This special **One Day Dance Officer Curriculum** can be added to your existing private camp for your team. The instructor will offer a short “Officer Camp Dance” then have at least 4-5 different leadership and technique workshops that will motivate your officers to be great leaders. The director will receive a special document CD with an officer handbook that is over 75 pages of instructional material that will offer support to your officers throughout the year, as well as a music CD with over 20 pieces of music, including the music for the Officer Camp Dance.

Here are a few of the officer workshops that you can choose from:

- “Teaching Basic Dance Technique”
- “Know Your Role as a Leader”
- “Teaching & Polishing Routines”
- “Partnering Techniques for Modern”
- “Developing Lyrical Technique”
- “Team Motivation and Leadership Styles”
  - “Leaps and Turns”
  - “Tricks and Stunts”
- “Kick and Stretching Technique”
- “Creative Choreography”
- “Discipline is Something You Do For Someone”
- “Problem Solving”

Although we highly recommend that the officers attend a full three day curriculum to learn routines and experience the workshops above as well as observing other teams at camp, it is important that the officers have a good basis for starting off the school year armed with valuable information that will inspire them to be the role models and leaders that will guide your team to a successful season.

Here is a suggested schedule for the additional One Day Officer Camp to add to your team private camp:

- 8:30-9:00am     Stretching and Kick Techniques (Workshop #1)
- 9:00-10:30am     Learn Officer Camp Dance
- 10:45-11:30am   Workshop #2 (choose from list)
- 11:30-12:15pm   Workshop #3 (choose from list)
- 12:15-1:00pm     Lunch on your own
- 1:00-2:00pm     Workshop #4 (choose from list)
- 2:15-3:15pm     Workshop #5 (choose from list)
- 3:30-4:30pm     Workshop #6 (choose from list)

Directors can design a schedule based on your officer group’s needs.

At a regular officer camp, the officers will learn a total of 16 routines plus a dance master class as well as many of the workshops listed above. For more information on Officer Camp dates and locations, visit our web site at [www.DanceADTS.com/summercamps.htm](http://www.DanceADTS.com/summercamps.htm).

*The One Day Officer Camp is only offered as an addition to your team private camp and cannot be offered without the team camp. The cost is a minimum of $500 ($100 per dance officer).*
Always strive to make the team dance alike. Develop a style and stick to it.

Break down the movement watching feet first, then body, hands, arms and head movements last. Divide team into small groups and work one on one.

Always emphasize good technique in practice. The team should not ever be allowed to dance "lazy" and in poor form. The end result will look the same.

Stress good posture as this is the basis of good overall technique.

Projection is also a form of technique. Facial expressions come across as "fake" if energy and genuine enthusiasm are not executed. If the music is too slow, it is difficult to perform with energy.

Memorization of the routine must come first before critiquing.

Make sure that the correct technique is taught in the very beginning when the routine is taught. It is easier to do it right the first time than to go back and "undo" bad technique.

If a certain leap or step is challenging, spend extra time on that move to insure that all team members can execute properly. A routine will look sloppy if the choreography is over their heads.

Make sure that extension and completion of movement is always emphasized. A lot will depend on the tempo of the music during rehearsal. Slow it down when polishing steps to insure completion of moves. Speed music to regular tempo when they have mastered steps.

The arms are the "prop" of your body and will catch the audiences eye before other body parts. Make sure that arm levels and hand placement are correct.

Eye contact with the audience is important. If you are in a stadium or a ballroom, be aware of the focus towards your audience.

Watch for flexion in the legs, especially on kicks. If they will point their toes immediately when their foot leaves the ground, this will help.

Sometimes problems will arise from the body facing the wrong direction during a step. Insure that the step is either to the front, the diagonal, the side or back.
Dance and Movement Vocabulary

**ACCENT:** An increase in stress, emphasis, or intensity within movement count.

**ALIGNMENT:** Placement of body parts.

**ALLEGRO:** A fast lively tempo.

**ARABESQUE:** One leg supports the body, other leg is extended behind body.

**ASSEMBLE’:** (ah-sahn-BLAY) Taking off from one foot and landing on two (both) feet.

**ASYMMETRICAL:** Not balanced in the conventional sense of exact correspondence or balanced proportion.

**ATTITUDE:** (ah-tee-TEWD) A position on one leg, the free leg is lifted in a forward, sideward, or backward direction with the knee bent at an angle and higher than the foot.

**AXIAL:** A movement around a stationary axis, non-locomotor or staying in one place.

**BALANCE’:** (ba-lahn-SAY) A step starting in first of fifth position; leap lightly to one side landing in demi-plie’.

**BALL CHANGE:** A quick transfer of weight from one foot to another.

**BATTEMENT:** (bat-MAHN) A controlled movement of the leg in which a straight leg is lifted from the hip and returned to the floor.

**BEAT:** The basic unit of a rhythmic measure.

**BODY WAVE:** A sequential movement of the body starting with the knees and moving through the hips, abdominals, chest, and head.

**CAMEL WALK:** Pedaled movement. Roll up to the ball of one foot, transfer weight to the other foot, the knee is bent.

**CHASSE’:** (sha-SAY) A gliding movement (step, close, step).

**CHANGEMENT:** (shahnzh-MAHN) A scissor-like action of the legs where the feet change position.

**CHOREOGRAPH:** To make up or create a dance or combinations.

**CHOREOGRAPHER:** Person who creates combinations or entire dances.

**CHOREOGRAPHY:** The composition of a dance.

**COLLAPSE:** A sinking movement involving the release of tension as a whole.

**CONTAGION:** A ripple action; movement is passed from one dancer to another.

**CONTRACTION:** A muscular tension that produces a shortening of body parts.

**COUPE’:** (koo-PAY) A small intermediary step done as a preparation or impetus for some other step.

**DANCE HANDS:** Hands soft—pretend to hold an egg with the thumb and middle finger.

**DEGAGE’:** (day-ga-ZHAY) Passing through the tendu position, the foot slightly disengages from the floor.

**DEMI:** Means small movement.

**DEVELOPPE’:** (dayv-law-PAY) A movement in which the working leg is drawn up then extended. It can be done in any direction.

**DIAGONAL:** Three or more girls lined at an angle.

**DIG:** Step without weight transfer.

**DIMENSION:** The relative size of movement or of the space.

**DOUBLE STAG:** A leap with both legs in a bent position.

**DOWNSTAGE:** A direction to indicate movement toward the audience.

**DYNAMICS:** Shading in the amounts of energy, intensity of power; subtle variations in the treatment of movement contrasts.

**ELEVE’:** (ay-LEV) A gradual rising onto the balls of the feet, a controlled rise.

**EXTENSION:** An elongation or lengthening of the body or any of its parts.

**FAN KICK:** Straight leg kick which crosses in front of the supporting leg and circles around to other direction. A lift kick circling 360 degrees.
FLEA HOP: Sliding hop directly to the side.

FLEX KICK: A kick which the foot passes the supporting knee first and then fully develops until the leg is straightened.

FLEXED FEET: Ankles in a flexed position so that the toes are pulled back toward the body.

FLEXION: A bending movement; a contraction of muscles around a joint that brings two body parts closer together.

FLOOR PATTERN: An imaginary line of path in space taken by the dancer as they move from place to place.

FOCUS: The concentration on a fixed or moving point in space; indication of a fixed or moving point or object in space by the direction of movement or gaze.

