. Read out loud or print out the content sheets for the members to learn from. 4-H members will have the chance to teach and be taught by their peers by making up their own dances and collaborating with others. Learning styles will be discussed and explored for members to understand their own learning styles. If you would like, you can contact a dance teacher in your area to teach a class to the members (there is an online directory in the 'digging deeper directory' section).

Before each meeting:

- Read content and make sure you understand what is going to be taught
- Make enough copies of handouts and content sheets for each member
- Collect all required materials for activities and warm ups

Structure of a meeting:

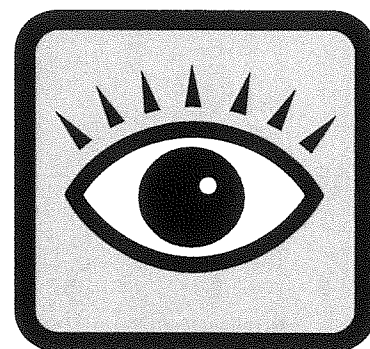
- Attendance/welcome: Use Roll Call questions during attendance
- Content: Have the 4-H members take turns reading them out loud or discuss the content with them. Use discussion questions to promote conversation about the topics. Make sure that everyone has a substantial grasp on the content before moving on to the activity sections.
- Warm Up: Choose one or two warm up activities (depending on time constraints) to introduce the ideas into the body and get the members' bodies prepared for dancing.
- Activities: Choose one or two activities so the members can apply what they've learned through practical application. This should be the most substantial section of the meeting in terms of time and priority. Make sure to allow for enough time for the members to fully develop their projects and dances. Encourage creativity and application of the content in their dances.
- Reflection: Print out the Reflection Questions sheet for each member. Have them fill it out individually or discuss their feelings in a group reflection.

Ways of Learning:

There are three main ways of learning. An individual is never only one type but may have one main preference of learning with which they are most comfortable.

VISUAL:

Visual learners need to see what they are learning through teacher communication, maps, diagrams and pictures. In school, reading, diagrams and watching the teacher will assist visual learners. In a dance class, watching the teacher actually do the dance movements will help visual learners learn dance movements. A dance teacher will demonstrate what the movements look like and a visual learner will find this helpful to understand. If a teacher demonstrates a movement the wrong way or has their own bad movement habits, a visual learner may pick up on these and incorporate them into their own dancing. A teacher must be careful to demonstrate the way they wish the class to do the movements.



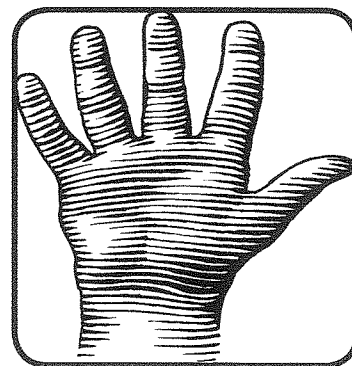
AUDITORY:

Auditory learners understand best by *hearing* an instructor speak about the topic. Also, talking and discussion about the content will assist an auditory learner. In a dance class, when the teacher explains what the dance movements are and talks through the exercises, an auditory learner will benefit. If a teacher gives verbal feedback and explanation as the dancers are learning new skills, the auditory learners will feel more comfortable. In many different dance classes, specific moves will have names given to them. Most of these names are derived from ballet's French terms (*plié* for a knee bend or *pirouette* for a turn on one leg, etc) and explaining the dances using the proper terms will help auditory learners.



KINESTHETIC/TACTILE:

A kinaesthetic learner understands content the best by *doing* the material through hands on approaches. Exploring the material through the body will assist a kinaesthetic learner. Dancers are mostly kinaesthetic because they understand different concepts and movement combinations through their body. In a dance class, a kinaesthetic learner will most often mimic the dance movements along with the teacher as they show and explain the class. In school, kinaesthetic learners will understand content the best by doing games, activities and projects based on the content.



Parts of a Dance Class

A dance class is usually divided into 3 equal segments: the first being **warm up**, the second being **centre and across the floor** skill development and the last being the **combination** at the end which bridges all the skills together.

WARM UP

In a dance warm up, the body should gently be prepared for the class. If the dancer does not warm up then they will have a greater chance of injuring themselves. This is because their body will not be ready for the physical nature of dance. There are four main parts of a proper warm up that should be included in the warm up portion of the class.

These include:

- 1) **Cardiovascular** (heat in the body due to the heart pumping)
- 2) **Joint lubrication** (gentle moving of the joints to bring blood flow to the areas)
- 3) **Muscle warmth** and flexibility (beginning to flex the muscles and start blood flow)
- 4) **Neuromuscular** patterning (allows the brain to get used to thinking in a specific dance related way)

Neuromuscular patterning refers to when your brain tells your muscles to flex and move. The pathways from the brain to the muscles are called neuromuscular pathways.

In a warm up, the teacher will create short patterns to music which will warm up the body. The patterns could include rhythms, arm movements, change of direction and other aspects to make warming up fun and enjoyable. The teacher will make sure that both sides of the body are warmed up equally (if something is done on the right side then it will be repeated on the left side).

An example of a short warm up pattern might be: roll the upper body (torso) down towards the ground for a slow 8 counts. While the upper body is bent over, bounce the knees on the beat for 4 counts and straighten the knees for 4 counts. Roll the body back up for 8 counts and then balance on the toes for 4 counts and turn around to the other side for the last 4 in order to begin again.

In ballet and some modern classes a warm up is done on the **barre** (pronounced 'bar'). The barre is a long wooden bar that is attached to the wall or sits on a stand horizontally. The dancers will hold onto it to help with their balance. The barre portion of the class has a specific order. If a warm up is not done on the barre, the teacher will lead a warm up with everyone standing in the centre of the room. Some of the same parts of the warm up are done in the centre.



ORDER OF THE WARM UP

Warm up:

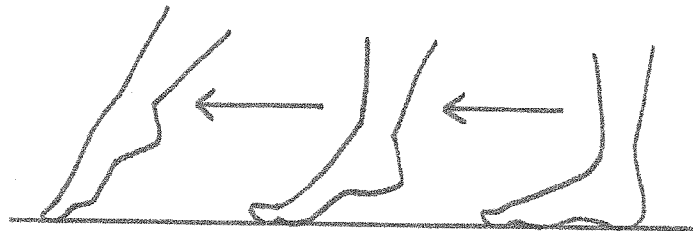
There is always a gentle exercise that begins the class. This allows for everyone to come together and focus on the class as well as slowly beginning to move. This might consist of bending patterns or rolling on the floor. It is always very gentle as because is the first thing that anyone does in the dance class.

Plié (pronounced 'plee-ay') knee bends:

A knee bend is important because it is the preparation for a jump. This section of the warm up will include a small sequence of knee bends to music. This will help the dancer think about how to properly plié before a jump and make sure that they are safe when jumping. This repetition of bending the knees will make sure that the neuromuscular system (and brain) is prepared for jumps. This can be done with the feet **turned out** or in parallel (with the feet pointing forward).

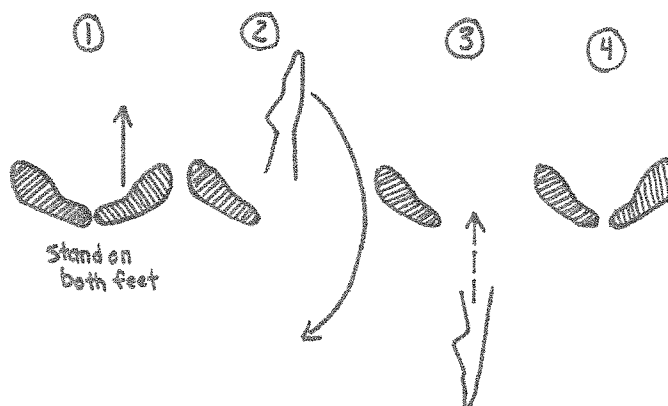
Tendus (pronounced 'tonn-doo') foot along the floor:

A tendu is when the foot is pushed along the floor until the heel comes away from the floor and only the toe is left touching the floor. This warms up the ankle joints and feet by going through the **metatarsal** (the joints of the toes) while pushing the ground. This motion will also engage the inner thighs (the **adductor** muscles of the legs) and prepare the neuromuscular system. This also helps the dancer to 'feel the floor' and imagine their weight dropping into their feet. A dégagé (pronounced 'de-gaw-shay') is the same movement with more force so that the foot pops off the ground at the end of the movement. This gets the feet and ankles especially warm.



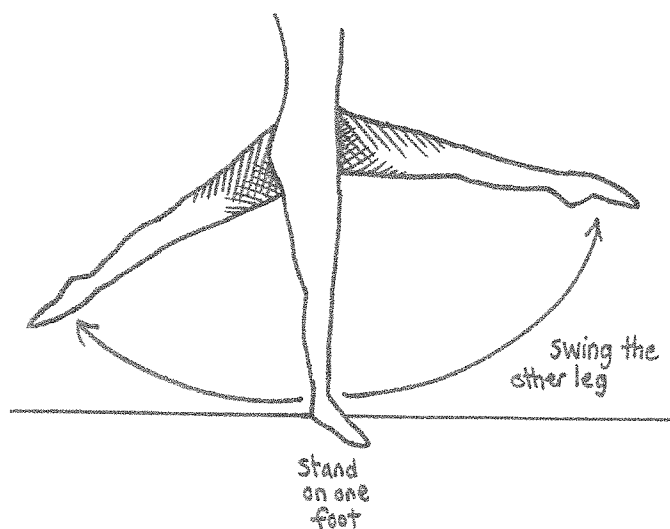
Ronde de Jambe (pronounced 'rond de jaa-m') circles of the hip:

A ronde de jambe is when the foot makes a half circle along the floor. The foot will be flat on the floor while making a line that passes the standing leg and extend (like a *tendu*) so that it is pointed for the rounded arc. This warms up the hip joints because the knee is straight and all the movement comes from the hip. They can also be done in the air so that the rounded part of the half circle is off the floor with the foot still pointed.



Battlements (pronounced 'bat-ma') high kicks:

High kicks back and forth allow the hips to be warmed even further and increases range in the flexibility of the hips. It also works on the pelvic alignment while the leg moves in the air.



CENTRE WORK

The next part of a dance class, after the dancers have finished the barre portion, is the centre work. This is still warming the body but it is more vigorous. If a class does not have a barre portion, then the warm-up will be done in this section. The music and style will be specific to the type of dance but the warming of the ankles, knees and hips will all be included.

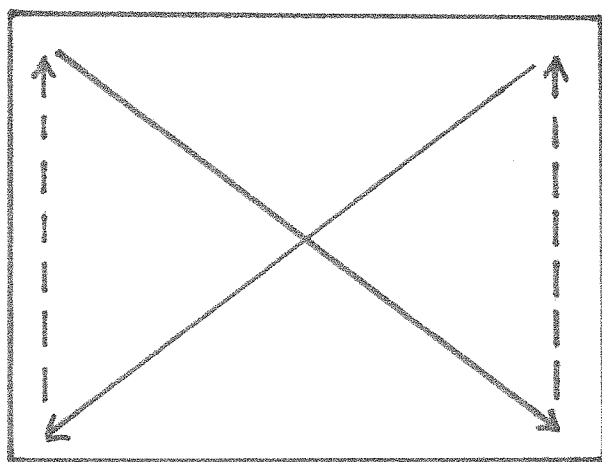
Centre work may involve the upper body warm up. In ballet there is a section called port de bras (pronounced 'port de bra') that works the shoulders and arms. Other dance styles will warm up the arms and head in different ways.

Small warm up jumps will also be included in this section of the class. This is a very important part of the dance class. If the dancer does not have an opportunity to do small jumps to warm up the legs and feet, then they may injure themselves when it comes time to do large jumps.

Balance and standing on one leg will also be explored in this section. The teacher will make up combinations that include standing on one leg. This is a preparation for turning on one leg especially. Since much of turning has to do with balance, it is important to be practiced.

ACROSS THE FLOOR

Often there will also be an 'across the floor' section of class after the 'centre warm up' portion that takes place. This means that dancers will practice moving across the space from one corner to the other on a diagonal. The reason that it is done on a diagonal is that a diagonal is the longest possible line across the space. Large jumping will be a part of the across the floor section as well as running, skipping, turning and any other movement that moves in space.

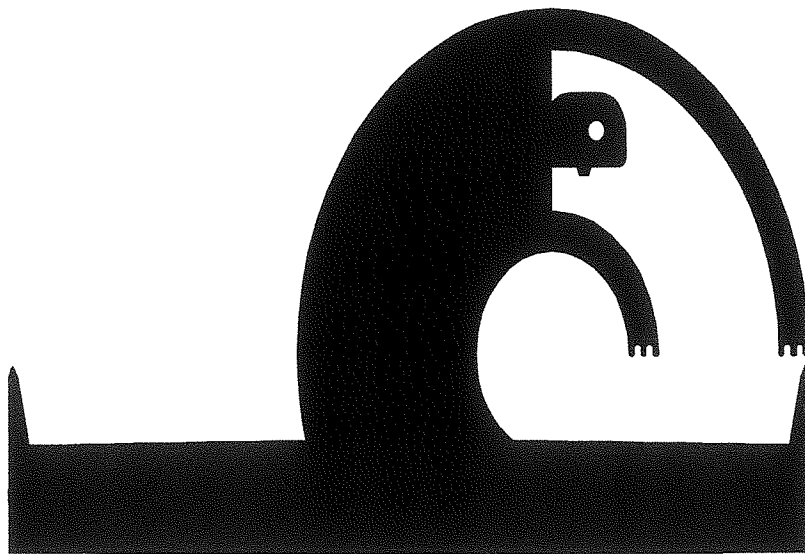


This part of the class is when all of the skills and concepts of the class are brought together. The teacher will make up a dance and teach it to the students. The combination may include large jumps, choreography, character work, style and presentation. This is the part of class where the dancers get to practice performing. Often the warm up will include things that will be in the combination. An example would be doing turns and balances in the warm up if the combination has a lot of turns in it, or warming up the knees and ankles if there are many jumps in the combination.

COOL DOWN/STRETCH

A cool down is a nice way to finish the class on a positive note. Slow plies or stretching are a nice way to come together as a class and thank each other for the hard work done in the class. Often a teacher will lead a short **reverance** (pronounced 'rev-er-onss') where the dancers will acknowledge the musicians (if there are live musicians), the teacher and each other with a 'curtsy' or bow. Once the class is done, the students will normally applaud the teacher and musicians.

Dancers take time after class has finished for stretching and cooling down after class. If a dancer does not stretch after class, they may experience muscle soreness or stiffness. Also, muscles respond best to stretching when they are warm. After all of the warming up and physical work, a dancer's body and muscles are warm after class making it a prime opportunity to increase their flexibility.



WARM UP

ROLL CALL QUESTION: What objects are found in a dance class?

Objectives for warm up: To learn about how a dance class is constructed and how learning can occur through body movements

Materials:

- CD player
- CDs included and brought from home
- Blindfolds (handkerchiefs, scrap fabric, etc)
- Chairs and other 'obstacles' that could be put in the space
- Paper
- Pens and markers

ACTIVITY #1: Teaching Combo

(Done to introduce teaching and learning dance)

Steps:

1. Instruct the group to break off into pairs
2. Have each partner create a small movement combination
3. Once the partners have each created a short movement combination, have the pairs take turns teaching it to their partner
4. Once everyone has learned the new combinations come together as a large group and discuss what it was like to teach a movement phrase as well as what it was like learning the phrase.

ACTIVITY #2: Leader Exercise

(Done to experience learning verbally and develop trust)

Steps:

1. Set up a small obstacle course with chairs and other objects
 - * make sure that there is ample room to get around them and it is not going to be dangerous for the partners who are blindfolded
2. Divide the group into pairs (A and B)
3. Have 'partner A' put on a blindfold. Instruct 'partner B' to stand at the opposite side of the obstacle course and lead their partner through the course verbally.

* Make sure that this is done safely and that there isn't too much silliness. The blindfolded partner could get hurt if their leader is not taking the activity seriously.

* One set of partners at a time should be going through the course. The other partners can watch the blindfolded person go through the course.

4. Once partner A has made it across, reverse the roles and have partner B blindfolded with partner A leading them verbally.
5. Once everyone has made it across the obstacle course, discuss what it was like to only listen to verbal instructions when trying to learn something through the body.

ACTIVITY #3: Written dance

(Done to develop learning visually as well as writing clear instructions)

Steps:

1. Instruct the group to make up a movement combination or use one that they have already created
2. Have each person write the dance out on a piece of paper (steps and written instruction). Examples could include such things as "jump to the right with both feet together", "take 5 steps forward", "wave the right arm in the air 2 times", turn from the right to the left" etc.

* make sure that everyone who creates the dance has done the dance themselves and knows what it looks like to do in the body

3. Once everyone has completed their written dances, trade the papers with people in the group
4. With the new papers, instruct everyone to learn the movement piece from the written instructions
5. Perform the dances for each other and discuss what interpretations were made from the paper instructions
6. Discuss what it was like to learn dance through the written word and how the dances were different from the ones originally created

ACTIVITIES

These activities will give 4-H members a chance to find out of how a dance class is structured as well as what kind of learners they are.

Activity #1: Learning Types Quiz

(Done to establish what kind of learner each 4-H member identifies most with)

Materials:

- copies of the 'learning types quiz'
- pens or pencils

Steps:

1. Ask the members what kind of learner they think they are.
2. Hand out the quiz and have everyone fill them out on their own.
3. Once everyone has completed the quizzes, come together to discuss the results. Did the members agree with their results? How could this knowledge of how they learn help them in their life? Was anyone surprised by their results?

Mostly As: verbal learner

Mostly Bs: visual learner

Mostly Cs: kinaesthetic learner

Activity #2: Create a Warm Up

(done to further learning about the different parts of properly warming the body for a dance class)

Materials:

- CD player
- CDs brought from home or borrowed from the library
- Pens and paper
- Warm up handouts from content section

Steps:

1. Instruct everyone to make up a complete warm up on their own, in pairs or small groups. Everyone should pick a style of dance that they like and pretend that they are going to be teaching an hour long class (keeping in mind that a warm up is usually a third of the full class). The warm up should include small sequences for each joint and for muscle groups. Create and write out the counts and music (these warm ups should be done to music which the member can bring with them).
2. Once everyone has finished, come together to discuss what it was like to create a warm up.
3. Divide the group into new groups and have everyone take turns leading their warm up to the other group members or have each group lead their warm up for all of the members.
4. Once everyone has had a turn in leading their warm ups, come together as group and discuss what it was like to be a teacher. What exercises worked? What was difficult? How did the others feel when being taught by their peer? Tips for improvement and positive reinforcement should all be acknowledged.

Activity #3: Create a Combination

(Done to link skills developed in warm ups to dancing)

Steps:

1. Have each member create a combination using the skills, tools and movements of a warm up. The warm ups made in activity 2 can be used or a warm up can be made up by the group. Everyone should use the same warm up activities as material to create their dances
 - * ask the group to find different themes within the warm ups that they can create their combinations around. Anything is correct if they see it as a theme within the warm up. They can choose any type of dance they would like to explore. Examples of movement themes could be jumps, turns, spirals, weight, balance, lightness, etc.
 - * if a member sees that the warm up includes isolating certain body parts, they could create a dance with sharp angles and quick movements. If a warm up has a long balance in it, they could put turns or balances into the combination.
2. Once everyone has completed their combination dances, have everyone come together and show their dances to each other. Once they have performed, each member should discuss why they made the choices they did and what movement themes they
3. Discuss together in the group what the process was like. How did you come up with a movement theme? What was the most difficult aspect? What was it like watching each other?

Activity #4: Participate in a dance class

- Research if there are dance classes offered close to where you live. Have a teacher come in (or bring the members to him or her) so they can experience taking a dance class.
- There are dance classes on tape / DVD that you could order or borrow from your local library or video store. Members could follow along with the tape to experience taking a dance class.
- Local gyms may offer dance classes (or yoga, aqua-fit, kick boxing etc.) that may also be an option to attend.

TYPES OF LEARNING QUIZ

***"Dancing is like life.
The lessons of one are the lessons of the other"
-Savion Glover***

1. When someone uses a new word that you want to remember, you...
 - a) have them repeat it a few times so you can remember it
 - b) write it down on a piece of paper
 - c) learn what it means and say it to yourself out loud a few times

2. When trying to remember the words to a song, you...
 - a) listen to someone else sing it a few times
 - b) find the lyrics in a book
 - c) make up actions to remember

3. As your Dad teaches you how to throw a baseball, you...
 - a) have him talk to you as you are trying it out to give you tips
 - b) watch him do the motions slowly
 - c) try it a bunch of times until you get it

4. You remember the names of the provinces the best by...
 - a) saying them out loud
 - b) remembering what the Canada map looks like
 - c) closing your eyes and pretending you are standing on a large map

5. When reading a book you...
 - a) quietly whisper the words out loud to yourself
 - b) read in your head
 - c) mouth the words and run your fingers under the words

6. Your Grandma has asked you to help her make a quilt, you...
 - a) ask her what you should do and how you do it
 - b) don't even need to ask because you've seen her do it so many times
 - c) look at the patterns of shapes and colours and figure it out

7. When learning your times tables, you...
 - a) have a friend say them as you give the answer
 - b) look at a chart and flash cards
 - c) find patterns within the tables

8. You are playing a game that you have not played before, you...
 - a) whisper to your one friend and ask them to explain the rules to you
 - b) stand back and watch the others play for a little while before joining in
 - c) just start playing and learn the rules as you go

9. You get a new gadget for your birthday that you have to put together, you...
 - a) have your friend read the instructions out loud as you put it together
 - b) look at the diagrams on the instructions
 - c) figure what each piece is and try to put it together on your own

10. Your bike chain falls off your bike, you...
 - a) walk it home and ask your sister what she did when her chain fell off
 - b) look at a bike that passes you to see where it is supposed to go
 - c) lean your bike against a wall and try to figure out where it goes

Add up all of the answers and find which ones you have the most of (As, Bs or Cs).

REFLECTION

“Fine dancing, like virtue, must be its own reward”

- Jane Austen

How do learning styles change the way you may learn? How will knowing this help you? _____

If a teacher’s tone, attitude, vocabulary and body language affect how dancers learn, how does this change how you see teaching and being taught?

How might this change the way that you see yourself and act in a group?

What is your favourite part of the dance class?

Could you use dance in your other kinds of learning? How?

TAKE IT HOME

*“When dance achieves its true purpose,
it cannot help but touch the hearts of its participants-
whether they are sitting motionless in the audience
or leaping valiantly through the air”*

-Dana Landry

- Experiment with different ways of learning in your classes at school. Try only listening to the teacher, writing notes or kinaesthetic learning.
- Search for books about a topic you like at your local library.
- Teach yourself to do something you are interested in.
- What are ways you could warm up your brain for a class at school or test? Try them out!
- Lead a proper warm up before your school's gym class.
- Learn to do something new from every person in your family (what are they good at? What do they know how to do? Have them teach you how to do it).
- Attend a dance class close to where you live.
- Design your own board game about a subject you want to learn more about.
- Make up a dance and teach it to someone you know.
- Study for your next test by making activities and songs about the content of the subject.
- The next time you are teaching someone a new thing, think about what kind of learner they may be.



GLOSSARY

Neuromuscular: the connection of muscles and nerves with the brain

Turn out: turning the feet outwards (like a duck) by engaging the muscles at the tops of the legs only. Knees, ankles and toes should all be in line with the heels together and feet pointing out making a triangle

Metatarsal: the joints that connect the foot with the toes

Adductor: the inner thigh muscles that when flexed, pull the leg towards the centre of the body

Reverance: a bow or curtsy at the end of class

DIGGING DEEPER RESOURCES

Dance terms used in dance classes:

Ballet terms website: <http://www.troyettes.com/balletterms.html>

American Ballet Dictionary: www.abt.org/education/dictionary/index.html

The Oxford Dictionary of Dance By: Debra Craine

Classes and Teachers:

Ontario Directory of Dance Studios: www.ontariodance.com/m/studiodirectory/

Dance classes:

Dancers Talking Dance: Critical Evaluation In The Choreography Class By: Lavender, Larry

Sign Me Up!: The Parents' Complete Guide to Sports, Activities, Music Lessons, Dance Classes, and Other Extracurricular Activities By: Stacy M. DeBroff

Dance Class: A Step-by-step Course By: Paul Bottomer

Learning styles:

Learning Strategies and Learning Styles Editor: Ronald R. Schmeck

The Practical Guide to Learning Styles By: Barbara Prashnig

Discover Your Child's Learning Style: Children Learn In Unique Ways - Here's The Key To Every Child's Learning Success By: Mariaemma Ms Willis

Things to look for in a dance studio:

- sprung floors
- knowledgeable teachers
- positive and encouraging atmosphere
- offers the style of dance you are interested in

DANCE!

Bodies Moving Together - Improvisation

Bodies Moving Together - Improvisation

CONTENT

This chapter includes an introduction to improvising in dance. Improvisation is when the dances are created on the spot with no rehearsals or revisions. 4-H members will have the opportunity to improvise as a group and individually with structured 'games' and 'rules' established for each improvisation. These structures will guide the members in what kinds of movement they may choose to do. Personal expression will be encouraged so that members can begin developing individual physical expression and confidence.

Before each meeting:

- Read content and make sure you understand what is going to be taught
- Make enough copies of handouts and content sheets for each member
- Collect all required materials for activities and warm ups

Structure of a meeting:

- Attendance/welcome: Use Roll Call questions during attendance
- Content: Have the 4-H members take turns reading them out loud or discuss the content with them. Use discussion questions to promote conversation about the topics. Make sure that everyone has a substantial grasp on the content before moving on to the activity sections.
- Warm Up: Choose one or two warm up activities (depending on time constraints) to introduce the ideas into the body and get the members' bodies prepared for dancing
- Activities: Choose one or two activities so the members can apply what they've learned through practical application. This should be the most substantial section of the meeting in terms of time and priority. Make sure to allow for enough time for the members to fully develop their projects and dances. Encourage creativity and application of the content in their dances.
- Reflection: Print out the Reflection Questions sheet for each member. Have them fill it out individually or discuss their feelings in a group reflection.

What is Improvisation?

Improvisation (often referred to as improv.) is a form of dance where dancers make up dances on the spot. Many choreographers use improvisation to generate dance movement in rehearsals. The patterns and movements that are made up during improvisation will then be edited and rehearsed for performance. Improvisation can also be a form of performance. This is where dancers will make up entire dances on the spot with an audience watching. This structure can create a very exciting show because the audience knows that no two shows will ever be the same. Dancers and choreographers will give themselves ideas in an improvisation by thinking about images, environments, qualities, floor patterns, atmospheres and other kinds of directions to help them make up movements. These ideas are often called **structures** and will determine sets of 'rules' that dancers will follow.

A large group of dancers can do improvisation together. The structures will determine what kind of dancing will be done before the group begins. Because many people are dancing together, there are more options than if a dancer is by themselves. Lifts, jumps, patterns, shapes and relationships can all be established in a group improv. The improv becomes a dancing game once the rules are set. The dancers can all play within the structure and work together to create dance.



Improvisation in dance can occur in any style or genre.

This means that dance technique will give the dancer skills and tools to be able to play with what kind of movement. For example, a tap dancer can improvise using different sounds and rhythms that have never been done before. They have the knowledge of how to create sounds, but they choose to change the steps so they can express themselves. When improvising, dance should consist of new movements that are unique to each dancer.

History of Contact Improv:

In the 1960's, a group of people who called themselves the Judson Dance Theatre invented what is now known as 'contact improv'. This group of people danced in the Judson Memorial Church in New York City and believed in equality for everyone. They wanted to create a dance form that had no choreographer to make the decisions and contact improv was the result. They used the sharing of weight as a basis for their dances. They called it **Contact Improv** and today people still create and dance in that structure.

Discussion Questions:

1. What do you think improvised dance looks like?
2. What would be easy (and hard) about improvising dance?
3. When do you experience other places where you have to improvise?

WARM UP

ROLL CALL QUESTION: Describe your favourite way of moving or dancing

Objectives of Warm Up: To begin developing awareness of personal movement and creativity within a structured improve. Spatial awareness and group dynamics will also be included.

Materials Required:

- Large, clean, empty space indoors or outdoors (weather permitting).

Please avoid concrete floors if possible and make sure to sweep or mop before hand to remove any hazards.

- All members should be wearing movement appropriate clothing and remove their shoes unless dancing on concrete or outdoors where running shoes should be worn.

ACTIVITY #1: Movement name game

Steps:

1. Have all members stand in a circle.
2. Instruct the members to make up a movement to accompany their name. Each member will say their name while doing the movement they have chosen.
3. Once everyone has shown their movement name, go around the room and do each other's movements as a group.
4. Ask members to change the quality of the movements. The quality is *how* the movement is done. Example: how slowly can they do their movement? How could they make the movement spiky? Change facing or levels (height).
5. Have the members give suggestions on ways to change the quality of the movements.
6. Create a call and response where a member (#1) does their own movement and then 'calls' another person (#2) in the circle by doing their (#2) movement. That person (#2) then does their own movement and 'calls' someone else (#3), etc. The game will end once everyone has been 'called'.

ACTIVITY #2: Secret partners (spatial awareness exercise)

Steps:

1. Instruct all members to begin walking around the room (a few minutes worth)

* tell members to walk into the open spaces in the room. No one should ever bump into each other as everyone walks together at difference speeds. Instruct members to use the whole space and see what is around them. They can experiment with different speeds, directions, levels and facings.

2. Tell the group to pick someone in the group as a 'secret partner'. The person who they pick should not know that they have been picked and walking should continue as normal.
3. Ask the group to keep their secret partner in the **peripheral vision** of their *right* eye at all times. Walking should continue but the floor patterns and relationships will be affected by the 'secret partners'.

4. Ask the group to pick another 'secret partner' in the group.
5. The second 'secret partner' should be kept in the peripheral vision of the *left* eye.
Walking should continue but the arrangement of bodies will be more dependent on the other people in the room.
6. After a few minutes, ask the group to try to make a triangle with their two secret partners.
Each member should be an equal distance from each of their 'secret partners'. Can the group negotiate and eventually find stillness?

* Remind the group that they can be far away from their secret partners when making the triangle. Encourage the group to work together and be serious about the task.

8. Once the group has found stillness, ask the group to point to their partners!

ACTIVITY #3: Story improvisation (creativity exercise)

Steps:

1. Have the members spread out, lie or sit on the floor and close their eyes.
2. Create a story where the members will become the story. Example: The members are each a single seed and they will show the germination and growth of the plant as the instructor leads them.

If the members are of an older age group, be sure not to make the 'story' too juvenile. Try something more environmental such as walking in a forest.

*Remind the members that no one is watching them and that it is a personal exercise.

*Remind the members to stay relatively stationary when moving so that they will not accidentally hit other members OR if you have a space big enough have them spread out far enough so that collisions will not happen.

3. Discuss afterwards how it felt to move in such a way. What did it feel like? Ask what sort of images they saw. Each person's interpretation of the 'story' will be different!

* If members are using dance steps from specific dance forms, encourage them to explore different kinds of movement opposed to dance steps they have already learned. They should be inventing their own steps in this class

ACTIVITIES

These activities will be used to continue developing creativity, special awareness and group dynamics individually and as a group. The different activities are structures for choreography that the members will be encouraged to explore movement within. The fact that they will not be judged by their peers should be established. Each structure is like a playground for movement.

Activity #1: Magic Mirror

(Done to develop spatial awareness and creativity)

Steps: (put on music for atmosphere OR do the exercise in silence)

1. Have each member find a partner.
2. Begin by having one partner follow the other as if they were in a mirror. This should last a few minutes and partners should switch roles half way through.

Digging Deeper:

1. Line all partners up along an imaginary line so that they are facing their partner. The line divides the row of partner 'A' and partner 'B' from each other but each pair should be across from one another. The middle line is the new mirror for the whole row.
2. Again, have partner A follow partner B as if they are the mirror image of them, but this time the partner who is leading can move sideways along the mirror. Leaders and followers should switch roles half way through.

* Instruct the group to take care of their partner. The partner who is following is not watching the other individuals in the room so they cannot gauge when they will bump into someone.

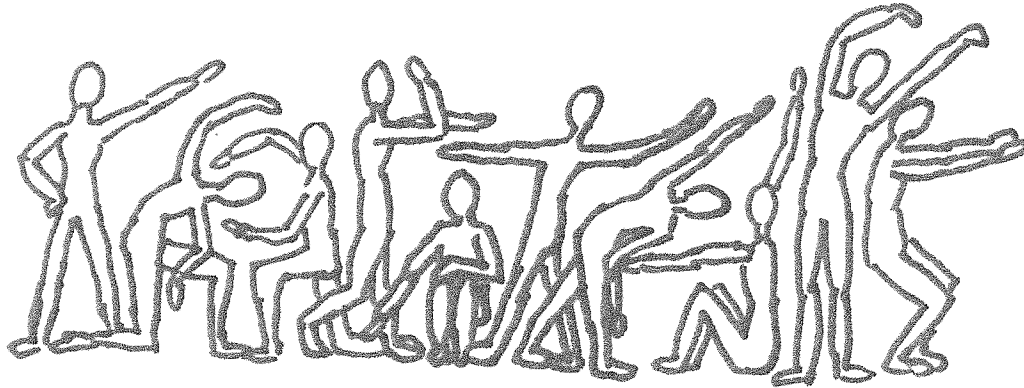
* Partners can interact with other partners down the line and begin reacting, copying and using the negative space that other partners create.

Activity #2: Frieze

(Done to develop body awareness and quick thinking skills)

Steps:

1. Have the group begin walking around the group in a single file line. Make sure that there is ample room between each group member and the person in front and behind them.
2. The person at the front of the line will stop and make a pose
3. Everyone behind will have to fill in the negative space of the person in front of him or her (see the diagram on the next page). The person who creates a shape in front will determine what kind of shape each member will make.
4. Once everyone has created a pose and held it for a few seconds, the person at the front of the line will go to the back.



- * Suggest using different body parts and levels when attaching onto the Frieze. It should not just be front to back torsos.
 - * Make sure that the person at the front of the line is not going too fast and gives enough time for everyone to file into the sculpture safely.
 - * See how smoothly and effortlessly the group can transition into the frieze. Members should not be taking the time to 'think' about how they will react to the person's shape in front of them.
5. Repeat the Frieze a few times with different ideas and qualities. Ask the group for suggestions on what the quality of movement could be. Determine a theme before the frieze starts.
 6. Ask the members to remember a few of their poses they make during the Frieze.
 7. Once every member has had a few turns being the person at the front, ask them to get into pairs and show each other the poses they remembered.
 8. Invite the members to play in the negative space of their partner's shapes. Have them take turns with this idea.
- * Make sure that dancers are using all body parts and not just arm gestures.
 - * Remind the group as a whole to use different levels in the negative space exploration
 - * If the group is comfortable playing in the frozen shape's negative space, instruct the partner who is frozen to slowly move and morph into different shapes as their partner experiences the changed negative space.

Activity #3: Super Camera

(Done to develop interpretive skills and creativity)

Steps:

1. Instruct all members to lie on the floor with their eyes closed. Have them relax for a few minutes and breathe.
2. Ask them to open their eyes very slowly (like a picture being developed). Instruct them to look at what shapes they see and have them mimic the shapes and lines with their body.
3. Invite them to begin moving slowly around the room.
4. As they move, ask them to stop and close their eyes for a few seconds. Tell them that when they open their eyes, the first shapes they see should be the shapes they will make (like a camera taking a precise picture of something close up). Once they have finished their pose, they should continue moving around the room.
5. Once the group has explored this idea, ask them to shorten the time between eyes closed and the picture they are taking with their 'camera'.

