FOR PHYSICAL EDUCATION
AND INTRAMURAL

Volume 6, number 2

Teaching Dance

FROM THE EDITORS

Movement and rhythm, as expressed through dance, have long been the heart and soul of all cultures. A program in Physical Education is not a balanced program unless elements of dance are included as integral parts of the curriculum. We hope that with this issue of The Clipboard, we will inspire all teachers to include dance as part of the Physical Education program. We are grateful to those educators who have contributed to this issue, especially Dr. Nancy Francis-Murray (Brock University) and her committee for their support and contributions.

Heather Taschuk, Provincial Dance Representative, Fine Arts Council of the Alberta Teacher’s Association shared the following comments regarding dance in the curriculum:

"With societal concerns about the health and well-being of today’s children, I view dance as a positive way to support adolescents through a difficult time in their lives. When what adults have to say is often ignored, and personal and social experiences take precedence, it is beneficial if adolescents can learn lessons that will guide their development in a way that is safe and fun. They will be more likely to take those lessons to heart.

Adolescents also need an outlet to express the intense emotions that they are dealing with. Dance is a vehicle for expression that also protects their privacy. Expressing their feelings over a break up with a girlfriend or boyfriend can be put into a safe context, and become a dance about rejection and sadness, without the student revealing their personal connection to the themes of the dance.

During a practicum in Junior and Senior High School Drama in Medicine Hat, I brought my dance and movement experience to the students. A completely new concept to most of them, I was faced with the daunting task of making it “cool” to be dancing. One memory that stands out for me is a comment from a Grade 8 boy’s evaluation where he stated that his favourite unit I taught was the Modern Dance unit. In this unit, we had explored themes of searching and loss. Hearing his feedback was a source of great satisfaction for me. It reinforced that it is important for children to have a variety of learning experiences because you never know what is going to connect with a person.

The arts DO make a difference.”

We look forward to submissions from all physical educators willing to share their expertise and ideas for the next issue of The Clipboard that focuses on “Physical Activity Across the Curriculum”.

Harry & Herwig, h.sawchuk@sympatico.ca

NEW DANCE PROGRAM
ADVISORY COMMITTEE

In May 2003, the CAHPERD Board of Directors passed a motion to establish a Dance Program Advisory Committee (PAC) in order to further CAHPERD’s efforts to advocate and promote the importance of dance in the lives of children and youth, and to better highlight the “D” in our name. Dr. Nancy Francis-Murray, Associate Professor, Department of Physical Education, Brock University, was selected to Chair the Dance PAC. Her experience, enthusiasm and collaborative nature will definitely move this group in a positive direction.

Why Teach Dance?

In their book “Dances Even I Would Do!”, Les Potapczyk and Pat Doyle list the following positive outcomes of dance:

• Improves cardiovascular fitness through vigorous movement patterns
• Creates and explores within one’s capabilities various ways of moving
• Demonstrates positive interaction with peers
• Recognizes the relationship between dance and music
• Is co-educational and multicultural
• Develops motor patterns in both individual and group settings
**One Teacher’s Approach to including Dance**

I use dance in a lot of our Physical Education programs. I always find it a great way to start off the year because the kids just get used to it being a natural part of the Physical Education program. We’re very fortunate at our school because the administration and staff are 100% on side with being a healthy-active school. Each morning, we play music that the students are familiar with over the announcements. It is a part of our ‘active schools challenges’ each morning. For example: Mondays are “Hands-Up” aerobic workout, Tuesdays are “Cha-Cha Slide”, Thursdays are “Follow the Leader” and Fridays are “Free Flow Fitness”. We also do aerobics to popular songs like “Hey Ya” or other songs that the kids are excited about.

I teach a different dance for each new 5-day cycle in the first term. For example: Limbo, Conga, or the Virginia Reel. The kids expect it as their warm-up each time they see me, and actually love to dance! I prefer not to do an entire two to three week unit comprised of pure dance - overkill!

We do creative dance for the third term. We start with charades, and partner work. In small groups of three to four, students put together a dance routine using golf club covers or dance wands at an eighth of the cost!

