Train the Trainer Manual
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Introduction

The HIP to be Fit℠ Train the Trainer curriculum was developed by the National Dance Institute of New Mexico (NDI-NM) with a grant from the U.S. Department of Education’s Carol M. White Physical Education Program.

The purpose of the curriculum is to provide training, curriculum, and materials for public elementary school teachers so that they will get kids up and moving more throughout the school day. Tied to NM State education, PE and dance standards, and student achievement, the curriculum is designed to increase physical activity while simultaneously teaching children core curriculum subjects including language arts, mathematics, social studies, and science. A dance or PE background is not needed to teach this material; this work is accessible to all teachers.

Using NDI-NM programs as the model, the Train the Trainer curriculum is fully inclusive of all students in the class, engages students’ sense of fun and teamwork, and is non-competitive. The curriculum is based on 10 very simple and fun exercises which can be used in 10-30 minute blocks of activity in a variety of school settings.

HOW TO USE THIS MANUAL
Clear, detailed instructions are given for each exercise, as well as information about space, music, and supply needs. Each exercise includes an example of how to explain the exercise to a group of students (Framing the Activity), some New Mexico content standards that the exercise addresses, variations on the basic format, and Content Connections to illustrate how the material can be manipulated to address a variety of subjects. We have also included instruction on how to teach your students to take their pulse rates and monitor their level of physical exertion. This activity can be used in conjunction with all of the exercises. The HIP to be Fit℠ music CD can be used to accompany the work or not used at all. All but one exercise can be done without any music at all.

The written curriculum, the music CD, and the DVD are meant to accompany a hands-on workshop. This multi-informational approach is designed to accommodate different learning styles: visual, kinesthetic, and auditory. In the event that the workshops are not accessible, we have made every effort to make the DVD and the written curriculum suffice on their own. The DVD shows a teacher teaching each core exercise, as well as a few variations, to a group of children. Easy-to-carry, spiral-bound activity cards with basic information are included in the front pocket of this binder for “in-the-moment” reference support.

The complete HIP to be Fit℠ curriculum including a nutrition curriculum called SNACK (Student Nutrition Activity Curriculum for Kids) and a Resource Guide are included in this manual. SNACK is a cross-curricular series of nutrition-based activities to do in the classroom and at home with family, along with basic nutrition information, easy-to-fix healthy snack recipes, and activity and food logs for students to fill out. The Resource Guide contains information on Websites, organizations, and books that provide information, games, and materials about nutrition and fitness.

The written curriculum can be downloaded from our website, www.ndi-nm.org, at no charge. We have also created a Web blog so that teachers can communicate with other teachers who are using the material. Please get back to us with your suggestions on how to improve this curriculum. We would love to hear from you!

We at NDI-NM believe that everyone can move and be physically active to her/his best ability and that music and dance are inspirational partners for motivating children. Here’s to good health and a lifetime of healthy living. Remember—it’s HIP to be Fit℠!
The National Dance Institute of New Mexico (NDI-NM) was established in 1994 to address the need for high quality arts education in New Mexico. It was founded with the knowledge that the arts have a unique power to engage and motivate children. The purpose of our distinctive dance programs is to help children develop discipline, a standard of excellence, and a belief in themselves that will carry over into all aspects of their lives. Through dance and movement, we teach an important lesson: teamwork, tenacity, joyful concentration and effort can equal achievement.

NDI-NM currently teaches over 5,600 children through direct programming in public elementary schools, reaching audiences of 60,000 through school-wide assemblies and public performances in 27 communities across New Mexico. The population of children in these schools is 12% Native American, 72% Hispanic, and 78% living at or below the poverty level. NDI-NM programs are provided free to the dancers and their families.
Throughout NDI-NM programs our teaching techniques remain consistent due to our extensive teacher training program, Teaching Excellence®. The following are excerpts on our philosophy that may be helpful to you.

Excerpts from NDI-NM’s Teaching Excellence® manual:

Always expect and demand excellence from yourself and your students.
The guiding principal is that everyone can move and be physical by trying hard and concentrating. The NDI-NM program is about achieving excellence, both as an individual and as a team member.

Create an atmosphere where teamwork is the underlying principle.
Being part of a supportive team is inspiring. An excellent team means that the individual members respect and support each other; mistakes and differences are accepted while each member’s achievements are applauded.

Create a classroom full of energy and joy.
If you are having fun, so are your students. Everyone is attracted to energy. If you aren’t a naturally energetic person, energy can be manufactured by willing yourself into it. However you do it, you need energy, passion and enthusiasm to teach in this style.

Make sure everyone is safe.
Personal safety is paramount to a successful class. Make sure that the dancing space is cleared of any debris that may cause an accident to happen. Clearly go through the rules and expectations for behavior so that everyone understands how to conduct themselves. This will ensure a successful and safe class.

Teach with confidence and authority.
Define the rules and expectations for the class and for personal behavior. If walking through the space is the lesson and you have instructed the children not to bump into one another, then it is important that everyone do as instructed. If one child starts bumping others than the exercise must stop, and the expectations must be outlined once again before continuing with the exercise.

Teach with love and respect.
The best NDI-NM teacher respects her students and speaks to them as responsible and capable young people. Children don’t need to be treated as babies; they need to be challenged within a loving environment.

Have endurance.
You must never give up on a class, or let your frustration with a class get out of hand. If a step or an exercise isn’t working, then change the step or the exercise.

Teach with humor.
Don’t be afraid to use large gestures, change the quality of your voice, make jokes, or use your full body to illustrate a point.

Pace your class.
It is very important to keep the pace of the class moving. Talking less and moving more keeps a class engaged.

Face the class and reverse the movement.
When possible, try and face the class and reverse the movement so it appears to the class as if they are looking in a mirror. With this in mind, if you are facing your class, try and start with the left foot or arm when demonstrating physical material.

Use your students as leaders.
It is very powerful to use the children in your class to help you teach. Children perk up when one of their own is asked to be the teacher and set the example. Using a child to demonstrate the exercise or be the leader can work even better then doing it yourself!
Classroom Management

Classroom management is an important part of being a successful teacher, for without it, even the most prepared teacher with the best lesson plan may fail. Effective classroom management means that a teacher has created an organized, defined environment that allows her students to learn in a productive and safe manner. This manual offers a handful of fun lessons that can be used as tools to get your students up and moving, or to help manage your class throughout the learning day. And, since physical activity helps all children be more effective learners, we believe you will see more attentive, ready-to-learn students in your classroom by using these exercises to inspire and manage your students.

Exercises as Tools for Classroom Management

In the Call and Response exercise (pg. 17) the teacher executes a step, a clapping sequence, or a vocal pattern while the class watches. The class then repeats it back to the teacher. This technique can be used to get your students’ attention and to mean “quiet” without having to verbally ask for quiet. Be sure to make the rules clear: “After I go, I want each of you to repeat back to me exactly what I have done, and then I want total silence.” During the silence you can decide to perform another sequence of clapping or vocalizing or give new directions like “line up for lunch.” Remember to wait for perfect silence before giving new directions and know that you can vary your tone of voice to make giving out directions fun. For instance, you can whisper, or use a hand signal without using your voice at all, or speak with an accent. This will teach your students to be quiet and attentive after Call and Response because they will be excited to see and hear what is next.

In the Balance the Space exercise (pg. 25), students listen to the teacher's directions in order to initiate simple to complex movements within a pre-determined space. Once your students are familiar with the basic exercise, you can use it to transition your students from one activity to another. For instance, “Students, walking like a zombie, you have 16 counts to line up in a straight line at the door” or “Students you have to march with high knees all the way to the gymnasium.” This will keep your students engaged and having fun while transitioning from one class or activity to another.

Using a Student as the Leader

With all of the exercises in this manual, we encourage you to select a student as a team leader to act as the teacher or to demonstrate the basic movement. For example, the Mirror Game (pg. 13), where students copy the movements created by the teacher or another student, can be lead by a student. Using a student as the leader encourages positive behavior and leadership in the classroom by rewarding a child with the special role of teacher! In addition, if your student is leading the class, you are free to walk around the room and make individual connections with your other students. Make sure to use lots of praise and words of encouragement about how...
well they are executing the step or following the student leader. If students are expected to do a good job, they will work hard to meet that expectation. If on top of that they are verbally praised for their efforts, they will reach for excellence!

**Keeping your Class Engaged**

Keep in mind, when you have a student leader, an individual demonstrator, or a small group demonstration, the rest of the class should pay close attention. Similar to an audience observing performers on stage, your students should watch the demonstration and then acknowledge the student’s or group’s success by applauding or offering specific feedback. Ask your class questions, “What did he or she do really well to deserve that applause?” “What did you see that you liked?” “Did she move with the music?” Your students will learn they must pay attention to the effort, quality, and behavior of their peers so they learn how to analyze, define and verbally express what they see. They will also learn to support one another by watching and applauding. This technique provides positive reinforcement; the student leader or demonstrator is encouraged to do her best in front of her peers and the class learns how to be attentive and respectful team members.