* Remind the group after a few rounds, that other members should start to become included in the pictures they take. For example, if someone has their arms up in the air and a member views this as part of their picture, they may choose to copy their friend's shape.

Activity #4: Strange space

(Done to develop creativity)

Steps:

1. Ask the group to find a space of their own in the room away from everyone else and close their eyes.
2. Begin talking them through an improv where they imagine they are in a strange space (examples: a room made of marshmallows, being inside of a mouth, a room filled with long reeds). Include textures and instruct them in ways to find new movements in the imaginary space (example: the walls are getting smaller, the room is melting, dust is covering the space)
3. Have them explore the movement on their own by moving their bodies as they pretend to be in the strange space.
4. Instruct them to think of a strange space individually that they could explore.
5. Once they have explored a few different spaces have them show each other what it is like by having a small group explore the same space together (with eyes open). The other group members can watch and guess what kind of spaces they are in!

Activity #5: Grid

(Done as an example of a type of structure in which members will improvise as a group)

Steps:

1. Inform the group that there is an imaginary grid on the floor made of only right angles. Tell the group that they can only move on the right angled grid lines when they participate in the improv (no curved lines as floor pattern).

2. Explain that they can copy, alter, do the opposite of other members OR do your own movements when in the grid. It is up to the individual to decide if they want to copy, alter, oppose or solo and they can change their goal as many times as they wish.
3. Explain that not everyone has to be on the grid at once and that sometimes it is nice to sit back and watch what the others are doing.
4. Put on some music and see what happens!

* a good rule to go by in this sort of improv structure is “do what the *space* needs, not what *you* need”. This means that the group should be aware of others and watching with their eyes and intuition. To just go in and dance without including anyone into what they do will result in an unsuccessful improv. Rather, if they see an opportunity to follow or add something new, they should dance only then.

5. Once the structure has gone on for a few minutes, ask the group to stop the improv and begin again with a new one. You can also agree on themes a head of time or change the rules for each improv by taking suggestions from the group.

REFLECTION

What did you learn about improvisation?

What helps you when you are improvising?

What sort of images did you notice yourself using when improvising?

What was easy for you? What came naturally?

What was difficult about being a group or solo improv?

What was your most memorable moment?

TAKE IT HOME

*“Dance is bigger than the physical body...
when you extend your arm, it does not stop at the end of your fingers,
because you are dancing bigger than that;
you’re dancing your spirit”*

Judith Jamison

- Play improv drama games with your friends or family
- Make up a song
- Create your own structures for a dance improvisation
- Improvise a puppet show
- Put on music and dance each note you hear
- Improvise on paper with a pen or marker. Make the drawing up as you go without thinking about what you are drawing
- The next time you are in a situation you have not been in before, remember to improvise!
- Improvise with your voice and body language as if you were characters from a book
- Find 3 different objects and create something new with them (crafts, instruments, etc)
- Make up the rules to your own game or sport to play with your friends
- Start a conversation with someone you have never talked to before

GLOSSARY

Peripheral Vision: Peripheral vision or side vision is the ability to see objects and movement outside of the direct line of vision. Sometimes people will refer to this as seeing out of the 'corner of their eye'.

DIGGING DEEPER RESOURCES**Improvisation:**

The Creative Habit: Learn it and Use it for Life By: Twyla Tharp

Free Play: Improvisation in life and art By: Steven Nachmanovitch

Choreography: A Basic Approach Using Improvisation By: Sandra Cerny Minton

Contact Improvisation website <http://www.contactimprov.net/>

Improvising in other arts:

Improvisation Starters: A Collection of Nine Hundred Improvisation Situations By: Philip Bernardi

Creativity And Cultural Improvisation By: Elizabeth Hallam

Grammar Wars II: How To Integrate Improvisation And Language Arts By: Tom Ready

Drama Games And Improvs: For The Classroom And Beyond By: Justine Jones, Mary Anne Kelley

Improvisation as a Way of Life By: Gwendolyn Marie Watson

DANCE!

Choreography and Composition

Choreography and Composition

CONTENT

This chapter includes tips and tools about how to create dances. 4-H members will have an opportunity to learn about how choreographers arrange movement, and to compose their own dances. Various examples of different choreographic tools will be discussed.

There are several concepts that will be discussed and learned in this chapter. The concepts are different choreographic tools and approaches to choreographic projects. Each concept has a physical activity to accompany the lesson in order to fully understand the various aspects. Hand outs will be provided, which will include definitions and room for personal reflection to be developed and recorded.

Choreography Definition:

Choreography is defined as 'the art of composing dance through planning and arranging the movements, steps and patterns of dancers'. Choreography is when you 'make up' a dance and decide what dance movements go where and which dancer does what. Choreography can be found in every type of dance that is performed in front of other people. Different choreographers have different ways to plan and make dances. The choreographic tools that are used to make dances will be explored.

A choreographer usually creates a few different **phrases** of movement through **improvisation** and then arranges these phrases together like a puzzle. This creates a dance piece with a beginning, middle and end. A **phrase** is when different dance moves are linked together to create a tiny, mini dance. How the choreographer arranges these phrases of movements will determine what kind of dance they make.

Choreography can be a useful and fun way to express yourself. Many people may feel lost when they first begin but it can be a fun and exciting challenge. Anything you do will be correct because you are the one creating it! This means that you can never do something 'wrong' because you are making up your own dance. Some people think that dance has to look a certain way or tell a story. This is not the case. Many choreographers who are famous and successful make dances that just have to do with shapes the dancers' bodies make.

Discussion Questions:

1. When have you seen choreography before? How many different performances can you think of that have used choreography?
2. Did you notice any patterns or stories in the choreography?
3. What are some ways you think you could express yourself through creating dances?

Choreographic Tools:

Rondo:

Rondo (or ABA form) creates a pattern where one movement is made (a jumping sequence for example), another is done (a turning sequence for example) and then the first is repeated again (jumping). Many songs are done in this pattern through singing the chorus, a verse and then back to the chorus. Dances can use the rondo as a structure which the whole dance follows or it can be used many times in smaller dance phrases. The ABA form can also be changed by adding more patterns.

Examples:

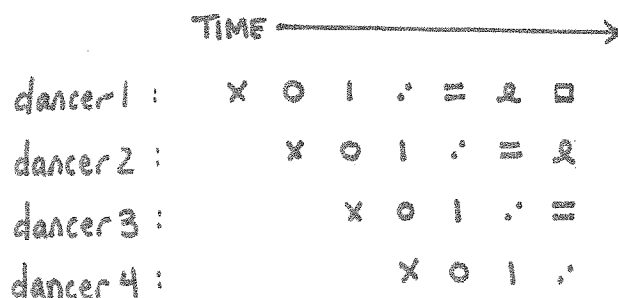
- A B, A B, A B, A B etc (ie. jump, turn; jump, turn; jump, turn)
- A B C, A B C, A B C etc
- A B, A C, A D, A E etc
- A A B, A A C, A A D etc

ABA form example activity:

- Sing a song that everyone knows with a verse, chorus, verse pattern
- Make up a small dance that uses the ABA format

Canon:

Canon is like singing a song in the round. One person begins a phrase of movement and the next person will begin the same phrase a few counts after while the first person continues doing the phrase. There can be many people involved in a canon and it makes the dance look exciting and interesting! There are different types of canons that could be used in a dance.



Canon example activity:

- Sing a song that everyone knows in the round
- Use a phrase of movement (perhaps an ABA form example) and do it in canon

Retrograde:

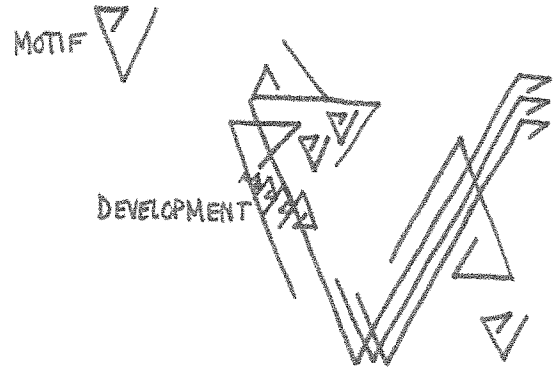
Retrograde is a fancy word for 'rewind'. When a choreographer makes a phrase of movement, they could choose to begin at the end of their phrase and do the whole thing backwards as if the dancer is going in rewind. This tool is a neat way to make old movement look like new phrases and really excites the audience when a phrase is done forward and then immediately done in retrograde.

Retrograde example activity:

- Walk forward a few steps bringing your arms from low to high, reverse by walking backwards the same amount of steps and bringing your arms from high to low
- Create a small dance phrase (or use one already made) and then do it backwards in retrograde

Motif:

A motif in dance is a symbol done through movement. Like in poetry, a certain idea can be introduced and then elaborated on through language and content. In dance, a particular movement or quality of movement can be slipped into different places in the choreography. Motifs are often little moves repeated in different phrases in the piece or developed so that they look different but come from the same idea - like the triangular pattern shown here. For example, if the motif is drawing a triangle with your arms, you may do that symbol a few times in the dance as well as alter it by making the triangle much smaller, drawing the triangle with your elbow or knee, or running in a large triangle on the stage.

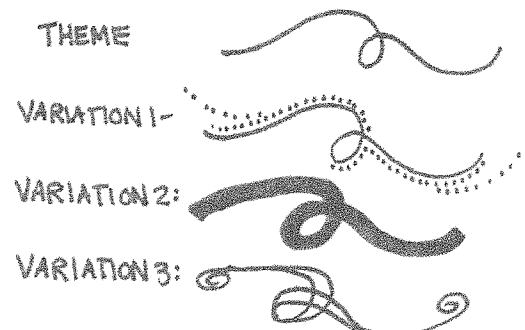


Motif example activity:

- Create a movement symbol and change it 3 different ways to create a motif
- Create a symbol on paper and make it into a motif - like the diagram shown here.

Theme and Variation:

Theme and variation is another exciting way to develop your dance moves and phrases into something that the audience will love to watch. To make a theme in dance could be a motif, a phrase or a particular way of moving. Once this theme has been added into the dance it can be repeated in different ways which are called variations. This choreographic tool creates a journey that the movement phrases take. Say you have created a phrase, you could repeat certain moves in the phrase as a variation on the original, or you could shorten it, make all the moves smaller, make all the movements into jumps, do it all on the floor, etc.

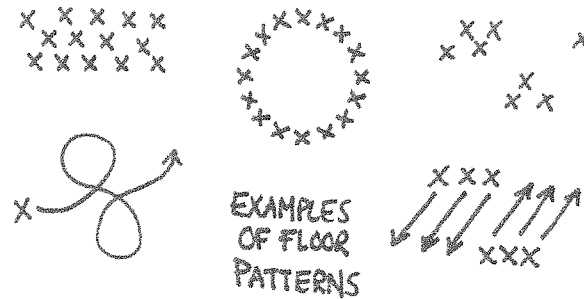


Theme and Variation example activity:

- Use your motif and alter it to make as many variations as you can

Floor Pattern:

Floor patterns refer to the shapes and patterns that dancers make in the space. If a dancer had paint on the bottom of his or her feet, the floor pattern would be seen. Floor patterns can be lines or patterns that the dancers stand in to dance, or they can move around in the space.



Floor pattern example activity:

- Draw as many floor pattern ideas as you can on a piece of paper
- Get together with a small group and do your motif or a variation in different floor patterns

Narrative/Abstract Plots:

A narrative dance piece has a plot and characters. There is a series of events that show a story and dancers will play the roles of the characters. Classical ballets are perfect examples of narrative dance. They have a conflict and a resolution that is shown through movement and gestures. Many dance pieces that are not as elaborate as a ballet also have narrative plots. Even a simple dance that shows human interaction would be classified as narrative dance piece. Think of a story, memory or character that you could make a dance piece about. What kind of things would you include to make sure that the story was clear to the audience? How would you dress the dancers so they look like their characters? What kind of movements would you make them do so they would clearly be a human character?

Abstract dance is when the dancers are not human and when the dance piece is more about the shapes and patterns rather than telling a story. Abstract dance is made when dancers represent something other than humans. They can become objects, feelings, ideas or anything else the choreographer wishes them to be. What are some ideas you can come up with that a dancer could represent in an abstract way? When arranging dance that has no plot or story line, the choreographer may choose to focus on how the patterns look, what the dancers feel like or how it is communicating their idea. Props may be used as a part of the concept (example: using a screen so that only the dancers' shadows are seen by the audience) may determine if the piece is abstract (patterns the bodies make behind the screen) or narrative (if there are two characters are having an argument).

Digging Deeper

Starting points for choreographers

Idea:

An idea can be anything that a choreographer would like to make a dance about. A topic the choreographer wishes to communicate or is inspired by is often what choreographers will choose to make a dance 'about'. Dances with stories or messages always come from an initial idea. Dances without stories also come from an original idea. A dance about a feeling or painting may excite a choreographer to create a dance. What is an idea you have that you want to create a dance about?

Concept:

A concept is how the idea is communicated through dance. A clear plan that shows the idea to the audience through staging, costuming, sets, sites and music will all be related to the concept. Without a concept, the choreographer will have a hard time clearly making their idea into something that the audience will be able to recognise. The concept relates to the who, what, when, where and why questions of the dance piece. Say your idea is to make a dance about different trees native to Ontario, the concept may be doing different dance phrases based on the leaf patterns or bark characteristics of each tree (how many points on the leaf may relate to how many dancers are in the piece or the texture of the leaf might relate to the quality of movement) or the concept may be to do different phrases around, in or under the specific trees you wish to dance about. Using the idea you just thought of, what are the who, what, when, where and why concepts?

Aesthetic:

The aesthetic is how the dance looks and makes the audience feel. Aesthetic is defined in the dictionary as "the appreciation of beauty or good taste". Every person has a different view of what looks 'good' to them; this means that choreographers making dances will add their own ideas about what is beautiful. Some choreographers will be more excited about making dances that are slow and calm, whereas others find exciting quick movements more beautiful. Aesthetics can be related to the concept as well. If we use our Ontario tree dance as an example, the choreographer may want to choose to make a dance in a certain aesthetic that will help communicate their idea in the best possible way. What kinds of different aesthetics would you use in your dance?



Photo: Stefan Wernli, <http://creativecommons.org/licenses/by-sa/2.5/>

Digging Deeper

Types of creative approaches

Intellectual:

An intellectual approach to a choreographic project is when the choreographer does research and thinks about the project as their major source of inspiration. The choreographer may think about the project more than they explore movement or work with dancers. Often a choreographer using an intellectual approach will do lots of reading and research about their topic.

Conceptual:

A conceptual approach to a dance piece is when a choreographer thinks of a concept and uses that concept as the deciding factor of all of their decisions. A conceptual approach means that the concept is often more important than the choreography and movement. A concept is an idea that determines what the movement is. An example of a conceptual approach to choreography is an entire piece done in a pool underwater. How would a concept like this affect

the movement in the piece?

Instinctual:

An instinctual approach to choreography is when a choreographer plans nothing ahead of time and simply walks into a rehearsal and makes decisions as they go. A choreographer who follows their instinct in the moment feels most comfortable making dance in the moment. This approach to choreography often allows for the dancers involved to be a large part of the movement, ideas and aesthetics.

Kinaesthetic:

A kinaesthetic choreographer creates dances with their own body as the main source of inspiration. A choreographer who has to experience the movement themselves is someone who is a kinaesthetic choreographer. This kind of choreographer will learn everyone's part in the dance and is always moving and dancing in rehearsal. Choreographers who are kinaesthetic choreographers will create movement themselves and then teach it to their dancers.

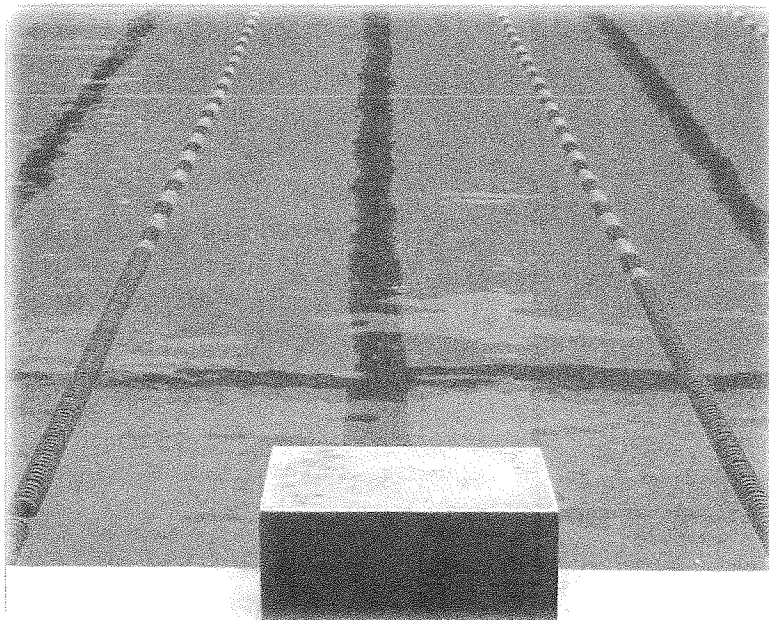


Photo: Rufino Uribe, <http://creativecommons.org/licenses/by-sa/2.0/>

WARM UP

ROLL CALL QUESTION: If you had to choreograph (make up) a dance, how would you start?

Objectives of Warm ups: To begin developing skills to create and express oneself through dance choreography.

Materials Required:

- Cook book or recipe box
- Paper and pens/pencils
- Large, clean, empty space indoors or outdoors (weather permitting).

Please avoid concrete floors if possible and make sure to sweep or mop before hand to remove any hazards.

- All members should be wearing movement appropriate clothing and remove their shoes unless dancing on concrete or outdoors where running shoes should be worn.

ACTIVITY #1: name phrase

Steps:

1. Invite each member 'write' their names with their bodies. Each letter should be made with a different body part. They can create these on their own or with a partner. It can be printing or cursive writing.
2. Once each person has completed their name, have them share with the group.
3. Have the members modify their name phrases so that it moves in space (go from point A to point B), be on the floor only, includes jumps. Take suggestions from the members on ways to manipulate the phrase.
4. Discuss what it was like to write names in dance moves

ACTIVITY #2: Recipe dance

Steps:

1. Take a cook book or recipe box and assign a recipe to each member (they could also pick one if they like)
2. Have each member look at their recipe and find verbs within the recipe
3. With these verbs, have each member create a small phrase based on the words they pick
4. Once a mini-phrase is completed, go around the group and have everyone show each other
5. Have the group guess what verbs the solo may be based on for each person's solo

ACTIVITY #3: Movement map

Steps:

1. Ask each member to think of a place they know very well (their property, school, farm, bedroom, house, etc.)
2. Once each person has thought of a place, ask them to show that place through movement and dance. They can use the physical characteristics of the place as floor patterns, defining movement characteristics and inspiration.
3. Show the completed phrases to the whole group or have members show a partner of their choice.
4. Ask the members how and why they made the choices they did. Discuss with the group how they chose to interpret a physical space.

ACTIVITIES

These activities will be used to develop short compositions and choreography. Using the choreographic tools, 4-H members will explore making up their own dances to music they choose or that you provide. This will develop creative thinking, problem solving skills and teamwork. Encourage creativity and exploration through physical movement.

Activity #1: Choreographic tool identification game

(done to further understand choreographic tools and arrange a dance in a group)

Steps:

1. Have the members get into small groups and instruct them to explore the different choreographic tools on their own. Make sure that they have once phrase of movement that they are using for every 'tool' so that the group can clearly identify how the movement is being manipulated by the tools. You can ask the group to remember a phrase that they created during the 'improvisation' session.
2. Use the list below and ask each group to explore each choreographic tool to music you bring to the meeting or in silence.

Cannon

Retrograde

Motif

Rondo

Theme and Variation

Narrative and Abstraction

3. Have the groups show their compositions to the other groups. Have the other groups guess which choreographic tool was used after each group performs.
4. Keep track of how many times groups guess correctly and give each team a point for each correct answer they identify.

Activity #2: Make up your own!

(Done to explore creative movement through structured choreography)

Steps:

1. Have the members break into small groups so they may choreograph a dance using the concepts and tools they have been exploring.
2. Choose as a group what choreographic tools must be included in each project (or put all the tools on paper into a hat and have each group pick which tools they have to incorporate into their dances). Choose a theme from the 'theme list' (at the end of this section) to decide what the piece based will be based on. The group will decide their concept and aesthetic. You may provide music which everyone will dance to that can be played in the space while everyone rehearses or they can choose their own music (you will need several CD players if they choose different music).
3. Once the group has completed their choreographic exploration they can share their piece with the rest of the group. If possible (and if the groups would like more time) they can

rehearse on their own time outside of 4-H meetings and come up with appropriate costumes to have a special presentation. They could invite friends or family to watch and have a full 'dance show' experience!

Activity #2: Autobiographical solo

(Done to develop personal movements into choreography with a plot)

Steps:

1. Instruct each 4-H member to think of a time in their life that they would like to use a theme or story to create a dance about. Possible ideas could be specific feelings, an interaction with friends or family, a moment in their personal (or family's) history.

* You can choose from the 'theme list' if members are having trouble thinking of ideas

2. Give each member time to develop and create movements based around their idea.
3. Once everyone has finished, share the solos with the group
4. Discuss what it was like to create dance for themselves

Activity #3 Digging Deeper: Idea/Concept/Aesthetic game

(Done to expand on the various choreographic approaches and use them to create movement patterns for dances)

Materials:

- 'Digging Deeper pictures' (printed and cut out) as well as newspapers, magazines and postcards with different kinds of images on them.
- Pens, paper and scissors

Steps:

1. Before the meeting starts, choose 10-15 ideas from the 'theme list'.
2. Write each idea on a piece of paper and put them in a pile
3. Arrange all pictures and photos on the floor so they are visible
4. Ask each member to get into pairs or work on their own. They should pick an idea and a photo. Once they have done this, they should brainstorm about how to link the idea and the card to make a dance. The photo can be used as inspiration for what the concept and aesthetic of the dance.

* Members may not understand how a photo of a bird (for example) and the theme of 'mother/daughter' are connected. If this is a concern, explain to them that the picture isn't necessarily related to the content of the dance they are planning for the exercise. For example, the colours and qualities of the bird photograph may be soft and earthy. This could become an aesthetic choice, where the dance is done in a way that the movement all feels soft and earthy. OR the bird could be a conceptual idea where as the group can think about how mother birds feed and take care of their young. Encourage them to do this kind of connecting of the dots on their own to develop these cognitive skills once you have given this (or another) example.

5. Once the groups have made a plan for their imaginary dance, they can choreograph a short dance or movement phrase. Once they have completed this, they can share their idea/concept/aesthetic with the group and present their compositions.
6. Discuss what it was like and *how* they made the choices they did

Activity # 4 Digging Deeper: Approaches to choreography quiz

Materials:

- 'choreography approaches quiz' handout

Steps:

1. Have the members fill out the quiz sheet
2. Once the members have completed their questionnaire, use the chart below to determine the results.
3. Discuss the results and see if members agree or disagree with their results. What they think about the approaches in terms of other aspects of their life. Does this approach apply to their school work? Home life? Personal choices?

* It might be fun to hand out the quiz before you learn about the different approaches to choreography. This will give them an unbiased approach to the quiz.

Mostly As: you have an intellectual approach to creative projects

Mostly Bs: you have a conceptual approach to your creative projects

Mostly Cs: you have an instinctual approach to your creative projects

Mostly Ds: you have a kinaesthetic approach to your creative projects

CHOREOGRAPHY APPROACH QUIZ

Answer the questions as truthfully as you can and circle your answer. The results will show what kind of approach you tend to take when doing creative projects.

1. When you have an upcoming test at school about volcanoes, you...
 - a) go to the library read an encyclopaedia
 - b) think about how fun it would be to create a model of a volcano
 - c) don't look at your books at all and show up the day of the test hoping for the best
 - d) imagine what it would be like to be inside a volcano
2. You are helping to plan a birthday party for your friend, you...
 - a) make a list of all the things that they like the best so you can plan a party that they will like
 - b) plan a party that includes a pirate theme with a scavenger hunt
 - c) show up the day of the party with a bag of funny balloon and cupcakes
 - d) go to another party to get ideas
3. You want to bake some cookies for your class at school, you...
 - a) find a recipe and ask your Grandma to help you
 - b) decide to make a new kind of cookie with candy in it
 - c) walk into the kitchen and make the recipe up as you go
 - d) immediately begin mixing and pouring the dough and roll it into neat shapes
4. Your favourite thing to do at recess is...
 - a) figure out who will be which position during the baseball game
 - b) make up games where you and your friends pretend to be animals
 - c) see who is on the playground and play with them
 - d) play ball hockey or soccer
5. You get most excited at school when you...
 - a) get every question correct in math class
 - b) Make up stories in English class
 - c) explore different elements in science class
 - d) participate in gym class or play at recess

6. If you won the lottery, you would...
 - a) invest it at the bank
 - b) dream up a house to buy with a slide and trampoline inside
 - c) buy whatever you like
 - d) spend it on skydiving and snowboarding lessons
7. There is a new kid in your class or school, you...
 - a) think about what kind of things you should say to be polite and friendly
 - b) hope that you will become best friends and that they are just like you
 - c) walk up to them and say hello
 - d) throw your ball to them and start playing catch
8. Every morning after you wake up, you...
 - a) think about what day it is and remember if you have anything special to do
 - b) give yourself a goal to meet
 - c) see what is in the kitchen for breakfast
 - d) stretch and begin playing with your brother
9. Your favourite season is...
 - a) autumn because you get to go back to school
 - b) spring because it has so many new possibilities
 - c) summer because you can play all day
 - d) winter because you like to go tobogganing and skating
10. Your younger sister has fallen and hurt her foot while playing outside, you...
 - a) go inside to tell an adult
 - b) think up a way to help her foot heal
 - c) sit with her so she will stop crying
 - d) carry her inside yourself

REFLECTION

How have your ideas about dance changed since learning more about choreography?

What is your favourite choreographic tool? Why?

Are you more drawn to narrative or abstract dances? Why?

What did you think about when you were watching other members present their dances?

What did you learn about yourself in this meeting?

What are ways that you can express yourself other than dance choreography?



TAKE IT HOME

“One only need spend an afternoon observing the scene on a busy street to know that all of life is a dance: shoppers side-stepping through crowds, drivers weaving past one another, birds in flight and children hopping, sliding and leaping through the world”

-Jane Andrews

- Create a dance about your favourite colour
- Make a dance using the multiplication tables in math
- Choreograph a dance with as many different kinds of Rondo ABA patterns as possible
- How could you create a dance that uses floor patterns as its main idea?
- Make up a dance only using your hands.
- Using theme and variation, create as many variations on one shape as you can
- Choreograph a dance with a friend who has never danced before
- Design and draw costumes for a dance you have choreographed
- Perform a dance you’ve created in front of your class or family
- Make a list of as many ideas for dances that you can think of
- Make a dance about where you live and perform it in the different places it is about
- Have a friend create a dance and teach it to you

THEME LISTAspects of nature:

The Seasons, Harvest, Water, Light, Outer space, Plants and flowers, Weather, Different landscapes in Canada, Environmental issues, Animals

Relationships/Emotions:

Friendship, Families, Jealousy, Grief, Love, Mothers and Daughters, Joy, Rivalry, Strangers, Grandparents, Neighbours, Boredom, Excitement, Forgiveness,

Fantasy:

Time travel, Being an animal, Flying, Dreams, a Journey, a Magic wish, Fairy Tales, an Imagined world, Monsters

Dualisms:

Up and down, Fast and slow, Chaos and order, Mind and Body, Night and day, Soft and hard, Loud and quiet, Nature and culture

Academic:

Math formulas, Elements of science, Plot from a novel, a Poem, Philosophy, Calligraphy, Religion, a Historical figure or event

Art:

A favourite painting, The lyrics of a song, The plot and characters of a play

PICTURES FOR DIGGING DEEPER ACTIVITY



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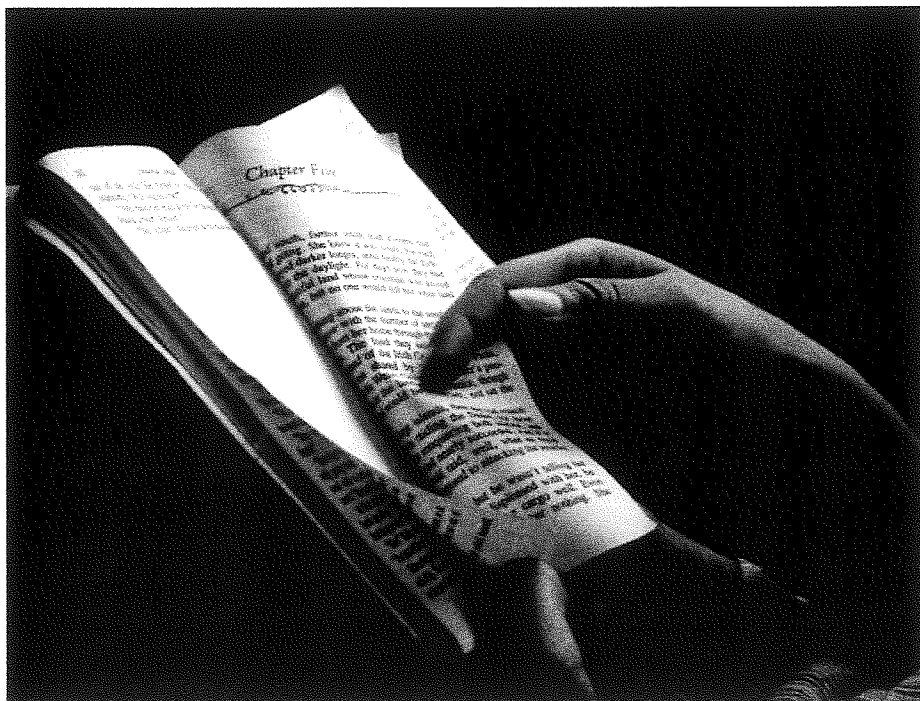


image taken from www.photos-of-the-year.com



Van Gogh's Room at Arles 1889



image taken from www.architecture411.com



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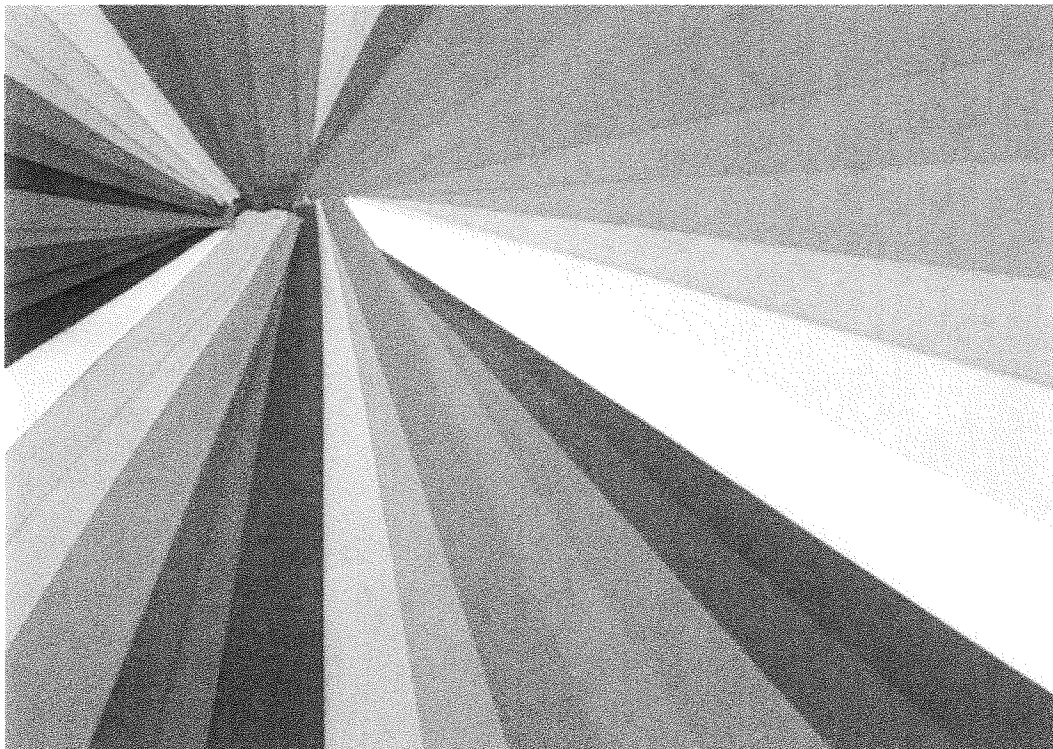


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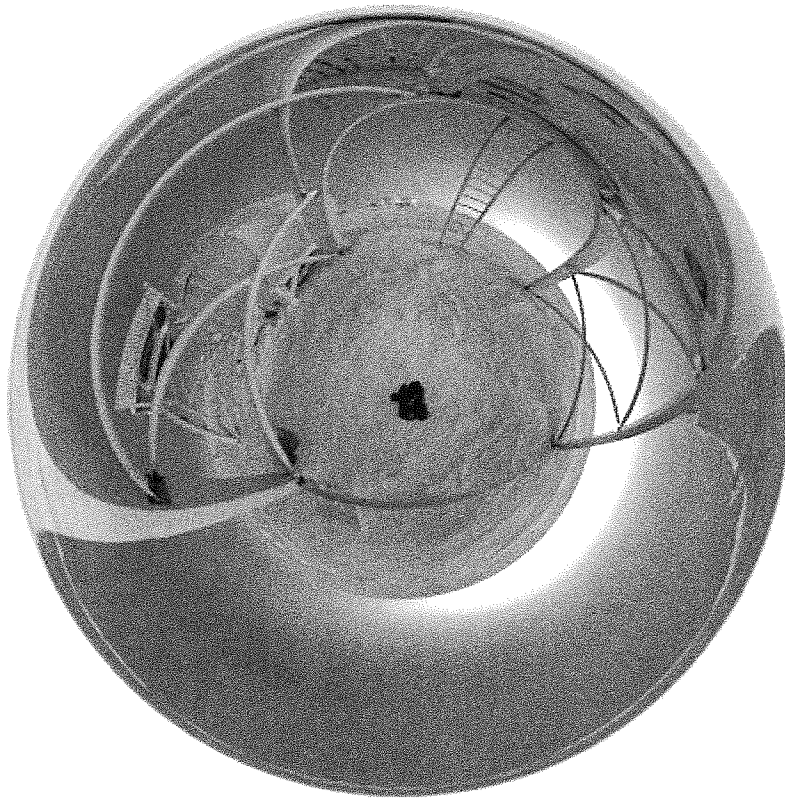


