



TEACHER'S

# guide

to growing ladies and gentlemen  
through etiquette,  
nutrition and

# dance!

MOVING

toward the

# art

OF GOOD HEALTH



Blue Cross & Blue Shield of  
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# MTAGH teacher's guide

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chapter one



THE ART OF  
**good health**  
program





## Introduction to the “Moving Toward the Art of Good Health Program”

This supplemental curriculum is aligned with 6th grade Health and Physical Education and is provided for teachers wishing to integrate creative forms of exercise and good manners into already existing Health or PE classes. Ballroom dancing, social dancing, and social etiquette are coupled with learning experiences in nutrition, fitness and well-being for a well rounded and engaging approach to comprehensive health.

This Teacher’s Guide provides information, resources and support for presenting ballroom dance as a once or twice a week lesson within Health or PE class throughout the year or as a 9-week unit. Built into the program are opportunities for a community building Parents’ Night, hands-on field trip, guest presenters and an end of the year Dance-A-Thon for everyone!

*Moving Toward the Art of Good Health (MTAGH)* is designed to be flexible so teachers can make it their own. The frameworks provide the content strands while this Teacher’s Guide provides the resource and support to bring creative exercise, nutrition and social etiquette together.

Orientation and training for MTAGH is free to participating teachers, and consists of learning the basic steps, how to engage students in a positive way, and how to make this program a success in your school. Three one-day trainings are presented to Health and PE teachers in the summer, fall and spring by a certified dance instructor. Support through the Mississippi Arts Commission’s Artist Roster is available for teachers wanting additional assistance.

The Student Journal provided is a quick reference guide of nutritional facts, food choice suggestions, resources, charting progress, exercise and calorie intake and output, and space for weekly reflections through individual writings on relevant topics.

We know Moving Toward the Art of Good Health is a powerful and successful way to engage students in physical fitness and overall wellness. The Blue Cross & Blue Shield of Mississippi Foundation has funded and supported three years of curriculum development through the Phase One Pilot Program implemented after Hurricane Katrina in the Bay-Waveland School District, and this fourth year of our state-wide dissemination. The MTAGH experience empowers 6th grade students with strengths and skills for a lifetime of health and well-being. **It’s a lot of fun too!**

# MTAGH Integrated Health Frameworks

## Sixth Grade

### Content Strands:

- **Health, Nutrition, and Fitness**
- **Performing Arts (Ballroom Dance)**
- **Wellness/ Advisory (mental health)**

### Competencies and Objectives:

#### HEALTH, NUTRITION AND FITNESS

##### 1. **Comprehend concepts related to health promotion, nutrition and fitness.**

- Analyze how health education and promotion benefit individuals (i.e., reduces number of doctor visits, premature death and chronic diseases).
- Compare and contrast various food choices and how they relate to personal health.
- Discuss how fitness, nutrition, exercise and physical health impact self-image and affect overall health and wellness.

#### PERFORMING ARTS - BALLROOM DANCE

##### 2. **Demonstrate physical and social health of ballroom dance.**

- Discuss the history of discipline related to dance (Merengue, Cha Cha, Swing, Tango, Waltz, Rhumba, Latin Mix and Line Dances).
- Demonstrate proper social etiquette, public behavior and manners as they relate to ballroom dance and social settings.
- Demonstrate and model ballroom dance performances and stage presence.
- Demonstrate and discuss backstage performance and production responsibilities.

##### 3. **Understand role and functions of cultures, times and places as they applies to each ballroom dance form.**

- Discuss the history and place of origin of each ballroom dance form.
- Discuss the similarities and differences between each dance form based on the country or area of origin, era and social status.
- Identify the customs and traditions of each dance form as it applies throughout history.
- Recognize diversity in relation to the cultural styles and traditions.
- Perform different styles of ballroom dance based on various cultures.

##### 4. **Accomplish ballroom dance skills.**

- Model, practice and master the steps, proper connections, patterns and formations of various ballroom dances.
- Perform various ballroom dances for an audience.

#### WELLNESS

##### 5. **Gain an understanding of overall health and wellness as they relate to physical and social activity.**

- Discuss the importance of expressing personal feelings associated with making good or poor health-related decisions
- Discuss personal ethics and strategies for healthy conflict resolution.
- Discuss leadership traits, character development, self image and the affect on overall health and wellness.
- Discuss resiliency and self-efficacy as they relates to self-expression and communicating with others.
- Discuss incentives for team and intramural competition.
- Discuss and reflect on the positive effects of being involved in ballroom dance and social activity.