**Setting a Physical Boundary and Setting Places**

Although the exercises in this manual do not need to be taught in order, we highly suggest you start with Getting to Places (pg. 9) because it teaches children to expect a physical perimeter or boundary for their playing space and provides each child with a specific spot, within that space, that is their own. No matter where they are or what they are doing, you can always clap your hands to get your students’ attention, and ask them to return to their places or spots in order to gain control of the activity. Having these two simple tools in your bag of classroom management tricks can make the world of difference when trying to control a group of students in a large open space like a gym or cafeteria.

**Changing the Front of the Classroom**

When in a large open area, seeing all your students can be difficult. To help address this, have your students stand in their places or spots, and then ask them to orient themselves correctly as you change the “front” of the classroom. Feel free, as the teacher, to change the front of the classroom regularly. Remember, the students don’t have to change spots, only switch the direction they face. The teacher is the one who moves and this allows you to see more students. Students tend to goof off in the ‘back row’ and with this technique there is never a back row!
Why Should We Get Our Kids Moving?

“It’s helpful to think of the brain as a muscle. One of the best ways to maximize the brain is through exercise, movement. Everybody feels better after exercise. There’s a reason for it.”

—Dr. John J. Ratey, Harvard Medical School

The physical well-being of students has a direct impact on their ability to achieve academic success. The healthy, physically active student is more likely to be academically motivated, alert, and accomplished. Regular physical activity enhances learning and school achievement. In the same way that exercise benefits the muscles, heart, lungs, and bones, it also strengthens key areas of the brain. Physical activity fuels the brain with oxygen, which not only improves motor control, but enhances connections between neurons and assists in memory. Children who engage in daily physical activity have shown superior academic performance and a better attitude toward school. Exercise has been shown to improve scores on short-term memory, reaction time, and creativity; and young persons who exercised daily outperformed other students on exams (Jenson, 1998).

Academic constructs have greater meaning for children when they are taught across the three domains of learning; the cognitive, affective and psychomotor. Physical education learning experiences also offer a unique opportunity for problem solving, self-expression, socialization, and conflict resolution.

A 2002 study by the California Department of Education demonstrated that:

- a reduction of class time from academics to enable increased physical activity led to consistently higher mathematics scores
- the physical well-being of students has a direct impact upon their standardized test results
- higher reading and mathematics test scores were associated with higher levels of fitness
- intense physical activity programs help to increase concentration, improve performance in mathematics, reading, and writing test scores and reduce disruptive behavior
- aerobic conditioning helps to strengthen particular areas of the brain
- exercise helps diminish dyslexia, ADD and ADHD

Because many young people already have risk factors for chronic diseases associated with adult morbidity and mortality, it is important for children and adolescents to be physically active. Physical activity can enhance longevity and quality of life; reduce cardiovascular disease, cancer, non-insulin dependent diabetes mellitus, osteoarthritis, osteoporosis, accidental falls, and obesity; and contribute to mental and social well-being (US Department of Health and Human Services, 1996).

Regular physical activity in childhood and adolescence improves strength and endurance; helps build healthy bones and muscles; helps control weight; reduces anxiety and stress; and may improve blood pressure and cholesterol levels (Centers for Disease Control and Prevention, 1997).

Schools have the potential to improve the health of young people by providing instruction, programs, and services that promote enjoyable, lifelong physical activity.
Getting to Places

LESSON OVERVIEW
Students develop an awareness of their personal and general space. After establishing their own spaces, they are given assignments moving away from and back to their original places.

Space Needs: Wide open area like a gym, outside, cafeteria
Supplies: Orange cones or colored tape to delineate the space
Boom box if incorporating music or drum and beater
Optional Music: NDI-NM music CD or Teacher beating drum

BASIC MOVEMENT
Define a work area—a large open space like a gymnasium floor, school cafeteria, or outdoor area. Clearly delineate the perimeter of your dancing space. Have a volunteer walk the perimeter so all children understand the boundaries of the space. Establish the front of the classroom so students know which way to face. Ask children to find a spot within the boundaries. Arrange the space so you can see everyone, separate friends, put smaller dancers and more difficult students up front. Direct students to create their personal space by drawing an imaginary circle around their feet. Ask students to become aware of their places in relation to the space and the other students. This is known to the student as “my spot.”

FRAMING THE ACTIVITY
“Today, we are going to learn about our places in space. Personal space represents that space around us that is just ours. Please find a space where you are not touching anyone else, face the front of the classroom, freeze when you have found a space, and no talking. (Ask them the following questions.)

• Do you know where you are in relation to the room and the other students?
• If you move away from your spot, will you be able to return to the exact spot?

Now I am going to count to 10. You can go anywhere in the room. When I reach 10, you need to freeze like a statue. Then I will give you another assignment to return to your original places.”

(continued on next page)

CONTENT STANDARDS

PHYSICAL EDUCATION
Standard 2: Applies movement concepts and principles to the learning and development of motor skills.
Standard 5: Demonstrates responsible personal and social behavior in physical activity settings.

HEALTH EDUCATION
Standard 5: Students will demonstrate the ability to use interpersonal communication skills to enhance health.

ARTS (DANCE)
Standard 1: Learn and develop the essential skills and technical demands unique to dance, music, theatre/drama, and visual arts.
(continued from previous page)

Tell the students that they will have 10 counts to go anywhere in the room and freeze like statues. Count to 10 or bang a drum 10 times. When students are scattered around the room and frozen, give them a specific assignment for returning to their places - such as, “walk backwards to your places,” or “return to your places in the shapes you are frozen in.”

**VARIATIONS**
- Ask them to touch a specific wall or a specific color.
- Ask them to touch a specific shape in the room.
- Ask for different kinds of walking (like a baby, old man, fashion model, Sumo wrestler).
- Use music and ask them to interpret the music as they get to their places.

**ACCOMMODATIONS**
- Set up rubber spots for defining the personal areas of students.
- Demonstrate the basic movement with only a few students.
- Pair students who have difficulties following auditory directions with students who do not.
- Have students with behavioral or visual difficulties hold onto you and move with them away and to their personal spaces.

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**Content Connections**

**MATHEMATICAL OPERATIONS**

*Content Area:* Mathematics  
*Strand:* Numbers and Operations  
*Standard:* Students will understand numerical concepts and mathematical operations.

**PROCEDURES**

After establishing “my spots” on the floor, yell out a mathematical operation—an addition, subtraction, multiplication, or division operation. Have students call out and repeat the entire question along with the correct answer. Students then move the number of steps from their spots corresponding to the answer. For students who have difficulties with math operations, ask students to call out the answer prior to moving the number of steps.
PROCEDURES
Have vocabulary words - it works best to have from 10 to 20 of them taped to the wall. For large groups, it also helps to have duplicate sets of the same words taped on two or more of the walls. Call out the definition of the word. Ask students to move from their space and touch the word you defined by the time you count to 10, and then return to their places by another count of 10. Offer students variations on traveling to and from the wall such as hopping like a frog or rolling like a ball.

Content Connections
WORD WALL RELAY

Content Area: Language Arts
Strand: Reading and Listening for Comprehension
Standard I: Students will apply strategies and skills to comprehend information that is read, heard, and viewed.

PROCEDURES
Suggestion: Before trying this Content Connection, have students complete the Alphabetical Probability Lesson (page 45).

Prior to introducing the basic movement, distribute alphabet letters - one per student. Ask them to hang the letters around their neck. Introduce the basic movement. Explain to the students that you will count to 20 and by that time they need to find other students to form a word. You can modify it to meet your needs by telling them how many letters need to be in the word - three, four, etc. Or that they need to spell one of the vocabulary words for that week. Make sure that letters are selected and distributed that allow successful completion of spelling words.

Content Connections
SCRABBLE

Content Area: Language Arts
Strand: Reading and Listening for Comprehension
Standard I: Students will apply strategies and skills to comprehend information that is read, heard, and viewed.
**Mirror Game**

**LESSON OVERVIEW**
Students copy the movements created by the teacher or another student. This activity teaches concentration and hones movement skills.

**Space Needs:**
Small open space, classroom, gym, outside area

**Supplies:**
Boom box if incorporating music

**Optional Music:**
Instrumental background music
NDI-NM music CD

**BASIC MOVEMENT**
- Have the children walk around through the entire delineated space, explaining that they should move into the open spaces, use the whole dancing space, and not bump into each other.
- Instruct them not talk to one another or stick right by a friend. They must move independently through the space while working cooperatively with each classmate so that they don’t walk into anyone.
- If you choose to use music or to beat on a drum, ask the students to move to the music or to your beat. If they are doing this well, they should be calmly walking by one another, and they should always be spread out throughout the area—not clumped together.

**FRAMING THE ACTIVITY**
“Now that you are facing me I want you to pretend that you are my mirror image. In other words, you need to copy all the movements I make. Make them exactly like mine as if you are looking at yourself in a mirror.”

**CONTENT STANDARDS**

**PHYSICAL EDUCATION**

Standard 1: Demonstrates competency in many movement forms and proficiency in a few movement forms.

Standard 2: Applies movement concepts and principles to the learning and development of motor skills.

**HEALTH EDUCATION**

Standard 5: Students will demonstrate the ability to use interpersonal communication skills to enhance health.