FOUETTE: (fweh-TAY) Lift one leg and hop while turning, the leg stays in the air until after the hop.

GRAND BATTEMENT: Grand (meaning large) Battement (meaning beating). A lifting movement of the free leg from a forward, sideward, or backward position. Also called a high kick.

GRAND: Means large movement.

GRAND JETE: (zhuh-TAY) A leap usually obtaining height and distance.

GRAPEVINE: A weaving movement; step-side-back-side-front; depending on where you want to start.

HALF TOE: Position of the foot with the heel off the ground with the weight on the ball of the foot.

HEAD SNAP: Head turns sharply to one side or the other.

HEAD TILT: Head moves to side with the face in a forward direction as if you were trying to put the ear towards the shoulder.

HEEL DIG: Place heel forward with the ankle flexed; this movement takes no weight.

HITCH KICK: Starting from a passé, jump back on the passé leg and kick the other leg.

HOOK: A parallel passé where the foot is lifted to the supporting knee.

HOP: Jump off floor on one foot and landing on the same foot.

HYPEREXTENSION: Extreme arch of the back knees or arms.

IMPROVISATION: To perform without preparation.

INTENSITY: The relative degree of force or strength; the depth of feeling or concentration.

ISOLATION: Separation of body parts. Making one body part work independently of another body part.

JAZZ HANDS: Hands open with the fingers wide spread.

JAZZ LEAP: Single stag leap

JAZZ WALK: A walk done in demi-plié position; the feet pointed forward with the abdominals lifted.

JETE: (zhuh-TAY) Leap; a jump from one leg to another.

JUMP: Taking off and landing on both feet.

KINESTHETIC SENSE: An internalized awareness of body placement and movement, and awareness of the relative force and range of movement.

KNEE HINGE: Knee bends with toe on floor and closes to supporting leg, then opens to other side.

LOCOMOTOR: A movement through space involving a change of location.

LUNGE: A movement where one leg is in a plié position and the other leg is extended.

LYRICAL: A style of dancing with a smooth flowing quality.

MODERN DANCE: A highly individualized form of artistic expression which began as a rejection of traditional ballet concepts; there is not a single approach to technique.

MUSCLE: A band of contractile (having the power of lengthening) tissue in the body, that affects bodily movement.

OBLIQUE: A facing position towards a corner or diagonal.

OPPOSITION: A position or movement in contrast to another position or movement of an opposite part of the body used to maintain balance.

PARALLEL POSITION: Feet and knees facing forward.

PASSE: (pa-SAY) The foot meets the knee of the supporting leg from one position to another.
PAS DE BOUREE’: (pah duh boo-RAY) A sideways movement or transition step where a person steps behind, to the side, and then steps to the front.

PEDDLE: Changing weight from one foot to the other; the heel comes up first and the toe remains on the ground.

PENDULAR: The type of movement which is held then released to flow back and forth in a swinging action using gravity.

PERCUSSIVE: A movement quality which is quick and more aggressive in nature.

PETITE: Means small movement

PIROUETTE: (peer-WET) A turn executed on one leg and does not travel.

PIVOT TURN: A turn in place on the ball on the foot.

PLIE’: (plee-AY) To bend the knees; DEMI: meaning small, the movement is stopped before the heels release from the floor.

POINTED TOES: Ankle must be extended and toes follow the line.

PORT DE BRAS: (pawr duh brah) The carriage, placement, and movement of the arms.

RECOVER: To resume original position.

RELEASE: The letting go of tension or energy.

RELEVE’: (ruhl-VAY) Like an elevé but executed with a spring-like action.

ROND DE JAMBE: (rawn duh zhajnb) When the leg produces a circle pattern.

SAUTE’: (soh-TAY) A jump taking off from two feet at the same time.

SISSONE: (see-SAWN) Taking off from both feet and landing on one foot.

SOUTENU: (soot-NEW) A turn involving two steps.

SPIN TURN: A turn stepping on one foot and bringing both feet together as you turn.

SPOTTING: A movement of the head in turns where the eyes are focused on a particular spot in the direction of the turn, and the head is quickly snapped back at the last possible moment to re-focus upon the same spot.

SKIP: Consists of a step and a hop done on the same foot.

SLIDE: Consists of a step and a drawing or dragging of the other foot.

STAGGER: Every other girl moves forward or back.

STAG LEAP: A jazz leap jumping from both feet and placing one leg in a bent leg position and the other leg is straight.

STRADDLE: A position of the legs when both legs or extended out to the side.

STRETCH: The lengthening or lenlarging of a muscle.

STYLE: A distinctive or characteristic manner of expressing an idea; a personal mode or form.

SUSTAINED: A quality of movement that creates the impression of defying gravity; floating, effortless movement.

SUSTAINED: Movement where energy is released equally in a smooth pattern.

SWINGING: Tension is held, then released to flow with gravity back and forth.

SYMMETRICAL: A balanced, even design; an even correspondence of design, space, rhythm, or position of the body.

SYNCOPATION: A temporary displacement of the normal stressed beats of a measure.

RHYTHM: The flow of movement in recurrent groupings resulting in a feeling of relationship.

TAG: Additional measure or beats of music.

TEMPO: The rate of speed at which the music is played or that the movement occurs.

TORSO: Part of the body from the top of the shoulders to the bottom of the hips.

TENDU:(tahn-DEW) Foot brushes; the foot brushes along the floor to a pointed foot, knees do not bend.

THREE STEP TURN: A complete turn in a straight line, using three steps.

TURN OUT POSITION: An outward rotation of the legs, the action taking place at the hip joints.

TEMPO: The rate of speed at which a movement occurs or in which the music is played.
During football season, there is a procedure to follow to insure that the routine is ready for the halftime show on Friday night. Many are the only elements of polishing a routine. Even an untrained dancer can still have an “eye” for critiquing movement if some general steps can be taken to correct technique. Each team’s exact daily schedule may vary due to specific days to have the gym, football field and work with your band, but the step by step process is necessary to achieve “clean” and “crisp” technique for each performance. You will also find that this process will help bring consistency to your team’s dancing style.

**STEP 1**
Prior to school beginning is the time that you spend teaching and memorizing each of the routines that will be used for the football season. Since the primary purpose is for learning and memorization, minimal time is spent on “fine tuning” technique (as it might be forgotten by performance week).

**STEP 2**
Prior to Monday practice of the performance week, I work with my officers for several hours breaking down the routine step by step and explaining the correct technique. I will also point out “trouble spots” and they will also let me know the steps that they feel might cause trouble.

**STEP 3**
Monday practice is set for reviewing the routine. Each officer takes her squad or group to a different part of the gym to work on the details of technique that we reviewed with them the prior week. I play the music every ten minutes and float by each group to check their progress and individual attention to those team members that require extra help. Toward the end of practice, the team comes together as a group and I note any variations from within the group that might need to be corrected.

**STEP 4**
Tuesday practice is for tryouts for the routine. Those that cannot perform to skill level for the routine are cut.

**STEP 5**
Wednesday practice we go straight to the field and take the first part of practice to re-number and set the patterns and formations of the routine. Once again, we will divide into smaller groups to continue “fine tuning” the routine. I feel that spending a great deal of practice time on the field is most important to avoid spacing and alignment problems in the performance. Toward the end of rehearsal, we come together again as a team and correct any variations.

**STEP 6**
Thursday rehearsal is the day to work with the band on the field for about 30-45 minutes to insure the the whole show, sideline to sideline, is ready to go.