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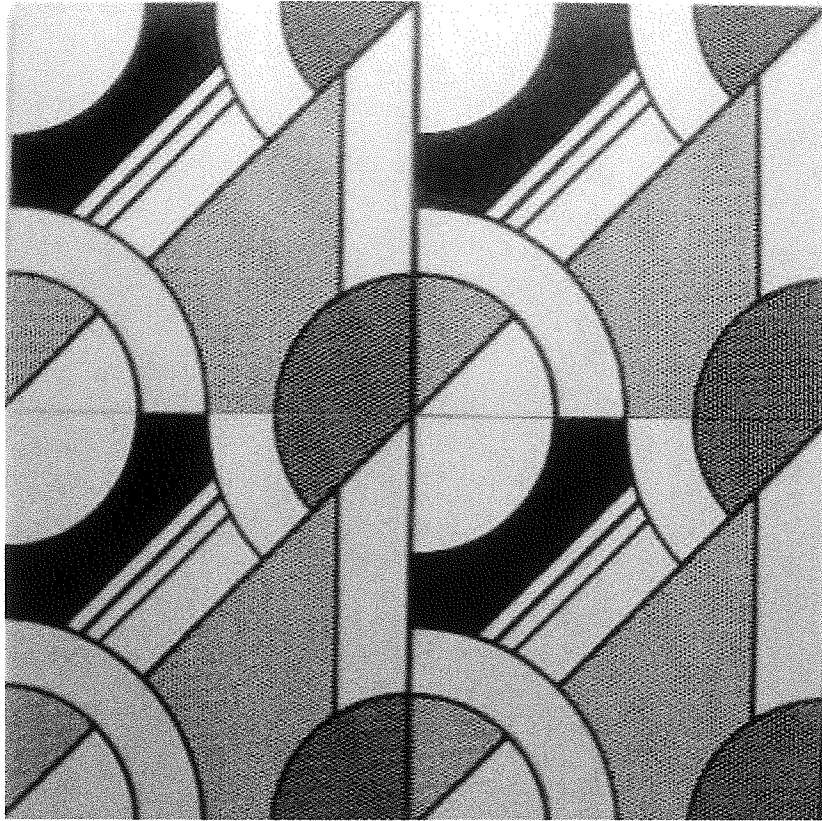


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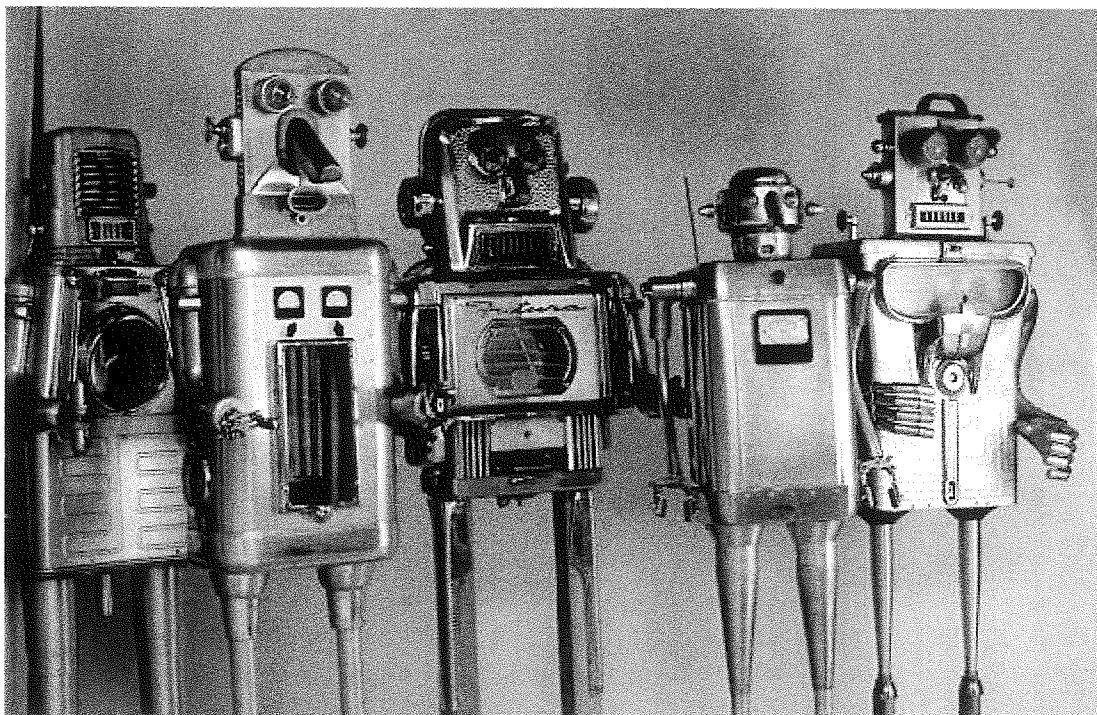


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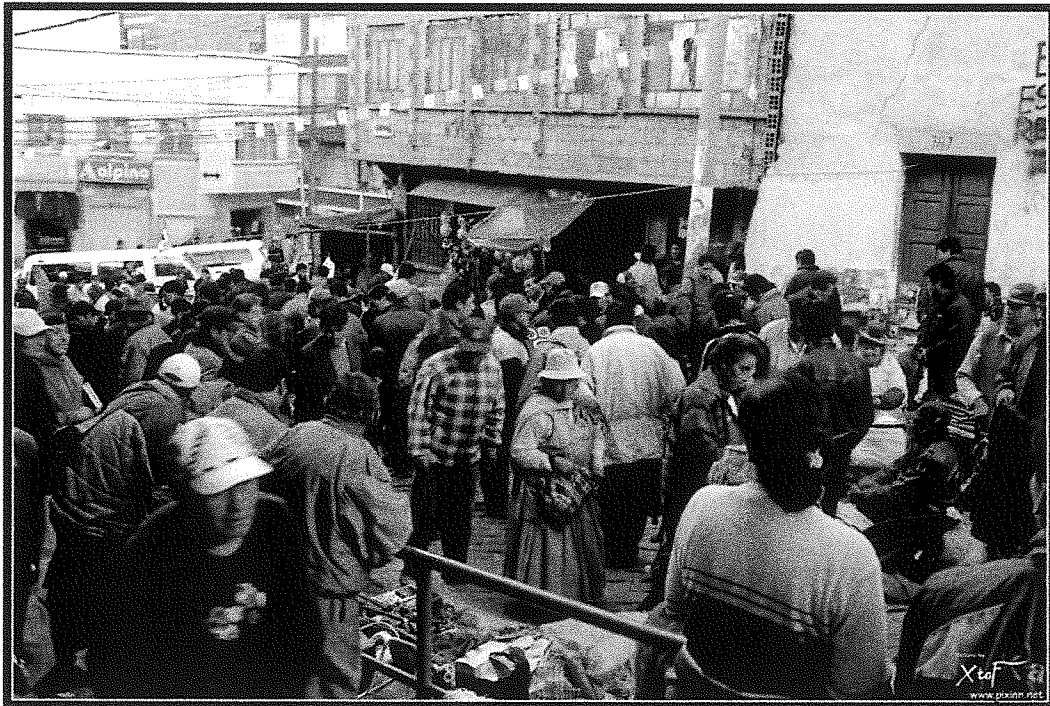


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GLOSSARY

Improvisation: Improvisation is when dancers create dance up on the spot. Often dancers will do this and try to remember or write down what they did and use it in choreography.

Phrase: A phrase is a short series of movements attached together to make a short dance. Phrases will be attached together to create a longer dance when creating choreography.

DIGGING DEEPER RESOURCES

Choreography

The Intimate Act of Choreography by: Lynne Anne Blom and L. Tarin Chaplin

Form without Formula: A Concise guide to the Choreographic Process By: Patricia Beatty

Choreography and Narrative By: Susan Leigh Foster

The Art of Making Dances By: Barbara Pollack

Ideas for dances

The Creative Habit: Learn it and Use it for Life By: Twyla Tharp

DANCE!

Dances of the World

Dances of the World

CONTENT

This chapter will include the history of different dances from around the world. 4-H Members will have the opportunity to learn steps from each dance type as well as construct their own dances copying the style of the DVD examples. A focus on personal history and heritage will be explored and members will have an opportunity to learn about their own heritage through dance and movement.

Print out copies of the content sheets for each 4-H member. Read them aloud as a group or individually and watch the DVD examples.

Before each meeting:

- Read content and make sure you understand what is going to be taught
- Make enough copies of handouts and content sheets for each member
- Collect all required materials for activities and warm ups

Structure of a meeting:

- Attendance/welcome: Use Roll Call questions during attendance
- Content: Have the 4-H members take turns reading them out loud or discuss the content with them - or pair them up and have each pair practice public speaking and present their topic within 5 minutes. Use discussion questions to promote conversation about the topics. Make sure that everyone has a substantial grasp on the content before moving on to the activity sections.
- Warm Up: Choose one or two warm up activities (depending on time constraints) to introduce the ideas into the body and get the members' bodies prepared for dancing
- Activities: Choose one or two activities so the members can apply what they've learned through practical application. This should be the most substantial section of the meeting in terms of time and priority. Make sure to allow for enough time for the members to fully develop their projects and dances. Encourage creativity and application of the content in their dances.
- Reflection: Print out the Reflection Questions sheet for each member. Have them fill it out individually or discuss their feelings in a group reflection.

* Be sure to have access to a DVD player to show examples of each type of dance

African

Traditional dance done in African countries is closely related to the rhythmic music and drumming made in that country. The dancing can be classified as **polycentric** which means that all parts of the body are used separately. The body is not held stiffly but uses the torso, hips, arms and legs together. The weight is generally low to the ground and the torso, hips and chest move to the beat in circular or pulsing movements. Stamping to the beat in different rhythms is a popular part of African dance.

The dances are passed on by families and communities by involving young people in dance ceremonies. Children will watch their families and friends dance and mimic what they do. Eventually, they learn the dances and pass them on to their own children. In Canada, African dance can be taught by teachers so anyone can learn! The dances are done in celebration and mourning, healing and harvests. Every part of African culture has dance attached to it. Dance is a part of African rituals and celebrations. Many images and myths are also told through dance and many of the various dance moves are inspired by the movements of African animals.

The drums of African cultures are the main source of music, along with **marimbas** (wooden xylophone instruments), rattles and bells. The drums are traditionally made with animal hides. The body of the drum is carved from tree trunks and hollowed out. Decorative carvings and paintings will cover the outside. Drumming in African culture represents the heartbeat and connects everyone together as one human kind family. Many call and response chants and songs are often sung with the drumming.

People in Africa will dress up for a dancing celebration in brightly coloured clothing or make decorations from things found in nature. Different tribes found in African



countries will dress in ways that relate to where they live and what they do. For example, if a tribe lives along the shore of the ocean, they will wear shells whereas tribes who are known for their hunting skills will wear the hides of animals they have hunted. Many dancers will paint their faces in colourful patterns that represent the patterns found in nature. Women will wear headdresses in some cases and both men and women will wear skirts made of dried grasses.

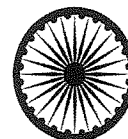
Many times, dancers will pour water onto the ground where they are dancing to symbolise the respect for their ancestors. They also paint dots onto their skin to represent their ancestors that they have lost. Dances are traditionally done in the centre of the village where everyone can gather together around a fire. Everyone, young or old participates in a ritual dance by singing, dancing and clapping.

Discussion Questions:

1. What sounds like the most exciting part of African dance to you?
2. How is African culture and dance different from yours?
3. Do you think that the dancing has changed with time?

Indian

Different dances in India are performed as praise in the **Hindu** religion. The dances usually depict stories about different Gods and involve many different gestures and facial expressions. There are three different types of traditional Indian dance: **Bharata Natyam** (bar-ata nat-i-um) which is popular in Southern India, **Kathak** (kath-ack) which is popular in the north and **Kathakali** (kath-a-callie) which has more storytelling and mime. These dances are done in performances and audiences will come and watch.



The dancers' in Barata Natyam will stomp aggressively with turned out legs as well as use delicate hand gestures and finger positions. The eyes are also very important to the stories and the eyes will be looking around as part of the choreography as the dancer moves. The hand gestures are symbols found in Hindu stories and the hand gesture will imitate the animal or God that they are trying to convey. The eyes, eyebrows, nostrils and cheeks are all part of the choreography and have specific expressive qualities. Spinning is a large part of Kathak dance where dancers wear large skirts that move as they dance. Kathakali is the most theatrical of all the Indian dances. Masks and heavy face paint is applied to the dancers who wear large costumes with gold headdresses. They re-create stories about Indian culture and Hinduism.

Barata Natyam is danced by women who wear elaborate **saris** (a type of Indian dress that wraps around the body) and long braids and flowers in the hair. They dance in their bare feet so that they can stomp and feel the ground. They also wear bracelets and dark eye make up to accentuate the hands, eyes and face. Their costumes have many different bright colours and their jewellery is an important part of the costume. Nose rings, bracelets, bells and anklets all catch the light on stage and jingle as they dance.

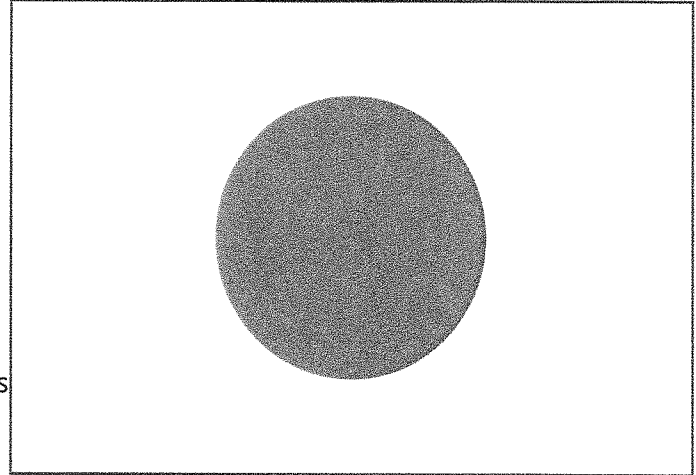
Indian dance is done to music by the **tabla** (a type of Indian drum). This type of drum is played with different fingerings that make intricate rhythms. It is extremely difficult to play and only masters are able to do it well. The dancers will use the rhythms as highlights and their bodies will sharply move on the beats. The beat is the most important part of the music and dance. Flute and voice accompanies the drummers by adding mood. Audience members will keep track of the beat by using finger symbols they have learned to be a part of listening to the music.

Discussion Questions:

1. Which type of Indian dance would you want to learn? Why?
2. How do Canadians keep the beat when watching dance? How is it different from Indian dance?
3. What was something that stood out to you the most about Indian dance?

Japanese

Traditional **Kabuki** and **Noh** dance and theatre are theatrical storytelling that has dated very far back in Japan's history. Noh came from court dances and includes storytelling and poetry. Noh was originally performed by male monks only because women were banned from the stage (the same was true in Kabuki). Noh dances have 5 characters that were distinguished by masks the dancers would wear. Kabuki theatre is very expressive and tells stories of Japanese history. The plays and dances have intricate plots which depict jealousy, love, wars and death. Animal tales are also popular.



Butoh also known as 'dance of the dark soul' is a type of Japanese dance that was created after the Second World War. Butoh was created as a protest against the dropping of the atomic bomb on Hiroshima and Nagasaki. Butoh is different from Kabuki or Noh because it uses an extremely slow way of moving. Images in butoh are horrific and dark with grotesque movements because they were made as responses to the war. Many audience members find Butoh scary to watch, but it is still respected as an important art form in their culture. There is no jumping and no running and the dancers move so slowly that often you do not notice them moving at all.

Dancers whiten their faces with powder and give little facial expression in Butoh. If there is any facial expression it will be opening the mouth very wide or bulging the eyes out of the head. This is the opposite of Kabuki which has many facial expressions and eye movements to tell stories. Dancers' faces will be painted with expressions already on them to help the audience understand what kind of character they are (the villain for example would have thick, angry eyebrows painted right onto the dancer's face). Costumes in Kabuki and Noh are brightly coloured with elaborate patterns and headdresses. Costumes in Butoh are white robes or loincloths. The costumes are very minimal in Butoh, just like the movements.

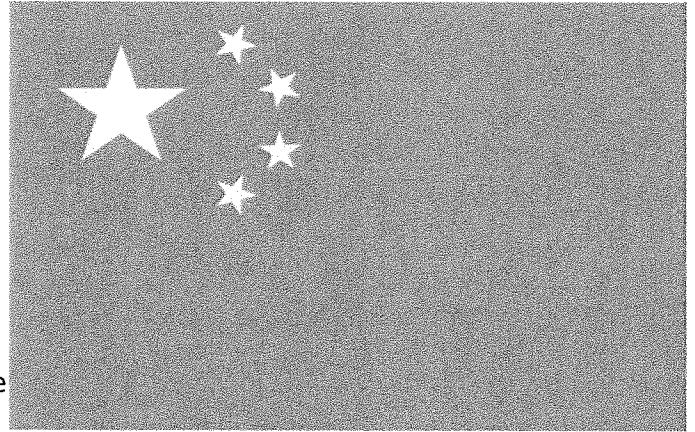
Music in Japanese dance is made with flutes and 3 types of drums and a type of string instrument. The music is usually calm and beautiful. Incense will be burned as an offering to the Gods. A special type of orchestra consisting of brass xylophones and gongs are called a Gamelan. Only a few sets of these instruments have been made and they all have intricate carvings and bright colours.

Discussion Questions:

1. Why is Butoh such an important style of dance? How is it related to their culture and identity?
2. What aspects of Japanese dances remind you of other dances from around the world?

Chinese

Traditional Chinese dance uses gestures and symbols to tell stories. Hand gestures are very important to the culture and the proper telling of myths. Men will portray stories of war and women will use nature imagery to communicate folk tales and stories. Props are often used such as scarves or circular cloth. The cloth will be spun on the fingers to look like flowers and animate the dance. The women take tiny steps and they look as though they are always floating across the ground under their long dresses. The hands and fingers are the most important part of the dance. Many dances will not have any jumping or foot work. **Unison** dancing is very popular and many dancers will make patterns in the space while they do the same dance moves. Audiences will come to watch the dances in theatres.



Dances will be done to celebrate the seasons, friendship, love and the sun and moon. These dances do not have plots that audiences follow but use nature and community as inspiration for patterns that dancers make. Many dances will use props such as swords and silks to make patterns with. While the dancers move, the silks flutter in different patterns while swords are used to depict battle scenes and martial arts. Chinese operas are also a popular type of theatrical dance.

Costumes are elaborate with large head dresses or hair styles. In traditional dance, the face is painted with white paint while the cheeks and lips are red and the eyes are elaborate and colourful. Feathers and silks are often a part of the costumes which move in the air as the dancers make patterns on stage. The brightly coloured dresses have flowered patterns that match the flowers and ribbons in the dancers' hair. Modern Chinese dance does not use as elaborate of a costume as traditional and usually the face is not painted, but the movements still have the same quality. Tiny hand gestures and poses are found in both traditional and more modern dance.

Acrobatics are another part of Chinese dance that is extremely popular. Performers will learn to balance each other in the air while they do tricks. Contortionists, acrobatics, gymnastics and tricks are all respectable things for young children to train in.

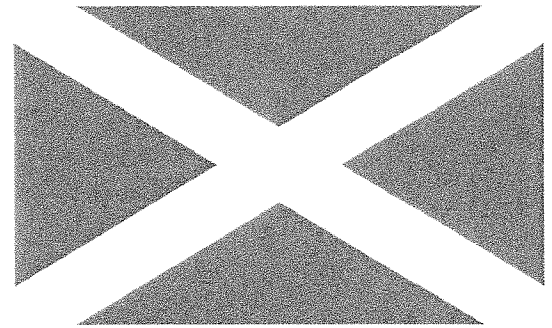
During the lantern festival (the first 15 days of the Chinese New Year) the lion dance is done by martial arts students. They hide under a long piece of material with a lion head at the front and their legs look like the legs of the lion. They make the lion move and dance while audience members give them oranges! Dragon dances are similar in the sense that dancers will cover their heads with long decorated fabrics that represent the body of a dragon. Many dancers will line up under the cloth with one person holding the head. They will make patterns through the streets at festival times. These types of dances are less formal than the operas and prop dances.

Discussion Questions:

1. What do you notice are similarities and differences between Japanese and Chinese dance?
2. What part of Chinese dance would you most like to try?

Scottish/Irish

Highland dance is a Scottish form of dance where dancers will do different patterns consisting of jumps and turns to bagpipe music. They will hold their bodies very rigid with their arms in different positions as the feet move quickly and quietly. There are different dances that the dancers will learn and compete against each other.



Kilts, small leather tie up shoes and vests are worn with decorative embroidery on them. Tartans (kinds of plaid) are linked to family names and each family has a traditional colour or pattern. Dancers will use tartans as the materials for their kilts. Sometimes swords or knots are used as inspiration for the dances and all the dancers will dance together in unison, making patterns with their directions and arrangement on stage.

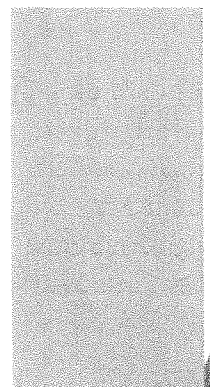
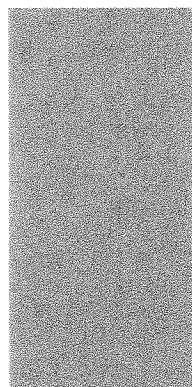
Irish step dancing is similar with different steps mannerisms and patterns. Irish dancing is done in squares and partners where as Highland is usually done in rows. The legs move very quickly in both types and the arms stay still at the side of the body or in different held shapes. Irish dancers can wear hard shoes (like a tap shoe) or softer shoes. Step dancing is a form of Irish dance that uses hard shoes to make sounds and rhythms on the stage. Both Irish and Highland derived from folk dances and are now done as performances. Dancers will compete against each other doing solos in the 'Hornpipe', 'Jig' and 'Reel'. There are also dances done in groups. This allows different floor patterns to be made with where the dancers are situated on stage.

Girls in Irish dancing will wear brightly coloured short dresses and curl their hair or kilts. Their dresses are decorated with Celtic knots and embroidery. They will wear long black socks under the skirts. Black and navy blue are popular choices for dancers because it would show off the embroidery the best. Boys will wear vests and jackets with pants. They will wear plaid socks and ties to match.

Music for Highland uses bagpipes where as Irish dancing uses fiddles and drums. The catchy rhythms are directly linked to the dances that are done to them. Musicians (or pre-recorded music) play traditional songs that have been around for many centuries. As well as dancing, many social folk dances are popular in Scotland and Ireland. The hit Broadway musical 'Riverdance' has helped make Irish step dancing popular.

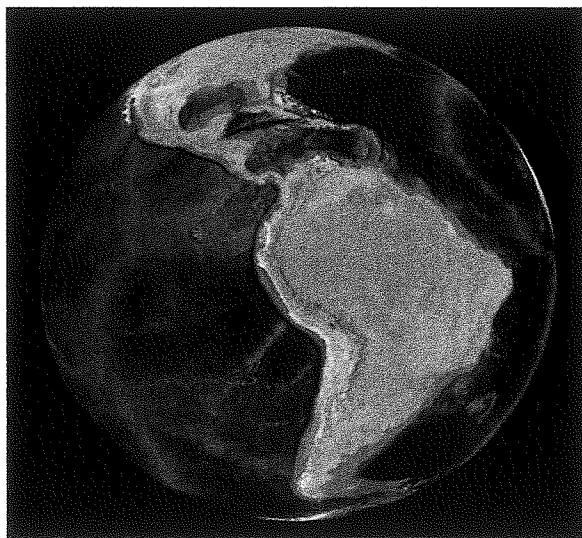
Discussion Questions:

1. What do you think would be the most difficult about step dancing?
2. Why do you think that Irish and highland are so popular with young people in Canada?
3. How are highland and step dancing different than other dances from around the world?



Latin America

Latin dance consists of dances that originate in Latin America such as the **Cha Cha, Salsa, Rumba, Tango, Mambo and flamenco**. These dances are done in partners (male and female), solo, trios or small groups and have much drama and excitement. Dancers move their hips with every step and often do tricks with the hands to turn each other around and show off the intricate patterning of the dances. Arm movements are minimal in solos and may only hold the skirt up so the feet can be seen or do circles of the wrist to accentuate different body parts. There is much quick turning, foot stomping and extensive hip movements. The relationship between the two partners is the focus of the dance.



The women will wear flowers in their hair, a brightly coloured dress and high heels where as men will dress up in a shirt and pants. Sometimes when women dance on their own (doing the flamenco) they will have fans or flowers that they carry in their hands.

The music is fast paced and created by bands that create African beats mixed with European-like melodies. Rhythms will be made with the feet to compliment the musicians and since the women wear hard high heels and the men wear hard soled shoes, the sounds are easily heard and become a part of the sounds. Small guitar-like instruments and singing will accompany the dance. Musicians will dress up in colourful suits and hats.

Traditionally, Spanish ballets were also performed. The ballets were different than French and Russian ballets that we know of today. They had upbeat music called '**Mazurka**' that sounds much like a polka. The dancers would use traditional European steps and technique but change the music, flavour and costumes. The most famous of all the Spanish inspired ballets is 'Don Quixote'. These ballets were very popular at the turn of the 19th century. Many of the partner dances have evolved from folk dances done by the people at parties and weddings as well as gypsies. Folk dances where dancers dance together in a circle are popular but many of the partner and solo dances have taken over as an international favourite. Ballroom dancing uses many of the Latin partner dances in competitions.

Discussion Questions:

1. What do you find the most exciting about Latin dance?
2. Latin countries pride themselves in their ability to express themselves through dance and movement, how is this different from Canada?

Native American/Canadian

A powwow is a celebration that native people will have to bring the community together. The musicians are as important as the dancers in a powwow. The drum beat and singers compliment the dancing which includes a low to the ground stomping and turns. Everyone in the community will dance whether they are a grandparent or just learning to walk. The dances are closely related to nature and different dances will be inspired by different animals or elements. Dances are done in circles and include soft jumping and pulsing to the beat. Songs and celebrations were linked to battles, religion, harvest, coming of age, births, weddings and funerals. The dancers and community will praise the Creator and acknowledge their ancestors that came before them.

Today there are four main types of native dance: traditional, fancy, jingle-dress and grass. Jingle dresses are covered in tiny tin bells that make soft noises as the dancers move.

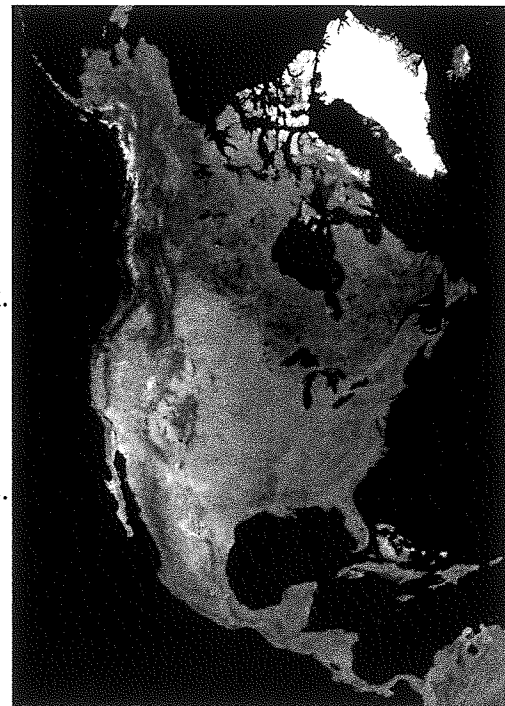
Traditional dance has an upright posture and the women wear shawls draped over their arms while men imitate the movements of animals and birds. The long fringes of the women's shawls slowly sway as they dance to the drums. Fancy dancers wear extremely elaborate costumes with many frills and feathers sticking out that move as they dance. The fancy dances have a lot of swirling and quick foot movements. Grass dancers would weave and braid sweet grasses together to hang on their bodies but now colourful wool has replaced the grass. The dancing is very fluid and dancers improvise to the drums together.

The dancers will wear elaborate costumes with feathers, bead work, fringes, bells and bright colours. Patterns will be geometric or flowers depending on where the tribe originated. These patterns will be made with tiny glass beads sewn into their clothing. These beads were introduced to native tribes by Europeans, before they used porcupine quills that were dyed different colours. Fringes and headdresses can include feathers. The faces of the men are often painted with bright colours. The clothing is often fringed and will include feathers that hang and move as they dance as well as the hides of animals.

Drums are the main instrument used other than voices. Many people sing in union. This is called throat singing and is very difficult to do. The high notes and chanting done with so many voices makes it sound beautiful. The dances and songs of the native tribes in America and Canada have been passed on orally from parents and grandparents to the children.

Discussion Questions:

1. What do you notice is similar about Native and African dance?
2. What are some of the things found in Native dance that have changed throughout time?
3. How do you and your family celebrate using dancing?



WARM UP

ROLL CALL QUESTION: What is your heritage?

Objectives of Warm Up: To introduce ideas about cultural dance as well as participate in an example of a folk dance

Materials:

- Map handout
- Large and small pieces of paper
- Coloured markers/pencil crayons
- Pens
- World Atlas

Please avoid concrete floors if possible and make sure to sweep or mop before hand to remove any hazards.

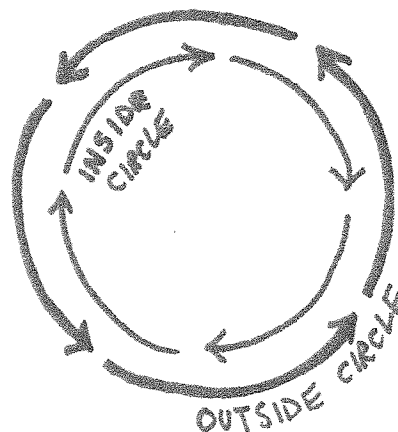
All members should be wearing movement appropriate clothing and remove their shoes unless dancing on concrete or outdoors where running shoes should be worn.

ACTIVITY #1: Jump Jim Joe

(Done as an example of a simple folk dance)

Steps:

1. Have the group arrange themselves into two circles. Both circles should consist of the same number of dancers and one should be on the outside (more spread out) and one on the inside to create two concentric circles (like a bulls eye). The outside circle should be facing in towards the inside circle and the inside should be facing out. Each member should have a partner that they face.
2. Teach the rhyme to the group and have them repeat it a few times so they know it.

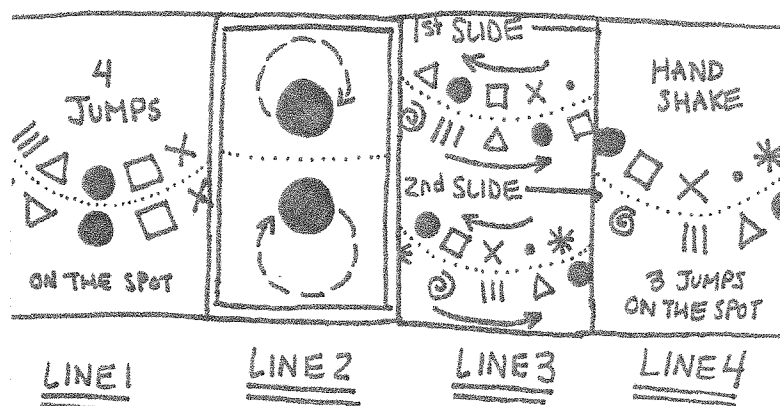


(The underlined words are to be said on the beat. If you clap a steady rhythm, the underlined words should be said on the beats)

Jump, Jump, Jump Jim Joe
Walk around the circle and around you go
Slide, Slide and Stamp just so
 And you meet a new partner and you Jump Jim Joe

3. During the first line, all dancers should jump on each beat (and each underlined word)
4. During the second line, all dancers should walk in a small circle around themselves to the RIGHT. The circle should be small and consist of 4 steps on the beat. Since the two circles are

- facing each other, they will be turning in opposite directions to the person across from them
- During the third line, all dancers should slide two spaces to the RIGHT around the circle during the "slide, slide" section (one slide on each word) and on "stamp just so" they should stamp or jump on the word stamp. Since the group is facing each other the inside group will be moving clockwise and the outer circle will be moving counter clockwise.
 - On "meet a new partner" they can shake hands with the new person across from them or wave before they jump 3 times on the words "Jump Jim Joe".
 - Repeat!
 - Discuss what makes this a folk dance and what other kids how dances from around the world are similar to it.



ACTIVITY #2: Map colouring

(Done for geographical identification of countries)

Steps:

- Hand out the map colouring page
- Discuss the different countries and have the members label their 'map colouring page' by finding them in the atlas. Instruct them to find the countries that they have learned about in the content section. Have them colour each country a different colour.

* you can pair older members with younger members if they are having trouble or find and colour the countries and contents as a group

ACTIVITY #3: Family Tree

(done to link the content to the 4-H members and their own heritage)

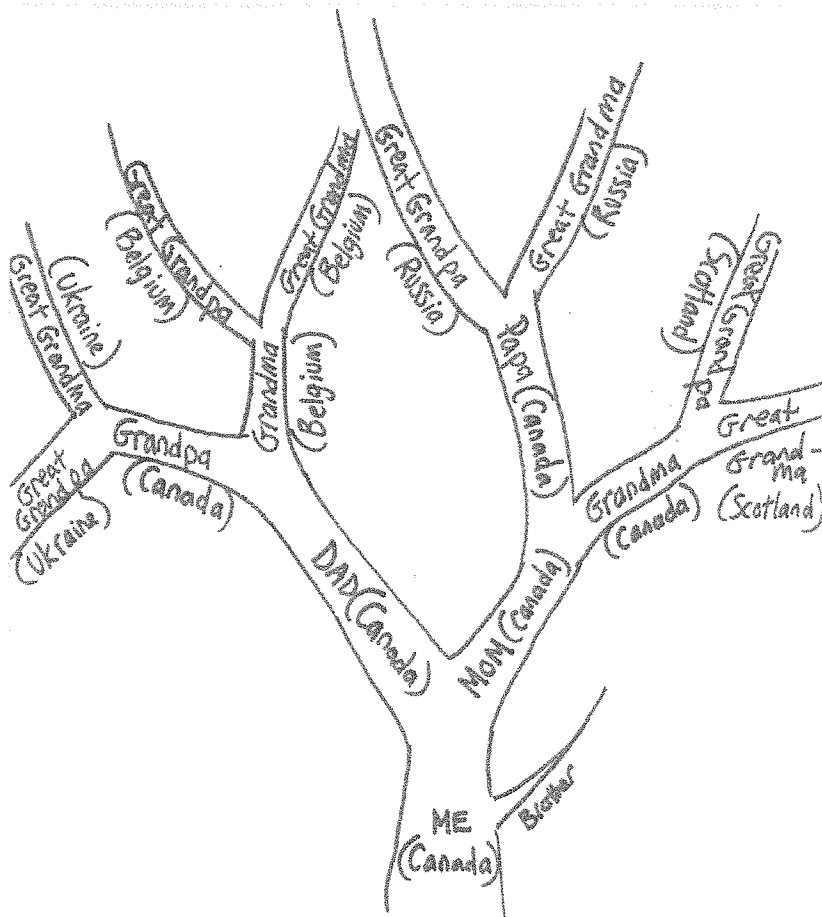
Steps:

1. Give each member a piece of large paper and a few smaller pieces to plan their tree on
2. Explain that they should make a family tree that labels each person in their family and where they are from in the world.
3. They should begin with them being represented as the trunk of the tree (if they have any siblings, they can be represented by branches on the trunk)
4. The first large limbs of the tree should represent the member's parents. The limbs can be coloured in their country's flag's colours or they can write which country they are from.
5. Each limb will split into two (paternal and maternal sides) with smaller branches as siblings.

* If the member does not know some of their history, they can take it home and find out by asking someone in their family

6. Once everyone has planned out what their tree should look like, they can draw and colour a 'good copy' on the larger sheet.
7. Once they are completed, share them with the group and discuss where in the world everyone's heritage is found

* If members of the family have moved to a different place, they can include this if they'd like to.



COLOURING MAP



ACTIVITIES**Activity #1:** Learn the steps**Materials:**

- TV and DVD player
- DVDs included

Steps:

Watch the DVD examples of each type of dance as a group and learn the steps as well as use the examples below to learn other dance steps from each type.