**ARTS (DANCE)**

Standard 1: Learn and develop the essential skills and technical demands unique to dance, music, theatre/drama, and visual arts.
VARIATIONS

Partner Mirroring
Divide your class into partners and designate them partner 1 and partner 2. Have them team up and take turns leading each other, switching off who is the leader and who is the follower. Stress that this is a cooperative activity – that it is as much the leader’s responsibility as it is the follower’s responsibility to make sure that the mirror works.

Sculpture Partners
This technique helps students understand how to fully shape their bodies into different poses. Sometimes children are unable to figure out how to better execute specific positions. It helps if you physically help them to do it, but it also helps if they can see it executed piece by piece on another body. Let’s say you are trying to get every child in the class to reach for the sky with straight elbows, noses pointed to the ceiling, and energy bursting through their fingers. Pretend to be a droopy doll and ask the children to fix you until you are in the correct pose. You can say, “What’s wrong with this pose?” and the children love to run up and sculpt you into the right shape.

You can also use this with symmetrical and asymmetrical shapes and have the children help sculpt each other. Ask for one volunteer to stand and be sculpted into a statue. Ask for a volunteer “sculptor.” Ask the sculptor to manipulate the body of the volunteer statue into a symmetrical pose. When that has been accomplished, ask another volunteer to re-sculpt the sculpture into an asymmetrical pose. Students love this exercise.

ACCOMMODATIONS
- Demonstrate the basic movement with only one student.
- Pair students with motor difficulties with more able students.
- Make sure that students who have behavioral or visual difficulties stand close to you.

Content Connections

AWARENESS OF SURFACE AREA

Content Area: Mathematics
Strand: Geometry
Standard: Students will understand geometric concepts and applications.

PROCEDURES
The Mirror Game can be used to demonstrate surface area. Perform movements that demonstrate limited surface area—i.e., closed-in body postures; and then perform movements with larger surface area—i.e., very open body postures. The student-to-student partner variation can then be used for students to demonstrate their understanding of this concept.
Content Connections

**VOCABULARY WORDS**

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<tr>
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<td>Standard I:</td>
<td>Students will apply strategies and skills to comprehend information that is read, heard, and viewed.</td>
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**PROCEDURES**

Use body movements to physically make letters to spell out vocabulary words. Have the children mirror you as you spell out the words. Ask students to guess the word after it has been physically spelled out during the Mirror Game.

This can also be done using the student-to-student partner variation whereby one student spells out a vocabulary word with the partner mirroring the letters and then guessing the word.

Content Connections

**EMOTIONAL EXPRESSIONS**

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<td>Content Area:</td>
<td>Arts</td>
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<tr>
<td>Standard 2:</td>
<td>Use dance, music, theatre/drama, and visual arts to express ideas.</td>
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**PROCEDURES**

Use the Mirror Game to demonstrate different emotional states. (See “Suggested Emotions” on page 46 of this manual.) Use facial expressions along with big movements to demonstrate emotions such as happy, sad, mad, angry, scared, surprised, etc.

An extension of this activity is to have students act out/mirror all the emotions that a character has experienced in a story.
Content Connections

SYMMETRICAL/ASYMMETRICAL

PROCEDURES
Teach the meaning of the words symmetrical and asymmetrical. Ask the children to create symmetrical shapes with their bodies. Check them to make sure that they have done a good job. Repeat the process with asymmetrical shapes.

When you call out “asymmetrical” or “symmetrical” the children must create a shape with their bodies to reflect the command. You can also incorporate levels of the body by asking them to make a “low level” symmetrical shape (i.e. while crouching) or a “high level” symmetrical shape (i.e. with arms raised high).

Use the basic mirror exercise and play with symmetrical and asymmetrical shapes, periodically asking the class to identify the shape.

Content Connections

SCIENCE

Content Area: Science
Strand: Content of Science
Standard III
(Earth & Space Science): Understand the structure of Earth, the solar system, and the universe, the interconnections among them, and the processes and interactions of Earth’s systems.

PROCEDURES
Try playing the Mirror Game outside and play with your shadow. Experiment trying to make your shadow bigger or smaller. Try to figure out which way the earth is moving in relation to the sun. Another excellent exercise is to play shadow tag in an assigned area like an outdoor basketball court. To tag someone out, step on his or her shadow. When people are tagged, they can go to the perimeter of the surface and wait till someone sets them free.
**Call and Response**

**LESSON OVERVIEW**
Using the call and response technique, the teacher executes a step, a clapping sequence, or a vocal pattern while the class watches. The class then repeats it back to the teacher. It is a tool to warm up the students, wake up their brains, get them focused, improve concentration, and get them to work as a team.

**Space Needs:** Enough space for each child to move in place–classroom, gym

**Supplies:** Boom box if incorporating music or drum and beater

**Optional Music:** Rhythmic music with a strong beat in 2/4 or 4/4 time
Teacher beating drum
NDI-NM music CD

**BASIC MOVEMENT**
Examples of the basic call and response technique include:
- Clap hands twice and stomp foot twice. Students repeat.
- Bend upper torso to the right and to the left. Students repeat.
- Execute four marching steps in place. Students repeat.

It is helpful to use the voice to augment this technique. An example is:
**Teacher:** “Clap your hands and stomp your feet.”
**Class:** “Clap your hands and stomp your feet.”
**Teacher:** “Bend to the right and bend to the left.”

**FRAMING THE ACTIVITY**
“This activity, Call and Response, can also be called “I go first and then you go.” I will do a movement and you will repeat that movement in the exact same way I did it. Sometimes I will ask you to use your voice with the movement. Let’s try a simple one to begin.”
(Teacher claps twice and then requests that the students clap twice).

**CONTENT STANDARDS**

**PHYSICAL EDUCATION**
Standard 1: Demonstrates competency in many movement forms and proficiency in a few movement forms.
Standard 2: Applies movement concepts and principles to the learning and development of motor skills.

**HEALTH EDUCATION**
Standard 5: Students will demonstrate the ability to use interpersonal communication skills to enhance health.

**ARTS (DANCE)**
Standard 1: Learn and develop the essential skills and technical demands unique to dance, music, theatre/drama, and visual arts.
VARIATIONS

Using the Technique to Ask for Quiet
Clap your hands three times in a row and have the class repeat the three claps back you. Generally one sequence of clapping is used to get the students quiet. Over time, the students recognize when the teacher is asking for silence by clapping out a rhythm.

Students as Leaders
Arrange the class in a circle and have each child take a turn coming up with new movements. Pass the leadership around the circle so that each child gets a turn. If each child does five “calls” and the whole class gets a turn, then everyone should be breathing hard by the end. You can also vary the exercise by asking each child to perform two-hand claps and then say their name in a two-count rhythm accompanied by a movement. (Please see DVD.)

ACCOMMODATIONS
• Demonstrate the basic movement with only one student.
• Make sure that students who have behavioral or visual difficulties stand close to you.
• Ensure that students with auditory problems stand in close proximity to you so that they can easily hear and see you.

PROCEDURES
It is very easy to incorporate loco-motor and non-loco-motor movement dance standards into this format. These include: walk, run, hop, jump, leap, gallop, slide, skip, bend, twist, stretch, and swing. Other action verbs, phrases and possible movements: wiggle, twirl, sway, glide, on your toes, on the balls of your feet, slow motion, low to the ground, etc. Please see full list of action verbs located on page 46.

Content Connections

ACTION VERBS

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<tr>
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<tr>
<td>Strand:</td>
<td>Reading and Listening for Comprehension</td>
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<tr>
<td>Standard 1:</td>
<td>Students will apply strategies and skills to comprehend information that is read, heard, and viewed.</td>
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<th>Content Area:</th>
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<tr>
<td>Strand:</td>
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<tr>
<td>Standard 1:</td>
<td>Learn and develop the essential skills and technical demands unique to dance, music, theatre/drama, and visual arts.</td>
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</tbody>
</table>
Content Connections
POETIC RHYTHM

Content Area: Language Arts
Strand: Reading and Listening for Comprehension
Standard 1: Students will apply strategies and skills to comprehend information that is read, heard, and viewed.

PROCEDURES
Use Call and Response to demonstrate and practice the beat and rhythm of poetry. Read a poem that has a strong beat while clapping out the rhythm. To incorporate Call and Response, read and clap out a line of the poem and have the students repeat it. Do this line for each line of the poem. Lewis Carroll’s “Jabberwocky” is a good choice for this activity.

An extension of this activity is to have students respond to the same poem using different voices or different rhythmic clapping patterns.

Content Connections
Verbal Cues

Content Area: Language Arts
Strand: Reading and Listening for Comprehension
Standard 1: Students will apply strategies and skills to comprehend information that is read, heard, and viewed.

PROCEDURES
Pick four basic movements like:
• “Reach” – reach an arm up over the head to the ceiling;
• “Stomp” – stomp a foot down on the ground;
• “Clap” – clap the hands;
• “Wiggle” – wiggle the entire body.
Using a four-beat format, give a verbal cue to the class and see if they can execute the action without seeing it. If you say “Reach, reach, reach, reach” then the class would alternate using their right and left arms. The same would hold for “Stomp.” The following is an example using a four-count framework:

Teacher: Stomp, clap, stomp, stomp (teacher does this without moving, using her voice only)
Class executes the movement from the verbal information.

Teacher: Reach, reach, stomp, clap
Class executes the movement from the verbal information.