**STEP 7**
Friday, once again, we go to the field and work as a group on final preparations for the game. It is important to take the group through each step of entrance, performance, exit, to insure they are confident of each integral portion of the show.

**KEYS TO SUCCESS FOR THIS METHOD:**
A. Preparing the routine with your officers.
B. Supervising the rehearsal and trouble shooting.
C. Ironing out variations among the group.
D. Setting the routine on the field.

**AREAS TO WATCH FOR PROBLEMS:**
A. FOOTWORK- clarity & placement
B. LEGS- extension, level & placement
C. ARMS & HANDS- extension, levels, placement, inner tension
D. HEAD- focus, level
E. PROJECTION- energy consistent, expression in smile
EXERCISES FOR HIGH KICKS

by Debbie Byrd

Beautiful and spectacular kicks are an exciting aspect of dance/drill team. However, to be most effective, they must appear effortless in quality and still possess the burst of energy which they demand for execution. The following exercises are designed to increase the flexibility and strength of high kicks:

**EXERCISE #1**
Lie on your back, one leg extended, bringing the knee of the other leg close into the chest. Extend the knee, straightening the leg into the air. DO NOT hold the leg in back of the knee for fear you could strain the tendons that run in the back of your knee. Try to hold around the calf or upper thigh area. Using both hands to hold the leg, point and flex the foot 4 to 8 times, then repeat the exercise with the other leg.

**EXERCISE #2**
Sitting in a straddle position (open wide to sides). The torso should be up straight and keeping the knees pointing upward. The heels stay in place and the ankles flex as the knees lift. Then reverse the process and extend the ankles and the knees. The arm can be placed in any upward or side position. Be sure the arms and hands remain relaxed and free of tension. Repeat this exercise several times.

**EXERCISE #3**
Sitting in a hurdle position with one leg bent in front and the other extended forward and front. Keeping both hips (buttocks) on the floor, bend the torso forward over the extended forward leg, then return the body to the beginning position. Repeat this exercise 4 to 8 times then change legs. The arms can start over the head and go with the body as it bends over the leg.

**EXERCISE #4**
Sit in a double hurdle or "S" position (both knees bent, one leg in front and the other in back). Keeping the back straight, raise the back leg bringing it to the side of the body. The leg will not go very high, but hold for 8 counts and return to the beginning position. Do 2 to 4 on one leg, then repeat on the other side. The arms can be held out to the side when the leg raises to the side.

**EXERCISE #5**
Sit with one leg in front and raise the other leg into the air with your hand. Try to pull the heel as close to your face as possible. To bring the leg back down, bring it forward then bend the knee to fully recover the leg. Repeat this exercise 3 to 5 times, then try the other leg. Later, try to perform this exercise without the use of the hand holding the heel.

**EXERCISE #6**
Standing facing the wall, bring the knee up and lean back to get the foot placed on the wall (you may need to work in pairs for this exercise). Slowly slide the foot up the wall until the knee is straight, keeping the back and supporting leg straight as the leg goes up the wall. As flexibility improves, move closer to the wall. Bring the leg down by swinging it to the side. This exercise can be repeated with the leg to the side and back as it is extended against the wall.
HIGH KICK TECHNIQUES

by Debbie Byrd

A High Kick is either good or bad. There is no in-between! Before you kick for the first time, please read and re-read the "DO’S AND DON'TS"! The first time you do the following exercise correctly, you probably won't be able to kick as high as your waist. As you progress with you stretching exercises, you will gradually kick higher each time you try. Do not be a 'smarty' and try to push your kicks high the first time. You will injure yourself to the extent that you may never be able to kick high. The height of your kick will easily tell if you have really stretched as you have gone through the exercise program. It will positively tell, if you have not.

- STEP FORWARD ON THE LEFT FOOT AND KICK THE RIGHT LEG.
- STEP FORWARD ON THE RIGHT FOOT, STEP FORWARD ON THE LEFT.
- STEP FORWARD ON THE RIGHT FOOT AND KICK THE LEFT LEG.

The rhythm is: STEP, KICK, STEP -STEP, STEP, KICK, STEP -STEP.

This kick exercise can be executed standing in place, rather than progressing down the floor. Beautiful and spectacular kicks are an exciting aspect of drill team, only if they are done correctly and with proper technique.

This should be done progressing down the gym, on a walk, your front lawn, or in your play room. (Be careful of furniture--it hurts both your furniture and your body!)

- REMEMBER THE FOLLOWING:
  1. As you kick, your body must be straight and tall. Your body never bends from the waist up.
  2. Every time you kick, you must keep your support leg straight. That means you cannot bend your supporting knee.
  3. Every time you kick you must point your toes and keep them pointed from the time they leave the floor.
  4. Every time you kick you must keep the heel for your supporting leg on the floor--the support heel never leaves the floor.

"DON'TS"  
DO NOT bend forward as you kick.
DO NOT bend supporting knees as you kick.
DO NOT bend the leg that is kicking.
DO NOT let the supporting heel come off the floor.
DO NOT fail to point your toes.
DO NOT start kicking down the floor without taking the time to warm up.

"DO'S"  
DO keep your toe pointed on the kicking leg.
DO keep the supporting knees straight all the time.
DO keep the supporting heel on the floor.
DO stretch before you kick.
DO pull up your body as you kick.
DO make sure your kick 'peeks' on even counts (say, "hit" as the kick reaches the peak)

There are 15 points to watch for in good high kick technique:
FOOT CLOSURE, HEAD POSITION, SHOULDER POSITION, POSTURE, TILTING PELVIS, HIP ALIGNMENT, STRAIGHT SUPPORTING LEG, HEEL DOWN, TOE POINTS, KICKS CENTERED, CONTROL, TEMPO, LEG EXTENSION, HEIGHT OF KICK, LEG DISTANCE FROM THE BODY.

If all these points are in good form and technique, you will have PERFECT kicks!!
GOALS FOR OFFICERS

1. Better communications skills (with the director, each other, the line).
2. Officer Meetings--pull together.
3. Come together as a squad ("TOGETHER EVERYONE ACHIEVES MIRACLES")
4. Listen to what the team has to say.
5. Be constructive and objective.
6. Do not take everything personally.
7. Have patience with the line.
8. Acknowledge your own responsibilities.
9. Judge yourself as critically as anyone else.
10. NEVER stop improving.
11. Keep a positive attitude and an open mind.
12. Be satisfied with who you are and what you do, but always strive to improve.
13. Address problems immediately.
14. Do not be afraid to speak out your opinions, then to accept when you are overruled.
15. Always, be FIRM, FAIR & CONSISTENT.
16. Be DECISIVE.
17. Be ENTHUSIASTIC!
18. Be an ENCOURAGER.
19. Take the first step--take the initiative.
20. Be equal to all.
21. RESPECT the Director and the people over you.
22. Be ready to take the heat---and take it with POISE & DIGNITY.
23. Be a CARING person.
24. DO NOT be a 'prima dona'.
25. Conform your dance style, if needed.
26. ALWAYS be happy to give extra time.
27. DO NOT bring your personal problems into drill team.
28. ALWAYS support your fellow officers and your director.
29. Be an EXAMPLE.
30. DO NOT be negative and complain.