# State of Health

The current state of health for Mississippi is not great. For the seventh straight year, Mississippi is the fattest state in the U.S. Obesity is our number one health problem. The good news is that the Healthy Students Act, which requires more physical activity and health education for students, may have helped keep our obesity rate from increasing. Mississippians are not alone in their fight against obesity. In 1995, no state in the nation had an obesity rate above 20 percent. Now every state does, except Colorado, which has a 19.8 percent rate.

If we can change our mentality about food, start growing vegetables in our neighborhoods, and have fresh vegetables and healthy foods accessible and affordable in our communities, healthy foods could become competitive with

inexpensive fast foods. Farmers markets are great weekend community events happening in many Mississippi towns.

Communities also need safe public areas for exercising and opportunities to come together as a community to enjoy physical activity. The MTAGH program funded by the Blue Cross & Blue Shield of Mississippi Foundation serves to provide education in healthy food choices, a place to exercise through the joy of dance and an opportunity to unite the community through a healthy lifestyle.

We also encourage and support a tobacco-free lifestyle and suggest incorporating stress management, regular exercise and healthy eating into a daily routine for maintaining wellness.



# chapter two



# STUDENT health, nutrition & fitness:

Supplementals and  
Resources for the  
Student Journal



# How Do I Know What To Eat?

## Guide To Eating Right

Lots of kids want to know which foods to eat to be healthy or lose weight. Most kids don't need to be on diets, but here's something kids can do to eat healthier: Learn the differences among:

### Go, Slow, and Whoa foods.

You probably know that foods fit into different categories. The Food Guide Pyramid puts them into these categories:

- grains
- vegetables
- fruits
- milk and dairy products
- meat, beans, fish, and nuts
- oils

### Go Foods

These are foods that are good to eat almost anytime. They are the healthiest ones. Example: skim and low-fat milk.

### Slow Foods

These are sometimes foods. They aren't off-limits, but they shouldn't be eaten every day. At most, eat them several times a week. Example: waffles and pancakes.

### Whoa Foods

These foods should make you say exactly that — Whoa! Should I eat that? Whoa foods are the least healthy and the most likely to cause weight problems or health issues, especially if a person eats them all the time. That's why Whoa foods are once-in-a-while foods. Example: French fries.

## My Plate = New Symbol for Healthy Eating

Goodbye, pyramid. Hello, plate.

The Food Guide Pyramid was the model for healthy eating in the United States. Maybe you had to memorize its rainbow stripes in school.

But the USDA, the agency in charge of nutrition, has switched to a new symbol: a colorful plate — called MyPlate — with some of the same messages:

- Eat a variety of foods.
- Eat less of some foods and more of others.

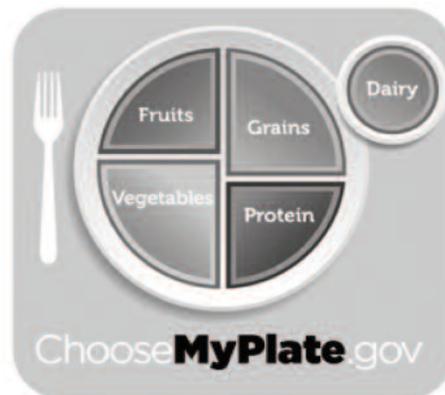
The pyramid had six vertical stripes to represent the five food groups plus oils. The plate features four sections (vegetables, fruits, grains, and protein) plus a side order of dairy in blue.

*The big message is that fruits and vegetables take up half the plate, with the vegetable portion being a little bigger than the fruit section.*

And just like the pyramid where stripes were different widths, the plate has been divided so that the grain section is bigger than the protein section. Why? *Because nutrition experts recommend you eat more vegetables than fruit and more grains than protein foods.*

The divided plate also aims to discourage super-big portions, which can cause weight gain.

Expect to hear more about the MyPlate. The USDA promises new online tools to help people learn how to apply it to their everyday lives at [www.choosemyplate.gov](http://www.choosemyplate.gov).