African**A**

1. Separate the feet in a wide stance
2. Bend the body forward and begin swinging the arms back and forth (almost as if you are running)
3. Stomp the feet in a pattern: right, left, right, left and
4. Let the head move up and down
5. Move in a large circle with everyone following each other

B

1. Take tiny steps on the beat
2. Ripple the body on each step (the movement should begin in the hips and ripple up the body to the neck and head)

C

1. Jump/skip forward with the right foot in front twice. The foot should tap on the floor and the weight should mostly be back in the left foot. You may move forward slightly
2. Bring the right foot back behind the left foot so that the left foot is in front
3. Jump/skip forwards with the left foot in front twice. This should move you backwards slightly.
4. Add the arms: two pushes up towards the ceiling to the left and then repeat to the right (The arms should correspond with the legs so that the opposite leg and arm are in front of the body)

Indian**A**

1. Bend the knees so that they are facing outwards with the feet wide apart
2. Stomp the heel on the ground and then the toe of the right foot
3. Stomp the heel on the ground and then the toe of the left foot
4. Repeat holding the hands up in the air with the elbows bend. The fingers should be spread wide apart with the middle finger and thumb touching together

B

1. Hold the middle finger against the thumb and straighten the rest of the fingers (with both hands)
2. Touch the two heels of the hands together so that the right hand is pointing to the ground and the left hand's fingers are pointing to the ceiling
3. Switch the hands so that the opposite hands are pointing to the ceiling and floor
4. After 4 repetitions, extend the left hand out away from the body and put the right hand on the middle of the chest (fingers up)
5. Switch the arms so that the left is on the chest and the right is extended
6. While the hand extends, also extend the foot so that the heel is on the floor and the foot is flexed. The weight should be far over on the supporting leg and the face should be looking at the extended hand

C

1. Practice moving the head from side to side.
(Think of moving the jaw to the right and left. The ears should stay parallel to the ground and not tip towards the shoulders)
2. Move the eyes in the sockets so they are looking to the right when the head moves to the right to the left when the head is moved to the left
(Just the eyes should move, not the whole face)

Japanese (Butoh)

A

1. See how long you can take to walk across the room
(Move as slowly as possible. It should not be visible to the audience that you are moving)
 2. As you are walking, SLOWLY sink to the ground as you go. The last position you will do is completely on the floor. It should take what feels like an excruciating long time to get the floor
- *A timer can be set so that everyone must take the full time to walk and sink to the floor. 2 minutes. 5 minutes. 10 minutes.

B

1. Create a small pattern with the arms and legs while lying on the floor
2. Do the pattern as slowly as possible ending with a grotesque face

Chinese

A

1. Practice walking with tiny shuffled steps. So that if you were wearing a long skirt, it would look like you were floating across the space

B

1. With both wrists pointed together and the back of the hands almost touching, flip both wrists so that they move simultaneously in a circle. The directions of each hands should be towards the body and then away with each circle.

2. Repeat the circular motion and move the arms upwards as if they are floating.

C

1. Sit on the knees with the feet tucked under your bottom
2. Make up a story to illustrate through hand movements only
3. The movements should be sharp and precise.

*make sure that the torso and neck are kept very straight and still. The eyes can look around and extremely small, sharp head movements can accompany the hand gestures

Highland/Step

A

1. With both hands on the waist (hands in fists) stand with feet turned out and legs together
2. Bend the right leg to that the toe is pointed and touching the inside of the left knee
3. Jump on the left leg while keeping the upper body very still and making sure that the left toe is fully pointed in mid-jump
4. Jump both legs together in the beginning turned out position
5. Repeat on the other side with the right leg raised and the left leg jumping
6. Increase in speed once you have the movements

B

1. Raise up on the toes with the heels together
2. Extend the right leg out to the side and jump on the beat with the left leg
3. Touch the front of the left leg with the right toe (on the beat) and jump
4. Touch the back of the left leg with the right toe (on the beat) and jump
5. Repeat going in front and behind the ankle 4 times
6. Switch legs so that the left leg is extended and the right is jumping on the beat
7. When jumping on the right leg, extend the left hand up in the air on a diagonal (the right hand should be on the waist)
8. Switch hands when the feet switch
9. Keep the body as straight as possible

C

1. With the body as straight as possible
 2. Kick the right leg up in the air
 3. Kick the left leg up to make it a jump
 4. Land on the right leg
 5. The left leg should come down afterwards
- (The jump should look like a pair of scissors. They should switch in the air but it does not have to be high)

Latin

A

1. Get a partner and hold hands (partner A and partner B) or have one hand on the back while the other hand clasps the hand of the partner
2. Partner A, with their right foot, step backwards
3. Partner B, with their left foot, step forwards
4. Both pairs step together so the feet are beside each other
5. Partner A, with the left foot, step forwards
6. Partner B, with the right foot, step backwards
7. Make sure that the dancers are not looking down at their feet but have a relationship with their partner

B

1. Holding hands, start by stepping on the beat (right foot then left) while moving the hips back and forth
2. Have both partners step across their body with the right foot (because they are facing each other, this should twist the bodies away from each other. It will not be a mirror image) and then step back to return to the middle.
3. Have each partner step across their body with the left foot
4. Repeat these steps and allow the body to become involved and twist the torso away from the partner on each step

C

1. Holding hands, step in a rhythm of a quick 1,2,3
2. With one hand still held, let go of your partner and turn away from them. You should both be facing the same way and do a little 3 step.
3. Turn back to your partner and grab the hand that was let go. Continue stepping on the rhythm
4. Repeat on the other side

Native

A

1. Bounce the body on the beat letting the head reverberate as the body does
2. 'Walk' on the beat, heel then toe so that there is slight movement. Everyone can do this in a large circle together

B

1. With a low centre of gravity and knees bent, plant one foot on the ground so that the weight is mostly in that foot.
2. With the other foot, take tiny steps backwards. The result should be the body moving around the planted foot axis. Both knees should be bent and arms can be extended with the same arm as the planted foot pointed slightly towards the ground

C

1. While jumping on the beat, touch the right foot in front of the left (on the beat) and then switch the right foot to the back of the left foot (on the next beat). Repeat with arms out and switching to the left leg as well

Activity #2: Dance style composition

(Done to give 4-H members to create dances inspired by the dances they have learned and seen on the videos)

Steps:

1. Divide the group into smaller groups
2. Ask each group to choose a type of dance they would like to explore
3. After watching the videos and perhaps learning some steps, have them create a dance that looks like the type they have chosen to explore.

* these dances do not have to be accurate. The videos and descriptions will only inspire them to create a dance that has the characteristics of the particular dance. They can create patterns of movement in the style of the dance they have seen and thought about.

4. Once the groups have completed their compositions, show them to the other groups
5. Discuss what makes their dances look like a particular style. The groups can explain why they made the choices they did and how they attempted to make their dances look like a particular world dance.

Activity #3: Make up your own 4-H dance!

(Done to embody the reasons why people dance in different parts of the world. Gives members a chance to understand how dance is a part of a group's identity)

Steps:

1. Invite the group to make up a folk dance for their 4-H group.

* This is a chance for the group to make up something that is theirs as a group. Is it for a celebration once they have completed the club? Is it a ritual to do at the beginning or end of each meeting? Ask them why they chose the moves they did. Is there singing or music? This is also a chance for them to bond and create ownership of their group.

* Have the members document their dance so they can remember it for further 4-H meetings

Activity #4: World Board Game

(Done to link geographical locations of countries to the dances 4-H members have learned about)

Materials:

- Tape
- hard surface (floor or driveway)

Steps:

1. With taped lines and shapes on the floor, create a rough world map on the ground.
2. Have the group line up along one side of the room (starting at north America)
3. Ask each individual a question found on the content page. After they answer, they can move forward on the large map.
4. Once they have come to a place on the world map, they must show a dance move native to the region they are standing on. If the dance move is of the correct type, they will be able to have the opportunity to answer another question (thus being able to move along the map)
5. The first person to reach the other side of the map wins!



Activity #5: World dance collage

(Done as a way for 4-H members to express their ideas about the content in another creative way)

Materials

- Blank, white paper as well as coloured construction paper
- markers and/or pencil crayons
- old magazines
- scissors and glue

Steps

1. Instruct the members to refer to their colouring maps or the atlas and create collages that include the shapes of the countries as well as how they interpret the dances of those regions

* The group can choose all or a few countries to depict. Colours, patterns, figures, diagrams can all be used to express how they understand the cultures and dances of the regions they have chosen. They can use magazines for pictures to add to their collage or create pictures of the costumes.

REFLECTION

"I believe that dance is the oldest, noblest and most cogent of the arts.

*I believe that dance is the most perfect symbol of the
activity of God and his angels.*

I believe that dance has the power to heal mentally and physically.

I believe that true education in the art of dance is education of the whole person."

- Ted Shawn

What were some similarities that you saw between the many different cultures?

What are some of the ways that dance is used in different countries?

What kind of dance would you most like to learn? Why?

How is music connected to the dance of different cultures?

What dances are linked to your heritage?

TAKE IT HOME

*“Human beings are born with the instinct to
express themselves through movement.
Even before they could communicate with words,
Primitive people were dancing to the beat of their hearts”*

-Robert La Fosse

- Research a country you haven't learned about before and its type of dance
- Make up a celebration dance with your family
- Make a costume for your favourite type of world dance
- Make a traditional drum or African instrument out of materials you find at your home
- Create a dance to welcome each season that you do when the seasons change
- Research dances through out time of a certain place or country
- Teach someone you know to do some dance steps from different places
- Think about the kind of food that might be found in different countries. Try to make it!
- Write a journal entry about what dance might look like in the future of a certain place
- Research if there are dances associated with different religions
- How are the other art forms in different countries like the dance they do? How are they different?
- Learn to say hello in as many different languages as you can

GLOSSARY

Bharata Natyam: a classical form of Indian dance done by women in the southern part of India.

Butoh: a grotesque type of dance done in Japan that began after World War II

Hinduism: the world's oldest religion. Practiced in India, its main ideologies include yoga, karma and samara (the cycle of life, death and re-birth).

Kabuki: a traditional form of Japanese theatre where elaborate face makeup and costumes is popular

Kathak: a classical form of Indian dance done in Northern India. It is characterized by spins and quick footwork.

Kathakali: a traditional form of Indian dance characterized by large costumes and masks.

Marimbas: a xylophone made out of wooden keys arranged like a piano. The key are struck with mallets to make different notes and sounds.

Mazurka: a 3 beat type of music with a louder emphasis on the 3rd count.

Noh: a traditional form of Japanese theatre where dancers and musicians rehearse on their own and come together only for the performance.

Polycentric: something that has many centres

Saris: a dress-like garment that women in India wear. The top has a long strip of fabric which is draped over the arm and tied over a pair of matching pants.

Unison: when everyone is doing the same dance movements at the same time

Tabla: an Indian drum

DANCE PHOTO EXAMPLES

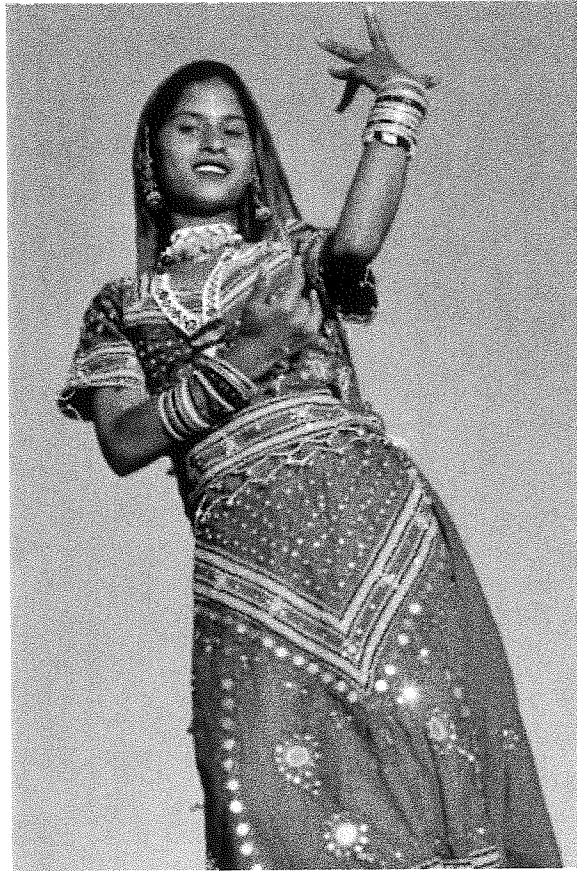
All images taken from www.gettyimages.ca



African



African



Indian



Chinese



Japanese



Highland



Highland



Latin



Latin



Native

DIGGING DEEPER RESOURCES

African

Drumbeat in our Feet By: Patricia A Keeler and Julia T Leita

Movie (documentary) **War Dance** By: Sean Fine and Andrea Nix-Fine
www.wardancethemovie.com

African Dance By: Kariamu Welsh

Indian

Asian Dance By: Janet W. Descutner

A Yoga of Indian Classical Dance By: Roxanne Gupta

Indian Classical Dance: Tradition in Transition By: Leela Venkataraman

At Home In The World: Bharata Natyam On The Global Stage By: Janet O'shea

Japanese

Tradition And Creativity In Japanese Dance By: Michiyo Hata

Ankoku Buto: The Premodern & Postmodern Influences on the Dance of Utter Darkness By:
 Susan B. Klein

Staging Japanese Theatre: Noh And Kabuki By: John Mitchell

Chinese

Mongolian Music, Dance, And Oral Narrative: Recovering Performance Traditions By: Carole Pegg

Native

Powwow By: George Ancona

Powwow Woman Author: Robert Widder

Native dance website www.nativedance.ca

Irish/Highland

The complete guide to Irish dance By: Frank Whelan

Scottish Country Dancing By: Royal Scottish Country Dance Society

Welcome Books: Irish Step Dancing By: Mark Thomas

DANCE!

Music & Rhythm in Movement

Music and Rhythm in Movement

CONTENT

This chapter will include brief theory and importance of music and rhythm in a dance setting. 4-H members will have the opportunity to find links between music and movement by creating compositions including rhythms as well as learning songs with actions. You can print out the content pages for the members or take turns reading them out loud in the large group or have them get into small groups to discuss and learn about the different kinds of rhythms.

Before each meeting:

- Read content and make sure you understand what is going to be taught
- Make enough copies of handouts and content sheets for each member
- Collect all required materials for activities and warm ups

Structure of a meeting:

- Attendance/welcome: Use Roll Call questions during attendance
- Content: Have the 4-H members take turns reading them out loud or discuss the content with them. Use discussion questions to promote conversation about the topics. Make sure that everyone has a substantial grasp on the content before moving on to the activity sections.
- Warm Up: Choose one or two warm up activities (depending on time constraints) to introduce the ideas into the body and get the members' bodies prepared for dancing
- Activities: Choose one or two activities so the members can apply what they've learned through practical application. This should be the most substantial section of the meeting in terms of time and priority. Make sure to allow for enough time for the members to fully develop their projects and dances. Encourage creativity and application of the content in their dances.
- Reflection: Print out the Reflection Questions sheet for each member. Have them fill it out individually or discuss their feelings in a group reflection.

The Importance of Rhythm in Dance

Dance and music have always been linked together. Dance is very reliant on music due to the rhythmical nature of movement in performance. Since history has been recorded, music and dance have always gone together. Drums, chanting and movement are ways to celebrate, mourn or rejoice. To know and be comfortable with rhythms will assist a dancer in understanding how to move with the music. Music brings out emotional responses in people and communicates togetherness and community. Creating intricate rhythms in movement will make the dance seem exciting and unpredictable as well as engage the audience through their eyes (watching the dances) and their ears (hearing the music). The beat holds the dance together, but all of the accents, silences, harmonies, melodies and rhythmical alterations create a dynamic sound.

Musical Theory

To understand music and how it relates to dance, you first must understand the basic principles of music.

Staff:

Consists of 5 horizontal lines which determine which notes are what. A note is placed on the staff and depending on which line or space it is written in it will determine how high or low the note is.

Treble Clef:

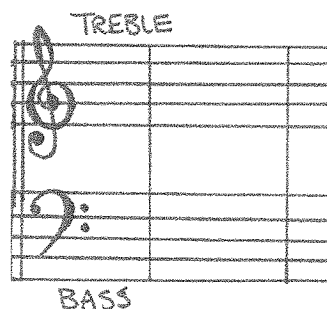
In every piece of music the clef determines where the notes are found.

The treble clef consists of all notes found above middle C (which is the centre C note on a piano).

The notes are represented by the letters A, B, C, D, E, F and G. The treble clef is found above the bass clef on a sheet of music.

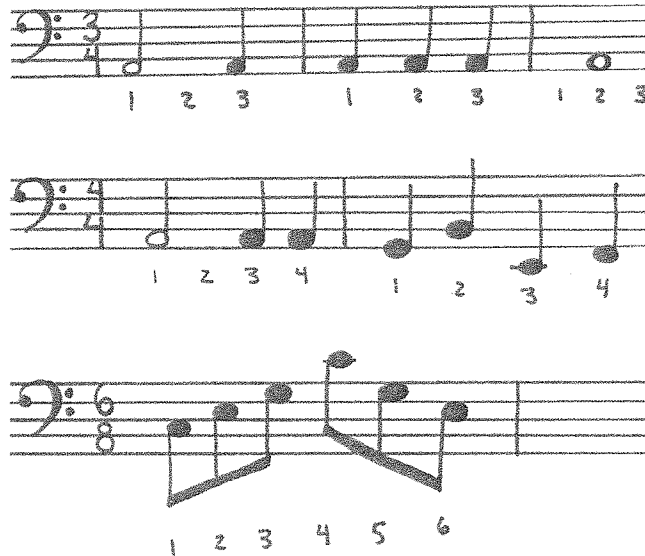
Bass Clef:

The Bass clef determines that the notes are found below middle C. The bass and treble clef are usually attached so that (if playing a piano where both clefs are found and played) the right hand will play the higher notes written on the top staff and the left hand will play the lower notes found on the lower staff. For an instrument that can only play one clef at a time, there will only be one staff (example: the flute only plays higher notes so it will only play in the treble clef whereas the tuba will play from the bass clef)



Time Signature:

The time signature consists of two numbers at the beginning of the staff. The top number determines how many beat are found in each **bar** (a bar is a horizontal line that divides the staff so that the correct amount of notes can be found and organized by the time signature) and the bottom number determines the note value of one beat (how long it is and how much it can be divided)



Notes:

- Whole Note – a full note that is held the number of beats in the time signature
- Half Note – half the time of a whole note
- Quarter Note – half the time of a half note
- Eighth Note – half the time of a quarter note
- Sixteenth Note – half the time of a eighth note

NAME	NOTE	REST
whole		
half		
quarter		
eighth		
sixteenth		

Rhythm:

Rhythm refers to the beat. A steady beat can have many different parts to it and often drums will make different sounds for different beats. This makes the rhythm exciting. If a solid 4/4 beat is someone making a sound on the 1 2 3 4 counts, there are other ways to make it sound different. By adding a half-beat (1 and 2 and 3 and 4 and) it quickens the feeling of the music. Musicians can also add quarter or sixteenth notes (1 and a 2 and a 3 and a 4 and a OR 1 e and a 2 e and a 3 e and a 4 e and a). Sometimes they will choose to only add the between beats on certain numbers (1 and a 2 and 3 4).

There are other ways to make rhythms and beats called syncopation. This means that a beat that doesn't normally get stressed will get stressed. In a normal 4/4 rhythm the 1 of every set of beats will be a little louder than the rest; this signifies that it is a 4/4 to the dancers (example- ONE two three four ONE two three four). A musician can choose to make that louder sound on another beat to add exciting dynamics (example- one two THREE four five six SEVEN eight). Many reggae songs have a syncopated beat by stressing the even numbers of the 4/4 time signature.

Dancing with Rhythm:

Dancers choreograph to the beat, but if they only do moves on the solid beats (1 2 3 4) it will become a very obvious and unexciting dance to do and watch. If a dancer will put in different rhythms so that a dancer does a quick part and then a slow sustained part, it will be more exciting and interesting! The music often reflects the dancers' mood and rhythmic steps. The music helps the audience know what the dancers are feeling and expressing. If the song is slow and sad, it might be a dance that is also sad, if the music is upbeat and happy, the dance is probably going to be high energy and cheerful.

Dancers will also create rhythms with their bodies. This can be done through hard soled shoes (such as tap shoes or flamenco shoes) or with clapping or props. Dancers may sing as they dance and make sounds with their bodies. If the dancer moves with or against the rhythms, it is another way that the

It is very important that a dancer can understand rhythm in their body. If a group of dancers are all doing a combination in unison and one dancer does not understand where the beat is, that dancer might not be doing the same movements at the same time as everyone else. To know how to find the beat and hear where the other rhythms fit into the steady beat is an important tool that will help a dancer move with ease and clarity.

WARM UP

ROLL CALL QUESTION: snap or clap a rhythmical pattern when your name is called.

Objectives of warm up: To introduce different rhythmical and musical concepts in connections to the body and dance.

Materials Required:

- Large, clean, empty space indoors or outdoors (weather permitting).
Please avoid concrete floors if possible and make sure to sweep or mop before hand to remove any hazards
- All members should be wearing movement appropriate clothing and remove their shoes unless dancing on concrete or outdoors where running shoes should be worn.
- CD player
- CDs from home
- Cups, sticks and other sound making devices

ACTIVITY #1: Clapping Rhythms (done to introduce improvising with rhythms to the 4-H members)

Steps:

1. Have everyone sit in a circle on the floor together
2. Instruct everyone to clap to a beat (beats of 2, 3, 4, 5, 6, 7, 8 meaning that everyone claps to the number and then repeats it to make a steady beat) and say the counts out loud
3. Divide the group in half and have one group clap on the beat and the other clap on the off beat (the off beat is the 'and' part of counting. Example. "1 and 2 and 3 and 4 and" is a count of 4 with people clapping on the 'and' of each count)
4. Have everyone choose a number in the pattern ahead of time and only clap their one beat to complete the pattern. Try this without saying the numbers.

* a variation would be to have the people's numbers be out of order so that the members in the group must pay attention to when their beat fits in. If someone has chosen the first beat, someone across the circle might have beat two and so on.

Digging Deeper:

1. Add half, quarter or sixteenth notes into the mix and mix up the order so that they have to contribute their beat at the right time
2. Do not decide a head of time who will do what beats and see if the group can work together to keep the beat going. A fun variation might be to deduct points or have members 'sit out' if they clap the same time as someone else in the circle.

ACTIVITY #2: Identification of Songs (done to identify time signatures)

Steps:

1. Play different songs from CDs you brought from home and have the group determine what time signatures they are (if the song is a march on 2, waltz on 3, or pop song in 4 or 8 etc).
2. Discuss how this can be related to dancing. Ask the group why time signatures are important in dance.

Activity #3: "Its not hard" rhythm game
(done as a fun example of how to combine
rhythm and movement)

Steps:

1. Teach the rhyme to the group to say on the beat (they can make the beat by clapping or slapping their knees) each line is a fast count of 4 if every word is said on the beat (or two lines make a count of 8)

It's not hard I tell you so
Just sing along and go like so
It's not hard I tell you so
Just sing along and go like so

2. While repeating the rhyme, change the knee slapping to different rhythms:
 - a) Straight knee slapping on the beat
 - b) Slap knees on the beat and clap on the off beat (ending on a knee slap and starting the second repetition with a knee slap)
 - c) Slap knees, clap hands, and snap
 - 1- slap knees say "its"
 - 2- clap hands say "not"
 - 3- snap fingers say "hard"
 - 4- slap knees say "I"
 - 5- clap hands say "tell"
 - 6- snap fingers say "you"
 - 7- slap knees say "so"
 - 8- pause
 Repeat with the second verse's words (starting with the knee slap)
 - d) Cross pattern
 - 1- slap knees and say "its"
 - 2- cross hands so the right hand is slapping the left knee and vice versa and say "not"
 - 3- slap knees normally and say "hard"
 - 4- clap hands and say "I"

- 5- snap fingers and say "tell"
 - 6- clap hands and say "you"
 - 7- slap knees and say "so"
 - 8- pause
- Repeat from the beginning with the second verse's words (starting with the first knee slap)
- e) Double cross pattern
 - 1- slap knees and say "its"
 - 2- slap left hand on the right knee as the left hand slaps the right shoulder and say "not"
 - 3- slap knees and say "hard"
 - 4- slap right hand on the left knee as the right hand slaps the left shoulder and say "I"
 - 5- slap knees and say "tell"
 - 6- clap hands and say "you"
 - 7- slap knees and say "so"
 - 8- pause

Repeat from the beginning with the second verse's words (starting with the first knee slap)
 - f) Finish with the first plain verse of only slapping the knees on the beat
 1. Learn the actions slowly so everyone knows them and sing the song together
 2. Ask the members to make up their own variations that they can add on to the song

Activity #3: Cup game

(done to promote creativity in rhythm)

Steps:

1. Give everyone a cup (plastic)
2. begin by starting a beat and everyone passing the cups to the person to their right on the beat so that the cup makes a sound on each beat (this can be done at a table or on the floor)
3. Go around the circle and have everyone add an action to the sequence. Examples: flipping the cup upside down, banging the top or bottom of the cup with your hand, putting the cup somewhere on your body for a beat, banging the cup on the table or floor)

* variation: add other props into the pattern such as sticks or bells

* remember that beats can be made on the off beat as well.

ACTIVITIES

These activities are done to combine music and rhythm with dance. 4-H members should improve their sense of rhythm though doing the activities and be able to identify different sounds and rhythms. This sense of rhythm and music knowledge is useful for building confidence when learning dance.

Activity #1: Improvisation to music

(done to understand and link musicality in connection to movement)

Materials required:

- CDs brought from home
- CD player

Steps:

1. Choose music that you brought from home to play on the CD player
2. Instruct the group to improvise to the music, listening to the notes and rhythms
3. After a few minutes of free improvisation, ask the dancers to show each note or rhythm of an instrument in the body (example: if a drum beat is a steady beat, they may hear this and show this through their movement. If a violin is soft and melodic, they might create soft and curving lines in space in with their body that directly relate to the melody they are hearing)
4. Have everyone switch instruments if they wish and explore
5. If the group wishes, they can 'perform' the improvisations for each other

Activity #2: 'Stomp' routine

(create a composition involving rhythm)

"Stomp" was a show on Broadway that consisted of dancers making intricate rhythms with their bodies and with props such as trashcans, brooms, boots and other found objects.

Materials needed:

- various props found in the room or brought from home (the more banal, the better!)

Steps:

1. Divide the group into small groups
2. Instruct the groups to create a stomp routine by making music on their bodies or with props (props can be brought from home or things found in the space like tables, chairs, brooms, etc)
3. Once the groups have completed their routines, perform them for each other
4. Discuss what was difficult or enjoyable about the activity

Activity #3: Musical Instruments

(done to promote thought about sound and rhythm by making instruments out of household objects)

Materials required:

- shoe boxes
- string

- tape and scissors
- empty tin cans
- cardboard
- other craft supplies (beads, dry pasta, etc)

Steps:

1. Instruct the group to make their own instruments out of the supplies you have provided

* bring in instruments or books that have pictures of different types of instruments so the group can base their creations on actual instruments if they wish OR create their own original instruments
2. Once everyone has completed their instruments, have a music 'jam' where everyone plays along to a song or makes their own song and rhythms. Dance can be incorporated into the 'jam'.

Variation: Have the group make up music for a dance they create or already know and like to do.

Activity #4: Number Call Game

(done to test quick thinking skills in a rhythmical context)

Steps:

1. instruct everyone to stand in a circle together
2. have everyone clap a beat of 4 without saying the counts out loud
3. number each person so that they know which numbers they are
4. starting with person number 1, have them say their number twice (on the beat) and another number in the circle twice after their own number (example: 1,1,4,4)
5. person who has #4, will then (without missing a beat) say their number and another number in the circle. It will continue like before with each person saying their number on the beat and another without missing a beat
6. if a person misses a beat or says the number that just called their number, then they are 'out'.

Activity #5: Band or Choir visit

(done as a fun example to understand music related to movement)

1. Ask a local band or choir to come and perform as a part of your meeting (or travel to see a concert)
2. Have them explain how they understand rhythm and have the 4-H members participate by clapping along or learning their different rhythms and melodies
3. Make up a dance to their songs while they accompany the members (they could also improvise with their instruments and voices to follow the movement of the dancers)

REFLECTION

What was something new that you learned today? _____

What other things in your life can you think of that have a beat or a rhythm? _____

What was the most difficult thing you learned today? Why was it difficult? _____

What is your favourite kind of music? Why do you like it the best? _____

What is a good memory you have that you associate with music and dancing? _____

Do you know how to play an instrument? What do you like about it? _____

How does listening to music make you feel? _____

TAKE IT HOME

*“The music’s sound, the rhythmic dance,
the happy faces flushed, the feet,
time keeping to the music’s beat,
the lovely limbs, the tender glance!*

O what more beautiful than this?”

- Arthur Peterson

- Notice all the different rhythms and sounds in your house (blinking lights, hum of lights)
- Write a song!
- Make up a dance combination for each different time signature you know
- Have a dance party with your friends
- Keep a journal of all of the different times you hear rhythms for a whole week
- Play a hand clapping game or skipping game and think about the rhythms in it
- Start a rhythm and music jam with your friends
- Have a friend or family member show you how to play an instrument
- Make up harmony for a song you know
- Learn 3 different scales on the piano
- Make up a song to remember the content of your next test at school
- Listen to your favourite band and determine which time signature each song is in

DIGGING DEEPER RESOURCES**Music:**

This is Your Brain on Music: The Science of Human Obsession By: Daniel J Levitin

Kids Make Music!: Clapping & Tapping From Bach To Rock By: Avery Hart

Show Time!: Music, Dance, And Drama Activities For Kids By: Lisa Bany-Winters

Crafty Kids: Music Makers And Toys By: Vincent Douglas

Drum Circle Facilitation: Building Community Through Rhythm By: Arthur Hull

Rhythm, Music, and the Brain By: Michael Thaut

Dance and music:

Stomp! The Musical website www.stomponline.com

Movie: **Stomp Out Loud** (official 'Stomp' video)

Rhythm And Timing Of Movement In Performance: Drama, Dance And Ceremony By: Janet Goodridge

The Body as Instrument

CONTENT

This chapter includes information on the anatomy of the body as well as how muscles and bones work. 4-H members will be encouraged to learn the names of the muscles and bones as well as begin understanding how muscles move. There are many handouts that the 4-H members could use as resources of the various muscles and bones of the body. Members should be encouraged to think about their body and how what they do in their life affects how they care of themselves.

Before each meeting:

- Read content and make sure you understand what is going to be taught
- Make enough copies of handouts and content sheets for each member
- Collect all required materials for activities and warm ups

Structure of a meeting:

- Attendance/welcome: Use Roll Call questions during attendance
- Content: Have the 4-H members take turns reading them out loud or discuss the content with them. Use discussion questions to promote conversation about the topics. Make sure that everyone has a substantial grasp on the content before moving on to the activity sections.
- Warm Up: Choose one or two warm up activities (depending on time constraints) to introduce the ideas into the body and get the members' bodies prepared for dancing
- Activities: Choose one or two activities so the members can apply what they've learned through practical application. This should be the most substantial section of the meeting in terms of time and priority. Make sure to allow for enough time for the members to fully develop their projects and dances. Encourage creativity and application of the content in their dances.
- Reflection: Print out the Reflection Questions sheet for each member. Have them fill it out individually or discuss their feelings in a group reflection.

Bones

Our skeleton is composed of hard calcium that grows as we get older. Bones are very hard but can be fragile as well, which means that they can break if they encounter too much stress. Bones make the structure that holds our body together. Without them, there would be nothing to which the muscles could attach.

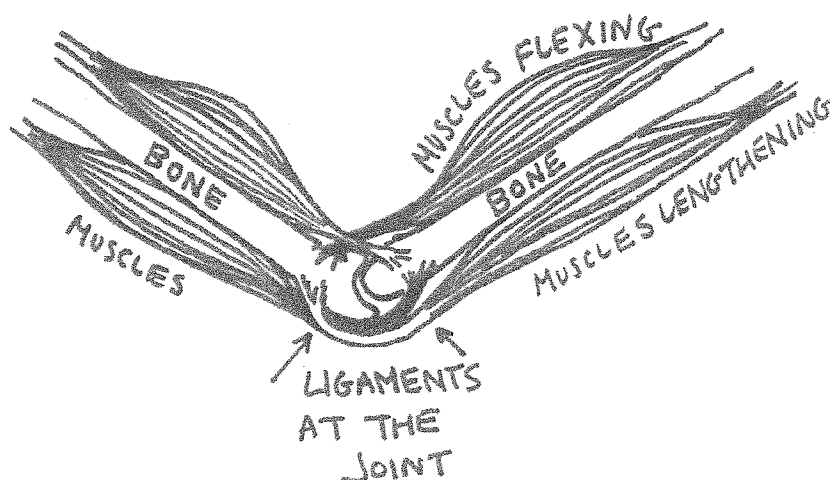
Our skeleton is made of separate bones that are held together by **ligaments** and **tendons**. These are tough tissues that do not bounce back to their original shape if stretched and hold bones tight together at the joints. If the ligaments do happen to get stretched from stress (injury) or improper **alignment** habits, then the joint may be more prone to injury because it will not be held tightly to the bone anymore.

All joints occur when two (or more) bones attach at a hinge. The ligaments hold the hinge parts together as well as allow the hinge to move when muscles flex and move.

Muscles

Muscles cover our skeleton and allow it move. Muscles can only flex. This is done by shortening their fibres towards the centre of the muscle making the whole muscles shorter. When the muscle gets shorter it pulls the bone moves at its hinge which makes you move. When a joint extends, that means that the muscle group on the opposite side of the bone is flexing (remember, a muscle can only pull its self together to shorten not push its fibres away). When the opposite muscles flex, the bones will move in the opposite direction.

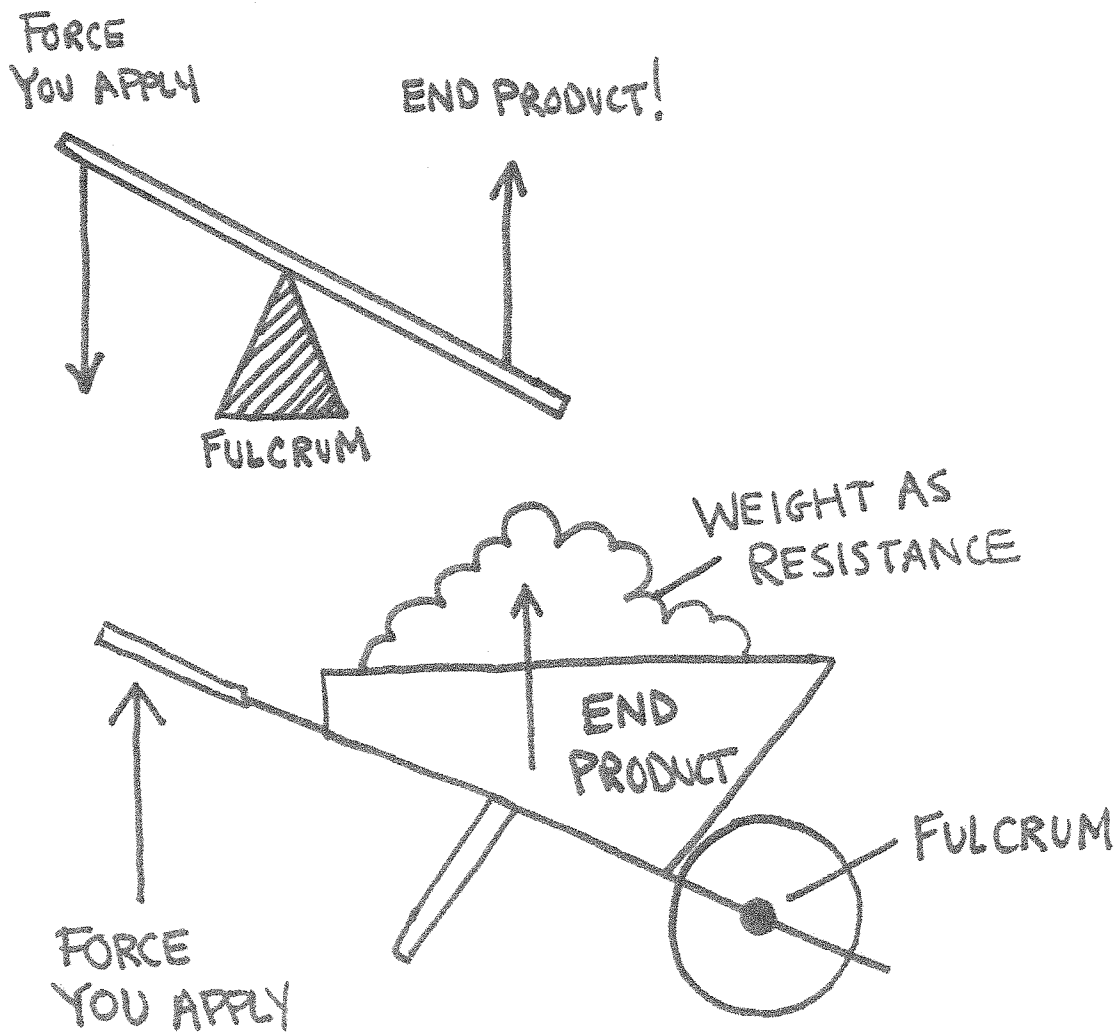
When a joint flexes there are many muscles that work together to make that action happen. There are layers of muscles, some being close to the bones (**mediall**) and others being just under the skin (**superficial**). One muscle may do many different tasks in the body and have multiple actions that they assist in or they could have one major task that they only do.