Fanitsa (Finn) Housdon, housdon@hotmail.com

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**ACTIVITY: BACK TO FRONT**

This activity can be used to introduce students to some of the basic elements of creative movement and dance. ‘Back to Front’ is appropriate for movers of all ages.

1. Ask students to arrange themselves into three or four straight lines (maximum ten people per line), standing one behind the other, with the leader of each line facing towards the open area of the room. Everyone should stand in a neutral position (legs hip width apart, feet and head facing front, spine straight, arms at sides).

2. Those standing at the back of the lines are the first to move. At the call of “Go” (or the sound of music), the last student in each line runs to the front of their line and freezes in a shape. It can be any shape (besides neutral) and at any level (high, medium or low).

3. Immediately after the first student has made his/her shape, the student at the back of each line runs to the front and makes a shape that is contrasting different from the frozen shape of the student behind him/her.

4. This process continues, with those at the back running to the front, creating new shapes that vary in level, quality, direction, balance, and focus from the preceding shapes.

**Teaching Tip:**

If you are teaching novice movers, explore the notion of ‘contrasting shapes’ before you begin to move. Ask students to suggest contrasting qualities they might apply to a shape (round, pointed, twisted, high, low, and so on). Then make a symmetrical mid level shape and ask your students to create a contrasting shape to the one you are in. Once students understand the concept of ‘contrasting shapes’ you can begin the exercise.

‘Back to Front’ can be performed in a limited space with participants running and freezing only once. Or if you are working in a large gymnasium, it can be extended with the lines repeating the process a number of times.

**Variations**

- If you have a large number of students and a small space to work in, try the following variation:

  Create three or four lines and have students travel along the circumference of the room. This works well when the lines are placed equal distances apart from each other, all facing the same direction. The lines stay close to the walls, with the students traveling all around the room until they have returned to their original starting place. At that point, the students freeze in their final shapes. Remind students not to repeat the same shapes while they’re working, but to create new ones each time they run to the front and freeze.

- **Random Factor: Make Physical Connections**. Those moving to the front physically connect themselves to the people they have just run in front of. Ask students to make the connections with different body parts each time they run to the front and make a new shape. Ways of connections include: elbow to back, head to toe, shoulder to knee, wrist to ankle, and so on.

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Janice Pomer, bprophet@idirect.com

If I could tell you what I mean, there would be no point in dancing.

– Isadora Duncan

Moving with Rhythm

Twirling a ribbon or bouncing a ball to music can help teachers combine two aspects of the curriculum: understanding rhythmic elements and manipulation skills. By using small hand-held apparatuses, teachers can provide a unique and interesting learning environment for students.

Often teachers are not familiar with what to do with these apparatuses. Let the students demonstrate through guided play activities in a warm-up. This is a great way to introduce a lesson in dance as it gets the body moving, is fun, and focuses on different rhythm elements to be further developed in the dance lesson. The following are a few ideas to try.

**BEAT - the regular and constant “feel” of the sound**

**Apparatus:** Small utility balls

**Activity:** Play music that is suitable for the age of a particular group. Students sit on the floor and bounce the ball to the beat of the music. This helps students to understand what beat is and how to find the beat of the music. As students become proficient at finding the beat, have them stand up and move while they bounce the ball to the music. Students can also pass the ball around their body and incorporate small tosses to the music. Remember to change the music for variety.

**ACCENT - the factor of strength or weakness, which is typically regular and evident in the sound.**

**Apparatus:** Ribbons

**Activity:** First, allow students to explore how they can move the ribbons focusing on different shapes (zigzags, small spirals, large circles). Using a variety of music, instruct students to move with their ribbon using different types of locomotion (running, skipping, and galloping). On every accent, they must perform a flight element and swing the ribbon in a large circle.


The traditional rhythmic gymnastics apparatus are ribbons, ropes, hoops, balls and clubs. Many physical education equipment suppliers will have educational versions of this apparatus, but you probably already have most of these in your storage room (i.e., small utility balls, hula hoops, skipping ropes). Making ribbons in an art class can be a great lead up to the physical education class. Ribbon can be purchased at a material store and students can design and color their own ribbons.