This information was provided by:  
[www.choosemyplate.gov](http://www.choosemyplate.gov)

<b>Food Group</b>	<b>Go</b> (Almost Anytime)	<b>Slow</b> (Sometimes)	<b>Whoa</b> (Once in a while)
<b>Vegetables</b>	Almost All Fresh, Frozen, And Canned Vegetables Without Added Fat (Such As Butter) Or Sauces	All Vegetables In Added Fat And Sauces Oven-Baked Fries Avocados	Any Vegetable Fried In Oil, Such As French Fries Or Hash Browns
<b>Fruits</b>	All Fresh And Frozen Fruits Canned Fruits Packed In Juice	100% Fruit Juice Fruits Canned In Light Syrup Dried Fruit	Fruits Canned In Heavy Syrup
<b>Breads &amp; Cereals</b>	Whole-Grain Breads, Pitas, And Tortillas  Whole-Grain Pasta, Brown Rice Hot And Cold Unsweetened Whole-Grain Breakfast Cereals	White Bread And Pasta That's Not Whole-Grain Taco Shells  French Toast, Waffles, And Pancakes, Biscuits Granola	Doughnuts, Muffins, Croissants, And Sweet Rolls  Sweetened Breakfast Cereals  Crackers That Have Hydrogenated Oils (Trans Fats)
<b>Milk and Milk Products</b>	Skim And 1% Milk Fat-Free And Low-Fat Yogurt Part-Skim, Reduced-Fat, And Fat-Free Cheese Low-Fat And Fat-Free Cottage Cheese	2% Milk  Processed Cheese Spreads	Whole Milk  Full-Fat Cheese  Cream Cheese  Yogurt Made From Whole Milk
<b>Meats and Other Sources of Protein</b>	Beef And Pork That Has Been Trimmed Of Its Fat Extra-Lean Ground Beef Chicken And Turkey Without Skin Tuna Canned In Water Fish And Shellfish That's Been Baked, Broiled, Steamed, Or Grilled Beans, Split Peas And Lentils Tofu  Egg Whites And Substitutes	Lean Ground Beef  Broiled Hamburgers Chicken And Turkey With The Skin Tuna Canned In Oil Ham  Low-Fat Hot Dogs Canadian Bacon Peanut Butter Nuts Whole Eggs Cooked Without Added Fat	Beef And Pork That Hasn't Been Trimmed Of Its Fat  Fried Hamburgers  Fried Chicken  Fried Fish And Shellfish  Chicken Nuggets  Hot Dogs  Lunch Meats Pepperoni Sausage Ribs Whole Eggs Cooked With Added Fat
<b>Sweets and Snacks*</b>		Ice Milk Bars, Frozen Fruit-Juice Bars, Low-Fat Frozen Yogurt Low-Fat Ice Cream, Fig Bars, Ginger Snaps, Baked Chips Low-Fat Microwave Popcorn Pretzels	Cookies, Cakes And Pies Cheesecake, Ice Cream, Chocolate Candy, Chips, Buttered Microwave Popcorn
<b>Butter, Ketchup and Other Stuff That Goes on Food</b>	Ketchup, Mustard, Fat-Free Creamy Salad Dressing  Fat-Free Mayonnaise  Fat-Free Sour Cream  Vinegar	Vegetable Oil**, Olive Oil Oil-Based Salad Dressing Low-Fat Creamy Salad Dressing Low-Fat Mayonnaise Low-Fat Sour Cream Soft Margarine	Butter Stick Margarine, Lard  Salt Pork  Gravy  Regular Creamy Salad Dressing Mayonnaise, Tartar Sauce, Sour Cream, Cheese Sauce, Cream Sauce, Cream Cheese Dips
<b>Drinks</b>	Water, Fat-Free And 1% Milk Diet Soda  Diet And Unsweetened Tea Lemonade	2% Milk, 100% Fruit Juice Sports Drinks	Whole Milk, Regular Soda  Sweetened Iced Tea And Lemonade Fruit Drinks With Less Than 100% Fruit Juice

\*Though some of the foods in this row are lower in fat and calories, all sweets and snacks need to be limited in order to not exceed one's daily calorie requirements.

\*\*Vegetable and olive oils contain no saturated or trans fats and can be consumed daily, but in limited portions to meet daily calorie needs.

**On the facing page you'll find a chart of Go, Slow, and Whoa foods. As you use the Go, Slow, and Whoa chart, you might have questions about what some of the words mean. Here are some definitions to explain things like "extra-lean," "trans fats," and "whole grains." Be sure to show the chart to your mom and dad, too. Then everyone in the family can learn when to say Go and when to say Whoa.**

## Definitions to Know

**Added fats or sauces:** You'll see that vegetables are on the Go list, but only when they're prepared without added fats or sauces. That means they are steamed, boiled, baked, or grilled without adding butter, other oils, or sauce.

**Light syrup and heavy syrup:** Fresh and frozen fruits are on the Go list because they don't contain added sugar. But sometimes canned or packaged fruits are packed in syrup. Light syrup is OK, putting those fruits on the Slow list. But heavy syrup is really sugary, so those kinds of fruits are on the Whoa list.