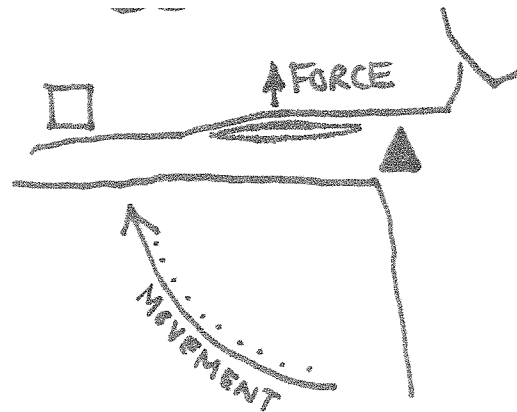
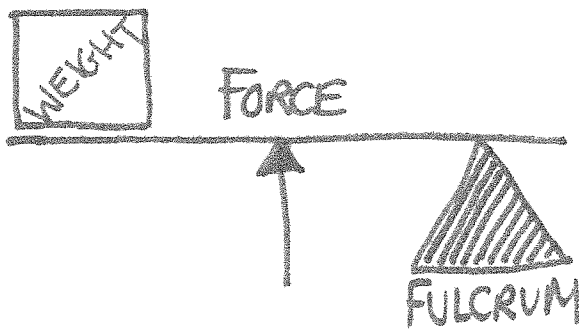
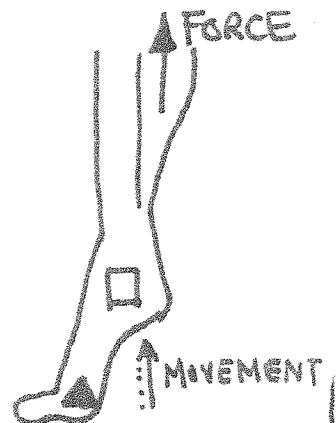
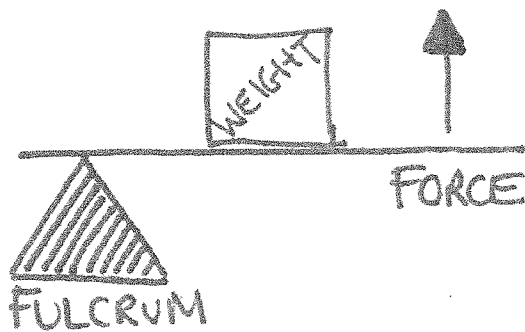
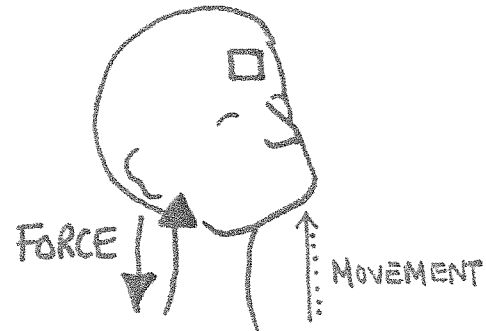
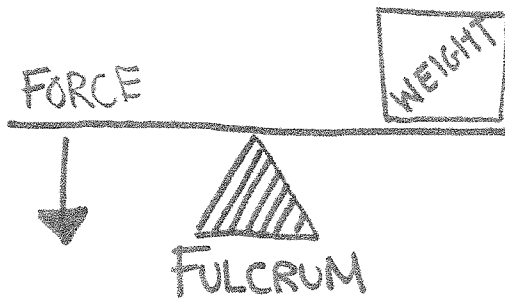
Levers and How the Body Works

The body relates to physics and science. If you think about levers and using force in one place to move a heavy object in another with the use of a **fulcrum**, then you will also understand how muscles work. If you want to pick up a glass from a table, the muscles will use the bones to spread out the weight along the length of the arm and the muscles will flex to pull the hand towards the shoulder. The joint of the arm becomes the fulcrum and the possibility of lifting the arm becomes possible.

There are different ways that levers are used in the world and to understand them will assist you in understanding how muscles work! Here are some examples of different levers



TYPES OF LEVERS



Another example is to picture someone stretching a big elastic band!

DIGGING DEEPER

Muscles in Relation to the Body

ANTERIOR : muscles on (or more towards) the front of the body.

POSTERIOR : muscles on (or more towards) the back of the body.

MEDIAL : closest muscles to the inside centre line of the body. Example, the inner thigh is more medial than the outer thigh when looking at the muscles of one leg

LATERAL : farther away from the centre line of the body. Example, the ear is lateral on the head and the deltoids are lateral on the shoulder

Types of Contractions

CONCENTRIC : when the muscle flexes away from gravity. Example: bringing the hand towards the shoulder is when the biceps are concentrically flexing

ECCENTRIC : when the muscle flexes with (or towards) gravity. Example: the downwards release of the lower arm going towards the ground from the shoulder means that the triceps are shortening to extend the elbow but the action is being helped by gravity

ISOMETRIC : when both muscles on either side of the bone are contracted when movement occurs. Example: when doing the same movement as above with a weight in the hand. The biceps must also be flexing to make sure that the weight in the hand will not make the arm snap down quickly. The opposite helps the action to be more controlled and thus both sides are technically flexed with one flexing more to make movement occur.

Planes of the Body

LATERAL: the side to side motions of the body. Example, making snow-angles

SAGITTAL: the forwards and backwards motion of the body. Example, swinging the arms forwards and back occurs in the sagittal plane

TRANSVERSE : the twisting motions of the body. Example, twisting the torso back and forth or flipping your hands over

Actions of the Body

FLEXION : when two bones bend at the joint and become closer together in the sagittal plane

EXTENSION : when two bones at the joint move away from each other in the sagittal plane

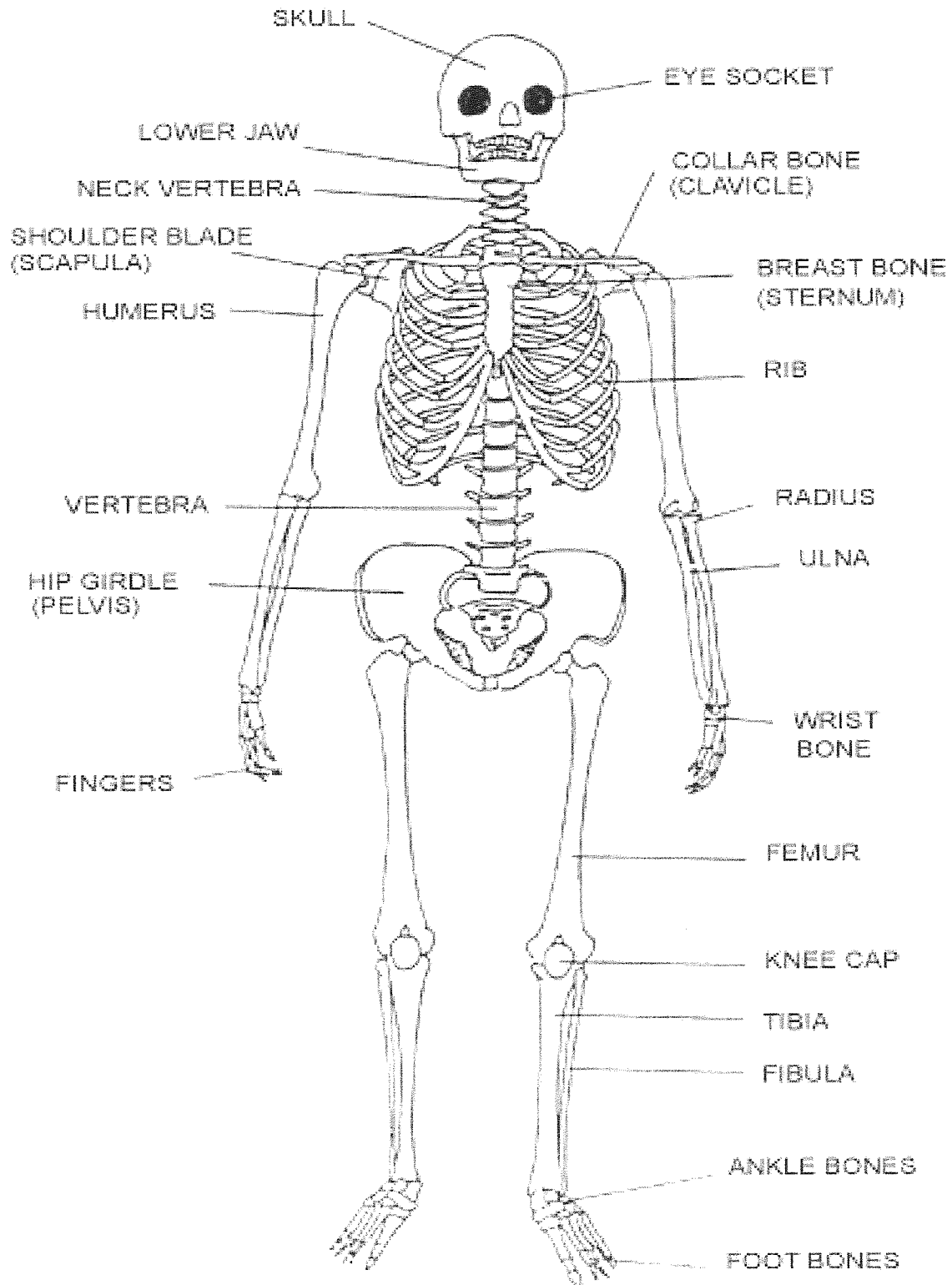
ABDUCTION : when the limb moves away from the centre line on the lateral (frontal)

ADDUCTION : when the limb moves towards the centre line of the body on the lateral (frontal) plane

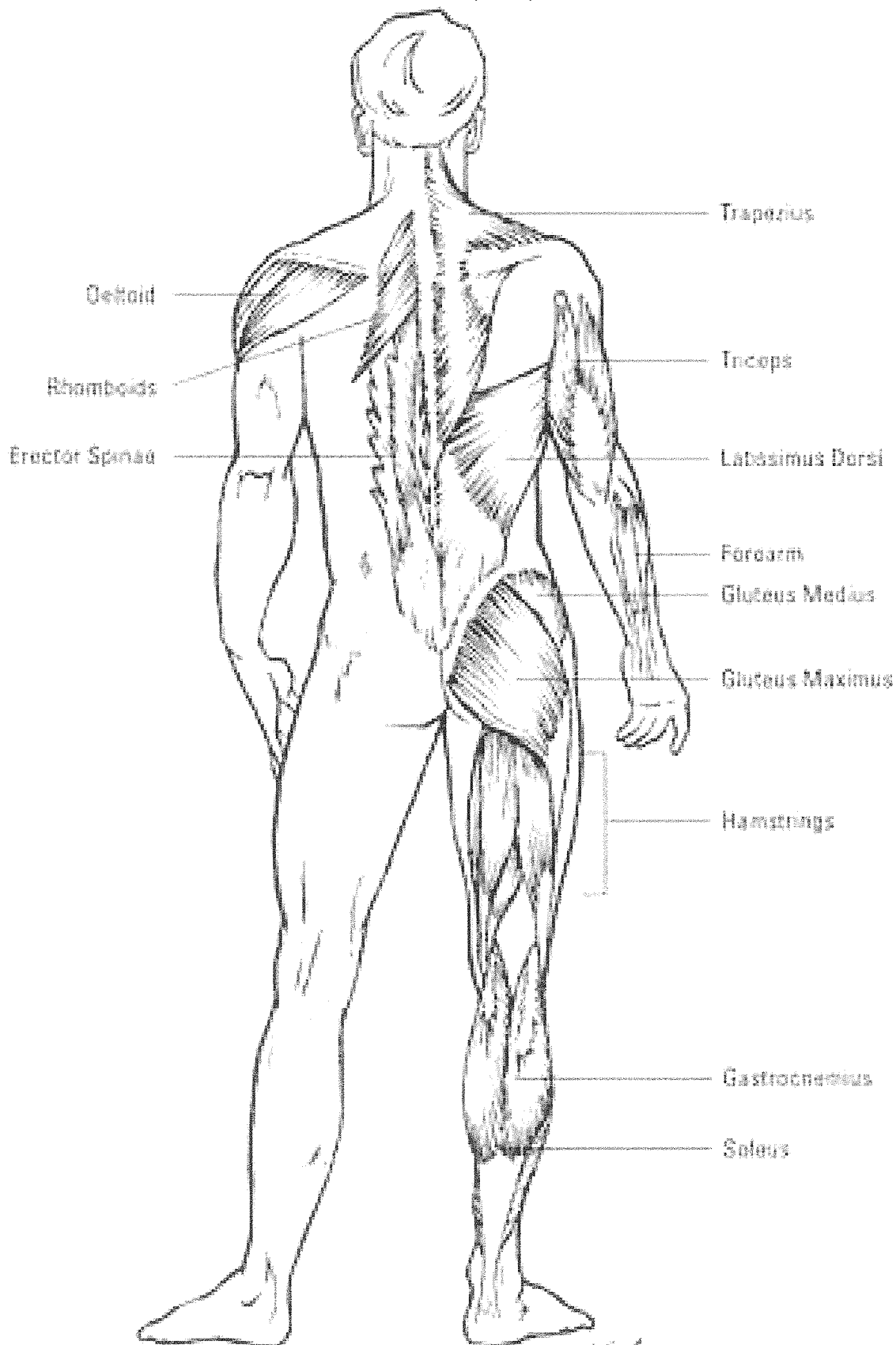
INWARD ROTATION : when the limb rotates inwards towards the centre line on the transverse plane

OUTWARD ROTATION : when the limb rotates outwards away from the centre line on the transverse plane

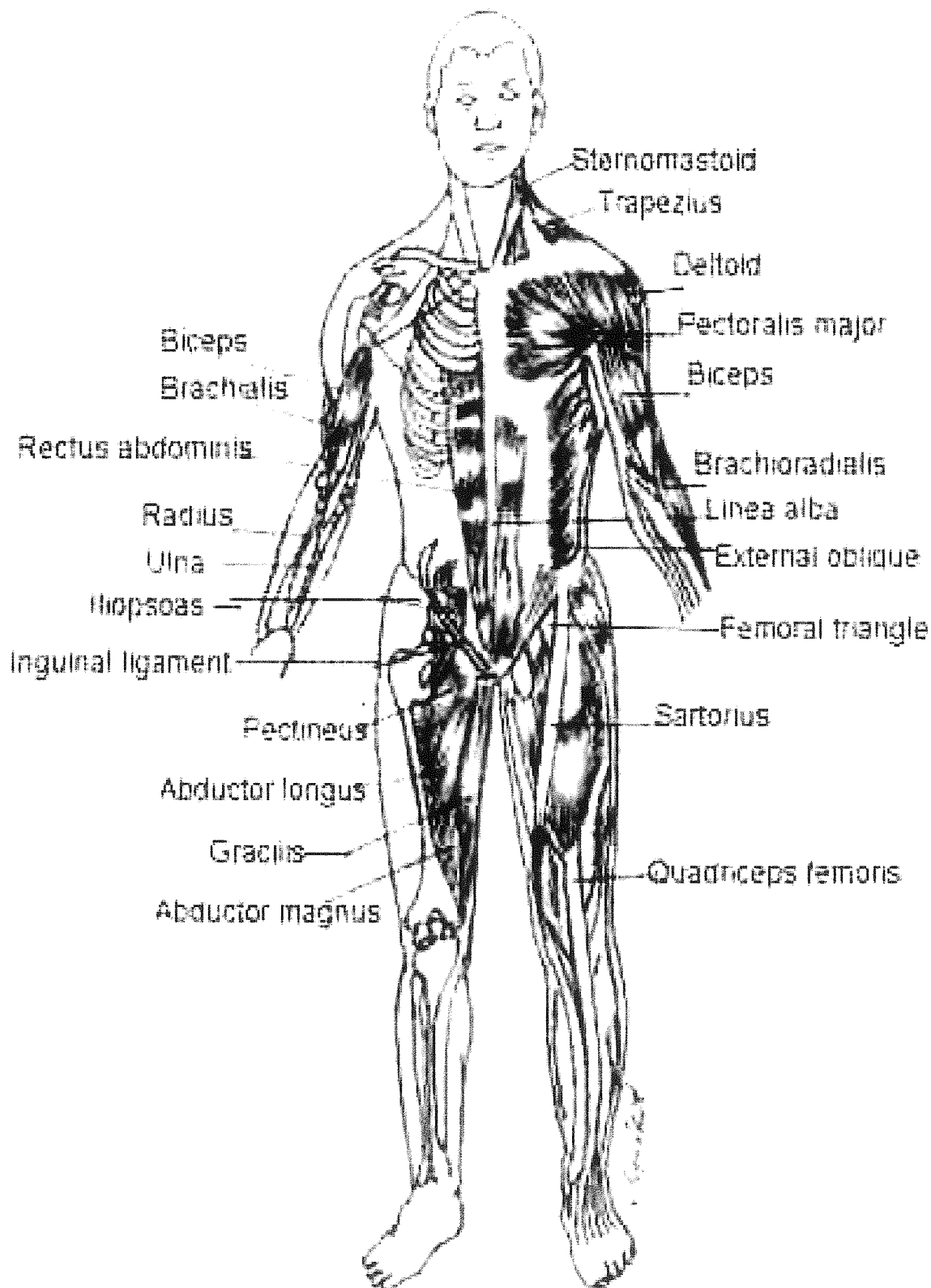
Basic Skeletal System



Basic Posterior (back) Muscles

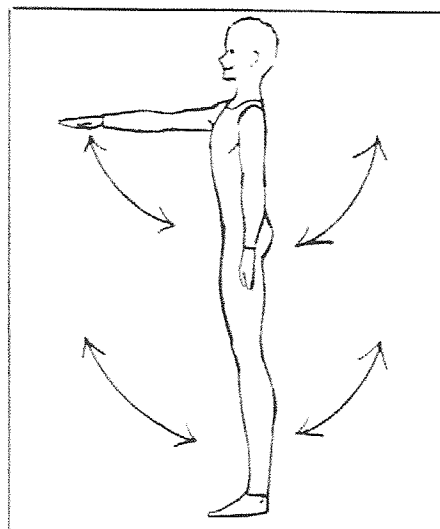
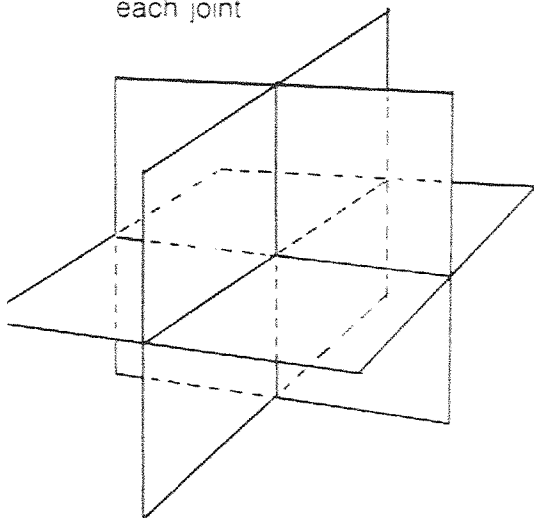


Anterior (front) Muscles

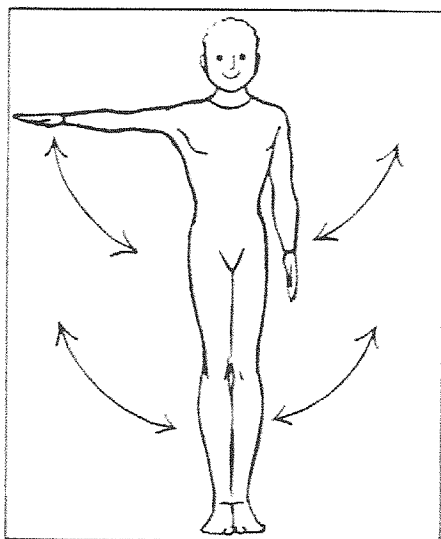


Movement Planes of the Body

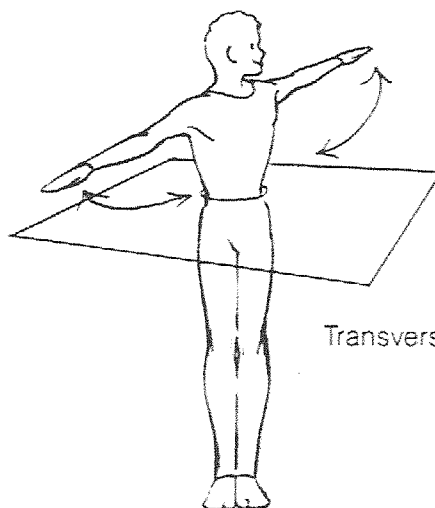
Three planes intersect at each joint



Sagittal plane

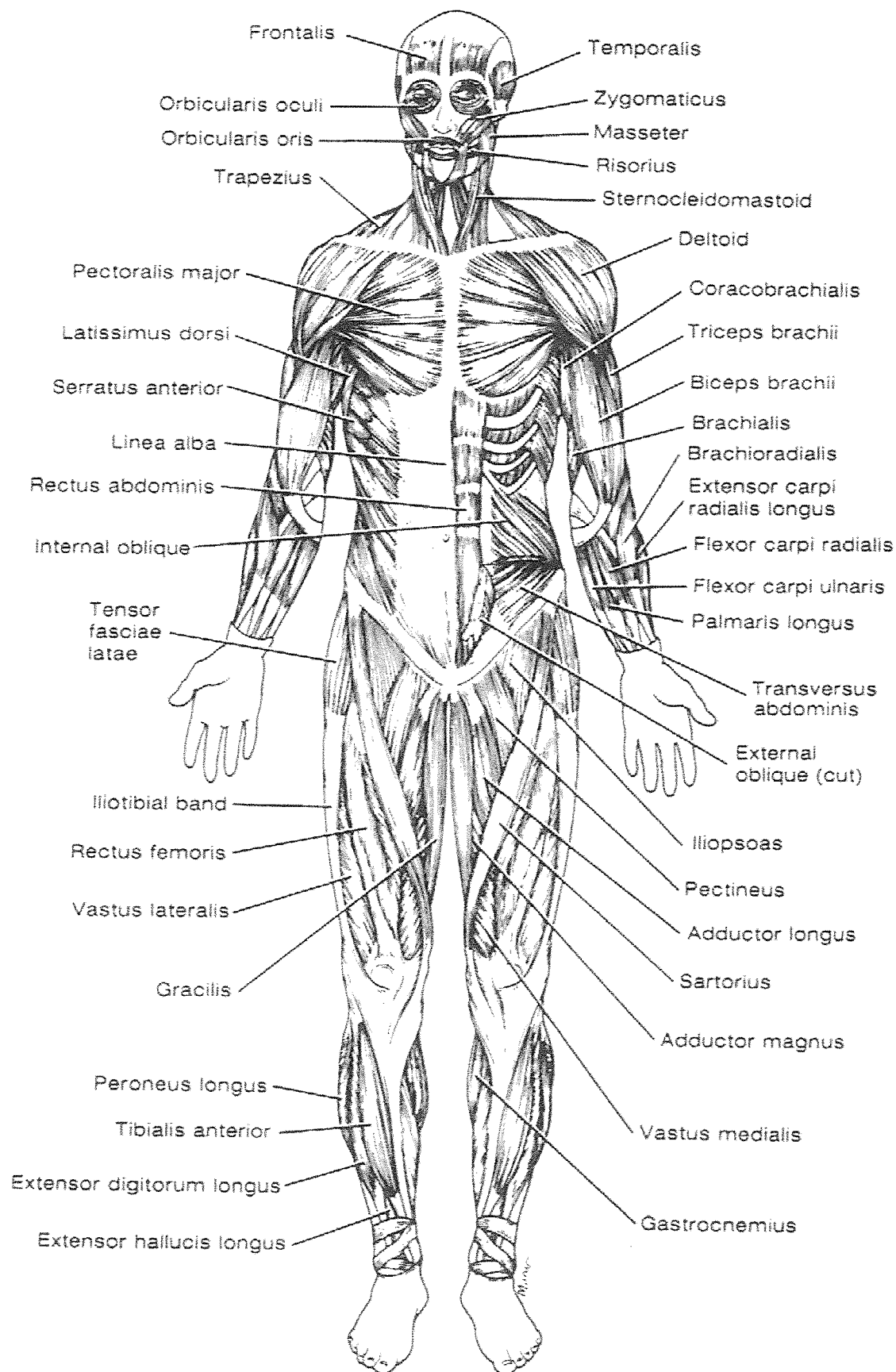


Frontal or lateral plane

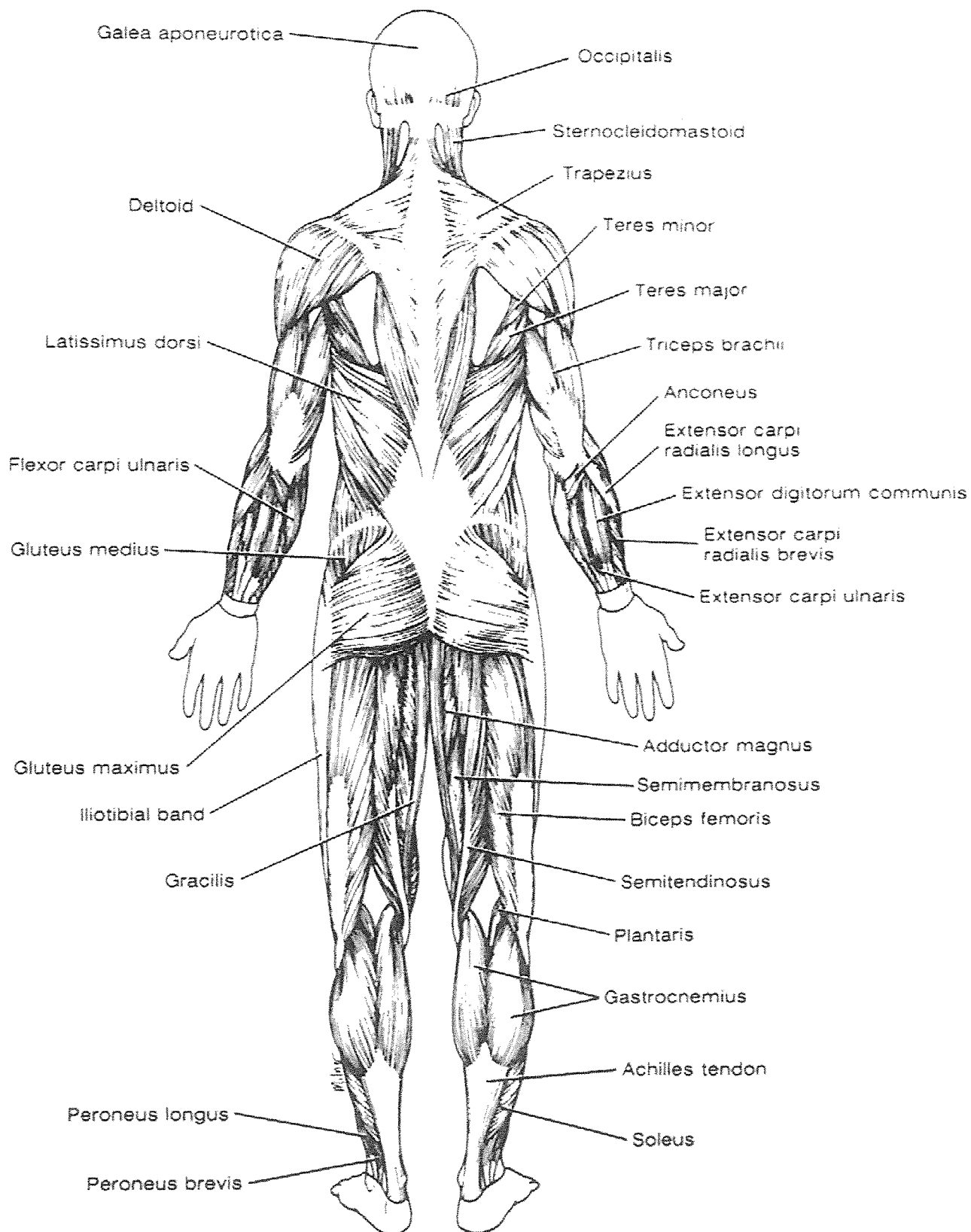


Transverse plane

Digging Deeper Anterior Muscle Hand Out



Digging Deeper Posterior Muscle Handout



WARM UP

ROLL CALL QUESTION: Name or flex a muscle you know when your name is called

Objectives of Warm Up:

To begin thinking critically and creatively about the body's bones and muscles and establish what the members know already about the body as well as inspire them to want to learn more.

Materials:

- Large, clean, empty space indoors or outdoors (weather permitting). Please avoid concrete floors if possible and make sure to sweep or mop before hand to remove any hazards
- All members should be wearing movement appropriate clothing and remove their shoes unless dancing on concrete or outdoors where running shoes should be worn.
- Pens and paper
- CD player and CDs from home

Activity #1: Muscles and Bones Game

(Done to establish what the members already know about their own body)

Steps:

1. Divide the group into smaller groups of 3 or 4
2. Hand out paper and pens to each group. Each group should pick a person to be the recorder and write down the answers
3. Ask the group to think of as many muscle and bone names as they can.
4. After each group is happy with their list re-group into one large group
5. Go around the group and have each group read aloud their answers. If another group has the same muscle or bone, all groups should cross that muscle off their list.
6. The group has the most non-crossed off names on their list at the end wins!

Activity 2: Brain Gym

(Done to link the brain with the body and educate members on this connection)

* Brain Gym is a trademarked series of educational **kinesiology** inspired exercises which connects the brain with the body and improves cross **cortex** connections. This technique assists with improving concentration and focus. This will benefit the 4-H members when learning anatomy and also relates the idea of body as instrument by including the brain with the muscles. Explain this to the members before leading them through the exercises.

The following exercises have been adapted from Brain Gym materials. For more information on the Brain Gym, or for some great resources, visit <http://www.braingym.com/>.

Steps:

1. Explain what brain gym is and have the group stand in their own places in the room where they can still hear and see you
2. Demonstrate and talk the group through each of the following exercises.

Brain Buttons: improves blood circulation to the brain

1. Stand with your feet flat on the floor and weight between both legs
2. Open your hand with the thumb and middle finger far apart
3. Place your open hand below the collar bone and move your hand in small pulsing circles
4. With your other hand, place your palm over your navel and breathe in and out
5. Hold this position for about 2 minutes and then switch hands so the opposite hand is on your navel and sternum

Cross Crawl: helps flow between both brain hemispheres

1. Start standing tall
2. Touch your right elbow to your left knee by raising your knee to your elbow in front of your body. Drop knee and elbow to stand straight. Now touch your left elbow to your right knee.
3. Repeat this sequence for about 2 minutes

Hook Ups: assists with concentration, focus and calms nervousness

1. Cross the right ankle over the left while sitting or standing
2. Cross the right wrist over the left and place palms together by turning the thumbs towards the floor. Interlock the fingers and bend the elbows and dropping the hands under the arms until your hands are resting on your **sternum**. Hold this position.
3. Breathe for a few moments keeping your tongue on the roof of your mouth
4. After a minute has passed, repeat with the other side (left ankle over right and left wrist over right)

Activity 3: Lever Improvisation

(Done so members can imagine and embody how their bones move inside their body)

Steps:

1. Have the group spread out in the room so everyone has their own individual space to move in
2. Ask the group to imagine that they are only skeletons and that all of their muscles and ligaments have disappeared. Instruct them to imagine that someone has tied strings to each of their joints which not only keeps the bones together but makes them move.
3. Put on some music (or do it in silence) and have members improvise as if they are marionettes and an imagine person is pulling the strings to move them
4. Explain as they move that the bones are the only thing they have to move. Ask them how this changes their movements.
5. Ask them to 'find an ending' to their improvisations.
6. Have everyone come together and discuss with the group how it felt to think about only using bones to move. What images were they thinking about? How was it different than the normal way they are used to moving?

ACTIVITIES

Activity #1: Bone Puzzle

(Done to learn the names of the bones)

Materials:

- bone puzzle sheet
- large paper and glue sticks
- markers

1. Print off the bone puzzle handout and cut on the bones ahead of time
2. Have each member take a bone (or two depending on the size of the group) and work as a group to put the skeleton together
3. Make sure that the bones are in the correct place and if desired, the group can glue the puzzle together onto a sheet of paper
4. Have them take turns writing the names of each one on the correct bone
5. Instruct the group to draw the muscles over the bones using their handouts and put the correct muscle in the correct place on the body

Activity #2: MUSCLE MURAL

(Done to learn the names of the muscles)

Materials:

- large roll of paper (newsprint?)
- markers

Steps:

1. Have the group divide into pairs
2. Give each person a piece of paper that is large enough to trace the body on
3. Have each person lie on the paper and take turns tracing their partner's body on the paper so that there is an outline of each member on a large piece of paper
4. Have each member draw the muscles or bones (they can choose) in the correct spots on the body.
5. Label each muscles and colour and decorate!

Activity #3: Muscle and movement dance

(Done to assist with learning the muscles and what they do)

Materials:

- paper, pen and scissors
- CD player
- CDs

Steps:

1. Write different muscles on small pieces of paper and put the pieces of paper in a hat
2. Have the group divide into pairs or small groups

3. Have each group pick a couple of pieces of papers from the hat and compose movements based on that particular muscle to music
4. Once the compositions are completed (they shouldn't be long dances), then the groups can present their work in front of the rest of the group. The other members can try to write down as many muscle names, movements and actions that they know

Activity #4: Muscle Colouring (this can be sent as a 'Take it Home' activity)
(Done to learn the names of the muscles)

Materials:

- muscle colouring pages attached
- markers, pencil crayons or paints

Steps:

1. Print off enough copies of the colouring pages for each person in the group
2. Hand them out to each person and colour and label the muscles with different colours to decipher the different muscles

Activity # 5: Muscle match game
(Done to learn the names of the muscles)

Materials:

- large open space

Steps:

1. Have everyone walk around the room in their own patterns
2. When you call out a muscle name, they must find a partner as quickly as they can to attach to. The muscle that was called out should be the point of contact between both partners (example: biceps would mean that two partners would attach at their biceps)

Variation: call out a number with the muscle and this will determine how many people should become a group all attached by the muscle called out.