Teacher: Reach, reach, reach, clap, clap, stomp (this example is in a triplet format)
Class executes the movement from the verbal information.

A variation of this activity is to cue the students in different languages:

<table>
<thead>
<tr>
<th>ENGLISH</th>
<th>SPANISH</th>
<th>FRENCH</th>
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</thead>
<tbody>
<tr>
<td>clap</td>
<td>palmada</td>
<td>battre des mains</td>
</tr>
<tr>
<td>reach</td>
<td>alcanzar</td>
<td>atteindre</td>
</tr>
<tr>
<td>stomp</td>
<td>marzo</td>
<td>au pas lourd</td>
</tr>
<tr>
<td>wiggle</td>
<td>meneo</td>
<td>trémousser</td>
</tr>
</tbody>
</table>
Content Connections
MAKE A STORY

PROCEDURES
Throughout this exercise, use your voice to illustrate the steps you are performing, to tell a story that accompanies movements, and to encourage the class. All this can happen without stopping the music or the exercise. Continuous vocals in the form of sounds, descriptive words, and whoops accompany the whole experience from beginning with a movement to when the story or exercise is finished.

The following story is about making a pizza.

Teacher says: “Today we go to Italy.”
Class repeats.

Teacher says: “We’re going to make a pizza pie.”
Class repeats.

Teacher says and does: “Now pat the dough and pat the dough” while patting down an imaginary piece of dough.
Class repeats.

Teacher says and does: “And, roll it out and roll it out!” while rolling out the dough.

Class repeats.
This activity can continue in this way until the dough has been sprinkled with sauce, pepperoni, and other delicious foods; the pizza has been put in the oven; a waiting period has taken place where the class can do a lap or two around the gym in anticipation; and finally the moment when they get to gobble it up.

Other possible stories to enact through the call and response technique might be:
• A super athlete performing at the Olympics
• Being at a rodeo and participating in all the activities
• Going through a haunted house
• Going through a dark and dangerous alley
• Going through all kinds of weather changes

Content Connections
AFRICAN-AMERICAN SPIRITUALS

PROCEDURES
Use this exercise to teach about African-American spirituals. Explain to students that scholars now trace the “call and response” pattern to worship traditions in West Africa. This is a pattern of alternation between the voice of an individual and the voice of the congregation through which individual sorrows, hopes, and joys are shared by the community.

Use the call and response pattern to examine spiritual songs like “Swing Low Sweet Chariot” or Martin Luther King’s “I Have A Dream” speech. Ella Jenkins also has some great call and response music.

Sing or recite using a call and response cadence. Add claps, hamboning, or foot stomps for accent.

References: National Endowment for the Humanities
http://edsitement.neh.gov/view_lesson_plan.asp?id=318

Ella Jenkins’ Website www.ellajenkins.com. For movement songs click on “Find a Song.”
Stage Directions

LESSON OVERVIEW
This movement uses standard stage directions to help guide students through a pre-established area that acts as a stage.

Space Needs: Large open space

Supplies: Cones or tape for boundaries
Boom box if incorporating music or drum and beater

Optional Music: Instrumental background music
NDI-NM music CD
Teacher beating drum

BASIC MOVEMENT
Explain how a stage is divided into specific areas that are always called the same thing and identified by the same place no matter what stage you are on. The four main directions of a stage are: stage right, stage left, upstage and downstage. The rule of thumb is that the directions are determined from the performer’s perspective. Have the class sit facing an imaginary audience.

The side where the imaginary audience sits will always be called “downstage,” and if you ask them to go downstage then they should all move toward the imaginary audience and stand on the “downstage” line of their rectangle. The side opposite to the audience is “upstage.” If they are facing their audience, then their backs are facing upstage.

Ask the children to point with their right hands to the right. The line of the rectangle to their right is called “stage right” and the opposite side is called “stage left.”

You can also get more complicated and teach the names for the corners of their rectangle. For instance the corner to their right and on the downstage line is called “downstage right.” Similarly “upstage right” is the corner that combines the upstage line with the stage right line. There is also upstage left and downstage left. Finally there is “center-center” which is the spot smack in the middle of the rectangle.

(continued on next page)

FRAMING THE ACTIVITY
“Directions are a basic part of traffic flow in all parts of life. On the stage there are specific names for locations that are used to help dancers move to their positions.

Downstage is the portion of the stage that is closest to the audience, upstage is the portion of the stage farthest away from the audience, stage right and stage left refer to the dancers’ right and left. Center-center stage is the middle portion of the stage.”

CONTENT STANDARDS

PHYSICAL EDUCATION
Standard 1: Demonstrates competency in many movement forms and proficiency in a few movement forms.

Standard 2: Applies movement concepts and principles to the learning and development of motor skills.

HEALTH EDUCATION
Standard 5: Students will demonstrate the ability to use interpersonal communication skills to enhance health.

ARTS (DANCE)
Standard 1: Learn and develop the essential skills and technical demands unique to dance, music, theatre/drama, and visual arts.
(continued from previous page)

**Popo Spins**
This exercise can be done with music like musical chairs. Ask the children to spin on their bottoms until you call out a stage direction or stop the music. When they hear the command they must stop spinning and face that direction. Repeat this until you are certain that everyone knows their stage directions.

**Get Up and Move**
Divide the class into two groups, boys and girls, or by birthday, or any method you chose. Label each group with a name - like “oranges” and “apples.” Alternate giving assignments to each group.

“Apples, run to stage right.”
“Oranges, slide to upstage.”
“Apples, skip to downstage right.”
“Oranges, slither like snakes to upstage left.”
“Apples, march back to your places.”
“Oranges, hop on one foot back to your places.”

**VARIATIONS**
- Try dividing the class into teams. Give the boys different directions from the girls. Tell the boys to go to stage right and girls to stage left, etc.
- Test one child while the others rest and give him or her a list of stage directions to follow. “Start at stage left, skip to downstage, shuffle to center/center, and then walk backwards to upstage right.”
- Use an even number like 20 and have the class cross the room from the stage right line to the stage left line in exactly 20 counts. If they are moving evenly across the space, where will they be at count 10? At count 5? Test them. Vary the speed.
- Ask the children to form shapes in different parts of the stage. For example, have the boys form a triangle downstage right and the girls form a square upstage left.

**ACCOMMODATIONS**
- Demonstrate the basic movement with only one student.
- Pair students who have physical problems with more able students.
- Make sure that students who have behavioral or visual difficulties stand close to you.
- Post a visual aid such as the one below, near the movement area.

**ANOTHER VARIATION**
**Four Corners Game**
Cut up a piece of paper into four segments and label each piece to correspond with a corner of the stage: upstage right; upstage left; downstage right; downstage left. Put the pieces of paper in a hat or box. Put on some music and ask the students to move around the room dancing and expressing themselves to the music. When the music stops they must run to one of the corners of the stage. Reach into your grab bag and pull out one of the pieces of paper. The students who are stationed in that corner are out and must sit together in the center of the stage. To keep them moving, the group in the center must do Popo Spins. They stop pointing at the corner they think will be the next to be picked. You can make this more challenging by making a rule that there must be children who run to each corner, otherwise you get to pick twice from the grab bag. This forces them to work together to try and run to all four corners of the stage. Keep going until one person is left. You can enhance this by giving specific directions as to how they move around the dance space—walk, run, glide, march, jump, hop, slide, skip.
### Content Connections

**Making Lines and Shapes in Space**

**Content Area:** Mathematics  
**Strand:** Geometry  
**Standard:** Students will understand geometric concepts and applications.

**PROCEDURES**

Ask the children to work together as a team to form lines standing side by side or one in front of the other so that their line(s) can cross the stage. Ask them to perform the following:

- “Can you make a diagonal line that stretches from upstage right to downstage left?”
- “Can you create two parallel lines that stretch from stage right to stage left?”
- “Can you create intersecting lines?”
- “Can you make a triangle upstage left?”
- “Can the boys make a circle downstage center?”

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### Content Connections

**X/Y Axis in Motion**

**Content Area:** Mathematics  
**Strand:** Algebra  
**Standard:** Students will understand algebraic concepts and applications.

**PROCEDURES**

Prior to the exercise, review X,Y axes and coordinates with the students. Lead a discussion comparing the stage directions to the X,Y axes.

- Upstage-Downstage = Y axis  
- Stage Right-Stage Left = X axis  
- Upstage Left = Positive/Positive  
- Upstage Right = Positive Y-Negative X  
- Downstage Right = Negative/Negative  
- Downstage Left = Positive X/Negative Y

Using the Stage Directions’ basic movement, have students move to the different X-Y quadrants. You can begin by calling out both the stage directions and the quadrants and later verbalize only the quadrants.
Content Connections

GEOGRAPHY

Content Area: Social Studies
Strand: Geography
Standard II: Students will understand how physical, natural, and cultural processes influence where people live, the ways in which people live, and how societies interact with each other and their environments.

PROCEDURES
Ask the class to imagine that they are standing on a map of the United States. Test them by saying, “Stand up if you are sitting in the upstage left corner.” That child stands and now you ask which state he is standing on. He says Maine and he is correct!

Add more movement by having students travel to different parts of the stage using the labels described in the basic movement. For example, “Boys move to the northeast United States - upstage left, and girls move to the central United States - downstage center.” Once they get there have them tell you what states they are standing on.