**Whole grains:** Whole grains contain more fiber and nutrients than white flour, which is used to make white bread, pasta, and lots of other stuff. Instead, look for foods that contain these ingredients: whole wheat, whole-grain corn, oatmeal, whole oats, graham flour, brown rice.

**Trans fats:** Hydrogenated oils fall into this category. This kind of oil is used in crackers and snack foods, but it's been found to be very unhealthy for your heart. Some products are now advertising that they have 0 trans fats.

**Types of milk:** Milk comes in more varieties than just white and chocolate! Skim milk and 1% milk have the least fat, so they're on the Go list, while 2% milk has a little more fat, so it's on the Slow list. Whole milk has the most fat, so it's on the Whoa list.

**Extra-lean and lean beef:** Your mom or dad probably decides which kind of ground beef to get at the store. Ground beef is used to make hamburgers, meatballs, taco filling, and other foods kids like. But there's more than one kind of ground beef. Stores sell it with different amounts of fat in it. The healthiest kind — extra-lean — has the least amount of fat, so it's on the Go list. Lean ground beef has a little more fat, so it's on the Slow list. Regular ground beef has the highest percentage of fat, so it's on the Whoa list.

Now that you know the difference between Go, Slow, and Whoa foods, you can make smart choices for healthy eating!

**Go To: [www.KidsHealth.org](http://www.KidsHealth.org)**



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EXERCISE  
makes you  
happy!



### **Exercise Makes Your Heart Happy**

You may know that your heart is a muscle. It works hard, pumping blood every day of your life. You can help this important muscle get stronger by doing aerobic (say: air-o-bik) exercise. Aerobic means "with air," so aerobic exercise is a kind of activity that requires oxygen. When you breathe, you take in oxygen, and, if you're doing aerobic exercise, you may notice you're breathing faster than normal. Aerobic activity can get your heart pumping, make you sweaty, and quicken your breathing.

When you give your heart this kind of workout on a regular basis, your heart will get even better at its main job — delivering oxygen (in the form of oxygen-carrying blood cells) to all parts of your body.

So you want to do some aerobic exercise right now? Try dancing, swimming, basketball, ice or roller hockey, jogging (or walking quickly), inline skating, soccer, cross-country skiing, biking, or rowing. And don't forget that skipping, jumping rope, and playing hopscotch are aerobic activities, too!

### **Exercise Strengthens Muscles**

Another kind of exercise can help make your muscles stronger. Did you ever do a push-up or swing across the monkey bars at the playground? Those are exercises that can build strength. By using your muscles to do powerful things, you can make them stronger. For older teens and adults, this kind of workout can make muscles bigger, too.

Here are some exercises and activities to build strong muscles:

- push-ups
- pull-ups
- tug-of-war
- dancing
- rowing
- running
- inline skating
- bike riding

### **Exercise Makes You Flexible**

Can you touch your toes easily without yelling ouch? Most kids are pretty flexible, which means that they can bend and stretch their bodies without much trouble. This kind of exercise often feels really good, like when you take a big stretch in the morning after waking up. Being flexible is having "full range of motion," which means you can move your arms and legs freely without feeling tightness or pain. It's easy to find things to do for good flexibility:

- dancing
- tumbling and gymnastics
- yoga
- martial arts
- simple stretches, such as touching your toes or side stretches

### **Exercise Keeps the Balance**

Food gives your body fuel in the form of calories, which are a kind of energy. Your body needs a certain amount of calories every day just to function, breathe, walk around, and do all the basic stuff. But if you're active, your body needs an extra measure of calories or energy. If you're not very active, your body won't need as many calories.

Whatever your calorie need is, if you eat enough to meet that need, your body weight will stay about the same. If you eat more calories than your body needs, it may be stored as excess fat.

### **Exercise Makes You Feel Good**

It feels good to have a strong, flexible body that can do all the activities you enjoy — like running, jumping, and dancing with your friends. It's also fun to be good at something, like scoring a basket, hitting a home run, or perfecting a dive.

But you may not know that exercising can actually put you in a better mood. When you exercise, your brain releases a chemical called endorphins (say: en-dor-funz), which may make you feel happier. It's just another reason why exercise is cool!

# Be A Fit Kid

There's a lot of discussion these days about fit kids. People who care (parents, doctors, teachers, and others) want to know how to help kids be more fit. Being fit is a way of saying a person eats well, gets a lot of physical activity (exercise), and has a healthy weight. If you're fit, your body works well, feels good, and can do all the things you want to do, like dance with your friends.