Visit WINTERGREEN Phys-ed at www.wintergreenlearning.ca to purchase great equipment to support your program.

Barbara Kennedy, Brock University, bkennedy@brocku.ca

Madelyn Law, Brock University
I attended a Greek wedding and couldn’t get enough of the Greek dancing that was being enjoyed by all the guests. Doing the traditional Greek wedding dances made me feel as if I was truly a part of the culture. In fact, whether it’s Philippino tinikling, Serbian kolos, Italian tarentellas, or even the Mexican Hat Dance, there isn’t a better way to appreciate another ethnic culture than by taking part physically in their traditional dances. Because of the multi-cultural aspects of our Canadian society we have the perfect opportunity, as teachers, to share some of these features of other cultures by teaching folk dance to the students in our classes. With all that has to be covered in the curriculum, teaching folk dance also facilitates the integration of various subjects as well. The following are just a sampling of what is available in folk dance:

<table>
<thead>
<tr>
<th>Country</th>
<th>Dance(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Germany</td>
<td>Triolett, D’Hammerschmeidsgellen, Atlantic Mixer, Bavarian Landler</td>
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<tr>
<td>Mexico</td>
<td>La Danza de los Viejetos, La Raspa, El Jarabe Tapatico</td>
</tr>
<tr>
<td>Israel</td>
<td>Mayim Mayim, Hora (Hava Nagilah)</td>
</tr>
<tr>
<td>Ghana</td>
<td>Highlife</td>
</tr>
<tr>
<td>Russia</td>
<td>Troika, Korobushka</td>
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<tr>
<td>Hungary</td>
<td>Csebogar, Czardas-Vengerka</td>
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<tr>
<td>Yugoslavia</td>
<td>Pleskavao Kolo, Ersko Kolo</td>
</tr>
<tr>
<td>Czechoslovakia</td>
<td>Doudleska, Polka</td>
</tr>
<tr>
<td>Canada</td>
<td>Brandy Rump Bump, Canadian Lancers, La Bastringue</td>
</tr>
<tr>
<td>Denmark</td>
<td>Dance of Greeting</td>
</tr>
<tr>
<td>U.S.A.</td>
<td>Bingo, Cotton Eyed Joe, Virginia Reel, Teton Mountain Stomp</td>
</tr>
<tr>
<td>Poland</td>
<td>Krakowiak, Lasowiak</td>
</tr>
<tr>
<td>Italy</td>
<td>Neapolitan Tarentella, Sicilian Circle</td>
</tr>
<tr>
<td>Philippines</td>
<td>Tinikling, Carinosa</td>
</tr>
<tr>
<td>Sweden</td>
<td>Tivoli Hambo, F’Jaskern (Hurry Skurry)</td>
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<tr>
<td>Scotland</td>
<td>Dashing White Sergeant</td>
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<tr>
<td>Estonia</td>
<td>Kiigidi Kaagidi</td>
</tr>
<tr>
<td>Japan</td>
<td>Solan Bushi, Tanko Bushi</td>
</tr>
<tr>
<td>Switzerland</td>
<td>Gruezi Wohl</td>
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</tbody>
</table>

Have you ever been to a Greek wedding?

Reprinted from The Clipboard: Multicultural Games (Volume 4, Number 1). Available free to CAHPERD members at www.cahperd.ca

DANCE RESOURCES available from CAHPERD

The following dance resources are available from www.excelway.ca. CAHPERD’s Physical Literacy and Activity Resource Centre. Members receive a 10% discount on all resources.

- Building More Dances - Blueprints for Putting Movements Together (McGreevy-Nicholls, Scheff, Sprague) $37.50
- Dance Education Tips from the Trenches (Willis) $32.95
- Dances Even I Would Do! (CIRA Ontario) $25.00
- Dance Teaching Methods and Curriculum design (Kassing, Jay) $74.95
- Multicultural Folk Dance Treasure Chest (Lane) $149.95
- Perpetual Motion (Pomer) $46.50
- Rhythmic Activities and Dance (Bennett, Reimer) $37.50
- Step Lively – Dance Series (Rose) $39.95

Prices listed Oct. 2004, subject to change.