This can continue with other states, state capitals, or countries and continents.

Content Connections

ANIMAL LOCOMOTION

Content Area: Science
Strand: Content of Science
Standard II (Life Science): Understand the properties, structures, and processes of living things and the interdependence of living things and their environments.

PROCEDURES
Have students review the migratory birds found in North America. Migration patterns can be found at:

Divide students into small groups - four to six students per group - to develop a movement representing the migratory pattern of a bird of their choice. Explain that they will need to use the various stage directions to demonstrate that bird’s movement during the different times of the year with the stage representing North America, and that they will perform that movement across the stage using body gestures similar to that of their selected bird. Each group then performs its migration movement with the rest of the class watching from downstage.
Balance the Space

LESSON OVERVIEW
Students listen to the teacher’s directions in order to initiate simple to complex movements within a pre-determined large, open space.

Space Needs: Large open space like a gym

Supplies: Boom box if incorporating music, or drum and beater
Orange cones or colored tape to delineate the dancing space

Optional Music: Instrumental background music
NDI-NM music CD
Teacher beating drum

BASIC MOVEMENT
• Have the children walk around through the entire delineated space. Explain that they should move into the open spaces, use the whole space, and not bump into each other.

• Instruct them not to talk to one another or stick right by a friend. They must move independently through the space while working cooperatively with all their classmates so that they don’t walk into anyone.

• If you choose to use music or to beat on a drum, ask the students to move to the music or to your beat. If they are doing this well, they should be calmly walking by one another, and they should always be spread out throughout the area - not clumped together.

FRAMING THE ACTIVITY
“Now that we have established our boundaries, walk through the space. Use the whole space and make sure that you do not bump into each other. It is like walking into a crowded area such as the state fair or a crowded city street. Do not talk to one another or hang out with your friends.”

CONTENT STANDARDS

PHYSICAL EDUCATION
Standard 1: Demonstrates competency in many movement forms and proficiency in a few movement forms.

HEALTH EDUCATION
Standard 5: Students will demonstrate the ability to use interpersonal communication skills to enhance health.

ARTS (DANCE)
Standard 1: Learn and develop the essential skills and technical demands unique to dance, music, theatre/drama, and visual arts.
VARIATIONS
Give students instructions to follow such as:
  • Walk faster
  • Stop and touch your toes
  • Walk backwards
  • Stop, drop, roll
  • Wiggle like a piece of frying bacon
  • Do 10 sit-ups
  • Hop on one foot, hop backwards
  • Float like cotton
  • Walk like a zombie

ACCOMMODATIONS
• Demonstrate the basic movement with only a few students.
• Pair students with auditory or coordination problems with more able students.
• Have students with behavioral or visual difficulties hold onto you to move around the space.

Content Connections
ANGLES

Content Area: Mathematics
Strand: Geometry
Standard: Students will understand geometric concepts and applications.

PROCEDURES
Review with students the different types of angles:
  • Acute angles
  • Right angles
  • Obtuse angles

Ask students to walk at their own pace out to the edge of the space, turn and come back into the central area making an acute angle at the turn. When students hit the central area, they must sharply change their direction and head off in another direction, again making an acute angle at the turn. They take this new path to the outer boundaries before turning and heading back into the center of the room. All of the students will be moving on their own time going in and out. See if all students can master this “acute angle” pattern. See how fast they can go in this pattern.

Have students repeat this pattern making right angles at each turn and then again making obtuse angles.
Content Connections

ACTION VERBS

Content Area: Language Arts

Standard 1: Students will apply strategies and skills to comprehend information that is read, heard, and viewed.

Supplies: Slips of paper with various action verbs

PROCEDURES

Have your class explain action words. Ask for a few examples. Then have the class stand and spread out. Pick one action word at a time out of a hat and have the class express each word with movement. Incorporate your action words into balancing the space: float; twist; ooze; melt; slither; stand; hop on one foot; flick; etc. For more action verb ideas, please refer to the Action Words page located on page 46 in your manual.

Content Connections

HEALTH EDUCATION AND PHYSICAL EDUCATION

Content Area: Health Education

Standard 5: Students will demonstrate the ability to use interpersonal communication skills to enhance health.

Content Area: Physical Education

Standard 5: Demonstrates responsible personal and social behavior in physical activity settings.

PROCEDURES

Instruct the group to start out walking through the space, then work up to a run, and then slow down until everyone has stopped moving. See if they can work together as a team and go from walking to running to stopping without talking.
Content Connections

MOVE YOUR MOLECULES

PROCEDURES
Begin by reviewing the molecular structure of air, water, and ice. Use Balance the Space to demonstrate the density or distribution of molecules for the three different states of matter.

Give students three different tasks:
1. Describe the molecular structure of air (molecules far apart), use the whole open space and do the basic movement of Balance the Space.
2. Describe the molecular structure of liquid (molecules closer together), make the boundaries smaller such as using a basketball court rather than the whole gym. Give the same directions for the basic Balance the Space movement.
3. Describe the molecular structure of solids (molecules closely-packed), make the boundaries even smaller such as a half court. Give the same directions for the basic Balance the Space movement.

As a variation, connect the molecular states of water to its temperature. Ask the students to pretend they are water molecules. As you turn up the heat the molecules should move faster and spread out. If you turn up the heat all the way, the water turns to steam and must float all the way to the outskirts of the dancing space. If you turn down the temperature, the water begins to freeze and eventually turns to ice. You can set up the three sets of boundaries in the room for each molecular state (steam - all the way out to the edges of the room, water - a smaller space but still large, ice - a very small area).

Challenge the students to use the appropriate space while physically exploring the movement for each molecular state.

Content Connections

SYMMETRICAL/ASYMMETRICAL

PROCEDURES
Teach the meaning of the words symmetrical and asymmetrical. Ask the children to create symmetrical shapes with their bodies. Check them to make sure they have done a good job. Repeat the process with asymmetrical shapes.

When you call out “asymmetrical” or “symmetrical” the children must create a shape with their bodies to reflect the command. You can also incorporate levels of the body by asking them to make a “low level” symmetrical shape (i.e. while crouching) or a “high level” symmetrical shape (i.e. with arms raised high).

Vary the exercise by having the children walk through the space but see if they can make the asymmetrical and symmetrical shapes with a partner. You can keep expanding the size of the groups by asking four people to link up, then eight, etc. until the entire class must work together to create a shape.

Offer students another variation by asking them to make a symmetrical shape with the palms of their hands touching the floor or with a partner with their knees touching each other.
Runs and Jumps

LESSON OVERVIEW
This exercise has children running across a large open space and leaping high in the air at a designated spot.

Space Needs: Large open space

Supplies: Boom box and NDI-NM music CD

Optional Music: Upbeat, fun and energetic music

BASIC MOVEMENT
The children line up one behind the other. (You can get them to line up quickly either by asking your class to get on the red line if such a line exists, or by asking everyone to raise his right hand and to put the hand on a designated wall. The class is in line without taking up a lot of time.) Designate a path that crosses the stage, gym, or outdoor area. One at a time, ask them to run across the area and to leap over the center line. When the person directly in front is about to jump, then the next person in line can start.

Use a bag, tape markings or even a student lying down to define where center stage is and where you would like the children to jump. They must run across the stage, leap over the center line like they are jumping over a large puddle, AND look at the audience as they jump. After they complete their jump, they must continue to run around the perimeter of the stage until they are back at the end of the line. Make the exercise exciting by creating some theatrical atmosphere. Tell them that the audience is watching and the spotlight is on center. Then put on some inspiring music that will give your students lots of energy and make them run and jump towards the sky!

FRAMING THE ACTIVITY
“(After students line up and a central area is designated.) Each one of you will get the opportunity to jump over this central area as if you were jumping over a big puddle. Run as fast as you can, look at the audience when you jump, jump over center, jump as high as you can, smile, stretch your arms out as wide as you can over your head. After your jump continue to run as fast as you can all the way around the stage area until you are back in line.”

CONTENT STANDARDS

PHYSICAL EDUCATION
Standard 2: Applies movement concepts and principles to the learning and development of motor skills.
Standard 5: Demonstrates responsible personal and social behavior in physical activity settings.
Standard 7: Understands that physical activity provides opportunities for enjoyment, challenge, self-expression and social interaction.

HEALTH EDUCATION
Standard 5: Students demonstrate the ability to use interpersonal communication skills to enhance health.

ARTS (DANCE)
Standard 1: Learn and develop the essential skills and technical demands unique to dance, music, theatre/drama, and visual arts.
Standard 8: Contribute to communities by sharing expertise in dance, music, theatre/drama, and visual arts and by participating in the activities of cultural institutions.
(continued from previous page)

Ideally, you want them to jump sideways so that their entire body can be seen. The point is to see a child’s face as he flies across center. You can ask a student to be the photographer, to stand at the audience and take pictures. The rules are: run as fast as you can; look at the audience when you jump; jump over center; jump as high as you can; smile; and stretch your arms out as wide as you can over your head. After your jump continue to run as fast as you can all the way around the stage until you are back in line. Don’t cut any corners!