Activity #6 DIGGING DEEPER: Muscles Charades
(Done to learn the names of the muscles as well as what they do and movement analysis)

Materials:

- paper, pens and scissors
- actions sheet

Steps:

1. Cut out the actions from the 'actions paper'
2. Divide the group into two teams
3. Have each team take turns having a representative act out the action on the piece of paper that they choose from the pile
4. When the 'actor' of each team goes up to act out their action, each team must work together to come up with answers such as what joint is being used, which muscles are doing the action and in what plane, with or against gravity, etc. (They can use the movement analysis sheets)

5. Whoever gets the most correct gets a point for each correct muscles (answer sheets are included)

Activity #7 DIGGING DEEPER: Movement Analysis**Materials:**

- pens and paper
- actions sheet
- movement analysis sheet (found on the next page)

Steps:

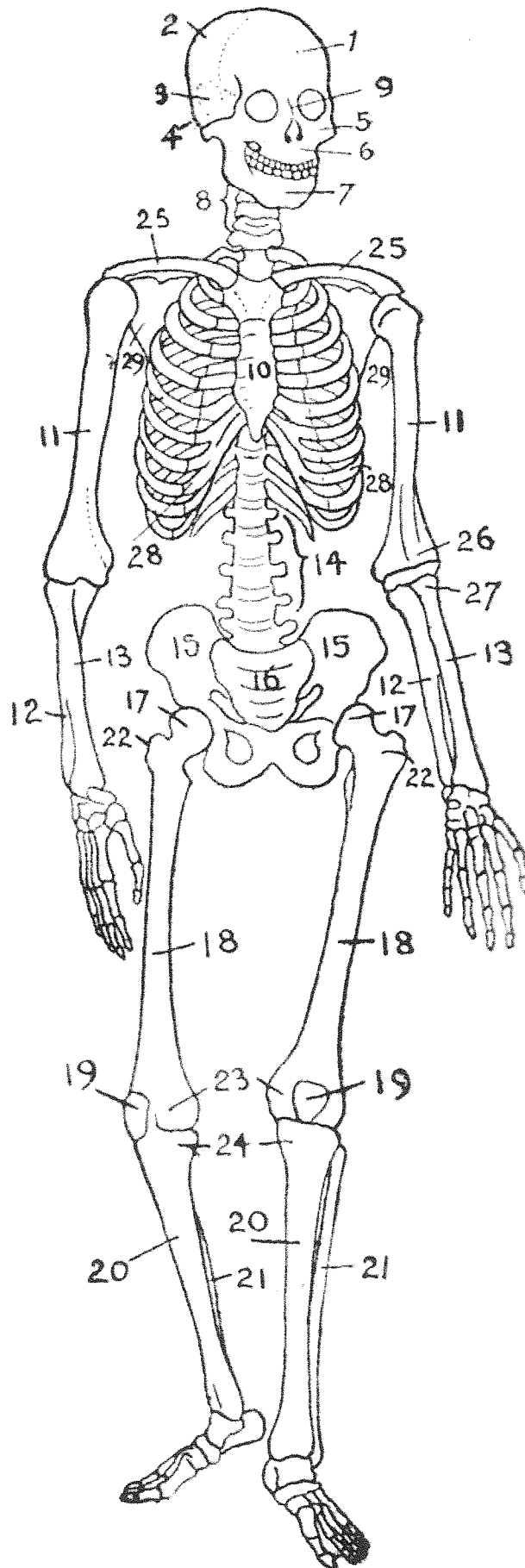
1. Hand out the analysis sheet and read out different actions out loud (such as raising the arm, bending the knee, pointing the foot, etc.) You can use the actions sheet (found after the next two pages) for ideas.
2. Each member will then try to fill out the movement analysis sheet to the best of their ability
3. Once everyone has completed their sheets (or written them down on other pieces of paper), go over the answers to make sure that they everyone is correct

MOVEMENT ANALYSIS SHEET

Fill in the sheet as best you can!

1. What joint (bones) make the movement?
2. Is that movement flexing or extending the joint?
3. Is the flexing or extending going away or towards gravity?
4. What kind of contraction is it?
5. Which muscles groups are used to create this movement?

Joint	Flex or Ex	Gravity	Type of Contraction	Muscles



ACTIONS SHEET

Nodding head downwards

(neck of cervical spine / flex / with gravity / eccentric / neck flexors)

Turning wrist in with arm hanging down

(radius and ulna / in rotation OR pronation / NA / con or ecc / pronators)

snow angels going upwards (only arms while standing)

(scapula / abduction / away / con / abductors)

kicking a soccer ball (focus on the hip)

(hip / flex / away / con / hip flexors)

pointing the foot

(ankle / ex / with / ecc / calf muscles)

bending the knee (with knees together)

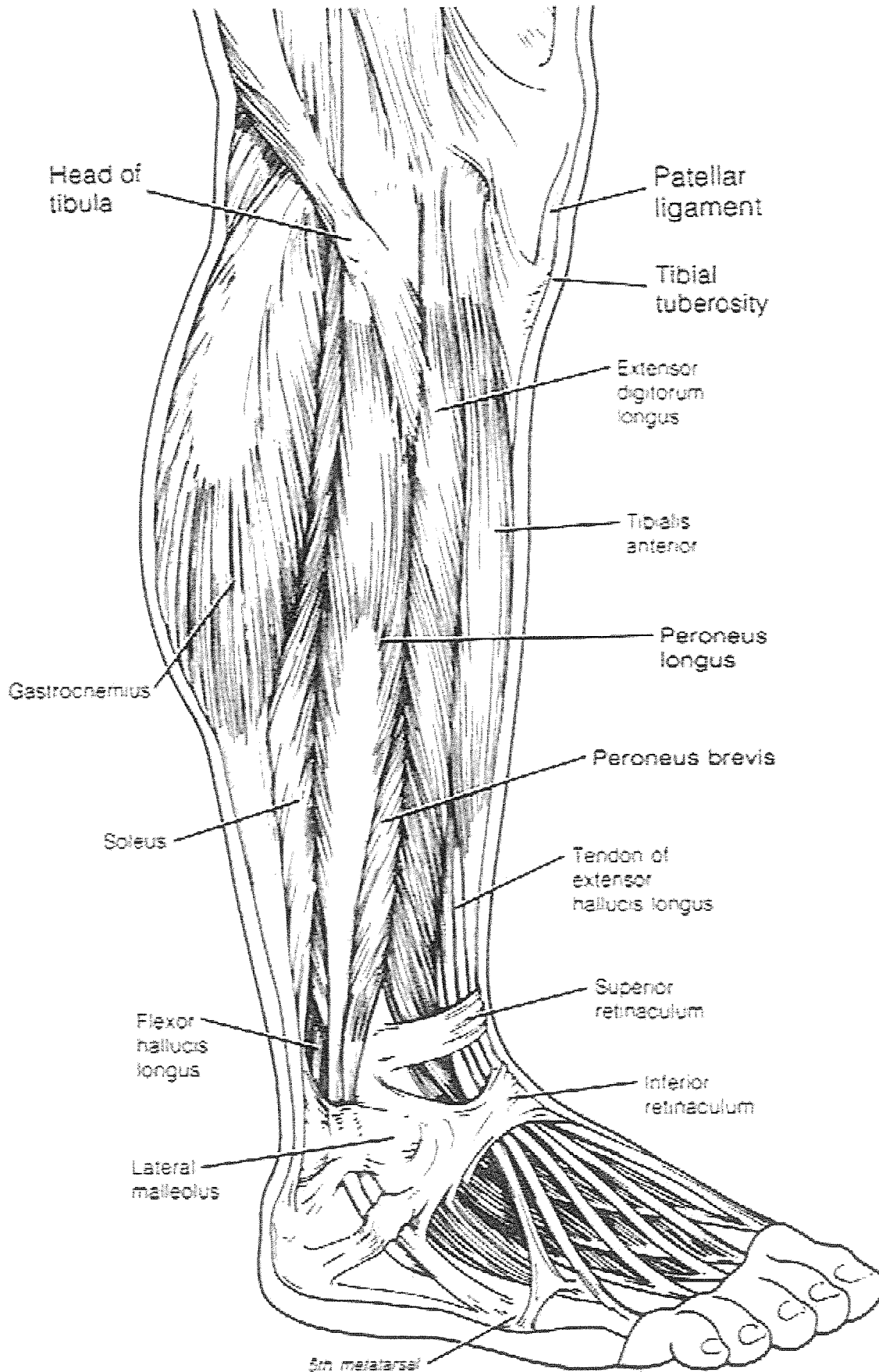
(knee / flex / away / con / hamstrings)

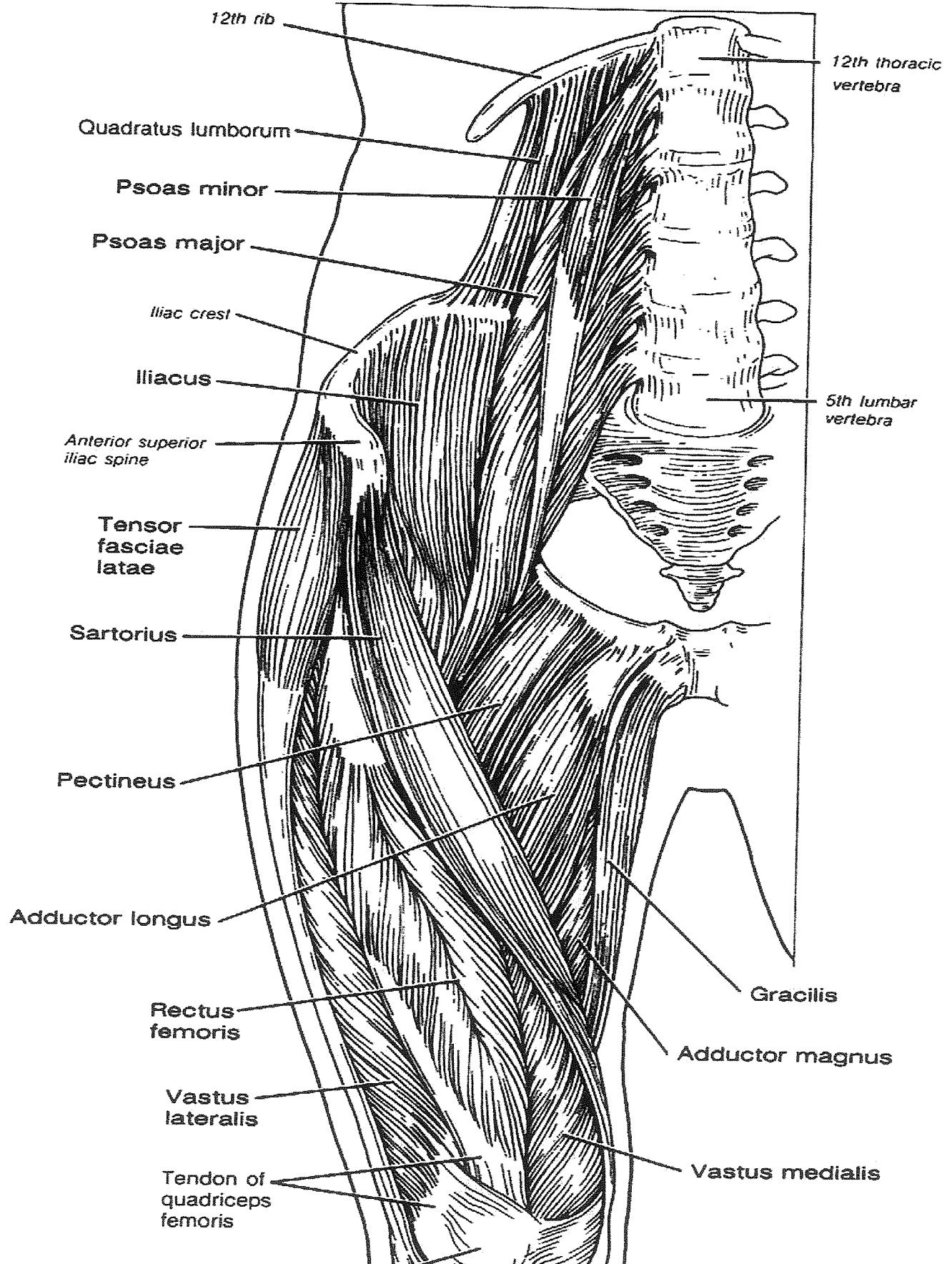
hanging body forward

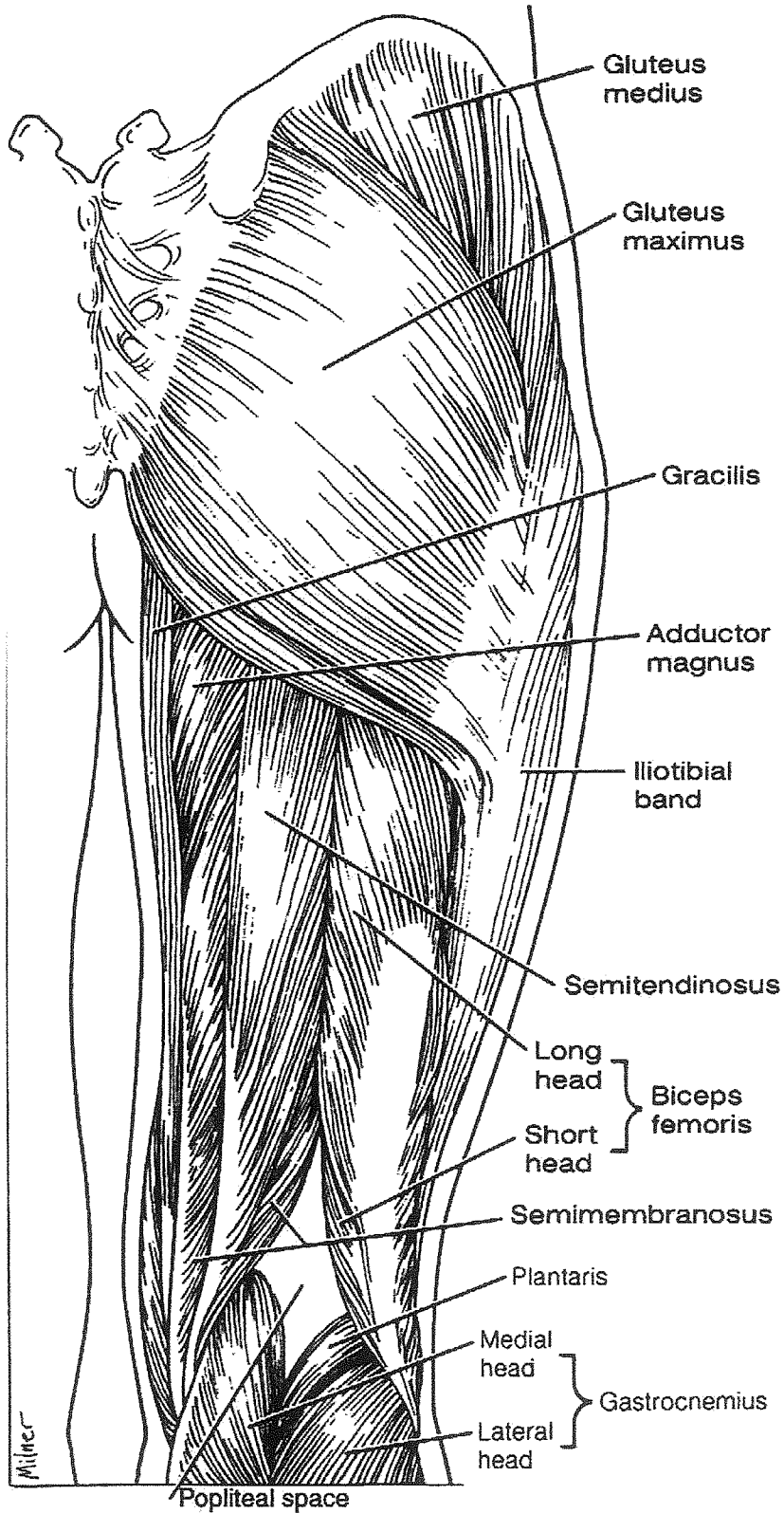
(spine / ex / with / ecc / abdominals)

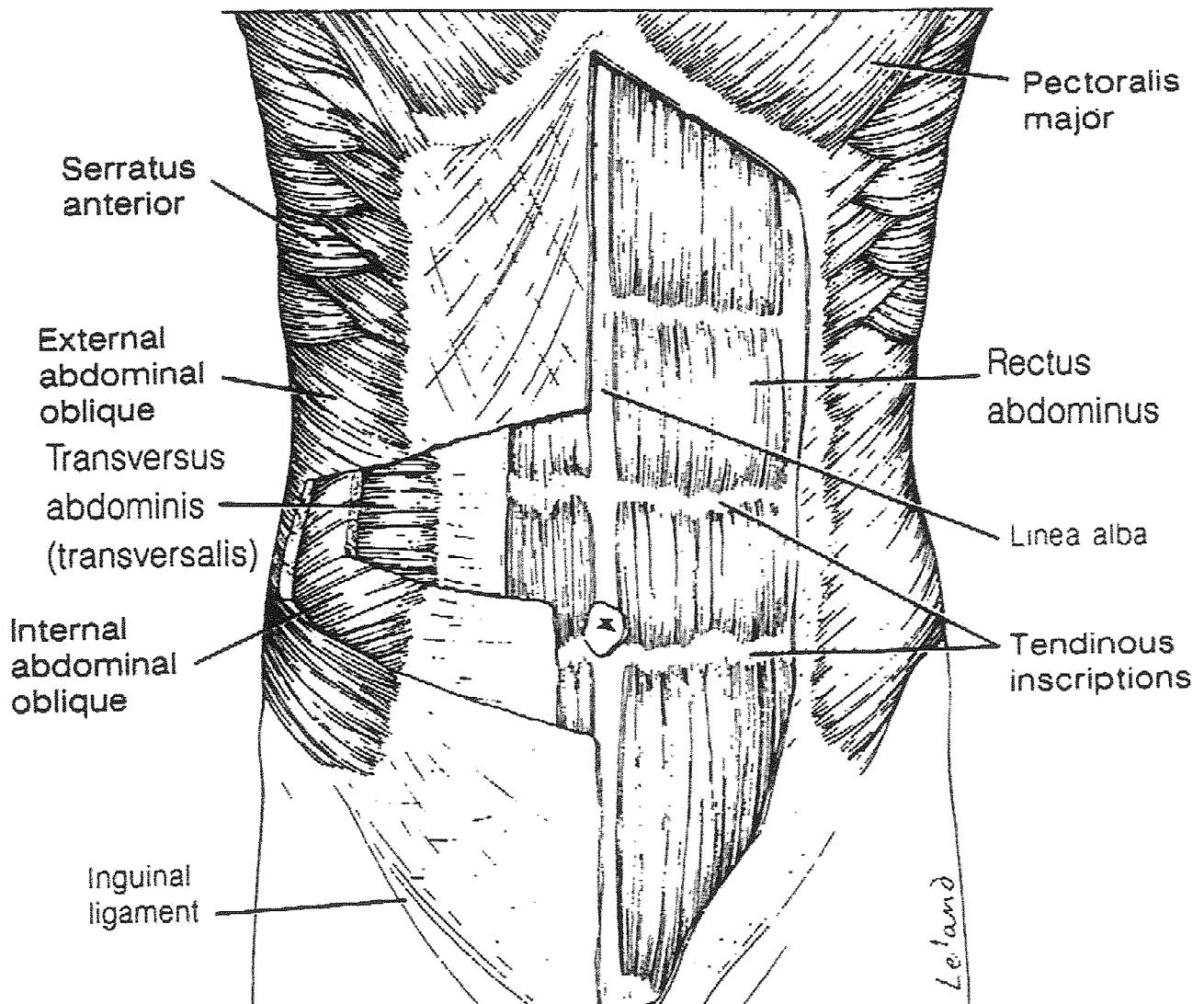
looking up to the sky

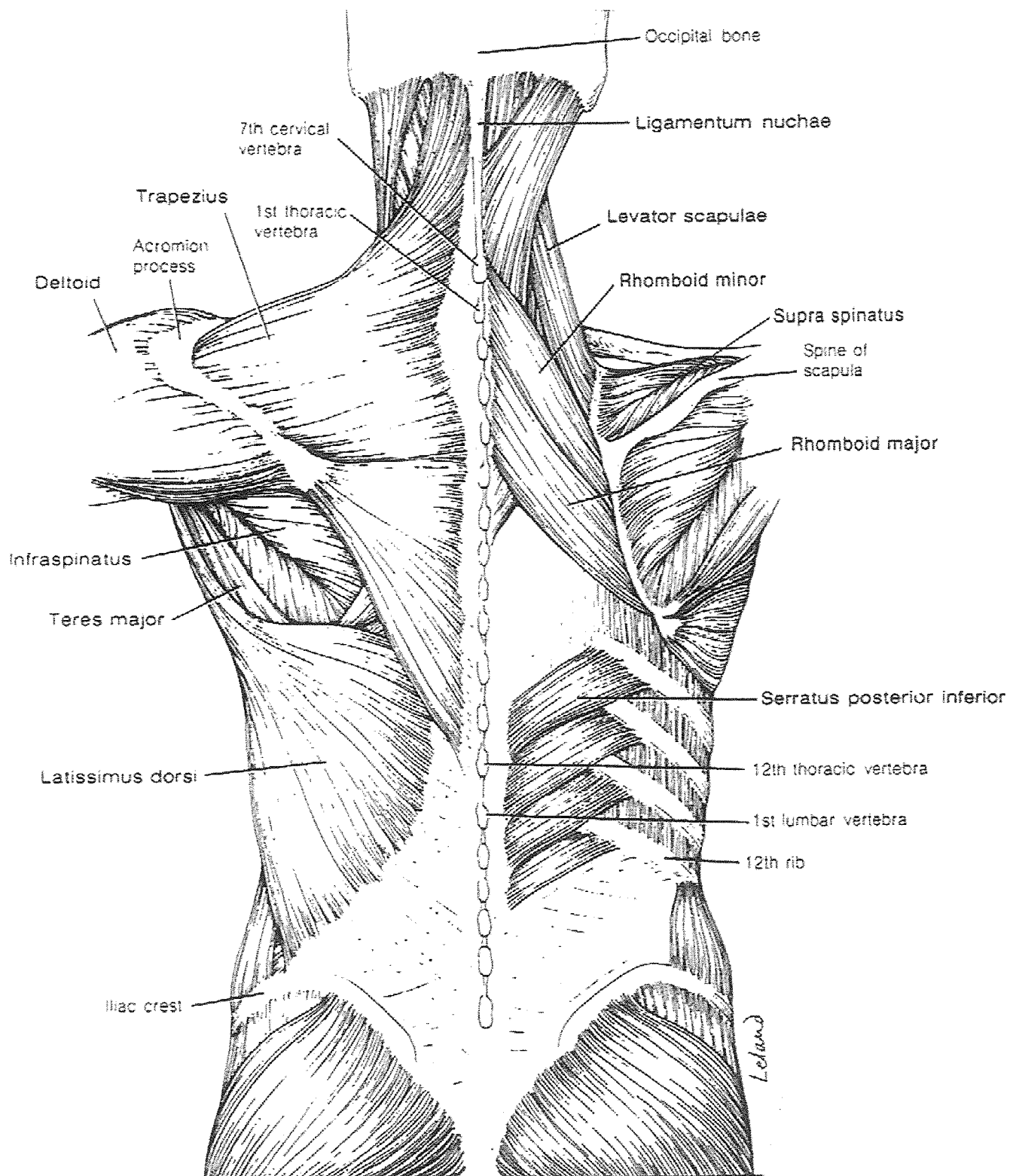
(neck or cervical spine / hyper ex / with / iso / both sides of neck)

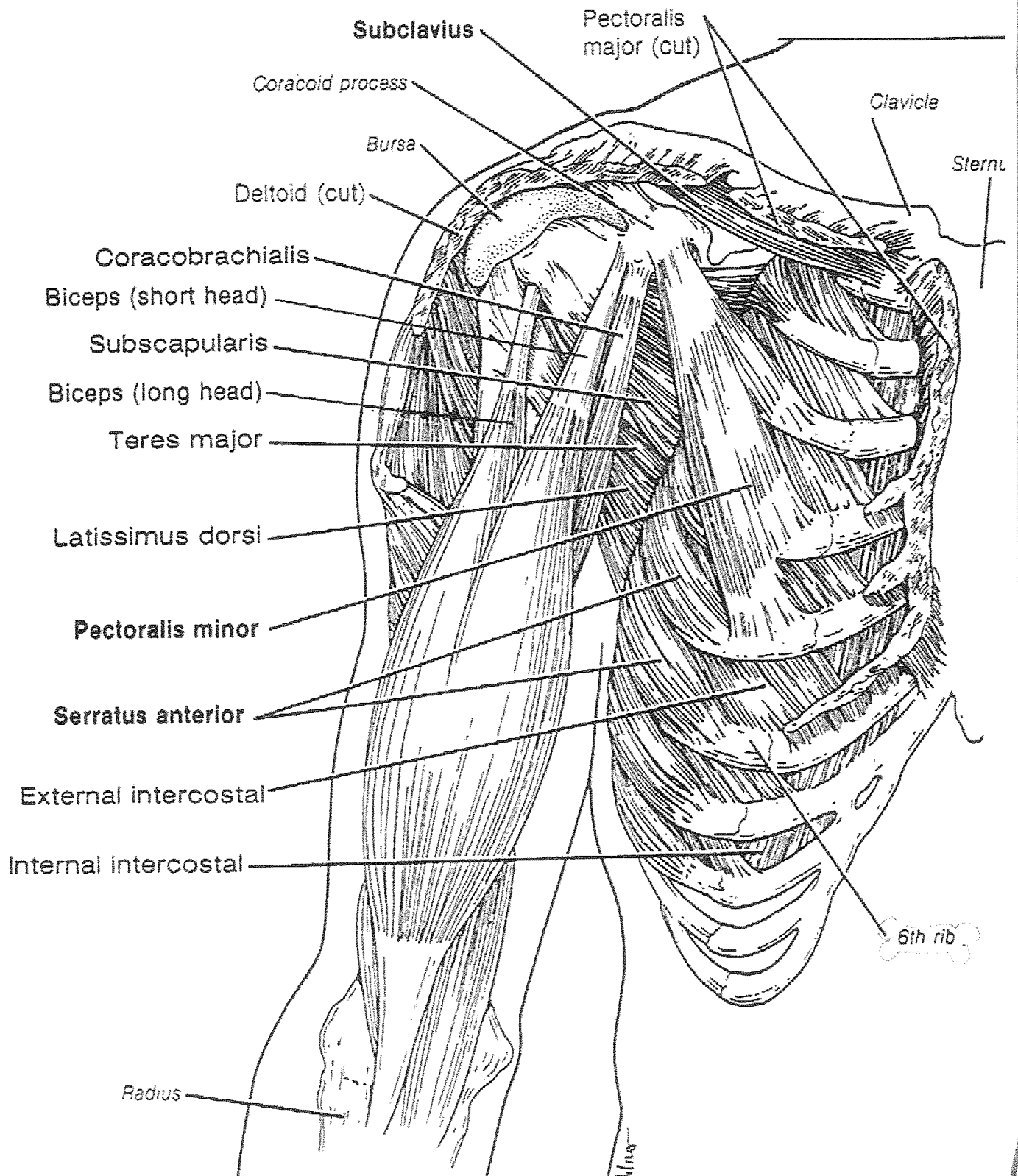


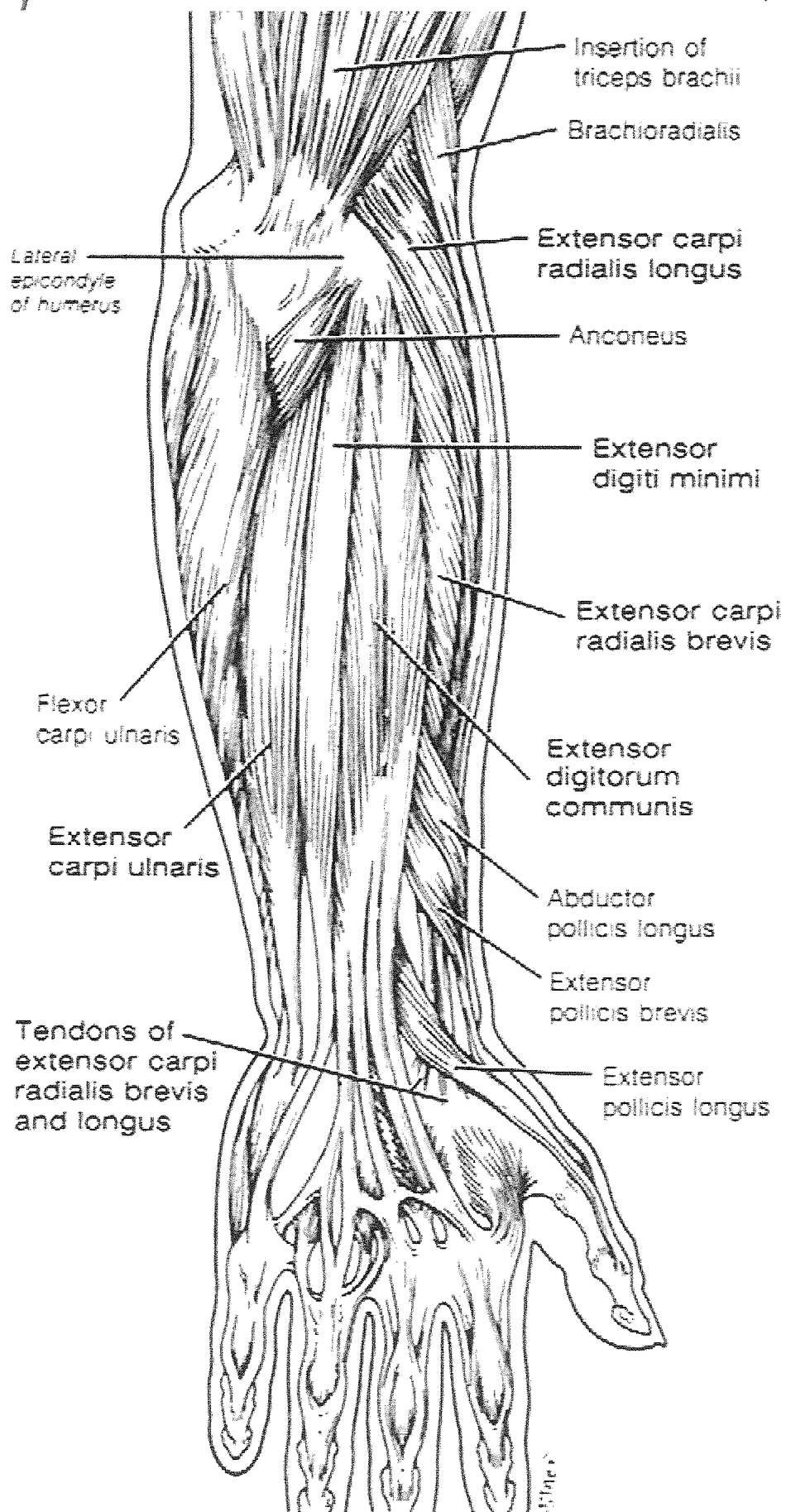






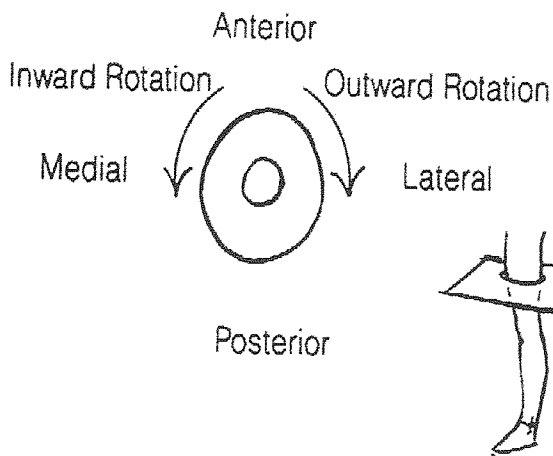
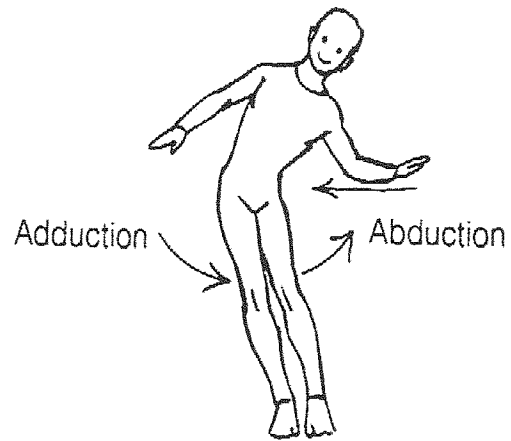
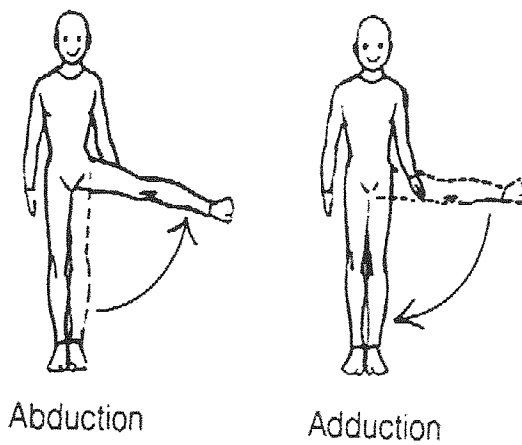
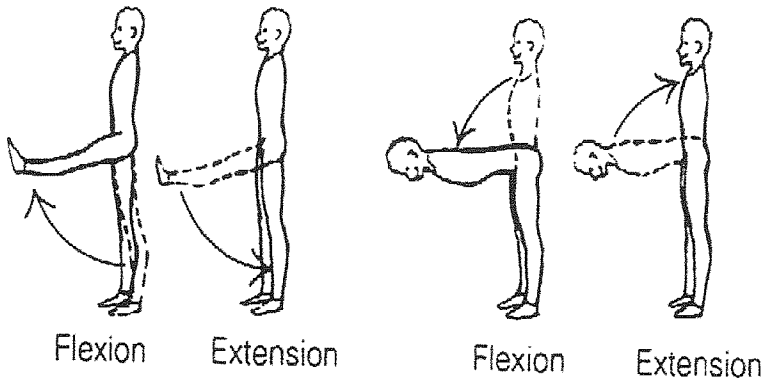






DIGGING DEEPER: ACTIONS OF THE HIP

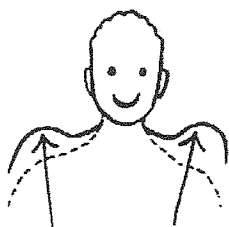
All photos taken from the book Dance Kinesiology by Sally Fitt



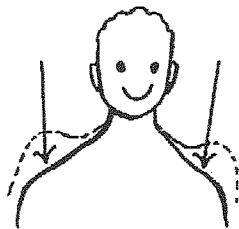
NOTES:

DIGGING DEEPER: MOVEMENT OF THE SCAPULA

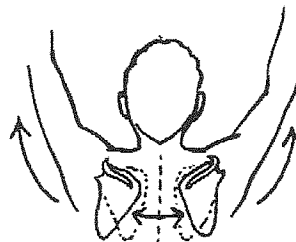
All photos taken from the book Dance Kinesiology by Sally Fitt