QUALITIES OF SUCCESSFUL OFFICERS

★ She is dedicated and will go 'beyond the call of duty'.
★ She is sincere in her concern for the drill team and its members.
★ She is poised at all times.
★ She is responsible and always prepared.
★ She is mature and conducts herself accordingly.
★ She has a sense of humor!
★ She is open-minded and respects the feelings of others.
★ She is disciplined and does not shirk her responsibilities and duties.
★ She is determined and will "try, try again."
★ She is confident in her skills and abilities.
★ She strives for perfection in her own performance and her team.
★ She sets a good example for drill team members.
★ She displays respect to her director and other teachers.
★ She is impartial with her peers and will not show favorites.
★ She is not afraid to make a change when change is necessary.
★ She realizes the importance of constructive criticism and therefore gives it tactfully, and accepts it graciously.
★ She realizes respect is something to be earned and not expected.
★ She maintains a positive attitude at all times.
★ She strives to make good grades and continues the positive example in other school classes and activities.
Be Willing to Take Advice

Generally speaking, people don't take advice, even good advice. This is true even when the advice is free and when it's offered with love. Think about yourself. How often do you really, honestly take someone else's advice? How often do you say to yourself, or out loud, "That's a great idea. That's a much better way of doing it than the way I have been doing it." This type of humility is almost unheard of in our culture, yet think about the wisdom here. In order to grow, we need to see things differently. We don't want to do the same things over and over if they're not working well. Instead, we want to open our eyes to new and improved ways of doing things. But how can we see things differently if we refuse to take to heart the suggestions from others? It seems so obvious.

Sometimes, the reason we don't take advice is pure stubbornness. We want to do things our own way—even if it's not working! Other times, we avoid advice of fear. We might be frightened that we're going to look bad in the eyes of someone else, or that we're going to seem incompetent. Or we might be fearful that the advice we get isn't going to help—that if we can't figure it out, then no one else can either. Sometimes we've received bad advice or too much advice, and we vow to not repeat that same mistake.

My suggestion in this area is simple and straightforward: Take the advice. Life is so much simpler when you involve the strengths and expertise of others. After all, if you absolutely knew what to do to make your life better or more successful, you'd be doing it already. But if you struggling in any aspect of your life (and we all do), you need advice. I'm certain that one of the primary reasons I've had some degree of success in my life is my absolute willingness to seek out, listen to, and often take advice. This makes life so easy that, occasionally, it doesn't seem fair. I love to get advice, especially from competent people. I believe that if someone has worked hard, achieved some measure of success, and is willing to help, I'd be a fool not to listen! Plus, as you probably already know, almost everyone loves to give advice. By listening to someone and actually taking their advice, you not only get good results but you also get to contribute to the joy of another person.

Unfortunately, many people miss out on one of the surest shortcuts to success: taking advice. So often, when a person struggles, he or she is very close to a major breakthrough. They are literally "an inch away" from achieving their goals and dreams. If they would just open their eyes to a blind spot, see something they are doing in a slightly different or new way, their success would be phenomenal and certain. I have friends and family members who fall into this category. I believe they are incredibly talented people, on the verge of possible greatness, or on the verge of improving their life in a meaningful way. Don't let this minor obstacle get in your way. The advice is out there. People want to help you. Allow yourself to receive help and the quality of your life will soar.

Make Peace with Imperfection

by Richard Carlson, Ph. D. from "Don't Sweat the Small Stuff...and it's all small stuff"

I've yet to meet an absolute perfectionist whose life was filled with inner peace. The need for perfection and the desire for inner tranquility, conflict with each other. Whenever we are attached to having something a certain way, better than it already is, we are, almost by definition, engaged in a losing battle. Rather than being content and grateful for what we have, we are focused on what's wrong with something and our need to fix it. When we are zeroed in on what's wrong, it implies that we are dissatisfied, discontent.

Whether it's related to ourselves—a disorganized closet, a scratch on the car, an imperfect accomplishment, a few pounds we would like to lose—or someone else's "imperfections—the way someone looks, behaves, or lives their life—the very act of focusing on imperfection pulls us away from our goal of being kind and gentle. This strategy has nothing to do with ceasing to do your very best but with being overly attached and focused on what's wrong with life. It's about realizing that while there's always a better way to do something, this doesn't mean that you can't enjoy and appreciate the way things already are.

The solution here is to catch yourself when you fall into your habit of insisting that things should be other than they are. Gently remind yourself that life is okay the way it is, right now. In the absence of your own judgment, everything would be fine. As you begin to eliminate your need for perfection in all areas of your life, you'll begin to discover the perfection in life itself.
DISCIPLINE IS SOMETHING
YOU DO FOR SOMEONE
by Gardner McCollum

Late in the 1988 football season, Coach Lou Holtz's Notre Dame "Fighting Irish" were leading contenders for the National Collegiate Football Championship. The day before a crucial game on the west coast two stand-out players were sent back to Notre Dame because of a rules infraction. Coach Holtz was asked later why he had sent two of his best players home a few hours before such an important game. Coach Holtz replied, "I didn't send them home - they sent themselves home. They knew what the rules were and the penalty for violating the rules. I simply enforced them."

Later, when he was again asked why he took the disciplinary action against the players, Coach Holtz went directly to the heart of the matter when he said, "I never thought of discipline as something that you did to someone, I always thought that discipline is something you did for someone."

Coach Holtz realized that the disciplinary action taken against the players seriously jeopardized their chances of winning the game, but he also knew much more was at stake. Teams and individuals must have discipline if either is to be successful. He was responsible for maintaining the high level of discipline needed to compete successfully at the national level and, more important, to help young men to acquire the self-discipline needed to be successful, personally and professionally.

Every one, every day, is faced with choices and each of us has the free will to decide what our choice will be. However, once the choice is made we cannot escape the consequences of our choices. That is the basis for the Law of Cause and Effect, sometimes referred to as "consequential behavior."

For example, a student who chooses to attend class, pay attention and study will be successful as a student and will receive praise and awards for his/her accomplishments. A student who is absent frequently, daydreams and fails to do his assigned work will find school to be unpleasant and non-productive.

The principles of consequential behavior are universal, applying to teachers, administrators and parents as well as students. Self-discipline is an acquired behavior learned through the efforts of the important people in our lives. Helping children to acquire self-discipline often requires great self-discipline by those responsible for teaching it. Enforcing the consequences of undisciplined behavior is a difficult and often unpleasant task which many teachers and parents find easier to ignore. There are, of course, consequences to ignoring enforcement -- a person lacking in self-discipline because he was able to evade the consequences of his behavior.

A few suggestions about helping students to become self-disciplined:
1. Be sure your students understand the Law of Cause and Effect.
2. Be sure your students understand the consequences of decisions.
3. Do not set sanctions that you cannot or will not enforce.
4. Enforce the sanctions each time, every time consistently and fairly. Avoid the temptation not to enforce sanctions because enforcement creates an inconvenience for you or because you feel sorry for the offender.
5. Remember you are helping someone to learn to live with the consequences of their choices.

Helping students to learn self-discipline is a demanding task, especially in a permissive society. It is well worth the effort. It helps to assure that your students will live happy, successful lives long after they have established lives independent from parents and teachers. As Lou Holtz said, "Discipline is something you do for someone."
TIPS FOR STUDENT LEADERS

- Give of yourself. Don't expect more from others than you can give.
- Don't be power hungry. Help, don't rule.
- Evaluate your leadership at all times.
- Admit your mistakes, but don't be overly apologetic about them.
- Set a good example.
- Be a peacemaker.
- Use your time wisely.
- Schedule time to meet all obligations to school, family, social life, friends and self.
- Don't argue in front of the group.
- Show respect and earn respect.
- Casual behavior is a mistake.
- Strive for creativity in yourself and in others.
- Help your team to grow, to accept defeat and win gracefully; to take care of and learn from each another.