VARIATIONS
- Create an obstacle course using chairs, spare garbage cans, students, or orange cones. Children run through the obstacle course after they perform their jump. For instance, they run across the room and jump over the center line, then they run to the far edge of their space and run two times around a chair, then they run to another designated spot and do three jumping jacks and then run backwards as fast as they can to the end of the line.
- Have simultaneous lines running from opposite directions, one positioned downstage, one positioned upstage.
- Ask the dancers to call out their names or their favorite flavor of ice cream as they jump over the center line.
- Instead of going one by one and then stopping after everyone has had a turn, keep the line going so that they go again and again until they are tired.

ACCOMMODATIONS
- Provide alternatives for students who have physical disabilities that prevent them from running and/or jumping. Options could include walking and posing.
- Pair up students who have difficulty following your directions with other students.

Content Connections

TESTING STUDENT KNOWLEDGE

Content Area: All
Strand: All
Standard: Potential to address many standards.

PROCEDURES
Use Runs and Jumps to test students’ knowledge of any topic. Once students line up, give the students a subject area category (possible subject areas include action verbs, literary protagonists, a historical event from the 1800s, a chemical from the periodic table). Explain that they will need to call out a specific answer from that category. For example, tell the students you’d like them to think of an adjective. When each student jumps, he or she calls out an adjective.
Content Connections

THE HUMAN BODY IN MOTION

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<th>Science</th>
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<tbody>
<tr>
<td>Strand:</td>
<td>Content of Science</td>
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<tr>
<td>Standard II (Life Science):</td>
<td>Understand the properties, structures, and processes of living things and the interdependence of living things and their environments.</td>
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<tr>
<th>Content Area:</th>
<th>Arts</th>
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<tbody>
<tr>
<td>Strand:</td>
<td>Visual Arts</td>
</tr>
<tr>
<td>Standard 1:</td>
<td>Learn and develop the essential skills and technical demands unique to dance, music, theatre/drama, and visual arts.</td>
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</tbody>
</table>

PROCEDURES

Use Runs and Jumps to have students explore the human form as it moves through space. Separate the group into two smaller groups. Ask one group to complete the Runs and Jumps as described in the basic movement. Have the other group sit on the sidelines and sketch or make notes about how the body moves as it runs and as it jumps. Switch groups so both groups have the opportunity to do both the Runs and Jumps and the sketching/note taking. Have a follow-up discussion about the students’ sketches and notes making connections to human biomechanics. A variation would be to videotape the Runs and Jumps. Playback options could then include pause/stop-action for students to sketch their images and make notes.

Note: It is recommended that older kids approaching and in adolescence work in same gender groupings to avoid sexual-based comments. You can separate the area in two parts - the boys can do the exercise on one side while the girls do it on the other.
Low, Medium, High

LESSON OVERVIEW
Students practice inventing shapes low, medium, high, and very high from the ground.

Space Needs: Large open space

Supplies: Boom box and NDI-NM music CD, if incorporating music, or drum and beater

Optional Music: Rhythmic music or Teacher beating drum

BASIC MOVEMENT
- Ask each child to invent a low shape, meaning that the shape is low to the ground.
- Pick a few different ones and show the rest of the class.
- Ask the students to make low shapes that take up lots of room, or that are very strong, or off balance, or that create lots of spaces like arms and legs spread wide open, or that offer no spaces at all, like crouched-in-a-ball, hugging knees.
- Do the same with medium, high, and very high - instructing the students to create shapes at these different levels.
- Ask the students to make three or four lines with four or five students in each line. Situate the lines on stage right and have the students face stage left.

FRAMING THE ACTIVITY
“The first part of this game can also be called ‘How low can you go?’ I’d like you to invent a shape that it is low to the ground. Now, create a shape that is low to the ground and takes up a lot of space...low to the ground and looks very strong...low to the ground and is off balance.”

• Ask each student to move from stage right to stage left making low shapes.
• Each low shape must be different from the last and each one must travel across stage.
• Put on some music for inspiration!
Repeat this going back the way they came with medium shapes, and so on.

PHYSICAL EDUCATION
Standard 1: Demonstrates competency in many movement forms and proficiency in a few movement forms.
Standard 2: Applies movement concepts and principles to the learning and development of motor skills.

HEALTH EDUCATION
Standard 5: Students will demonstrate the ability to use interpersonal communication skills to enhance health.

ARTS (DANCE)
Standard 1: Learn and develop the essential skills and technical demands unique to dance, music, theatre/drama, and visual arts.
Content Connections

ANIMAL LOCOMOTION

PROCEDURES
Have the students review different ecosystems, e.g.: forest; ocean; desert. Use the Low, Medium, and High exercise to have them show you their understanding of the animals that live in a particular ecosystem. First, ask the students to create shapes of animals that move very low to the ground.

You can use the low, medium, high shapes to have students demonstrate how their different animals move. Following the directions found in the Variations section, each student moves from stage right to stage left using the method of locomotion of his or her selected animal.

Repeat this same process using medium, high, and very high shapes, whereby students create animals that move at these respective levels.

Content Connections

THE ATMOSPHERE

PROCEDURES
Tell students how the atmosphere is divided into three parts. Explain that the ionosphere is high level, the stratosphere is medium level, and the troposphere is low level. Make the connection between the levels in the atmosphere and levels that students used for the Low, Medium, High exercise. Tell students that when you call out a level of the atmosphere, they are to create a shape in that level. For example, if you call out, “troposphere,” students are to create a low shape.

Reference for this exercise can be found at: http://artsedge.kennedy-center.org/content/2176/

Content Connections

DESCRIPTIVE WORDS

PROCEDURES
Have students create low shapes as described in the basic movement. While they are in their shapes, choose a few students to use prepositions to describe their shapes. For example, a student may describe her low position as “My hands are beneath my knees.”

The following list of prepositions can be provided to the students prior to the exercise: aboard; about; above; across; after; against; along; among; around; at; before; behind; below; beneath; beside; between; beyond; by; down; during; except; for; from; in; into; like; of; off; on; over; past; since; through; throughout; to; toward; under; underneath; until; up; upon; with; within; without.

Repeat for medium, high, and very high shapes.
Eight for Eight

LESSON OVERVIEW
This is a counting and division game that requires the students to concentrate on counting as they move around the space.

Space Needs: Open Space - gym, outside, cafeteria

Supplies: Boom box and NDI-NM music CD
Orange cones or colored tape to delineate the space

Music: Highl y rhythmic music with a strong down beat

BASIC MOVEMENT
Eight for Eight is a counting and freezing game. The game has four patterns that the children must memorize.

The four patterns are:
• Walk for eight and freeze for eight
• Walk for four and freeze for four
• Walk for two and freeze for six
• Walk for one and freeze for seven

Explain that the patterns always include eight counts and that patterns 2, 3, and 4 add up to eight. To help explain the exercise and to provide a visual aid, have eight children stand in a line at the front of the classroom. In the first pattern, the class will walk around the room for eight counts and then freeze for eight counts just like the eight students standing in front of the class. Then, ask half of the

(continued on next page)

FRAMING THE ACTIVITY
“We are going to explore dividing eight counts into smaller and smaller units. The variations we do will always add up to eight counts.”

CONTENT STANDARDS

PHYSICAL EDUCATION
Standard 2: Applies movement concepts and principles to the learning and development of motor skills.

Standard 5: Demonstrates responsible personal and social behavior in physical activity settings.

HEALTH EDUCATION
Standard 5: Students will demonstrate the ability to use interpersonal communication skills to enhance health.

ARTS (DANCE)
Standard 1: Learn and develop the essential skills and technical demands unique to dance, music, theatre/drama, and visual arts.

MATHEMATICS
Strand: Numbers and Operations

Standard: Students will understand numerical concepts and mathematical operations.

Strand: Algebra

Standard: Students will understand algebraic concepts and applications.
VARIATIONS

- Instead of just walking around the room to the beat of the music, ask the students to free-style dance, hop on one leg, walk sideways or backwards.

- Speed up the tempo to make it more difficult.

- Designate how the students must freeze during the stationary beats. For example, they might freeze with their hands on their head, or their right foot touching their left knee.

- Ask the class to pick partners. During the waiting sections they must clap hands with their partner - first eight times, then four, then six, and then seven.

- Use a different piece of music that doesn’t have the waiting beats highlighted. They must concentrate to keep the moving and resting sequence intact.

- Make the game more difficult by eliminating the students who make a mistake. Tap the shoulder of each student who makes a mistake and have him sit down at the front of the class and become an audience member. If a student has been tapped then he is out of the game. The game is over when there is one student left.

ACCOMMODATIONS

- Pair students with auditory or coordination problems with more able students.

- Ensure that students with hearing difficulties stand close to the music source.

- Stand near students with behavioral problems.
Music Game

LESSON OVERVIEW
Students develop an awareness of personal, group, and general space. Through the use of music, they also explore the concepts of stillness and motion.

Space Needs: Open space—gym, outside, cafeteria

Supplies: Boom box and NDI-NM music CD or drum and beater
Orange cones or colored tape to delineate the dancing space

Optional Music: NDI-NM Music CD or Teacher beating drum

BASIC MOVEMENT
Ask your class to form groups of three to six people and to sit down. Define the space within which the groups may move around. The following are the rules: the groups must stay connected by holding hands, linking elbows, etc.; each child within a group must express the music with their bodies; the group as a whole must move around the room; they must stop when the music stops; and they must not talk. The teacher uses the NDI-NM music CD or a radio to start and stop the exercise at her discretion. A group is disqualified for talking, for moving when the music has stopped, for not expressing the music, or for getting disconnected.