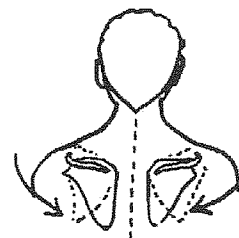
Elevation



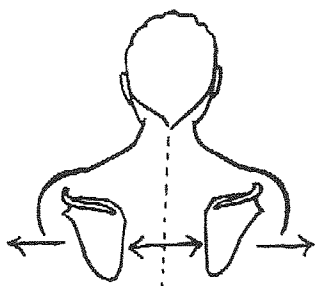
Depression



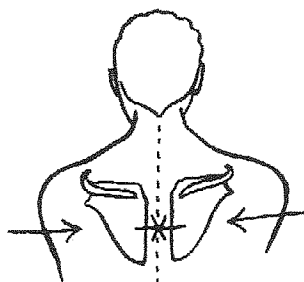
Upward
rotation



Downward
rotation



Abduction



Adduction



Forward
tilt



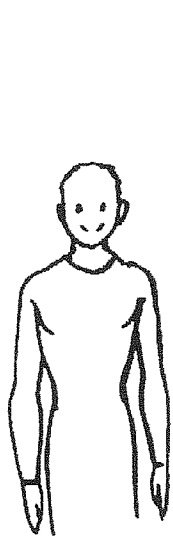
Return from
forward tilt

NOTES:

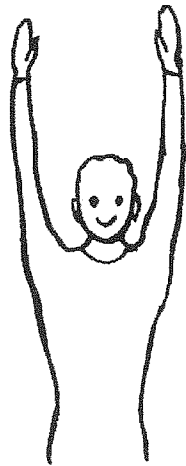
DIGGING DEEPER: MOVEMENT OF THE SHOULDER JOINT

All photos taken from the book Dance Kinesiology by Sally Fitt

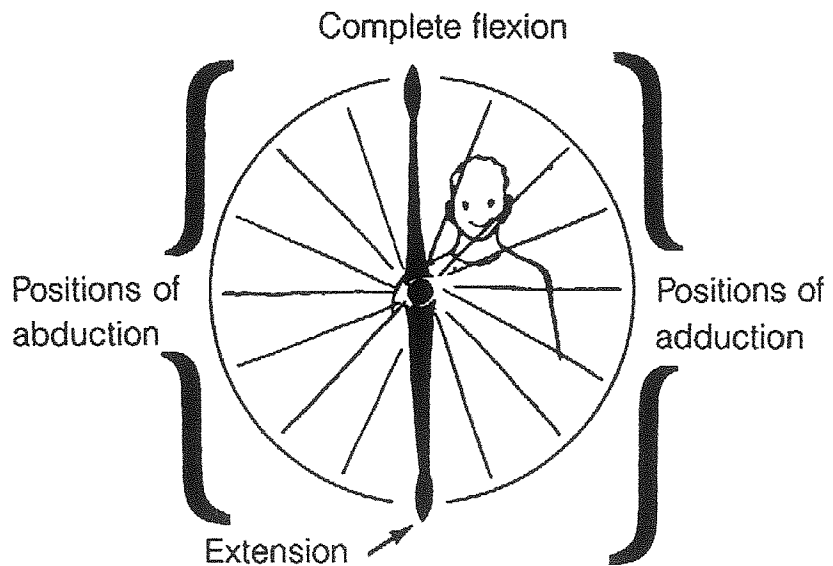
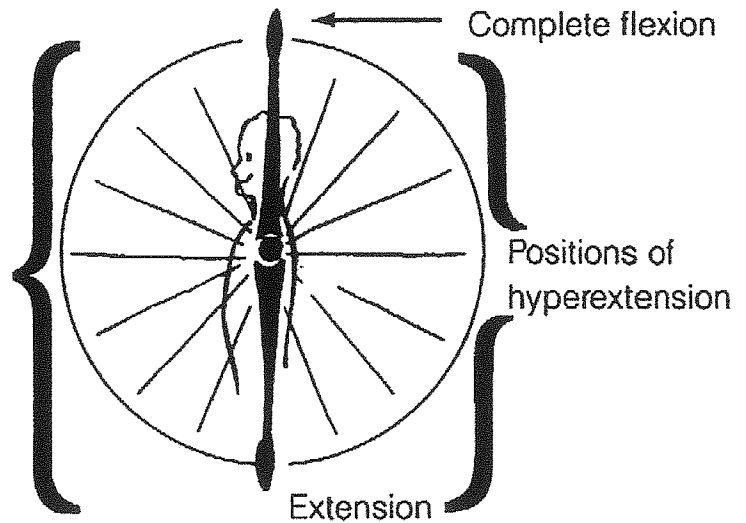
Positions of flexion



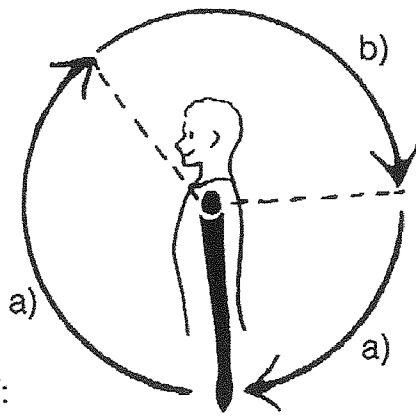
Position
of extension



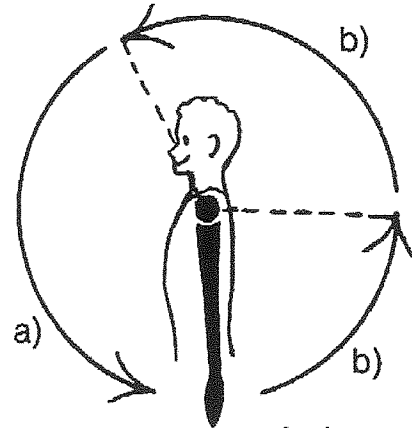
Complete
flexion



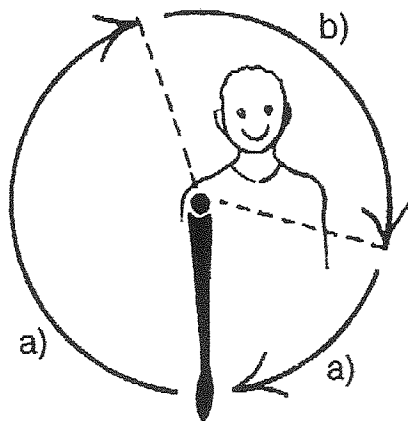
NOTES:



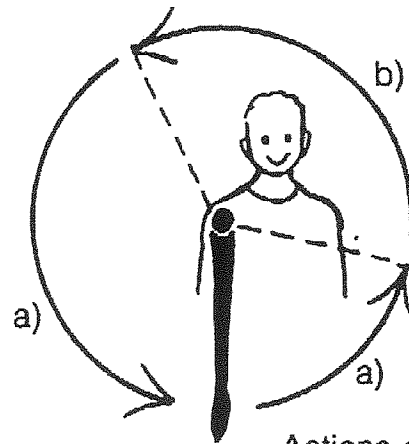
Actions of:
a) flexion
b) hyper-
flexion



Actions of:
a) extension
b) hyperextension



Actions of:
a) abduction
b) hyperabduction



Actions of:
a) adduction
b) hyperadduction

Inward rotation



Outward rotation



NOTES:

REFLECTION

What is something new that you learned today?

How does knowing about the body help you as a dancer?

How does knowing about the body help you in your everyday life?

What questions do you now have after learning about the body?

What else is found inside the body that was not discussed today?

TAKE IT HOME

"The most genuine of all art forms is the dance.

*Its artistic medium is the living human being
and not merely one part of it but the whole
body from the soles of the feet to the top of the head.*

*For anyone completely sensitive to art, music and poetry
can only truly become comprehensive through the art of the dance"*

- Richard Wagner

- Research how your brain tells your muscles to move
- Make a doll out of scrap material that shows the muscles of the body
- Say the name of the muscle out loud (or to yourself) as you use it for an activity
- Colour the muscles on the 'Muscle Colouring Pages' and label them
- Make a skeleton marionette out of paper or paper mache (label the bones on it)
- Make up a song about the muscles of a certain body part or the whole body
- Find out how the cardiovascular system (blood and heart) works
- Draw where your bones and muscles are on your skin with washable marker
- Tell a friend the name of a muscle or bone and have them tell you one back. Keep going until you can't think of anymore
- Think about the muscles you are using the next time you play a sport

GLOSSARY

Alignment: The positioning of the body in the most efficient, straight line going from head to toes.

Cortex: the outer layer of the cerebral hemisphere (the two halves of the brain) that connects the brain to the central nervous system. It is also used for memory, attention, peripheral awareness, thought, language and consciousness.

Fulcrum: A support point which a lever uses to move things.

Kinesiology: The study of the body and movement principles.

Ligament: A tough, non-stretchy band made of fibres that hold a bone or organ in place.

Proximal: Nearer to a point of reference in the body rather than away from it

Sternum: A long flat bone situated between the ribs on the front of the body (commonly referred to as the breast bone)

Superficial: referring to muscles that are closer to the surface of the body (under the skin rather than deep close to the bones)

Tendon: An in-elastic band of tissues that connects the muscle to the bone

DIGGING DEEPER RESOURCES**Anatomy**

Human Anatomy By: John A. Gosling

The Anatomy Colouring Book by: Wynn Kapit

The Visual Dictionary of Human Anatomy by: Dorling Kindersley

The Human Anatomy Online website www.innerbody.com

Human Body: Investigate & Understand your Amazing Body By: Steve Parker

Kinesiology

Dance Kinesiology by: Sally Fitt

Muscles, Nerves and Movement: Kinesiology of Daily Movement By: Barbara Tyldesley

Your Body can Talk: how to use simple muscle testing to learn what your bodies knows and needs: The art of application of clinical kinesiology By: Susan L. Levy and Carol Lehr

Dance and the Body

The International Association for Dance Medicine and Science website www.idams.com

The Science of Dance Training by: Priscilla Clarkson

DANCE!

Injuries & Health Benefits

Injury Prevention and Health Benefits

CONTENT

This chapter includes educating 4-H members about injury prevention and the health benefits of dance. Various types of injuries and how to prevent and treat them will be discussed as well as ways that dance can benefit a person's health. 4-H members should think about how dance can benefit their health outside of meetings. Handouts can be used as resources for basic first aid background knowledge. If members would like to learn more about injury prevention they should look up Red Cross courses in their communities. The handouts and resources from the 'Body as Instrument' meeting can be used to ensure that proper terminology and vocabulary is used when learning about muscle and bone injury. The content sheets can be printed and handed out to members as resources. As well, the 'Types of Injury' handouts can be completed in between meetings at home or as you are discussing the content.

Before each meeting:

- Read content and make sure you understand what is going to be taught
- Make enough copies of handouts and content sheets for each member
- Collect all required materials for activities and warm ups

Structure of a meeting:

- Attendance/welcome: Use Roll Call questions during attendance
- Content: Have the 4-H members take turns reading them out loud or discuss the content with them. Use discussion questions to promote conversation about the topics. Make sure that everyone has a substantial grasp on the content before moving on to the activity sections.
- Warm Up: Choose one or two warm up activities (depending on time constraints) to introduce the ideas into the body and get the members' bodies prepared for dancing
- Activities: Choose one or two activities so the members can apply what they've learned through practical application. This should be the most substantial section of the meeting in terms of time and priority. Make sure to allow for enough time for the members to fully develop their projects and dances. Encourage creativity and application of the content in their dances.
- Reflection: Print out the Reflection Questions sheet for each member. Have them fill it out individually or discuss their feelings in a group reflection.

Why do we Need to Know About Injuries & Health Benefits?

Dancers need to understand how to take care of their bodies because it is their instrument. It is important that dancers have knowledge of the risk injuries as well as health benefits because patterns and habits are established at a young age. If you are aware and educated about activities that put you at risk for injury, you can prevent serious and painful injury in the future.

The health benefits and other positive outcomes of dancing should also be encouraged. Dancers should not be afraid to dance because they may be afraid of hurting themselves. Dance is a wonderful way to keep fit and express one's self! Cardiovascular activity can be achieved (if dance is vigorous and extends beyond a half hour of continual activity when the heart is pumping) as well as increase muscle strength, endurance and flexibility. All of these things are extremely important to maintaining a healthy body. As long as you are aware of what may hurt you, you can make choices to avoid them and be healthy.

Strength

Muscle strength is important for proper body **alignment** as well as completing daily tasks of lifting yourself or objects. Muscles actually grow by slightly damaging themselves! The muscle is composed of separate fibres that all add up into one big muscle (think of pulling apart your Thanksgiving turkey and seeing the tiny strands- those are individual muscle fibres!).

The muscle fibres, when worked excessively by lifting heavy objects, running or jumping, will tear and rip on the surface due to the stress of the work. This is not damaging because it happens on such a small scale. The muscle repairs its self by generating new muscle fibres overtop to protect the ripped ones. When people have big muscles it is because all the layers of new muscle have all added up on top of one another. If the surface is damaged often (if you work your muscles everyday) then the layers will always be growing and getting stronger.

Endurance

Muscle endurance is how long a muscle can work and sustain its self. Endurance is about time rather than force (unlike strength). Usually when someone is trying to work on the endurance of their muscles they will lift less weight and do more **repetitions** (repetitions are how many times a muscle is flexed). A good example is lifting weights; if someone is working on the endurance of their muscles they will lift 10 lbs 50 times even if they can lift 50 pounds only once (which would be increasing their strength). They are working on how long their muscle can be worked rather than the strength of that muscle.

Endurance is a different kind of strength. One of the most important systems of endurance is **cardiovascular** endurance. If you work your heart (by speeding up your heart rate) so that you feel your heart beating as you run, swim, jump or skate for more than 30 minutes you are working on the endurance of one of your most valuable organs! The more you work your heart, the healthier you will be. Due to the nature of cardiovascular work, you are not only strengthening your heart muscle in its endurance but its strength as well. Cardio work also has fat burning capabilities due to the

time that is spent (30+ minutes). With excess weight eliminated your joints are healthier (because there is less pressure put on the joints of your body), your flexibility will naturally increase because you will have more range of movement and your heart will have less pressure to pump blood to so many different cells!

	WEIGHT	REPETITIONS
STRENGTH	50lb — 50lb	XX (2 times)
ENDUR- ANCE	10lb — 10lb	XXXXXX (15 times) XXXXXX XXXXXX

Types of injuries

There are general injuries that can occur in all muscles if there is too much strain or a forceful damaging experience. First of all, there are two types of injuries

Acute or Traumatic Injury

Acute pain is pain that can be treated and healed. Banging your toe, breaking your arm or cutting your finger is this type of injury. It is treatable and goes away after a short healing time.

Chronic Injury

This type of injury is the kind that will continue to come back. For example, when someone has chronic back pain it means that they have a muscle or bone injury that will come back if they don't get serious help.

General Injuries that can occur in the body

- Fractures or Breaks
 - occur when the bone cracks or breaks fully
 - caused by a traumatic experience or from an excess of prolonged stress on the bone (called a stress fracture) that eventually cracks the bone
 - the only way to tell if a bone is broken is an X-ray (or if it is severe, movement will not be possible)
 - treatment: see a doctor who will re-set the bone and put it in a cast which will act like an **exoskeleton** (when the skeleton is one the outside of the muscles like some animals) to protect the limb.
- Sprains
 - occur when a joint is pushed or pulled out of proper alignment and damages the ligaments

and muscles that hold a joint tightly in place

- caused by traumatic experience (rolling the ankle) or prolonged poor alignment
- symptoms include swelling, pain and possibly bruising
- treatment: **Rest, Ice, Elevation and Compression (R.I.C.E.)** and see a doctor to make sure that the bone is not broken if it is a bad sprain. Treatment also includes **physio-therapy** (a form of treatment that strengthens muscles for rehabilitation) that will heal the **neurological** (the paths from the brain to the muscles) damage. This is done in order to protect the joint through muscle strength since the ligaments will now be permanently stretched and not able to hold the joint in place properly so the muscles will have to do the job of holding the bones.

3. Muscle strains or tears

- occur when a muscle is pulled beyond its capacity and its fibres are torn
- may be accompanied by a sprain when the bones of a joint are pulled or pushed out of joint
- symptoms include: muscle pain and immobility
- treatment: if the strain is minor, gentle stretching can help with heat but a more severe strain should be seen by a doctor. Rest and stay off of the muscle.

4. Bruises

- occur when blood vessels below the skin are torn and the blood pools under the skin
- caused by hard objects hitting the skin
- symptoms include: dark colours, swelling and pain
- treatment: bruises usually go away after a few days or weeks (depending on severity). Ice may help the pain

5. Spasm

- occurs when the muscle is over taxed (really tired) and begins to flex constantly which makes your body stop using it for the activity
- caused by exhaustion of the muscle
- symptoms include: severe pain in one specific location and a very quick constant flexing of the muscle
- treatment: do NOT stretch until after the muscle has stopped spasms and then stretching will help it release. Heat will help stop the spasm and increase stretch.

6. Tendonitis

- occurs when the tendons and ligaments become inflamed
- caused by poor alignment which makes the tendons rub against bone. This results in irritation and inflammation
- symptoms include: pain around joints and a crunching sound when moving joints
- treatment: **Rest, Ice, Compression and Elevation (R.I.C.E.)** and physiotherapy to re-align the tracking of the bones. Ignoring tendonitis will only make it worse!

6. Dislocations

- occur when two bones at a joint come apart
- caused by extreme trauma (falling from a height for example)
- symptoms include: extreme pain and no mobility of the joint and will be accompanied by ligament and muscle damage.
- treatment: see a doctor who will have to relocate the joint and start treatment to heal the muscles and ligaments. Also, stay off of the joint and do not move it.

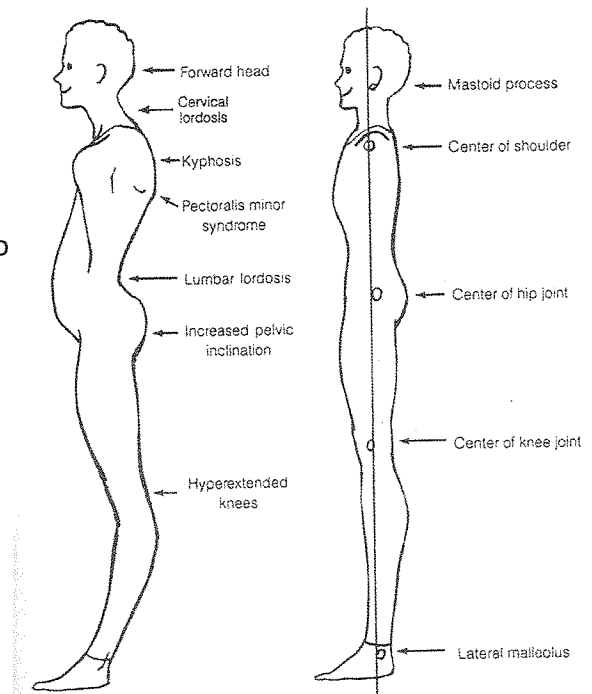
Alignment

Alignment is the shape that your skeleton makes. Good alignment is when there is a balanced **plumb line**. A plumb line is found when connecting the dots of ears, shoulders, pelvis, knees and heels when looking at the body from the side. If the dots make a relatively straight line then that person has 'good' alignment. 'Good' alignment is when the body is in the most efficient state possible. If the dots are quite zigzagged, the dancer could have problems later on with injury. These injuries will occur due to stress on the joints and a lack of efficiency in the body. However, it is important to note that the plumb line is NEVER completely straight. There will always be small curves in the spine that is natural and healthy. Without the curves, the body would not be able to work properly.

Image taken from 'Dance Kinesiology' by Sally Fitt

Prevention of Injury

1. Proper warm up that includes: cardiovascular work, joint warm up (to get joint fluids moving), muscle strength, endurance and flexibility
2. Good alignment to make sure that joints have no added stress
3. LISTEN TO YOUR BODY (make sure to get treatment when injury is young)
4. Do not take risks that are dangerous
5. Do not dance when you are **fatigued** or tired (this is linked to listening to your body and knowing then you've had enough)



WHY DANCE IS GOOD FOR YOUR BODY!

Cardio:

Cardiovascular activity is when your heart is the muscle being worked.

How do you work your heart?

Strength:

Strength is when a muscle has many strong muscle fibres. Strength will give you lots of power when you use your limbs as levers to do different tasks (like lifting, pushing or pulling)

How do you make your muscles stronger?

Endurance:

A muscle must be worked for a long amount of time to improve endurance. Endurance is the stamina to keep going even when you are tired. As you feel less tired when working your body, you will know that your endurance has improved!

Ways to work on muscle endurance...

Flexibility:

When your muscles are flexible, they have the full range of power available for power. If they are tight, then the whole muscle can not flex to its full capacity.

What are the rules for stretching?

TYPES OF INJURY

Breaks or Fractures

What it is:

Causes:

Symptoms:

Treatment:

Sprains

What it is:

Causes:

Symptoms:

Treatment:

Bruises

What it is:

Causes:

Symptoms: _____

Treatment: _____

Dislocation

What it is: _____

Causes: _____

Symptoms: _____

Treatment: _____

Spasm

What it is: _____

Causes: _____

Symptoms: _____

Treatment: _____

Tendonitis

What it is:

Causes:

Symptoms:

Treatment:

PREVENTION OF INJURY

1. What should be included in a proper warm up?

2. What is proper alignment?

3. List some dangerous risks that would lead to injury

4. What is the number one rule when preventing an injury?

WARM UP

ROLL CALL QUESTION: Have you or anyone you know had been injured before?

Objectives of Warm Up:

To begin generating thought about injuries and injury prevention as well as health benefits. The warm ups should establish what members know about their own health and allow them to begin thinking about how healthy they are.

Materials:

- Injury and Health Benefits questionnaire handout
- pens, paper
- mats, blankets or towels (to lay on)
- Large, clean, empty space indoors or outdoors (weather permitting).
Please avoid concrete floors if possible and make sure to sweep or mop before hand to remove any hazards
- All members should be wearing movement appropriate clothing and remove their shoes unless dancing on concrete or outdoors where running shoes should be worn.

Activity #1: questionnaire

(done to establish how well members know their bodies and how safe and healthy they are in their everyday lives)

Steps:

1. Before the meeting begins, print out the questionnaire
2. Hand out the questionnaire and have the members fill them out
3. Discuss the results as a group (if the members feel comfortable sharing their results)

Activity #2: warm up exercises (derived from C-I Training)

(Done as a series of conditioning exercises for dancers to help strengthen and stretch important muscles)

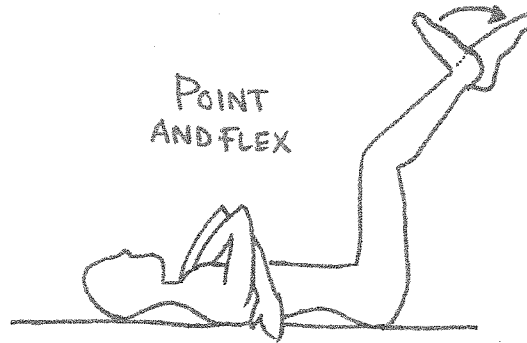
C-I Training (Conditioning with Imagery) was developed by dance scientist and university professor Donna Krasnow, MS, who developed these exercises with dancers in mind. The exercises and images in her technique will assist in improved alignment and in the prevention of injury due to the specific stretching and strengthening of typical problem muscles for dancers.

1. Foot and ankle exercises

Part 1 – Points and Squeezy Flexes

- lie on your back with arms draped over body like you are hugging yourself
- lift feet into air with bent knees and begin to point and flex the feet (repeat 8 times), adding a squeezing of the toes on the first part of the flex. Discuss where in your feet or legs you feel the 'burn' and the good pain of muscle action

* make sure to have the members go through the metatarsals ('ball' of the foot) when pointing. A good image to use is trying to pick up a pencil with your toes and pull it back to let it go



Part 2 – U shapes for the Ankles

- while still in this same position (lying on back with arms over chest) draw two 'U' shapes with your feet so that the feet are moving in and out together (both sets of toes in and both sets out at the same time). Repeat 8 times. Discuss which muscles the members feel working. By spreading the toes on the outer part of the U and squeezing the toes on the inner part of the U, more work will be accomplished in the target muscle groups, the muscles on the inner and outer ankle and foot.



These exercises strengthen the muscles around the ankle and in the front of the shin to help prevent shin splints. Calf stretches are also recommended.

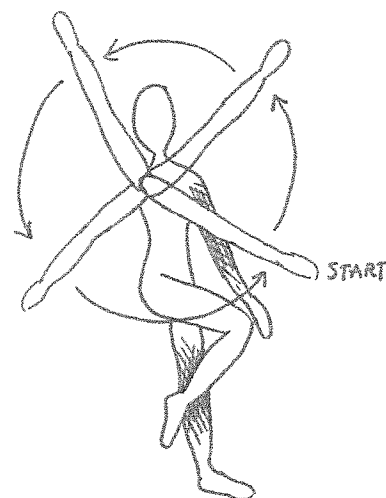
2. The Clock

- lie flat on your back with arms at your sides
- bend one knee so that your foot is flat on the floor and knee is pointing towards the ceiling;
- let the weight of your bent knee fall over the other leg so that your pelvis is turned to the side and the bent knee and foot are on the floor, even if the torso rolls off the floor a bit; open the same arm as bent knee out to the side. (So if the right leg is bent and on the left side of the body, the right arm is reaching out to the side along the floor.)
- hold for 30 seconds (it stretches the outer leg and the shoulder and chest)
- take the arm that is on the same side as the bent leg (if the R leg is crossed then the R arm will be the one moving) and slowly circle around your upper body with your hand on or close to the floor. The arm follows the path of a clock, reaching up to 12:00, then forward to 3:00, then down to 6:00, then back to 9:00. Do 4 circles in each direction.

* keep the arm stretched as long as possible so that the circle creates a large circumference along the floor.

- The eye focus should follow the hand as much as possible without pulling the head off of the floor, and allow the torso to rotate fully with the movement of the arm. The pelvis should stay still however.

- After all the slow circles, slowly bring the body back to a neutral laying down position (legs and arms at sides)
 - Repeat on the other side
- This exercise assists in gaining flexibility in the muscles in the front of the chest, and improves range of motion in spine rotation.

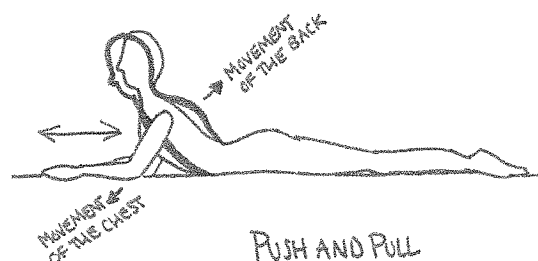


3. Curls of the Spine in the Sphinx

- lie on stomach with your hands under your shoulders
 - lift the head and upper spine off the floor so that the weight is resting on the elbows and you are looking towards the wall; the upper back will be in a gentle arch
- * make sure that the elbows are on the floor
- have the members push into the floor with their hands as if they are trying to push themselves backwards along the floor, applying pressure (the hands shouldn't actually move, and elbows remain on the floor). While pushing, round the spine fully, drop the head and open the shoulder blades as far apart as possible.
 - now have them reverse the action of the hands and pull with the hands as if trying to drag themselves forward along the floor; while pulling elongate the spine and return to the arch with the head up and the eyes forward.
 - repeat the series 4 times; this exercise opens the upper chest for movements like arabesque, and helps to align the shoulder blades.

3. Push and Pulls

- lay on stomach with your hands beside your ears
 - slide hands down the floor so that the hands are under the shoulders while at the same time the head raises slightly upwards so you are looking towards the wall
- * make sure that the elbows are on the floor
- have the members pull their hands along the floor by applying pressure (the hands shouldn't actually move, just the sensation of pulling will engage the back muscles)
 - release the pull slowly and begin to push forward with the hands (again, the hands will not move along the floor but engage the **pectorals** and front of the upper body and chest)
 - release the pull and repeat 5 times



Activity #3: Feeling the Burn

(done to identify different types of body sensations and what good pain feels like)

1. Have the group discuss what different types of pain are like (sharp, dull, muscle, bone) what could be considered 'good' pain?
2. Do a warm up that will illustrate good pain (muscles working and heart pumping to a reasonable degree).

Example: do the 'figure of 8 sequence' from the Relaxation and Body Awareness meeting or run around the room for 5 minutes OR have each member find a partner and have each pair create a jumping sequence. They can create different patterns with their feet (feet together, feet apart, turned in, turned out, crossing, etc) and use different rhythms. The pattern should be quite long so that the heart rate is increased.

3. Once everyone is finished the warm up, discuss how everyone feels. What does the heart feel like after this activity? Which muscles do you feel more than others?
4. Introduce the idea of **cardiovascular** activity and how important the heart is to overall health
5. Discuss the fact that even though they feel 'tired' it is a good pain that is working their endurance and strength

HEALTH QUESTIONNAIRE

1. Have you ever had an injury?

- a) yes
- b) no

If yes, what injury did you have?

If yes, what did you do to get better?

2. Do you ever have pain anywhere when you are playing outside or doing sports?

- a) yes
- b) no

If yes, where does it hurt? What does it feel like?

3. Would you ever be afraid to tell someone that you thought you were injured?

- a) yes
- b) no

If yes, why?

4. If you noticed that you had a pain that wasn't going away, what would you do?

5. Has anyone in your family had an injury?

- a) yes
- b) no

If yes, what was the injury?

If yes, did the injury go away with treatment or does it come back?

6. Do you ever get tired doing physical activity?

- a) yes
- b) no

If yes, what does it feel like?

If yes, When does this occur? Is it strength, endurance or cardiovascular?

7. Use the back of the page to list what chores or tasks you do in your every day life that works your muscles, increases strength, endurance and cardiovascular strength.

ACTIVITIES**Activity # 1: Finding the Plumb Line**

(done to bring individual alignment awareness to members)

Materials:

- pens or markers and paper
- camera and photo editing software (if available)

Steps:

1. have the members get into pairs
2. instruct one member to stand sideways to the other partner
3. EITHER have one member draw a picture of the lines from their partner's ears to shoulders to hips to knees to ankles on a piece of paper OR (if possible) have the member take a photograph of their partner so that they can draw the plumb line right on the photo (you can use a digital camera if possible and print the photo on a printer or a normal film camera can be used and you can do the connecting of the dots at the next meeting. If a photo editing program and computer is available, the line can be drawn right on the computer after the photo has been downloaded)
4. once finished, discuss with the partner and switch roles
5. hand out the plumb line content sheet to assist with determining the plumb line

Activity #2: Good pain vs. bad pain quiz

(Done to determine the difference between working your body in a good healthy way and injuring it)

Materials:

- copies of good pain vs. bad pain quiz
- pens and paper

Steps:

1. hand out 'good pain vs. bad pain' quiz
2. have each member fill it out individually
3. once everyone has completed it, discuss the results and questions that they have

Answers for good pain vs. bad pain quiz

1. a) good
2. b) bad
3. b) bad
4. a) good
5. b) bad
6. b) bad
7. b) bad
8. b) bad
9. a) good
10. b) bad

Activity #3: Improvisation

Materials:

- large open space
- CD player and CDs

Steps:

1. Using the verbs, words and concepts found in injury definitions, have the group do an improv using those words (example: break, inflammation, spasm, pooling, plumb line, etc.)

*these improvs should not be directly literal to the word in the definition of the injury which means they are not acting out the different words and injuries. The word is taken out of the context of the description and used simply as a starting point or inspiration for movement. When using the word 'tracking' for example, the members should not just move the knee and try to track the bones correctly, ANY image they think of when the word tracking comes to mind should be encouraged.

2. put on music brought from home for atmosphere or do the improv in silence
3. have each member remember a few moves that they liked and show the group once all of the improvs are complete.

* it is up to the leader to choose the words and choose how many different words they have time for. Each word should have a couple of minutes for the group to explore that movement

* you may want to start with a relaxation activity before the improv to help with focus

Activity #4: Treatment Activity

(done to emphasize the different injuries and treatments so that members will have a background knowledge about injuries)

Materials:

- pens, paper and scissors

Steps:

1. Write down the names of 10 muscles and put them in a pile
2. Divide the group into smaller groups of 3 or 4
3. have each group choose a muscle from the pile
4. Instruct each group to think of an injury that the muscle could have and treatments for the injury and write down their answers
5. Share answers with the other groups and discuss any questions

Activity #5: Jeopardy Game

(done as a learning strategy for members to learn the different injuries and how to treat them)

Materials:

- coloured construction paper
- markers
- tape or sticky tack

Steps:

1. Before the meeting, write the jeopardy questions on pieces of construction paper and stick them (question down) to a wall in columns. On the blank side of papers write from 100 to 500 on each column in large, clear writing
2. Divide the group into 2 teams
3. Explain that each team will take turns picking a number that they wish to answer.
4. If they answer the question correctly (as a group) they receive the amount of points that were on the front of the paper (each group should write down their points OR the leader can keep track on a piece of paper)
5. If they answer the question incorrectly then they receive no points
6. Whoever has the most points at the end, wins!

The members do not have to answer word for word what is written, but use your judgement if they understand the concept or not.

JEOPARDY QUESTIONS (and answers)

Green Paper: anatomy

100 points - Q: what are two bones meeting together called? A: joint

200 points - Q: what holds a joint together? A: ligaments

300 points - Q: what is the only thing a muscle can do? A: flex towards the centre

400 points - Q: Name kind of flexion? A: concentric, eccentric or isometric

500 points - Q: what movements can the shoulder joint do? A: flexion, extension, adduction, abduction, rotation

Red Paper: injuries

100 points - Q: what is the name of the injury of the bone? A: break or fracture

200 points - Q: what happens when you sprain your ankle? A: ligaments are stretched due to stress on the joint

300 points - Q: what happens during bruising? A: damage of blood vessels and pooling of the blood under the skin

400 points - Q: what is a dislocation? A: when the bones of a joint come apart

500 points - Q: what are the two ways that injury can happen? A: prolonged mis-alignment and a traumatic stressful situation on the body (such as falling)

Yellow Paper: treatments

100 points - Q: what should you do if you break a bone? A: see a doctor to get a cast

200 points - Q: what should you do when you sprain a joint? A: RICE and physiotherapy

300 points - Q: how do you treat tendonitis? A: RICE, see a doctor and physiotherapy

400 points - Q: how do you treat a spasm? A: wait until it is done then stretching after and warmth

500 points - Q: what does RICE stand for? A- rest, ice, compression and elevation

Blue Paper: health benefits

100 points – Q: what does cardio stand for? A: cardiovascular activity

200 points – Q: how do you increase strength? A: work the muscle to its full capacity (lots of weight not many repetitions)

300 points – Q: what is endurance? A: how long a muscle can work for

400 points – Q: how long should a cardio workout be? A: 30 minutes minimum

500 points – Q: what is another benefits can you achieve when doing dance (other than physical fitness)? A: having fun and expressing yourself!