HOW TO BE A CHAMPION

1. Exude a surplus of confidence around your competitors and self at all times, but do not be un-sportsmanlike.
2. Help your competitors at all times. After all, you might make a friend out of them.
3. STUDY--STUDY--STUDY
4. Question anyone you meet about her technique, how she trains, how to correct your troubles. Always be open to suggestions from others.
5. Compete as often as possible to get experience; don't compete for medals or trophies, but for fun and companionship.
6. Don't let yourself think about competing for second place; you came here to win.
7. Set a concrete goal for yourself, even if you think it's impossible. Nothing is impossible for a person with faith.
8. Be determined, irrespective of your size, shape, talent, or popularity.
9. Always take the blame yourself for failure. Study each failure with greater intensity than your success; you never learn anything when you win.
10. Control your emotions at all times in competition. It can completely destroy your timing and coordination.
11. Be critical, objective and open-minded at all times.
12. Don't drink, smoke or do drugs at any time. The REAL champion would never do it and few others seldom do it.
13. Tell your director what your problems seem to be and rely upon her to help you solve the difficulty.
14. Study the physiology of training, the psychology of your competitors and EXPERIMENT ALL THE TIME WITH CREATIVITY.
15. Never fail to give thanks to your director, your teammates, your parents and your competitors.
TAKE TIME..........

Take time to think...it is the source of power.
Take time to play...it is the secret of youth.
Take time to read....it is the foundation of wisdom.
Take time to pray....it is the greatest power on earth.
Take time to love and be loved....it is a God given privilege.
Take time to be friendly....it is the road to happiness.
Take time to laugh....it is the music of the soul.

MATURITY

Maturity is the ability to base a judgment on the big picture... the long haul.
Maturity is the ability to stick with a project or situation until it is finished.
Maturity is the ability to face unpleasantness, frustration, discomfort and defeat without complaint or collapse.
Maturity is the ability to live up to your responsibilities and this means being dependable, keeping your word. The world is filled with people who can't be counted on. There are people who never seem to come through in the clutches. There are people who break promises.
Maturity is the ability to make a decision and stand by it.
Maturity is the ability to harness your abilities and energies.

"WINNERS AND LOSERS"


❖ A winner says, "Let's find out;" a loser says, "Nobody knows."
❖ When a winner makes a mistake, she says, "It's my fault;" when a loser makes a mistake, she says, "It isn't my fault."
❖ A winner credits her "good luck" for winning -- even though it isn't good luck, a loser blames her "bad luck" for losing -- even though it isn't bad luck.
❖ A winner knows how and when to say "Yes and No;" while a loser says "Yes, but" and "Perhaps not" at the wrong times, and for the wrong reasons.
❖ A winner isn't nearly as afraid of losing, as a loser is secretly afraid of winning.
❖ A winner goes through a problem; a loser goes around it, and never gets past it.
❖ A winner makes a commitment; a loser makes promises.
❖ A winner says, "I'm good, but not as good as I should be." A loser says, "I'm not as bad as a lot of others."
❖ A winner listens; a loser just waits until it's her turn to talk.
❖ A winner feels strong enough to be gentle; a loser is never gentle -- she is either weak or petty.
❖ A winner respects those who are superior to her, and tries to learn something from them; a loser resents those who are her superiors and tries to find dents in their armor.
❖ A winner explains; a loser complains.
❖ A winner feels responsible for more than her job; a loser says, "I only work here."
❖ A winner says, "There ought to be a better way to do it;" a loser says, "That's the way it's always been done."
❖ A winner paces herself; a loser has only two speeds: hysterical and lethargic.

"THAT'S NOT MY JOB"

This is a story about four people named EVERYBODY, SOMEBODY, ANYBODY and NOBODY. There was an important job to be done and EVERYBODY was sure that SOMEBODY would do it. ANYBODY could have done it, but NOBODY did it. SOMEBODY got angry about that, because it was EVERYBODY'S job. EVERYBODY thought ANYBODY could do it, but NOBODY realized that EVERYBODY wouldn't do it. It ended up that EVERYBODY blamed SOMEBODY when NOBODY did what ANYBODY could have.
LEADERSHIP AND DISCIPLINE

Maintaining discipline is essential for successful leadership. For drill team leaders, this list of suggestions for maintaining discipline should prove to be helpful:

**BE FAIR:** apply the same rules to everyone, reward and punish without showing favoritism.

**CONTROL YOUR EMOTIONS:** refrain from disciplinary action when emotions are at a high pitch. Your judgement isn't as good during these times and you are likely to do or say something you will regret. Ideally, you should learn to control your emotions rather than delay discipline.

**PUNISH IMMEDIATELY:** punish as soon after unacceptable behavior as possible. You lose effect with time.

**EXPLAIN THE RULES UP FRONT:** the consequences for breaking the rules is explained and understood before punishment is administered.

**AVOID THREATS:** never threaten punishment for action if you are not willing to carry it out.

These characteristics help leaders succeed in their relationships with others:

**WILLINGNESS TO WORK:** this does not mean that you cannot stop working or that you become a "work-a-holic". It means that when there is work to be done, you are willing to finish it. You should be patient, because not everyone around you may be as willing to work as you are and you may end up carrying someone else's load.

**WILLINGNESS TO TAKE RISKS:** successful advisors have learned that the acceptance of responsibility leads to risk-taking. Often the stakes are high, reward for success, punishment for failure. The successful leader weighs the alternatives, determines which skills are required, and then attacks a problem if the chances for success are reasonable.

**ENTHUSIASM:** the best kind of enthusiasm is the kind that comes with doing a job well. Successful leaders are enthusiastic about new approaches, and about completing a job quicker or more efficiently. Such enthusiasm is contagious!

**EMPATHIZE:** empathy is knowing what it is like to be in the other person's shoes. The successful leader uses empathy to decide the proper approach to take with various team members in different situations. This is basically a matter of understanding why people act the way they do, and using this information to get a job done efficiently.

**ABILITY TO MOTIVATE:** allowing others to be responsible, to achieve or to be recognized results in "internal" motivation, which is the best kind.

**ABILITY TO COMMUNICATE:** successful communicators know what they want to say and recognize that the message got through. They use feedback--mostly listening skills--to determine if it got there in the form they sent it. They know when a message is misunderstood.