FRAMING THE ACTIVITY
“Today, you are going to learn about how to express yourselves in a small group. I will play a piece of music and give you direction on how to dance to the music. You need to stay connected to your other group members during the movement. When I stop the music, you must freeze and not speak.”

CONTENT STANDARDS

PHYSICAL EDUCATION
Standard 2: Applies movement concepts and principles to the learning and development of motor skills.
Standard 5: Demonstrates responsible personal and social behavior in physical activity settings.

HEALTH EDUCATION
Standard 5: Students will demonstrate the ability to use interpersonal communication skills to enhance health.

ARTS (DANCE)
Standard 1: Learn and develop the essential skills and technical demands unique to dance, music, theatre/drama, and visual arts.
VARIATIONS
• Ask the children to be fluffy cotton balls, a jagged and rusty old piece of wire, aspen leaves fluttering in the breeze, butter melting in the hot sun, Mexican jumping beans, etc.
• Ask them to interpret the music with just their eyebrows and mouth, or other isolated parts of the body such as their noses, knees, or hips.
• Ask them to interpret the music with certain body parts always on the floor such as their bottoms, one foot and one hand, one knee and one hand, etc.
• Call out theatrical characters such as lumberjacks or waitresses, dancing cowboys and cowgirls, Austin Powers or Charlie’s Angels, etc.
• Ask them to move through the space using low, medium, or high levels. Tell them that each step must be different from the last.
• Assign each group an animal and tell them they have one minute to find a way to express that animal. Have the class sit and watch each group one at a time and try to guess what animal is being expressed.
• Instead of being connected and working as a group, have each child dance on her own.
• Make this exercise more challenging by turning it into a game. Groups are eliminated and must sit down if they become disconnected, if they talk, if they don’t express the music, or if they don’t freeze once the music has stopped. Eliminate groups one by one until one group has won.

ACCOMMODATIONS
• Pair students with auditory or coordination problems with more able students.
• Ensure that students with hearing difficulties stand close to the music source.
• Join in a group with students with behavioral problems.

Content Connections
CLOUD DANCE

<table>
<thead>
<tr>
<th>Content Area:</th>
<th>Science</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strand:</td>
<td>Content of Science</td>
</tr>
<tr>
<td>Standard III</td>
<td>Understand the structure of Earth, the solar system, and the universe, the interconnections among them, and the processes and interactions of Earth’s systems.</td>
</tr>
</tbody>
</table>

PROCEDURES
Review the types of clouds and their respective shapes - round and puffy like a cumulus cloud, straight, thin and wispy like a cirrus cloud, and wide, flat, blanket-like similar to a stratus cloud. Call out one of the cloud shapes and play the music. Students, in groups of four or five, are to quickly shape themselves into that cloud shape and move around the space as if they were that cloud. When the music stops, they need to make sure that they are still in that cloud shape.
Content Connections

HIBERNATING ANIMALS

**Content Area:** Science  
**Strand:** Content of Science  
**Standard II (Life Science):** Understand the properties, structures, and processes of living things and the interdependence of living things and their environments.

**PROCEDURES**

Review the behavior of hibernating animals during the different seasons - gathering food, sleeping, waking up, spring and summer playing. Have the students create movements and dances for each season. When it is time for hibernation, stop the music and instruct the students to drop immediately to the floor and pretend that they are sleeping. When the music is played again they can slowly wake up and come to a standing position. This movement can be done individually or in small groups. It may help to select different musical pieces for the different seasons.

Content Connections

SEVEN AGES OF MAN

**Content Area:** Language Arts  
**Strand:** Reading and Listening for Comprehension  
**Standard 1:** Students will apply strategies and skills to comprehend information that is read, heard, and viewed.

**PROCEDURES**

Read Shakespeare’s “Seven Ages of Man” out loud. Have it typed out and split into sections. Create seven groups. Each group is given a section. Ask groups to create both a mime/movement piece and a still image about the age they are given. Have the groups perform their “ages” in chronological order - one at a time with the other groups watching. When the music is played, they perform their movement. When the music stops, they show their still image. Then the next group “takes the stage.” The following website describes the seven ages: http://www.wikipedia.org/wiki/seven_ages_of_man.
FRAMING THE ACTIVITY
“"What do machines that have moving parts have in common? Yes, they have parts that move in the same way over and over again. We are going to make a human machine. I’d like a volunteer to start—use your body to create a movement that repeats itself over and over. Then another student will connect to the first student, creating a movement that is related, but different from the initial student’s machine movement. We will keep adding students until all class members are part of the machine.”"
VARIATIONS
• Divide the class into two groups and have each group make a machine.
• Whisper to one group and tell them what kind of a machine they are and then ask the other group to guess from watching what they make up.
• Ask the machine to slow down or to speed up.
• Machines can be done in silence or with music.
• Machines can be set in different locations—like a machine in a haunted house, or at a circus.
• Periodically ask the machine to “freeze” and then to restart.
• Each child’s movement in the machine can be accompanied by a sound he makes to augment his physical action.

ACCOMMODATIONS
• Pair students with behavioral or visual problems with more able students.
• Make machine movement suggestions for students who feel intimidated or self-conscious about coming up and adding a movement to the machine.

Content Connections
INVENTING A MACHINE

<table>
<thead>
<tr>
<th>Content Area:</th>
<th>Science</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strand:</td>
<td>Content of Science</td>
</tr>
<tr>
<td>Standard I (Physical Science):</td>
<td>Understand the structure and properties of matter, the characteristics of energy, and the interactions between matter and energy.</td>
</tr>
</tbody>
</table>

PROCEDURES
Prior to the session, have students identify simple machines with moving parts (wheel-and-axle, screw, pulley and wedge).

Simple Machines:
Call out one of the simple machines—have students perform the motion of that machine individually. Then have them work in pairs to create the simple machine you call out. You can then move to trios, four to a group, etc. until the whole class is making the machine you state.

Name That Machine:
Have students work in small groups (4-8 students) to brainstorm possible sounds, movements (crank, lift, push, twist, bend) and functions of a more complex machine that is composed of several simple machines. Have each group perform its machine movements while the other groups watch. After each performance, have the group BRIEFLY explain the function of the machine.
Guess The Leader

Space Needs: Space for the students to form a circle

Supplies: None

No music necessary

Have your class form a circle, pick a volunteer to be the guesser, and have him stand in the center of the circle and close his eyes. Silently pick one of the students in the circle to be the leader. Ask the leader to begin a repetitive warm up movement that the rest of the class must copy. The idea is to have the whole class moving by the time the guesser opens his eyes. The leader must change the movements as often as possible without getting caught as the leader. The rest of the class members must use their peripheral vision while following the leader so as not to stare right at the leader and give away his secret. The guesser gets three guesses to figure out who the leader is.

If the guesser is successful in identifying the leader then he returns to the circle and the “old” leader becomes the guesser. If the guesser is not successful after three tries, then he goes back into the circle and the classroom teacher picks a new guesser to go into the center.

Simon Says

Space Needs: Space for the students to form a circle

Supplies: None

No music necessary

Substitute your name for the name Simon. “Today, we are going to play Catherine says.” If Catherine asks them to jog in place and then says stop, the dancers who are listening will keep jogging. It is best not to let kids get out too quickly because then they will be sitting rather than huffing and puffing. In order to make this exercise aerobic, “Simon” must ask for large physical movements that can be repeated many times over, jumping jacks, jogging in place, high leg kicks, and large marching steps. This game motivates even the most reluctant student. This game can also be played in lines facing the audience.
DANCE ACTIVITY CIRCUIT

Space Needs: Large open space

Supplies: Boom box and NDI-NM music CD
Activity cards and tape
Orange cones or colored tape to delineate the space

Music: Highly rhythmic music with a strong down beat

Pick out 10 physical activities and write each one out on a piece of paper. Place these activity cards throughout the gym space so that the students will move in a circle through the entire gym space going from one station to the next. Go through each physical activity as a full class. Practice doing them all together:

1. Roll shoulders
2. Bend and straighten knees
3. Alternate hugging one knee at a time to your chest and balancing on the other leg
4. March in place with knees going as high as possible
5. Jog in place
6. Jumping jacks
7. Ski jumps
8. Hop on one foot and then the other
9. Big arm circles
10. Large cleansing breaths

Put on the NDI-NM music CD to the Activity Circuit track and listen to how the music is divided into a melody section and then a beat section. The class needs to perform the activity with the melody and move to the next station with the beats section. You can pick any music that you would like and use a drum to signal when you would like the group(s) to head to the next station.

You can have the class move as a team around the room to each station, or you can divide the class into four groups and start them off one at a time on the “Activity Circuit.”

You can even ask the class for exercise ideas and write out the activities spontaneously at the start of class. You can place the activity cards so that the children move in a circle around the room, or you can vary the stations so they must run across the room to the next station.
This investigation uses probability and statistics techniques to analyze the frequency of letters in the English language.