Orange Paper: prevention

100 points – Q: what is the number one rule for prevention? A: listen to your body

200 points – Q: If you take a dangerous risk, what could happen? A: injury

300 points – Q: what should a proper warm up include? A: cardio, joint lubrication, muscle strength, endurance and flexibility

400 points – Q: how could you get an injury even if you do not make dangerous risks? A: improper alignment

500 points – Q: what state could your body be in to increase injury risk? A: fatigue

Activity #6 DIGGING DEEPER: Role Play

(done to practice identifying different kinds of injuries and their treatments)

Materials:

- pens and paper
- notes and handouts for reference

Steps:

1. Have the group divide into pairs
2. Instruct one member to be the patient. The 'patient' will choose an injury in their head and approach their partner with the symptoms.
3. Their partner must identify what injury the 'patient' has and give them treatment suggestions
4. Once completed, the partners should refer to their sheets to check that they have answered correctly
5. Come together as a group after changing roles a few times. Discuss together what kinds of examples they used and questions or concerns

GOOD PAIN VS. BAD PAIN QUIZ

1. If your heart is pumping quickly and you are sweating, it is...
 - a) good pain
 - b) bad pain

2. If you cannot walk on your leg without it hurting, it is...
 - a) good pain
 - b) bad pain

3. You've knocked your head on the floor after you fall off your bed. It is...
 - a) good pain
 - b) bad pain

4. After helping your Dad lift a box, your arms ache. It is...
 - a) good pain
 - b) bad pain

5. You are doing a cross country run at school and you get a cramp in your leg. It is...
 - a) good pain
 - b) bad pain

6. When you wake up, the bottoms of your feet are tender to walk on. It is...
 - a) good pain
 - b) bad pain

7. The fronts of your shins feel like they are burning after you run. It is...
 - a) good pain
 - b) bad pain

8. You feel a crunching in your knees when you walk. It is...
 - a) good pain
 - b) bad pain

9. Your skin is red and sweaty after swinging on a swing. It is...
 - a) good pain
 - b) bad pain

10. You feel pressure in your hips. It is...
 - a) good pain
 - b) bad pain

REFLECTION

What is something new you learned today?

How will this new knowledge help you in your every day life?

What is one change you wish to make a part of your daily life? How will you do this?

What are some ways that you can make sure your old injuries don't come back again?

What are some other ways that you can have a healthy lifestyle besides dance and exercise?

Use the back of this sheet to make a list of 4-H 'resolutions' to make sure you lead a healthy and safe life. Give yourself a time frame of how long you will keep the resolutions for. Example: for the next two weeks, I will eat a piece of fruit everyday!

TAKE IT HOME

*I believe that dance is the oldest, noblest, and
Most cogent of the arts.
I believe that dance has the power to heal,
Mentally and physically.
I believe that true education in the art of dance
Is education of the whole person.*

- Ted Shawn

- Start bringing a water bottle to school to make sure you are well hydrated everyday
- Research ways that animals move differently from humans
- Once a week, do a physical activity with your family (make it a tradition!)
- Read a book about an athlete or dancer
- Make a pact with your friends to do physical activity 3 times a week
- Think about your posture when you are moving as well as when you are sitting down
- Sign up for a first aid course and learn more about how to deal with injury properly
- Lead a proper warm up in your gym class at school
- Stretch once a day for a week and see if you notice any differences in your body
- Start a body diary (record when you exercise, how you feel, changes you experience, etc.)
- Learn how to make a healthy snack

GLOSSARY

Alignment: The positioning of the body in the most efficient, straight line going from head to toes.

Cardiovascular: The heart and blood system that carries oxygen and nutrients to the different tissues of the body

CI training (conditioning through imagery): A form of dance specific conditioning exercises developed by Donna Krasnow that includes imagery

Exoskeleton: a hard outer skeleton (or shell) that protects an animal

Fatigued: extreme mental or physical exhaustion

Metatarsals: the joints that connects the foot to each toe. Also known as the 'ball' of the foot

Neurological: the system of nerves in the body (how the brain tells the muscles what to do and how the muscles interact with the brain to send its messages)

Pectorals: the muscles of the upper chest connecting the sternum (breast bone) to the shoulder

Physiotherapy: a form of rehabilitation that strengthens muscles and relives physical problems

Plumb Line: a vertical line suspended the most efficiently (in the body the line from ears, shoulders, hips, knees and ankles makes up the plumb line)

Repetitions: referring to fitness and weight training, repetitions are the amount of times an activity is repeated

DIGGING DEEPER RESOURCES**Injury Prevention**

Donna Krasnow's CI training website www.citraining.com

Canada Health Network website www.canadian-health-network.ca

Common Dance Injuries Database Website www.med.nyu.edu/hjd/harkness/patients/injuries/

Preventing Dance Injuries By: Soloman

Dancing longer, dancing stronger: A dancer's guide to improving technique and preventing injury By: Andrea Watkins

Dancers and Dancer's Injuries By: Christ Caldwell

Health Benefits

Canada's Food Guide www.hc-sc.gc.ca/fn-an/food-guide-aliment/index_e.html

Kids and exercise website www.kidshealth.org

Science-based health promotion website www.peakperformance.on.ca

The Encyclopaedia of Exercise, Sport and Health By: Dr. Karim Khan

Canadian Youth Connection Health and Wellness Website
www.youth.gc.ca (click on Health and Wellness on the left side menu)

First Aid

Canadian Red Cross www.redcross.ca

St. John's Ambulance www.sja.ca

DANCE!

Relaxation & Body Awareness

Relaxation and Body Awareness

CONTENT

This chapter will discuss relaxation techniques as well as proper ways to stretch the muscles. If dancers are tense they will not be able to properly execute the dance moves. Learning how to stretch and incorporate breath into dancing will assist with learning new dance combinations as well as increase ease of movement when dancing. Yoga and stretching can also be incorporated into every life to assist with opening pathways allowing energy and blood to flow through the body.

This chapter will allow 4-H members to take the time to feel their body and indulge in movement. It is a way to promote self-esteem, body acceptance as well as understanding that taking time to relax will increase attention span and relive stress. 4-H members should start to understand the importance of taking time for yourself and your well being.

Before each meeting:

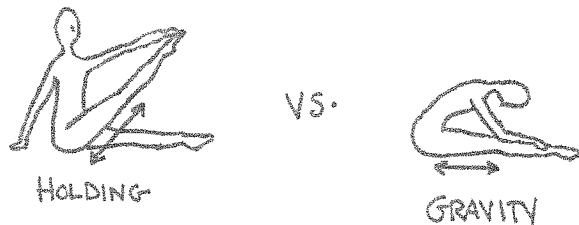
- Read content and make sure you understand what is going to be taught
- Make enough copies of handouts and content sheets for each member
- Collect all required materials for activities and warm ups

Structure of a meeting:

- Attendance/welcome: Use Roll Call questions during attendance
- Content: Have the 4-H members take turns reading them out loud or discuss the content with them. Use discussion questions to promote conversation about the topics. Make sure that everyone has a substantial grasp on the content before moving on to the activity sections.
- Warm Up: Choose one or two warm up activities (depending on time constraints) to introduce the ideas into the body and get the members' bodies prepared for dancing
- Activities: Choose one or two activities so the members can apply what they've learned through practical application. This should be the most substantial section of the meeting in terms of time and priority. Make sure to allow for enough time for the members to fully develop their projects and dances. Encourage creativity and application of the content in their dances.
- Reflection: Print out the Reflection Questions sheet for each member. Have them fill it out individually or discuss their feelings in a group reflection.

Rules for Successful Stretching:

- Muscles should be warm before exercising because muscle fibres will be more prone to stretch when warm. If the muscles are cold, the blood is not in the muscles fibres and the muscles may tear. Once the muscles are warmed up and blood is pumping through the muscles fibres, the muscles will be able to stretch more and tearing will not occur.
- Hold the stretch for 30 seconds or more. Our muscles are very smart and they have a protection mechanism called the 'stretch reflex'. The stretch reflex means that our muscles know when they might be in danger. If a muscle is being stretched beyond the normal length, the muscle will send quick messages to your brain. Your brain will then tell the muscle that it might tear and should shorten its length (flex) to protect your joints from injury. Now, when you are stretching your muscles beyond their normal length, your muscles don't know that you are doing this on purpose, so the muscles will flex in order to protect yourself. The stretch reflex shuts off after 30 seconds because your brain recognises that the body is not in danger. Once the stretch reflex has turned off, the muscle fibres will relax and you can stretch the muscle.
- Relax and let gravity do the work! If you stretch in such a way that you have to hold your limbs in a certain position, your muscles have to flex as they are trying to stretch. If you put yourself into positions that allow gravity to do as much of the 'work' as possible then your muscles will be free to only be stretching and not flexing.



- Breathe. If you breathe, then more oxygen can get into your body and feed your muscles. This will allow your muscles to relax more and you can get a better stretch. Stretches should never be pushed to the point that your body hurts. Everyone is different when it comes to flexibility and it does not matter what the other 4-H members look like. Some people just have more naturally loose muscles and stretching is never about competition. It is about you and how you feel. If a stretch is hurting, relax and don't push as hard. If you focus on breathing with your eyes closed you will find the best stretch for you!

Different Techniques for Relaxation:

- Progressive Relaxation:

Each part of the body is relaxed by clenching the muscles for a few seconds and then letting the muscle relax. Each body part is flexed then released individually which involves conscious relaxation.

- Constructive Rest Position:

While in the constructive rest position (while lying on your back, your knees should be bent and feet flat on the floor and knees relaxed together so they hold each other up. Arms should be draped across the chest like you are holding your shoulders or giving yourself a hug. Arms should be relaxed and should not grip the shoulders) and an instructor gives images such as “feel your thighs melting like chocolate in the sun”.

- Yoga

Yoga has its roots in India and is a part of many Eastern religions. There are different types of yoga such as Hatha Yoga, Karma Yoga (the yoga of action), Bhakti Yoga (the yoga of devotion), Jnana Yoga (the yoga of knowledge) and Raja Yoga. It uses different poses and breathing techniques to allow the muscles to stretch. The positions are based on stretching different muscles groups. Breathing is very important in yoga to allow the muscles to stretch to their maximum length.

- Meditation

Meditation focuses on clearing the mind, but the muscles also become relaxed. Meditation is an ancient form of worship in Eastern religions and has been practiced for over 5 000 years.

THE RULES OF STRETCHING

*"I dance because I must.
I dance because the thoughts, feelings and responses
of my life are best expressed in motion,
because life is motion and motion is life."
Sally Fitt*

1. WARM UP YOUR MUSCLES FIRST

Why? _____

2. HOLD THE STRETCH FOR 30 SECONDS

Why? _____

3. LET GRAVITY TO THE WORK

Why? _____

4. BREATHE

Why? _____

YOGA POSES

Yoga poses should be done in an easy manor, without pushing the stretching. Mats or towels should be used and comfortable clothing should be worn. Soft music is sometimes nice to have playing as you do the poses as a group or individually.

TREE POSE:

1. Stand with your feet below your hips
2. Inhale through your nose and lift your right foot up to your inner thigh so that the sole of your foot is resting on the inner thigh. Exhale through the mouth.
3. Inhale through your nose and bring your hands together so that the palms touch right near your heart. Exhale through the mouth.
4. Inhale through your nose and sweep your hands down in a large circle so your arms end up above your head with your palms face upwards. Exhale through the mouth and stretch tall.
5. After 30-60 seconds lower your arms and legs down together.
6. Repeat with your left leg on the right inner thigh



* Modification: if balance is an issue, bring the foot down to touch the ankle of the supporting leg instead of the inner thigh

LION'S POSE:

1. Kneel on the floor with your bottom on your heels
2. Separate your legs so your knees point away from your body
3. Lean forward and put your hands on the floor in front of you. Make sure your fingers are pointing away from your body

4. Pull your chin back and open your mouth in a ROAR!



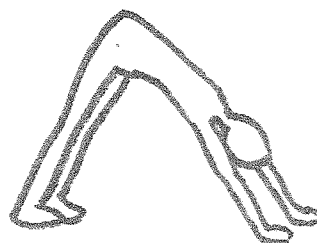
CHILD'S POSE:

1. Sit on your knees with your feet tucked under your bottom
2. Lower your head towards the ground and rest your head on your hands or extend your hands above your head along the ground
3. Hold for 30-60 seconds breathing in through the nose and out through the mouth



DOWNWARD DOG:

1. From child's pose position (hands stretched along the floor above your head) push with your feet and hands so your bottom is in the air and your body makes a triangle.
2. Push down into your heels so that they are on the floor at all times and makes sure that your back is straight
3. After 30-60 seconds release down to the floor into child's pose



TRIANGLE POSE:

1. Stand with your feet apart and stretch out your arms to the side
2. Turn your right foot so that it points away from your other foot (the heel should point to the centre of your left foot). Inhale through the nose.
3. Exhale and tilt your whole upper body from the waist over to the right until your right hand touches your right ankle. Make sure that your other hand is stretching up into the sky.
4. Turn your head so you look up towards your left thumb. Inhale with your nose as you do this.
5. After 30-60 seconds reverse the pattern and lift your upper body back to standing
6. Repeat on the left side.



BRIDGE POSE:

1. Lie on your back with your feet on the floor (knees up) hip width apart and arms at your sides. Breathe in through your nose.
2. Exhale as you push into your heels and lift your pelvis up into the air. Your weight should be on your heels and shoulders with your arms at your sides.
3. After 30-60 seconds, slowly lower your pelvis



FISH POSE:

1. Sit on the floor with your legs extended in front of you. Your hands should be at your side with the palms on the floor
2. Inhale and slide your hands back a little and lean back on your forearms until your elbows touch the floor. Make sure that your elbows are parallel and close to the sides of your body
3. Exhale and arch your back as you lower your head to the ground behind you
4. After 30-60 seconds release by bringing your arms to the ground beside your body and slowly un-curve your spine



GODDESS POSE:

1. Stand tall with your feet wider than hip width and your toes pointing outwards
2. Inhale through your nose and bend your knees slightly
3. Exhale and bend your elbows slightly and rotate your arms so your palms are pointing towards your ears (your hands should be around your shoulders with elbows dropped down)
4. After 30-60 seconds release by bringing your arms down and straighten your knees



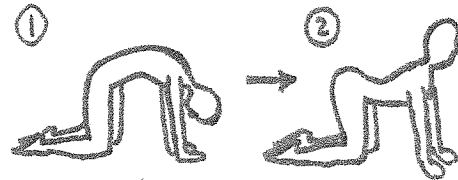
WARRIOR POSE:

1. Inhale and step your right foot forward so your foot is pointing straight in front of you and bend the right knee slightly (lunge feeling)
2. Exhale and raise your arms to be parallel with the ground.
3. Inhale as you twist your centre so that your right hand is in line with your right foot
4. Exhale and feel your shoulders dropping down with gravity
5. After 30-60 seconds, repeat on the left side



CAT'S POSE:

1. Start the pose on your hands and knees with your hands directly under your shoulders (crawling positing)
2. Inhale and begin to curve your back and drop your head down towards the floor
3. Hold the pose for 30 seconds
4. Un-curve your back and bend your torso in the opposite direction so that your back is arching and your are looking up on a diagonal
5. hold for 30 seconds



COBRA POSE:

1. Lie on your front with your forehead on your mat and your hands under your shoulders. Inhale through your nose.
2. Exhale through your mouth while push with your hands and elbows and raise your head up. Leave your elbows on the ground at all times.
3. Inhale as you look upwards (careful not to bend your neck all the way back) and let your shoulders drop down towards the ground.
4. After 30-60 seconds, release by lowering the head back onto the mat



WARM UP

ROLL CALL QUESTION: What is something you do when you want to relax?

Objectives of Warm up: To prepare the body for relaxation and stretching activities as well as begin introducing concepts related to relaxation and stretching.

Materials Required:

- Large, clean, empty space indoors or outdoors (weather permitting).

Please avoid concrete floors if possible and make sure to sweep or mop before hand to remove any hazards.

- All members should be wearing movement appropriate clothing and remove their shoes unless dancing on concrete or outdoors where running shoes should be worn.

- Muscle handouts from 'The Body as Instrument' meeting (using proper muscle names and terminology when doing the stretches)

ACTIVITY #1: Figure of Eight

Steps:

1. Invite the group to begin walking around the room in any pattern they wish, filling in 'empty spaces' in the room.
2. Ask the group to begin changing their floor pattern into a figure 8 pattern that is as large as the room (if the group is younger, they can move into a circle formation). This should be done silently and the group should work together and watch each other in order to not bump into anyone else. It does not matter if members are going clockwise or counter clockwise, and if the group is older and more advanced they can do both directions at one time!

* When crossing in the middle, the group should work together to prevent any collisions silently

3. Once the group has mastered the proper pattern, ask them to speed up to a quick walk. Once they have done a quick walk for a minute or so, ask them to speed up into a slow jog. Ask the group to continue to increase in speed after a minute or so of that speed. Once they are running through the room (watching to make sure they don't collide) ask them to decrease in speed incrementally the same way they advanced speed.
4. Discuss why they warmed their body in such a way before stretching. Explain that muscles are easier to stretch when they are warm.

ACTIVITY #2: Stretching Review

Steps:

1. Ask the group to think of a muscle they have learned about
2. Once everyone has thought of a muscle and shared it with the group, ask the group to think of what the muscle 'does' (thinking about levers, and what bones become closer to each other when it flexes). Examples: the bicep makes the elbow flex. Once they have reviewed this information, ask them each to come up with a stretch for that particular muscle by finding a pose that will do the opposite of what the muscle 'does'.
3. Discuss the stretches and how they came up with the stretches they did.

ACTIVITY #3: Relaxation Exercise

Steps:

1. Have the group lay down in their own individual space and begin to breathe quietly feeling deep inhales and exhales with their eyes closed (if you have mats or towels they can lie on them)

*With younger groups, they may get self-conscious and you will have to remind them to keep their eyes closed, that no one is watching them and that it is about their own feelings and experiences, NOT how they look

2. Instruct them to listen to their breath and feel it fill up their entire body
3. Instruct them, in their mind's eye, to visualize and concentrate on each part of their body without actually moving that body part. Each toe, in between each finger and everything in between. Have them imagine that when their mind's eye goes to each space that it relaxes and melts (you can talk them through this, telling them which muscles to visit). Remind them to relax everything- their eyes in the eye sockets, their mouth, their hair (!), jaw, throat, tongue and back of the neck.

* If you speak slowly and with a soothing voice, this will assist the group in relaxing

4. Let them have a few moments of silence before asking them to slowly bring their thoughts back into the room. Ask them to begin to move their body slowly (fingers and toes to begin) and to slowly open their eyes
5. Ask them to roll to one side and get up to sitting from this position

* you can explain that if you try getting up too quickly after relaxing you may feel dizzy which is why we roll to one side and take our time

ACTIVITIES

These activities will give 4-H members an opportunity to learn about relaxation techniques which will aid in ease of movement when dancing and in their everyday life. Stretching strategies will also be explored. Members should find links between how relaxing and stretching is good for their muscles as well as how using these techniques can be a way of pampering themselves. Positive and encouraging thoughts about respecting and loving one's body can be incorporated into the relaxation and stretching activities.

Materials:

- Large, clean, empty space indoors or outdoors (weather permitting).
- Please avoid concrete floors if possible and make sure to sweep or mop before hand to remove any hazards.
- All members should be wearing movement appropriate clothing and remove their shoes
- CD player
- Mats, blankets or towels for members to lay on

* make sure that the temperature of your space is warm enough for stretching

* if you would like to change the atmosphere of your space to a more relaxing one, you can put out some candles (as long as it is safe) OR put table lamps on the edges of the space to create a relaxing glow.

Activity # 1: Partner Release

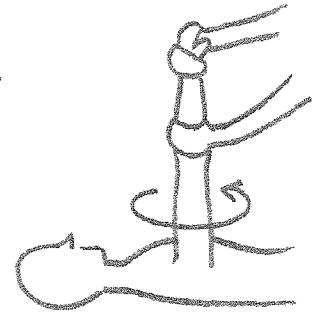
(done as an example of how to relax the joints of the body)

Steps:

1. Have the members get into partners and choose who is partner A and partner B
2. Instruct partner A to lie down on their back and close their eyes
3. Take a few seconds to let partner A relax and breathe
4. Walk partner B through the release technique
 - a) Start with the fingers of one hand by taking your partners hands in yours and gently moving each finger in a circle. Gently pull the finger from the rest of the hand as you jiggle and circle each finger in the socket.

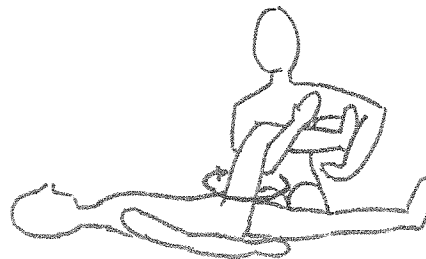
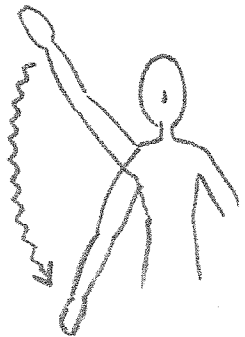


- b) Take your partner's hand in your hand and hold their elbow with your other hand. Turn the wrist in a circle gently a few times. Partner A should be allowing partner B to move their wrist and they should feel like a rag doll.
- c) Roll the elbow in a large circle by holding the elbow and wrist. Bounce the arm and turn the forearm gently in circles and different patterns.
- d) Lift the arm up as if partner A is reaching towards the sky. Turn the whole arm in tiny circles letting the elbow bend safely.



* Partner B should always be in control of their partner's body, holding them firmly but not hard. Their movement should be gentle and change patterns all the time so that partner A does not end up 'helping' them move. Partner A should feel like a rag doll and give ALL OF THEIR WEIGHT to their partner.

- e) While holding the elbow and wrist make the arm hover above the ground by the side of the body. Gently shake the arm in the shoulder socket along the floor (but not touching the floor) in the frontal plane (it will look like partner A is making snow angels with one arm). You should make the arm vibrate and shake while you pull the arm gently in the socket.
- f) Slowly lower the arm to the floor and 'comb' the arm as if it has long hairs on it. The pattern of your fingers should be going down towards the hands from the shoulder
- g) Repeat the entire sequence on the other arm.
- h) Have partner B go down to partner A's right foot. Hold the ankle with one hand and with the other turn the ankle in soft, tiny circles. Make the foot point and flex.
- i) Slip one hand under the knee and the other holding the foot by the sole. Begin making the knee bend and flex by lifting the entire lower leg into the air. Make gentle circles with the lower leg



* Always hold under the knee to prevent injury. It may be easier for partner B to stand while holding the leg of partner A

- j) Place the foot on the floor and swing the bent knee between both hands. This should make a rocking motion as if the knee is a book opening and closing. The knee should

- ALWAYS be caught by partner B and should never hit the floor or the other leg.
- k) Hold the leg under the knee and by the ankle and make circles in the hip with the bent leg in the air. The lower leg should be parallel to the ground. Remind partner A to relax and give their partner their weight.
 - l) Slowly extend the leg straight and lower it to hover above the ground. Shake the leg in the hip socket the same way you did with the arm. While you shake and vibrate the leg gently, move the leg along the ground as if they are doing jumping jacks.
 - m) Slowly lower the leg to the ground and comb the leg from thigh to ankle.
 - n) Repeat the entire leg sequence (from step h) on the other leg.
 - o) Have partner B go up to partner A's head. Gently slide fingers to the back of the skull like a basket. DO NOT LIFT THE HEAD OFF THE FLOOR.
 - p) GENTLY move the skull back and forth like partner A is saying 'no'. This movement should be VERY tiny and gentle because you do not want to injure their neck.
 - q) Slide the fingers away from their head and give them a few minutes to feel what they feel.
 - r) Instruct partner A to slowly open their eyes and roll to one side to eventually get up. Let them take their time. Have partner B lie down where partner A was and repeat the entire sequence on partner B.

Discuss as a group how it felt to be the one doing the relaxation/release movements and how it felt when it was done to you. What did you notice? What was hard? What did you like and why?

Activity # 2: Yoga Poses

(done as an example of how doing yoga in a group can motivate and calm everyone while bringing the group together)

Steps:

1. Paste all of the Yoga poses up on the wall with tape or keep them in a book for reference
2. Arrange mats in a circle so that the heads of each mat is pointing into the centre
3. Go through all of the poses holding each for 30-60 seconds
4. End with everyone sitting crossed legged and breathing for a few minutes

* As an instructor, you can lead by doing (if you feel comfortable). This is a better way to encourage the group through example and yoga can be done by all ages and abilities. It does not matter what you look like or how deep you can go into the stretch (remind the members about this as well). It is a new thing for many people to be doing and therefore it is about the experience, not the end product.

Activity # 3: Warm-Fuzzy Circle Stretch

(done to enhance the pleasure of stretching and feeling good about yourself!)

Steps:

1. Have the group get into a standing circle on their mats
2. Ask the group to think of a body part or a stretch they would like to do. They should silently decide this individually.
3. Have the group go around the circle and one by one show the group which muscle they would

like to stretch and how they would do this. The rest of the group will join in and together all will do the stretch for 30-60 seconds.

* Make sure that the stretches are even and if a muscle on the right side of the body is stretched it should also be stretched on the left side

4. Tell the members that as everyone is stretching, one by one everyone will go around the room and say something nice about the person who is 'leading' the stretch. They could share a memory, tell them why they think they are special, share what things they admire in their friend or acknowledge what makes them an individual. The only rule is that all comments have to be positive.
5. Go around the room so that everyone gets a chance to lead a stretch and that everyone says a warm-fuzzy to them as they do so.
6. Thank the group and each other for the time and the comments.

REFLECTION

How do you feel?

What did you enjoy most about this meeting?

Which muscles actually feel different now that you have stretched?

What was something new you learned about the body in this meeting?

Where could you bring relaxation, stretching and breathing into other parts of your life?

If you made up your own yoga pose, what would it look like?

TAKE IT HOME

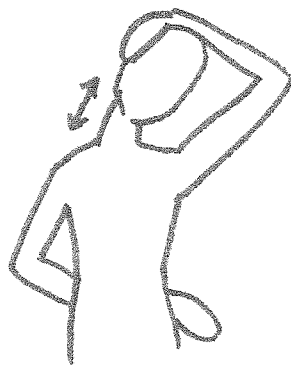
*"It is people's movement that consoles us.
If the leaves of a tree did not move,
How sad would be that tree-
And so should we"*

~Edgar Degas

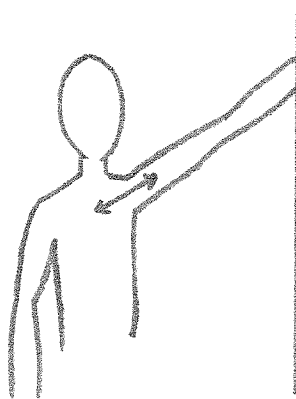
- Find time everyday to do a couple of stretches and reflect about your day
- What are some easy stretches you can do at your desk to relive stress at school?
- Find a secret spot (a favourite tree, a creek, your closet, a certain chair in the library) and visit it once a week
- Buy (or make) a journal and begin writing in it on a regular basis
- Think about your breathing every night before you go to bed (it will relax you)
- Find a strategy that works for you to relieve stress when you're taking a test at school (certain thoughts, stretches, breathing exercises, aromatherapy, etc.)
- Begin a list of things you like about yourself and things you are thankful for
- Find time with your family to do something enjoyable and relaxing (playing a game of cards, watching a movie, making cookies, etc)
- At the beginning of each season make a list of new things you would like to try and new goals you would like to achieve
- Identify what things in your life make you feel stressed or unhappy.
- Go to a yoga class with some friends (or as a 4-H club!)

ADDITIONAL STRETCHES LIST**Neck:**

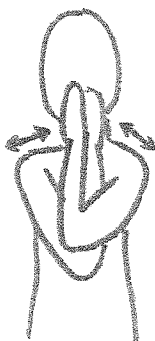
- Placing your right hand around the back of your waist, bring your left hand up over your head so that your left hand covers your right ear.
- Gently pull your head towards your left shoulder, feeling a stretch along the right side
- Repeat on the other side

**Sternum/Pectorals:**

- Put your hand on a wall or door frame so that your arm is on a high diagonal
- Gently lean away from the door or wall to stretch your pec minor
- Repeat on the other side
- Repeat with the arm horizontal and parallel to the floor to stretch the pec major

**Upper back stretches (trapezius)**

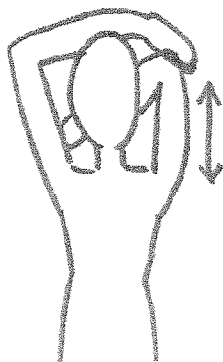
- Put your right arm over your left
- Bend both elbows (so the arms cross above the elbows)
- Touch your hands together (try to touch the palms together)
- Repeat on the other side



- Interlock your fingers behind your head
- Gently pull your head down towards your chest

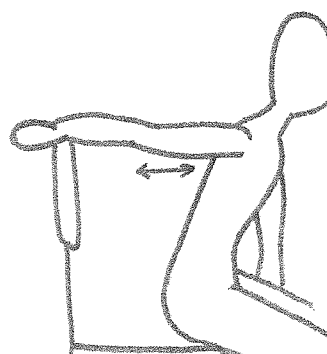
Triceps:

- With your right hand, touch the centre of your back so your elbow points to the ceiling
- With your left hand gently pull your right elbow back
- Repeat on the other side



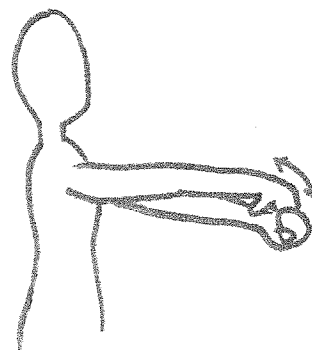
Biceps:

- Sitting on a chair, lean forward and rest your hand on the back of the chair
- Gently pull your body forward while keeping your hand where it is
- Repeat with the other arm



Forearms and hands (VERY important if you sit a computer often)

- Turn your right palm upwards
- With your left hand, pull your right fingers down towards the ground and straighten your right elbow
- Repeat on the other side



Lower back:

- Bend your knees slightly and drop your upper body over so you are looking at the floor
- Straighten one knee to feel a stretch on that side
- Straighten the other knee

Dance!

Relaxation & Body Awareness



- Sitting cross legged, flop your upper body over your lap with your arms extended along the ground in front of you
- Turn your body so that you are facing one knee and then the other



Abdomen:

- While kneeling, reach your hands back to touch your heels
- Look up to the ceiling



Gluteus:

- While laying on your back, put your right

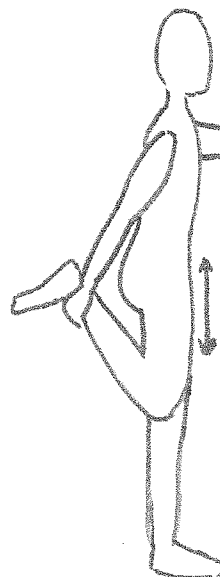
ankle over your left knee

- Pull your left knee with your hands towards your centre by hooking your hands around your thigh
- Repeat on the other side



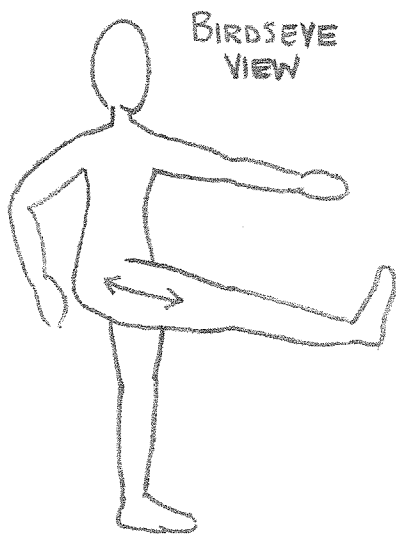
Quadriceps (front of the thighs)

- Standing with your right hand on the wall, bend your left knee and with your left hand grab your ankle
- Repeat on other side



Fascia (outer thigh)

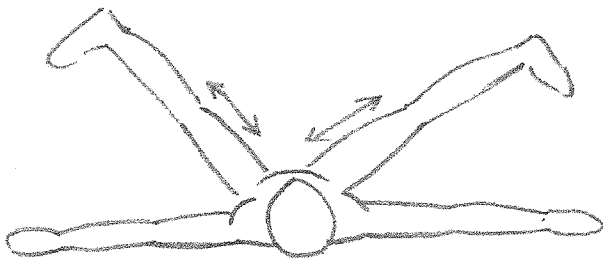
- Laying on your back, lift your right leg up into the air
- Let the leg slowly drop so it is across your left leg
- Repeat on the other side



BIRDSEYE
VIEW

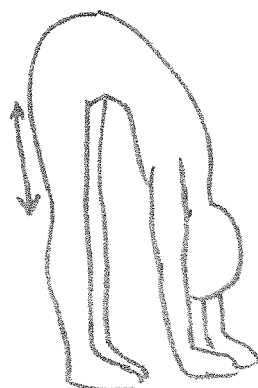
Inner thigh (adductor muscles)

- Laying on your back with your bottom against a wall (legs should be vertical on the wall)
- Let your legs slowly fall open keeping your heels on the wall as well as your bottom



Hamstrings:

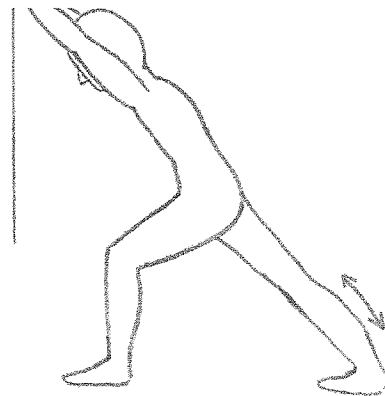
- While standing, flop your upper body over so your head is getting closer to the ground



- Sitting with your legs extended in front of you, flop your body over your legs letting your head drop and fall downwards

Calves:

- Stand facing a wall, put your hands on the wall and step backwards with your right foot
- Keep your left knee bent and the heel of your right foot on the floor
- Repeat on the other leg



Soleus (deep calf muscle VERY important to stretch)

- In the same position as above, bend your extended leg (right then left)



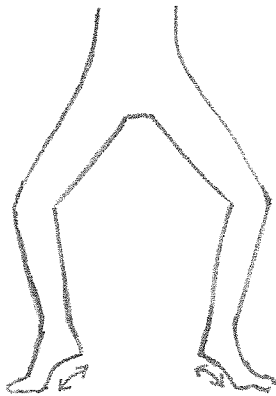
Shin muscles:

- Standing holding a chair or the wall, bend your toes under your foot while the heel is off the floor
- Repeat on the other leg



Muscles of the feet:

- While holding onto a wall or chair, rise up onto your metatarsals (balls of your feet)
- Bend your knees while still staying on your toes
-



DIGGING DEEPER RESOURCES*Relaxation*

Relaxation techniques website www.relaxationemporium.com

The Fine Art of Relaxation, Concentration and Meditation By: Joey Levey

Cool Cats, Calm Kids: Relaxation and Stress Management for Young People By: Mary Williams

Stretching

Womens Health Foundation guide to stretching

www.womensheartfoundation.org/Content/Exercise/Stretching_Exercise.asp

Kids and Teen Health Website: stretching page -

www.kidshealth.org/teen/food_fitness/exercise/stretching.html

Stretching Anatomy By: Arnold Nelson

Yoga

Yoga classes website (use the directory to look up classes in Ontario under the 'find classes' menu on the left hand side) www.yogafinder.com

Yoga history website www.abc-of-yoga.com

Yoga Zone Introduction to Yoga: A Beginners Guide to Health, Fitness and Relaxation By: Alan Finger

Yoga to the Rescue: Remedies for Real Girls By: Amy Luwis

Yoga Anatomy By: Leslie Kaminoff

Mindful Yoga, Mindful Life: A Guide for Everyday Practice. By: Charlotte Bell

Well-being

Journaling Tips www.seedsofknowledge.com/journals6.html

Totally and Private and Personal: Journaling for Young Girls and Women By: Jessica Wilbur

Write On! Journal-Keeping for Teens By: Patricia L. Fry

Dream Too Wild: Emerson Meditations for Everyday of the Year By: Barry Andrews

Massage for Total Well-being: Massage and Meditation for the Seven Centres of Health By: Anne Kent Rush