### Our Team

Within this team we believe in living deeply, laughing often and loving always.
We believe we were brought together to support and care for each other.
We believe in celebrating together our faith, our heritage, our traditions.
We believe that everyone's feelings count and that the uniqueness of each of us strengthens all of us.
We believe in the power of forgiveness to heal and the power of love to carry us through.
We believe in one another, in this our team.
Most music is arranged in 16 beat phrases or 4 measures and 2 phrases or 32 counts usually makes one complete step. Directions: Locate the Introduction, all choruses, all verses, and the ending. Draw your outline using 8’s and large lines across where music changes occur. (Example is shown below)

Example Outline:

<table>
<thead>
<tr>
<th>Number</th>
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<tbody>
<tr>
<td>8</td>
<td>INTRODUCTION</td>
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<td>CHORUS - REPEAT</td>
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Make Your Own Chart:

Listen to the music over and over again, then you can begin to make a few notes on your music outline pertaining to specific steps, movements, and formations which you could incorporate into your choreography.
SELECTING EFFECTIVE PERFORMANCE MUSIC

by Joyce E. Pennington

In performance, we can measure the success of presentation by what we hear as well as what we see. A great dance/drum team routine can fall to mediocrity when the music selection or quality is not right. There are three important variables in musical presentation that will make or break your routine:

1. Type of Music
2. Tempo or Rhythm
3. Quality of Music Recording

In the initial selection of your music, always make sure that you have listened carefully to the words as well as general message of the song. With the strong influence of morals and values that we teach and demonstrate through drill team, it is imperative that we do not misrepresent ourselves by a poor choice of song selection for a performance. (Check on www.songlyrics.com)

The rhythm or tempo of the music will affect the energy level of the performers as well as the response of the audience. There are many good selections of music that become more dynamic by speeding up the music slightly with your variable speed recorder. On the other hand, music that may have a tempo far too fast may be slowed down to better accommodate a high kick, lyrical jazz or modern dance routine. Experiment with the tempo until you achieve the perfect rhythm for the style of routine your team is performing.

Last, but not least, make sure you have the highest quality possible for your musical recording. I have seen so many great teams work weeks and weeks in preparing for a contest or special performance routine only to fall short because of a poor musical recording. Keep in mind the amount of money you spend on costumes and preparation for choreography and be willing to put the same forethought into your music. There are many resources to use to obtain a good recording: your choir or band department at school, local radio stations, or high tech music enthusiast (brother or father). Make sure you have edited your music properly to fade or end at the right point and spend the extra few dollars on high music quality CD. Also be cautious of the format in which you burn your CD and make sure to check the CD on a variety of equipment to make sure that it will 'read' properly.

Your music is all important to the success of your performance. When you have made sure that you have selected the right piece of music, you have experimented to find the right tempo and your recording is of the best quality, present your music with plenty of volume, on good sound equipment and you will have the best results possible...Break a leg!

ADAPTIVE CHOREOGRAPHY

So many times you find that you are limited to only a few band arrangements your band director will play, to finding that you must present a routine to a specific piece of music, and only have 2 days notice! Never fear! You can always use choreography to a variety of music if you take the steps listed below and make minor modifications. Sometimes, you only need to change a prop, change a band arrangement, and the audience thinks you have a brand new routine for that play-off game! Try the steps listed below to expand your routines to a longer season:

I. SKELETON YOUR MUSIC
   A. DESIGNATE WHERE THE MUSIC CHANGES
B. DESIGNATE EMPHASIS COUNTS
C. DETERMINE FEELING OF DIFFERENT SEGMENTS OF THE MUSIC
(ex., contagions, chorus-powerful, transitions, parts.)

II. EXPANDING THE LENGTH
A. DETERMINE THE PLACEMENT OF EXTRA COUNTS
B. ANALYZE STEPS BEFORE AND AFTER
C. ADD NEW STEP THAT IS COMPATIBLE
   1. Fits feeling of the music
   2. Fits type of routine
   3. Easy transition from preceding step
   4. Easy transition into next step
D. EXTRA STEPS CAN BE ADDED IN BODY OF MUSIC, NOT JUST END
E. CONTAGIONS AND FORMATIONS ARE GOOD METHODS FOR LENGTHENING
F. REPEAT A STEP WITH SAME PHRASING OF MUSIC

III. LIST DIFFERENT TYPE OF DANCE STEPS
A. COMBINE STEPS TO MAKE UP A NEW STEP
B. USE OLD COMBINATIONS WITH NEW ARMS
C. MAKE SURE TO INSURE ALL TRANSITIONS ARE SMOOTH AND ROUTINE CAN BE
   D. CHANGE FORMATIONS FOR A DIFFERENT LOOK.
   E. UTILIZE TEAM MEMBERS TO CONTRIBUTE NEW IDEAS.
   F. MODIFY STEPS BY ADDING LEVEL CHANGES OR PARTS.

CHECKLIST FOR EVALUATING CHOREOGRAPHY
by Debbie Byrd

1. Are the rhythm patterns and phrasing interesting?
2. Are there variations in dynamics or is it the same all the way through the dance?
3. Is there interesting use of space and travelling patterns?
4. Is there variation in level and direction of movements?
5. Is there repetition as well as variation?
6. Is there any overused, frequently seen movements and positions?
7. Are the dance sequences logically arranged or are they impossible to remember?

BEWARE OF CHOREOGRAPHY PITFALLS

1. Compromises that fill space with just any movement that really does not fit the rest of the choreography.
2. Too much, or not enough contrast.
3. Using the same stereotyped space patterns.
4. Movement beyond the performer's ability.
5. Dance that goes on and on, long after it's point has been made.
6. Movement or design too small to be seen from where your audience may be seated.
Rating Your Choreography

How to use the rating scale: If you feel you have successfully fulfilled each of the following components, place one point in the blank provided. After completing all the questions, add up the total number of points. Use the scale below to help you identify the overall effectiveness of your choreography. You can also identify the areas in which you need improvement.

10 pts. = A   5 pts. = C-
9 pts. = A-   4 pts. = D
8 pts. = B   3 pts. = D-
7 pts. = B-   2 pts. = F
6 pts. = C   1 pt. = F

___ Is the movement creative and contain some original movements in both design and concept?
___ Are the floor patterns and formations creative and clear in design and concept?
___ Is the total use of space well-balanced and interestingly developed?
___ Is there a logical arrangement of the structure (steps) of the dance?
___ Is there an appropriate relationship between the structural and rhythmic forms of the dance?
___ Is there unity and continuity with group as well as within the movement?
___ Is there thematic movement and, or a motif apparent and well developed?
___ Is the accompaniment (music) appropriate for the dance?
___ Was there adequate preparation apparent in the total development of the choreography and performance?
___ Was total interest of the choreography maintained throughout the dance?
___ TOTAL POINTS

Suggestions for Choreography Workshop

Original Choreography

• Give the officer group(s) a piece of music that is about 30 seconds to one minute long. Make sure to ‘chart’ the music on a poster board in advance.
• Play the music and have them chart and count themselves, writing down the 8 counts and phrases.
• Give them about 15-20 minutes to come up with a combination of steps (these can be phrases that they have used in past routines). Ask them to include: level change, formation change, direction change and ending pose.
• Have them perform the combination (if someone has a phone to video, do so and play back for them)
• Officer suggestions on how they can modify the dance to include their entire team, etc.

Adaptive Choreography

• Have officers use a routine that they have done in the past, but have them choose a new piece of music and ‘adapt’ the first 30 second, or so, to a new piece of music, using the same steps, but perhaps in a different sequence.

Evaluating Choreography

• Use the rating scale above and have the officer group rate their choreography.
Problem Solving

Problem solving becomes an automatic daily responsibility with being a director or officer of a drill team. Usually the source of most problems can always be traced back to a communication breakdown. In striving to seek harmony among your team, start with analyzing the communications between the leadership, members, parents and administration. Fred Roach, President of Centennial Homes, wrote a special book of collective thoughts to his son and published "Let's Talk". I have implemented his comments that may prove supportive when dealing with problems in your group.