1. Have students decide, individually, what they think are the five most commonly used letters in the English language. They should list their predictions, starring the letter that they think is the most common.

2. Ask the students to share their individual predictions in their groups and to arrive at one group prediction.

3. Then have each student pick a sentence from a book and tally how many times each letter appears in the sentence. Have groups compile their individual results and put their results on a class chart. Analyze the class chart and list the letters of the alphabet in the order of frequency according to the students’ findings.

4. Compare the class results with their predictions and with the actual order of frequency in the English language:

E T A O (N I) S R H L D C U (P F) M
W Y (B G) V K (Q X) (J Z)
(Those bracketed have the same frequency of occurrence)

Extensions:
1. Would this be the same for other languages? Find out.
2. What is so strange about these three sentences?—THIS IS OLD. DO YOU KNOW WHY? TRY AND FIND OUT.
3. A language exercise: Have students write, or talk, without using one of the common letters.

4. Each letter in the cryptogram below stands for another letter in the alphabet. Can you figure out what it says?

AB CD EDDF AG FXD HIJY,
A Cakk LMN NZM IG AWD WjDie WzGD.

Here’s another clue to help you: The most frequently used words in the English language are “the,” “an,” “a,” “and.”

5. Examine the games of Scrabble, Boggle, and so forth to see how they used the information about frequency of letters.

6. Buy some transfer lettering from a stationery or art store. Analyze the frequency of the letters provided.

7. When Christopher L. Sholes invented the typewriter in 1867, he purposely scrambled the letters so typists couldn’t type too quickly and jam the keyboard. (Your two most agile fingers rest on rarely used “j” and “k,” while your left pinky is used for “a.”) Have students design a keyboard that makes use of this mathematical investigation. Then compare their keyboard with the one pictured.

This was designed by August Dvorak in 1930 to make better use of the frequency of letters. (See “Tangled Typing,” Science 81, May issue, and a reply in the “Letters to the Editor” column in the July 1981 issue from a Dvorak user.)
## Action Words and Emotion Words

**ACTION WORDS**

<table>
<thead>
<tr>
<th>Avert</th>
<th>Bend</th>
<th>Bite</th>
<th>Blow</th>
<th>Blush</th>
<th>Bounce</th>
<th>Bow</th>
<th>Bulge</th>
<th>Caress</th>
<th>Catch</th>
<th>Clench</th>
<th>Climb</th>
<th>Compress</th>
<th>Condense</th>
<th>Crane</th>
<th>Crunch</th>
<th>Courtsey</th>
<th>Dab</th>
<th>Dart</th>
<th>Dip</th>
<th>Doze</th>
<th>Drip</th>
<th>Droop</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drop</td>
<td>Evade</td>
<td>Fade</td>
<td>Faint</td>
<td>Fall</td>
<td>Fidget</td>
<td>Flip</td>
<td>Float</td>
<td>Flush</td>
<td>Flutter</td>
<td>Fly</td>
<td>Fold</td>
<td>Gallop</td>
<td>Gather</td>
<td>Gesture</td>
<td>Glide</td>
<td>Glide</td>
<td>Grab</td>
<td>Gravitate</td>
<td>Grind</td>
<td>Hit</td>
<td>Hop</td>
<td>Hustle</td>
</tr>
</tbody>
</table>

**SUGGESTED EMOTIONS**

Suggested Situations

Pretend you’re walking, running, jumping, hopping, leaping…

through a snowstorm
through a swamp
down a cold mountain stream
through a bowl of chewed-up bubble gum
across a room of bouncy springs
in a bowl of feathers
underwater
like a baby
like an old man
like a fashion model
like a Sumo wrestler
like a gorilla
like a zombie
like a cowboy
in slow motion
like you are made of electricity
through tall underbrush
through a dark, dangerous alley
across a wide street on a rainy, windy night
in the burning desert, looking for water
through a forest of man-eating plants
in outer space, weightless
down a road of sticky asphalt and tar
across a log over a ravine full of crocodiles
across a street of broken glass
through a huge bowl of whipped cream
from the cold out-of-doors into a warm room
The Importance of Taking & Recording a Pulse

THERE ARE TWO TYPES OF PHYSICAL ACTIVITY: VIGOROUS AND MODERATE

Vigorous Activity means your heart is pumping hard and your body is expending lots of calories. Vigorous Activity makes you sweat. Examples of Vigorous Activity include running, riding your bike uphill, playing a high speed game of basketball.

Every child should engage in 30 minutes of vigorous activity a day, no less than three times a week!

When a child is engaging in Vigorous Activity her heart is beating at 140-190 beats per minute (bpm).

The bpm for adults engaging in Vigorous Activity varies considerably depending on age. The maximum heart rate during Vigorous Activity exercise is 112-170 depending on age.

Moderate Activity means you are exercising but not pushing yourself. Your heart is beating but you won’t break a sweat. Examples of moderate activity include walking, leisurely riding a bicycle, casually shooting baskets.

Every child should engage in 30-60 minutes of Moderate Activity a day every day!

When a child is engaging in Moderate Activity, her heart is beating between 120-140 beats a minutes (bpm).

Adult bpm for Moderate Activity ranges from 80-150 depending on age.

STATE STANDARD CONNECTION

It is fun and rewarding for children to learn how to take their pulse rate. In addition to addressing Math Standards, it helps students make progress towards NM PE Standard #4: Achieves and maintains a health-enhancing level of physical fitness.
DIRECTIONS FOR TEACHING YOUR STUDENTS HOW TO TAKE THEIR PULSE

An easy way to find your beats per minute (bpm) pulse rate, is by adding a zero to the number of beats you count in six seconds.

Example: If a child counts 13 beats in six seconds and adds a zero, her estimated bpm is 130, and she is in her target zone for moderate activity.

TEACHING YOUR CLASS
1. “Raise your right hand with your index and middle fingers straight and together and the other fingers curled toward your palm.” Hold up your hand to demonstrate.

2. “Put your left hand over your heart. Your heart is on the left side of your body.”

3. “Place your index and middle fingers of your right hand on the left side of your neck (over your heart), in the valley between the neck muscle and the ‘Adam’s Apple.’ You will feel a throbbing sensation. That is your pulse. Do not use your thumb; it has its own pulse.”

4. “When you have found your pulse please raise your hand so I know you have found it.”

5. “Great! Now find your pulse and count how many times it beats between when I say ‘go’ and ‘stop.’”

6. “Ready … go!”

7. The teacher uses her watch to time out six seconds.

8. “Stop!”

9. “What number did you come up with?” Select a handful of students to shout out their number.

10. “Now, add a zero to the end of the number you got. This is your pulse rate, or beats per minute (bpm).”

11. “Raise your hand when you have calculated your bpm.”

Once your class has discovered how to find, take, and calculate their pulse, experiment taking pulses throughout the day. What is each child’s pulse rate while sitting quietly in the classroom? What about in the middle of recess? How about after 35 jumping jacks?

It is great fun to be in the middle of one of the Train the Trainer exercises and to suddenly stop the action and call for pulse rates. It takes all the high energy in the room and centers it inside each individual student as they listen to their body and heart beat.
Use this guide to determine which CD tracks to use for each exercise. In parentheses are alternative tracks that can be used for the exercise.

**GETTING TO PLACES**
1. Linus & Lucy
2. Goofy Piano
   (alternates—5,10,11,18,22)

**MIRROR GAME**
3. Piano Warmup
4. Stretching Blues
5. Pink Panther

**CALL & RESPONSE**
6. George M. Cohan Medley
7. Elvis Medley
8. Tarentella
   (alternates—1,9,11,12,13,17,19,22)

**STAGE DIRECTIONS**
9. Mambo
10. Animal Locomotion
    (alternates—1,5,12,13,17,19,22)

**BALANCE THE SPACE**
11. Ain’t Misbehavin’
12. Stevie Wonder Medley
13. Baby Elephant Walk
    (alternates—1,6,9,17,22)

**RUNS & JUMPS**
14. Runs & Jumps
15. Juns & Rumps
16. Wipeout
    (alternates—7,9)

**LOW, MEDIUM, HIGH**
17. African
18. Tango
19. Hip Hop Finale
    (alternates—1,4,5,6,7,9,12,22)

**EIGHT FOR EIGHT**
20. Simple version
21. Gets Faster
   (“Extreme Version” – 11,13,17,19)

**MUSIC GAME**
use random selections

**MACHINE**
22. Technoville
    (alternate—17)

**DANCE ACTIVITY CIRCUIT**
23. Dance Activity Circuit
NDI-NM HIP to be FitSM Train the Trainer
Teacher Assessment

Please return to 1140 Alto Street, Santa Fe, NM 87501

1. Did the program encourage you to do more physical activity and/or movement with your class?

2. Were the exercises and curriculum easy to use?

3. How did your class respond to the exercises?

4. How would you improve the curriculum?

Suggestion Box

Please add any comments here
Please circle the face or word that most agrees with how you feel.

1. These activities were fun
   un
   b

2. I want to do these activities again
   un
   b

3. These activities make you breathe hard and/or sweat.  YES  MAYBE  NO

4. I learned something new by doing these exercises.  YES  MAYBE  NO

Suggestion Box
Please add any comments here