Les Potapczyk, Niagara Falls (ON), potapczyk@sympatico.ca

CAHPERD ACADEMY FOR CANADIAN HEALTH, PHYSICAL EDUCATION, RECREATION AND DANCE
L’ACADEMIE CANADIENNE POUR LA SANTÉ, L’ÉDUCATION PHYSIQUE, LA RÉCREATION ET LA DANSE
Intramural Special Dance Days

Shags
A Shag is an informal, student-run dance in which the emphasis is on currently popular dances. A Shag can be an event in itself or the culmination of another event.

Dance Marathon
A goal of “X” number of hours is determined. The total number of hours is then divided by the total number of participating students. During the day, students attempt to dance long enough to meet, or exceed, their individual commitment. Provide morning, noon and after school time to dance. Establish a homeroom competition out of it.

Dance Theme
Pick a theme and gear all the dances to the theme. Theme ideas include: Roaring 20’s, Greaser Days, Western Days, Folk Dance Days, etc. Encourage other activities to go along with the theme, such as wearing appropriate attire, providing food, etc.

Reference: Intramural Series Calgary Board of Education.

Activity Idea

PROPS DANCE
DON’T WORRY
JUST DANCE

Here is a fun idea to use in a primary classroom as well as with senior grades. It can also be used as a “dance club” activity.

Objective:
Students will learn to incorporate a prop into movements. This lesson will strengthen students’ balance, boost creativity and encourage them to try a variety of body movements.

Materials:
Hats, chairs, balls, pylons, scarves, bean bags, hula hoops, tambourines, batons (a large variety of equipment can be used as props)

Method:
• Students will make a 30-second to one-minute dance using a prop. Students may work on their own or with a partner.
• Instrumental music may be played to allow the students to be inspired.
• Allow students to choose a prop and experiment with different movements that will make the props move (e.g., waving the scarf, twirling the pylon, spinning the hat).
• Students will create a movement presentation incorporating the prop, and then present it to the class.

Helpful Hints:
• For younger students, limit the presentation time or have them create two or three movements with their prop so it is not overwhelming.
• Encourage students to “think outside the box”. Brainstorm and experiment with movements that they wouldn’t normally do with that prop (e.g., crawling under the chair, kicking the hat, rolling on the ball).

Kim Wylde, Niagara District Secondary School

For other Intramural Dance Ideas, refer to The Clipboard: Multicultural Games (Volume 4, Number 1) “Caribbean Dancing”, by Nancy Crago and Erin Holmberg. Available free to CAHPERD members at www.cahperd.ca
To dance is to challenge the body, which is also the self. To generate an action which has a force of its own and allow the movement to penetrate the inner sensibilities — this is difficult.
— Katherine Litz (dancer)