COMMUNICATION by Fred Roach

I've found that one of the biggest problems in life's relationships is caused by lack of effective communication. It's prevalent everywhere; yet there's an answer:

- **Love communicated** will provide the cement that will hold together and build the marriage relationship;
- **Ideas communicated** will build a business (or organization) to the highest level possible;
- **Empathy communicated** will generate understanding among all people;
- The **Good News of Jesus communicated** and accepted will save man from sin.

Like anything else, effective communication is a learned art. Communication is natural, but it might not be positive. To be effective it requires effort on our part. The key is, we can learn to communicate in a beautiful way in which others are strengthened.

There are some basics: be **empathetic**; be **sensitive**; **share** yourself; never try to hurt someone with words or actions; don't try to be **too technical**. Remember, everything you are doing and everything you are is communicating; so be sensitive to what you're saying to others.

Respect is another essential element in problem solving. So many times we do not take the time to listen to others because we always assume that we are right. If we will take the time to listen to others and offer respect for their opinion, it will always be easier for them to accept the decision and return the respect to you. Fred Roach has some good observations on the subject of respect:

RESPECT by Fred Roach

Respect is something we should both seek and give. We seek respect by how we live. We gain respect by our actions. We lose respect of others when there is a lack of dependability. We compromise respect when we rationalize every situation.

Just as we need to earn the respect of others, we also need to learn to give respect. Respect of others does not always mean agreement. I can respect another person and not necessarily agree with his or her views. We should have the right to disagree and to maintain relationships.

Respect for others is hard when you are violent in your disagreement. Yet, aggressive confrontation accomplishes little. If we are to win people over to positive Christ-likeness, it cannot be done with undue pressure. Respect requires love--a quality difficult to maintain when there is disagreement.

You will have the respect of others as you give respect to others. Do all in your strength to garner for yourself everyone's respect, but remember--ultimately your goal is to please God, not man.

Although there is never a textbook solution to each problem, there is certainly a method of approach to utilize to be successful in dealing with each problem. Utilize true concern for the team as well as the individual. Always show respect for others and their opinions. Be empathetic and put yourself in their position when making a decision. And, always keep a straight-forward line of communication. Honesty will always be your best policy.
ORGANIZING A REHEARSAL SCHEDULE

Each time football season rolls around, it seems as though we are constantly struggling to get everything done in time for that “all important” halftime performance. Taking the time to lay-out a weekly schedule will help you and your team accomplish your weekly goals. Here are some tips that will help your schedule to flow more smoothly:

❖ Meet with your officers prior to each week of practice to discuss goals and rehearse routine details before the routine is taught or presented to the team. Make sure to show the officers the “trouble” spots in the routine.
❖ Set a schedule and stick to it. Roll call should take place 5 minutes after practice is scheduled to begin. Anyone not present is TARDY. After 15 minutes, they should be considered ABSENT so you can re-set the routine. Your rehearsals can never be effective unless everyone is there ON TIME!
❖ There should be at least 20 minutes of FORMAL STRETCHING led by the director or officers. Music can always motivate the group to stretch. If your team does extensive kicks or splits in their routine, you need to add 10 minutes of kicking down the floor and stretching for splits.
❖ After the routine is taught, it must be broken down and perfected. Take 8 counts at a time & analyze the various body positions: feet, legs, body, arms, hands, head, focus. It can sometimes be even more effective in smaller groups or squads. Remember, it is important that each position is uniform throughout the team. Repetition alone as well as general statements to the group is not effective. Be specific on your corrections with each individual person.
❖ After the routine is broken down, perfected and connected for memory, work on adding body energy and projection. This is the “icing on the cake” for your routine.
❖ Block the routine on the floor or football field for specific placement and spacing.
❖ Do not allow the team members to talk among themselves during practice. This breaks their concentration level and leads to “negative practice time” where nothing is accomplished.
❖ If the girls are losing their concentration or tiring easily, take short water breaks. Water is always cleansing to the mind and body.
❖ Begin and end each rehearsal with a team meeting. To open rehearsal, set goals to be accomplished during the days’ rehearsal. Let them know what you expect from them. In closing, analyze the rehearsal and let the team know the goals they reached and those not as well as what must be accomplished the next day to keep the pace of the week.
❖ Offer positive criticism as well as deserved praise. A curt or demeaning tone of voice will never produce positive results. Everyone responds to praise. “Praise what you want to raise.” Use motivational techniques such as ribbons, charms or medals for top performers of the days or week.

*A sample week of rehearsals:
MONDAY- teach routine, work on memory
TUESDAY- perfect routine; tryouts (if your team has weekly tryouts)
WEDNESDAY-set routine patterns; assign yard lines (inside); work in small groups.
THURSDAY-set routine on the football field; block each pattern and formation;
work on transitions to each formation.
FRIDAY-rehearse with the band/music; final polishing; add SPARKLE!

The key to successful rehearsals is for each team member to ‘get down to business’ and concentrate on daily goals. A casual or un-planned rehearsal can cause your team to require double or triple the amount of preparation time. Strive for ‘QUALITY REHEARSAL TIME’. Be organized, have a schedule and STICK TO IT for a successful rehearsal week.
Leaps, Turns, Tricks, Stunts

- Choose leaps and turns, based on the ability level of the groups.
- Have about 6+ of each (leaps, turns, tricks, stunts) ready to teach.
- After doing some steps in place, add movement or simple combinations across the floor.
- Emphasize, not only the performance of the leap/stunt, but how to teach the leap/stunt to the team, as well as polish it in a routine.
- Start with basic moves, then progress to more intermediate and advanced moves.
- If there is time, ask them to choreograph a 32 count phrase using some of the elements that they have learned in the workshop (demo for everyone).
- Make sure to emphasize safety when doing stunts.

Modern & Lyrical Dance

Modern Dance:
Modern is a term used to describe contemporary dance. Modern dance centers on a dancer's own interpretations instead of structured steps, as in traditional ballet dancing. A modern dancer rejects the classical ballet stance of an upright, erect body, often opting instead for deliberate falls to the floor. Martha Graham is considered one of the foremost pioneers of American modern dance. In order to express the passion, rage and ecstasy of humans, she developed her very own language of movement. Graham's brave vision for modern dance earned her several awards and honors.

Modern dancers express their innermost emotions through dance, often becoming closer to their inner-selves. Before attempting to choreograph a routine, the modern dancer decides which emotions to try to convey to the audience.

- In this workshop you will want to do some short combinations that include floor work, partnering and level changes.
  * You may want to include a short assignment that would have them interpret a word, a color, a season, etc. in a short, 15-20 second piece, that would not necessarily need to have musical accompaniment.

Lyrical Dance:
Lyrical dance style has its primary basis in ballet, combining the many technical elements of classical ballet with the freedom and airier aspects of jazz, contemporary and modern dance. It is typically considered a sub-category of jazz and/or contemporary dance, the latter itself being an emerging category. Lyrical dance is expressive, simultaneously subtle and dynamic, focused on conveying musicality and emotion through movement. It is a combination of intricate, highly technical, and pedestrian/naturalistic moves. It is commonly set to popular music with vocals as well as rich instrumental portions of a pop song. Lyrical inspires choreographers and dancers to use movement to interpret music and express emotion. More than
other aforementioned dance styles, a lyrical performance aligns with the essence of a musical piece, in addition to highlighting the beauty, openness and strength of the dancer. By contrast, ballet, Broadway/theater dance, and certain jazz genres tend towards a more presentational quality. Lyrical dance gained its name not because the lyrics or words of a song are (indeed, often) emphasized over the song's rhythm, but because of the definition of the word *lyrical*: having a poetic, expressive quality; musical; characterized by or expressing spontaneous, direct feeling; expressing deep personal emotions or observation; highly rhapsodic or enthusiastic. Choreography can be gripping and exquisitely delicate, at the same time. That a song's lyrics are a driving force and key inspiration for the movement accounts for why a sizeable number of dancers are unaware of how the style's name was derived, erroneously thinking it came from the word "lyrics".

Musically, the choreography accentuates and/or flows often in correspondence with a song's climaxes, but the choreography will also bring out the more nuanced aspects of a song: sometimes a silence between notes in the music, or the breath between words, will be emphasized, perhaps with a simple, physical gesture. This may be followed, for example, by a more complex sequence, such as a triple *pirouette* en cou-de-pied (coupe), or a grand *jete*, or a series of chaine turns, followed by a cabriole, descending to the floor, only to rise again, and perhaps very casually to walk downstage for a few counts before changing direction once again.

Due to its demand for intermediate to advanced technical skill and emotional focus, the style is popular primarily with passionate dancers who want to combine technique with musicality. Lyrical dance has often been choreographed to a song about freedom, of releasing a despairing emotion, or of overcoming obstacles, though the palette of choice is unlimited.

- In this workshop you will want to offer a short combination of fluidity and expressive movement, including leaps and turns
- If time, you could also include a short 15-20 second assignment to create a combination of their own to music.

![Officer Camp](OfficerCamp.png)

### Team Building Projects

Write your name with the opposite hand that you are accustomed to writing with :___________________________

1. Together, think of your favorite color:__________________  
   Name five things that are that color:  
   ______________________________  
   ______________________________  
   ______________________________  
   ______________________________  
   ______________________________  How many items did you guess that were alike?_____

2. Think of something funny to whisper to your partner to make him or her laugh out loud.

3. Close your eyes and visualize your greatest team achievement._______________________________  
   Compare achievements with your partner.

4. With your partner, make up your own ending to:  
   "Roses are red, violets are blue,__________
5. With your partner, name 3 songs with the word, "Baby" in the song title:

____________________________________________
____________________________________________
____________________________________________

6. With your partner, list 5 things that you have enjoyed most in the last week:

____________________________________________
____________________________________________
____________________________________________
____________________________________________
____________________________________________

7. If you were starring in a movie, what movie star would be your co-star?

What would the title of this movie be?

8. Imagine that you and your partner won the lottery! What would be the first thing you would do with the money:

The second thing:

9. Spend a minute thinking about the career you would like to choose.....if you could be anything, what would you choose?

10. With your partner, name three goals that would make a successful year for the Ellison High School Band and auxiliaries:

____________________________________________
____________________________________________
____________________________________________

After completing this project, make your best paper airplane and sail it across the room.....but wait for instructions!

CIRCLE OF FRIENDS

Have the team sit in a circle. Give one girl a small stuffed animal such a s a beanie baby. She says something she loves about drill team then throws the beanie baby to someone else. This person then says something she loves about drill team, then throws the animal to another teammate. No teammate can hold the stuffed animal twice. Continue until everyone has had the opportunity to speak.

GETTING TO KNOW YOU

Have the team sit in a circle. Pass around a roll of toilet paper. Tell each girl to take as little or as much as she needs. Don't tell them the purpose for the paper. They will ask - just reply with, "Take as little or as much as you need." Once every girl has some toilet paper, tell them to write one thing about themselves on each square of toilet paper they have. Everyone then shares with the rest of the team the information they have written about themselves.

BIRTHDAY REARRANGE

Divide the team into smaller groups (no more than 10 to a group). Without talking or writing, each group must put themselves into birthday order from oldest to youngest including month, date, and year. Have the groups race against one another to see who can accurately complete the activity first. Give a prize to each of the girls in the winning group. This will teach the students problem solving skills, the importance of non verbal communication and teamwork.

SPIDER WEB

Have the team stand in a circle. Choose one person to start the activity. This person will have a ball of yarn. The first person will take the end of the ball of yarn and hold onto to it. She will choose one
of her teammates to whom to throw the yarn. Before she throws the ball, she has to say something special about that person. Once the second person has caught the ball of yarn, she chooses someone else to say something special about then throws the ball of yarn to her. The procedure continues until everyone has had the opportunity to speak. The ball of yarn can never be thrown to the same person twice. Everyone holds on to a piece of yarn as they throw it to the next person. When the activity is concluded a huge "spider web" has been created. This is a great concluding exercise for a team building class.

SING A LITTLE SONG

Divide the team into smaller groups (officer groups). Each group has to make up a song about drill team to the tune of any television show theme song. They should also create movement to go along with the song. Set a time limit of ten to fifteen minutes to complete the assignment. Have each group perform their song and dance. Obvious leaders will emerge as students participate in this activity. Creativity and teamwork will also be enhanced through this activity.

Example theme songs: Gilligan's Island, Beverly Hill Billies, Fresh Prince of Bellaire, Brady Bunch, etc.

TRUST LIFT

Arrange the team into two parallel lines facing in towards one another shoulder to shoulder. Four of the strongest girls need to be on either end and two strong girls in the middle. (Depending on the size of the team, there may need to be four parallel lines.) Each girl will take turns being lifted and passed down the line above the heads of her teammates. It may be necessary to have the student being lifted to start on a step stool. She needs to hall backwards into the hands of the first two to four girls who will lift her above their heads, then pass her down the line. The girl being lifted needs to fold her arms across her chest, keep her legs and body tight with her legs together. Tell the lifted girl to avoid curving her cervical vertebrae which will be her tendency. She needs to stay as flat as possible. When she is near the end of the line, the last four girls will lower her to the ground feet first. This will teach the necessity of trusting one's teammates, as well as the need for teamwork.

TRUST WALK

Blind fold all members of the team. Have them line up into one long line holding hands. Tell them they must be quiet and listen carefully to all directions. The instructor will lead the class through a "trust" wall. It can be through a building with different obstacles such as a set of stairs. It can be a walk outside girl in the line exactly what to do. For example, if the first girl needs to take a step up, the instructor tells her. The first girl will then whisper the same directions at the appropriate time to the person behind her and so on and so forth. The students must not ever shout out directions. It's also imperative that they whisper directions to the person behind them at the appropriate time. The leader emphasizes the importance of listening to the person in front of them so that no injures themselves with a sprained ankle or anything of the like. The objective is to have the students realize the importance of affective communication as well as trust and teamwork.

BUILDING BRIDGES

Dived the team into smaller groups (no more than 6 or 7 to a group). Each group is given the same materials: a stack of newspaper (probably the equivalency of 2 - 3 newspapers), two rolls of masking tape, and a cardboard box about the size of a paper box (approximately 17 - 18 inches wide and 9 inches deep) containing 10 lbs. of weight inside in the form of books or bricks. All materials must be exactly the same for each group. The group is to build a free standing bridge that is tall and wide enough for the box to pass under without touching the bridge. The box will be passed through leading with the wide side. In other words, the bridge needs to allow for more than 16 inches in width and 9 inches in height. One more trick, the bridge must also be strong enough and wide enough to hold the 10 lb. box of materials. The groups may only use the materials provided and a time limit is set. This is a great team building and problem solving exercise that will leave each group with a sense of accomplishment.