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
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<tbody>
<tr>
<td><strong>Bleking</strong></td>
<td>Hop on the left foot thrusting the right foot forward (with the heel of the right foot on the floor with toe up). Repeat using alternate feet. (Used in the Mexican Hat Dance.)</td>
</tr>
<tr>
<td><strong>Buzz Step</strong></td>
<td>One foot leads continually, while the other pushes. Usually with the right foot forward and left foot slightly behind, right foot makes continuous steps left while the left foot keeps pushing slightly behind.</td>
</tr>
<tr>
<td><strong>Cast-off</strong></td>
<td>The end person in a longways set leaves the line and then leads the group in a set to another location.</td>
</tr>
<tr>
<td><strong>Charleston</strong></td>
<td>Done in eight counts: step forward on left foot, bend knee (two counts), swing right foot forward, point right toe to the ground (two counts), step back on right foot, bend knee (two counts), swing left foot back and point left toe to the ground (two counts).</td>
</tr>
<tr>
<td><strong>Chug</strong></td>
<td>Short jump backwards off two feet.</td>
</tr>
<tr>
<td><strong>Count</strong></td>
<td>One beat of music.</td>
</tr>
<tr>
<td><strong>Do-Si-Do</strong></td>
<td>Two dancers facing each other advance and pass right shoulders. Each dance moves to the right in back of the other and, without turning, passes left shoulders moving back to place. (Usually done in eight counts.)</td>
</tr>
<tr>
<td><strong>Grapevine</strong></td>
<td>A series of side steps in which one foot crosses alternately in front of and behind the other foot. Thus: step left foot to the side (1) cross right foot in front of left (2) step left foot to the side (3) cross right foot behind left (4).</td>
</tr>
<tr>
<td><strong>Heel and Toe</strong></td>
<td>Use one foot to touch the ground, first with heel then toe.</td>
</tr>
<tr>
<td><strong>Left Hand Star</strong></td>
<td>A group joins left hands, or wrists, and moves counter-clockwise.</td>
</tr>
<tr>
<td><strong>Measure</strong></td>
<td>An arrangement of beats into groups (usually three or four beats to a measure).</td>
</tr>
<tr>
<td><strong>Polka</strong></td>
<td>Similar to two gallop steps on each foot, with a hop as the change is made from one foot to the other. Hop on the left foot, step forward with the right foot, close left foot up behind right, and step forward with the right foot. Hop on right foot, repeat directions with left.</td>
</tr>
<tr>
<td><strong>Promenade</strong></td>
<td>The act of moving either singularly, or with a partner, around a formation (usually a circle) to the beat of the music.</td>
</tr>
<tr>
<td><strong>Sashay</strong></td>
<td>Short, sliding steps with the same foot leading.</td>
</tr>
<tr>
<td><strong>Slide</strong></td>
<td>Characterized by a step to the side, close, and another step to the side (also known as the slip-step).</td>
</tr>
<tr>
<td><strong>Step Hop</strong></td>
<td>A step and a hop on the same foot, in an even rhythm. In series of Step Hops, the leading foot alternates: step left-hop left, step right-hop right, etc.</td>
</tr>
<tr>
<td><strong>Wind</strong></td>
<td>Sideways step to the right with the right foot, pivot on the right foot 180 degrees, take weight on the left foot and pivot on left 180 degrees ending with weight on right foot. Usually repeated back in the other direction for a total of eight counts.</td>
</tr>
</tbody>
</table>

Dance Ideas & Tips For The Generalist Teacher

• Dance is received with excitement when you use current, upbeat music that the students can identify with.

• Dance choreography can be taught facing the students, whereby your left is their right, or also by placing your back to the students.

• Simple line, folk, and square dances are great mixers (I rarely use the traditional line, folk or square dance music). Adapt the dance moves to the current music like Shania Twain’s “Feel Like A Woman”, the “Canadian Lancers”, or Ricky Martin’s “She Moves” to the Virginia Reel. A challenge may be filling in some general movement during the ‘bridge’ phase of the song. You can’t go wrong with hand clapping or foot stomping to buy some time waiting for the bridge to finish and for the students to catch their breath.

• Once the students are comfortable in moving freely, move into the next stage of dance – the personal, individual interpretation or impression of dance. All dance syllabus require maturity, focus and confidence while allowing your body to be relaxed enough to express movement.

• My motto is: Dance FIRST with your head, NEXT with your heart and FINALLY with your body. Simply put – Think ... Feel ... Move!

• Try just playing some funky music and let the students ‘freestyle’ dance, giving them no instructions. If there is little response, suggest that they dance only with a single body part (i.e., hand, arm, or hips). If students are still reluctant, have them stand on a spot with their eyes closed and just dance in their mind (with no body movement). Then with eyes still closed, try to transfer those visual movements to their bodies. As they loosen up, ask them to open their eyes and focus only on themselves.

• Visually pan the gym to get a general overview of student responses and movement. Then roam the room as the students continue to dance. Start to feature and praise specific moves by individual students. As the other students observe the feature move, their movements also start to change and become more free as they want to be recognized for their success or adapt their move to be more like the feature move. If a move is particularly awesome, patent the move on the spot as “The Daniel” or “The Jessica”, and choreograph it into another dance. The student has now reached celebrity status for their dance move. What a motivator!

Debbie Holder, fitnfancy@hotmail.com

Who can turn a child’s mouth into a smile? A child’s thoughts into a dream? Who can turn a child’s walk into a dance?
A teacher.
– Mary-Elizabeth Manley

Websites

The following websites have been compiled for your interest, and should not be constructed as endorsement, implicit or explicit, of the organizations or information contained in these sites.

Organization of Canadian Square and Round Dancing
http://square_up.tripod.com/

Square Dance Links
http://karincharl.homestead.com/SquareDance_Links.html

United Square Dancers of America.
http://www.usda.org/

Child’s definition of dance:
“It’s talking. Telling something with your body. Not using words, just using your body to talk.”
– Fleming
Intramural Organizational Tips
(PART 1)

The Nuts and Bolts of How to Start

1 Decide You are Going to Run an Intramural Program
   - You only get one chance to make a first impression

2 Set Goals and Objectives
   Such as:
   - Physical skills
   - Physical fitness
   - Knowledge and understanding
   - Social skills
   - Attitudes and appreciation

3 Evaluate Your Situation
   - Type of students (e.g., age, ability, grade level)
   - Number of students (e.g., ratio of boys to girls)
   - Facilities and equipment available
   - Money available for equipment purchases
   - Time available (e.g., noon, after or before school, evenings, weekends, recess)
   - Staffing supervision
   Assessing needs now will build a strong program for the future

4 Acquire Administrative Support
   - For program goals and objectives
   - For budget commitment
   - For release time for person running the program
   - For facility time
   Help maintain intramural priority by keeping administration posted through information and involvement, i.e. invite administrators to visit and to participate in intramural programs

5 Acquire Parent/Staff Involvement
   - By emphasizing the value of the program
   - By sharing workload in the program (e.g., planning, supervision, announcing)
   - By maintaining good relationships with caretakers. They are key facilitators (e.g., open doors, clean areas)
   - By making staff and parents feel that their contributions are important and necessary
   - By including parental support, i.e. manufacturing items, assisting with fund raising, volunteering at the school

6 Plan Your Program
   - Decide leadership system (i.e. student council, parent council, teacher(s), or all of the above)
   - Make long range plans (i.e. three-year plan – begin small and build)
   - Plan yearly agenda and schedule of events
   - Decide how long each activity will run – keep interest high
   - Decide grouping for participation – everyone who comes, signs up; home rooms, classes, faculties; house system; individual; free grouping

Reference: CIRA Series # 1 (no longer in print).
See the next issue of The Clipboard for Intramural Organizational Tips Part 2.

LETTER to the Editor

Teaching dance is, for me, unquestionably the most potentially rewarding and challenging movement form. My lesson plans may have been ably crafted, but the students may not ‘get’ the mood I have in mind. Conversely, when students fill the barren space with movement creations that they have developed with much satisfaction — their sweat, smiles, and pride convey a job well done. Because quality educational dance is a forum for collaboration between teachers and students through all learning domains, it is a site for deep learning for everyone.

As the recently appointed Chair of CAHPERD’s Dance Program Advisory Committee (PAC), I am delighted that new energy will be focused on dance at CAHPERD. Our recently formed committee is comprised of people from a variety of backgrounds, perspectives and specialized expertise. Our common passion is dance.

Chris LePage is a dance teacher, affiliated with both the school and the private dance studio environment. He resides in Port Moody, BC.

Heather Taschuk is a primary and junior high dance teacher in a school that focuses on the Arts. Heather lives in Edmonton, AB.

Kathleen Rice is a physical educator with a passion for dance. Kathleen resides in Grand-Sault, NB.

Nick Forsberg is CAHPERD’s Board of Directors representative for this committee. He is at the University of Regina, SK.

I hope you find this issue of The Clipboard stimulating and encouraging so that you are motivated to ‘dance out of the box’.

Nancy Francis-Murray, Brock University