Some steps only parents can take — such as serving healthy meals or deciding to take the family on a nature hike. But kids can take charge, too, when it comes to health.

## Here are five rules to live by if you're a kid who wants to be fit.

The trick is to follow these rules most of the time, knowing that some days (like your birthday) might call for cake and ice cream.

### 1. Eat a Variety of Foods, Especially Fruits and Vegetables

You may have a favorite food, but the best choice is to eat a variety. If you eat different foods, you're more likely to get the nutrients your body needs. Taste new foods and old ones you haven't tried for a while. Some foods, such as green veggies, are more pleasing the older you get. Shoot for at least five servings of fruits and vegetables a day — two fruits and three vegetables.

Here's one combination that might work for you:

- at breakfast: ½ cup (about 4 large) strawberries on your cereal
- with lunch: 6 baby carrots
- for a snack: an apple
- with dinner: ½ cup broccoli (about 2 big spears) and 1 cup of salad

### 2. Drink Water and Milk Most Often

When you're really thirsty, cold water is the No. 1 thirst-quencher. And there's a reason your school cafeteria offers cartons of milk. Kids need calcium to build strong bones, and milk is a great source of this mineral. How much do kids need? Aim for 2-3 cups of milk per day, or its equivalent.

You can mix it up by having milk and some other calcium-rich dairy foods. Here's one combination:

- 2 cups (about half a liter) of low-fat or nonfat milk
- 1 slice cheddar cheese
- ½ cup (small container) of yogurt

You probably will want something other than milk or water once in a while, so it's OK to have 100% juice, too. But try to limit sugary drinks, like sodas, juice cocktails, and fruit punches. They contain a lot of added sugar. Sugar just adds calories, not important nutrients.



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### 3. Listen to Your Body

What does it feel like to be full? When you're eating, notice how your body feels and when your stomach feels comfortably full. Sometimes, people eat too much because they don't notice when they need to stop eating. Eating too much can make you feel uncomfortable and, over a period of time, can lead to unhealthy weight gain.

### 4. Limit Screen Time

What's screen time? It's the amount of time you spend watching TV or DVDs, playing video games (console systems or handheld games), and using the computer. The more time you spend on these sitting-down activities, the less time available for active stuff, like basketball, bike riding, and dancing or swimming. Try to spend no more than 2 hours a day on screen time, not counting computer use related to school.

### 5. Be Active

One job you have as a kid — and it's a fun one — is that you get to figure out which activities you like best. Not everyone loves baseball or soccer. Maybe your passion is karate, or kickball, or dancing. Ask your parents to help you do your favorite activities regularly. Find ways to be active every day. You might even write down a list of fun stuff to do, so you can refer to it when your mom or dad says it's time to stop watching TV or playing computer games!

Speaking of parents, they can be a big help if you want to be a fit kid. For instance, they can stock the house with healthy foods and plan physical activities for the family. Tell your parents about these five steps you want to take and maybe you can teach them a thing or two. If you're a fit kid, why shouldn't you have a fit mom and a fit dad?

We'd like to add a sixth rule to live by...

### 6. Be a Tobacco-Free Kid

Tobacco is a plant that can be smoked in cigarettes, pipes, or cigars. It's the same plant that's in smokeless tobacco, known as dip, chew, snuff, spit, or chewing tobacco. Nicotine is addictive, which means you will become so used to it that you'll need to have it just to feel OK. On top of all that, nicotine and other chemicals in tobacco cause diseases, including lung problems, heart disease, and some kinds of cancer.

<http://kidshealth.org/kid/watch/house/smoking> will take you to a great article titled, "Smoking Stinks." Neil Izenberg, MD reviewed the article for KidsHealth®. After you learn more about being tobacco-free, take a few moments to write about how you feel about it.

***This section of rules to live by offers more food for thought. Choose one of the above rules and reflect on it by asking:***

- ***Is this an easy or hard to follow rule, and why do you think so?***
- ***What are some ways you could help make this happen for you, your family or at your school?***
- ***Is this a worthy goal and how might it make a difference for you?***



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# wellness

FEELING GOOD  
ABOUT YOURSELF



When you feel good,  
it shows!

# A Positive Attitude Leads to Success

Taking a negative approach will never allow you to learn anything new. The "I Can't" attitude will be a stumbling block and needs to be changed to an "I'll Try" or even more effective, "I Will." Anything new is difficult and sometimes awkward. The more effort you can give to the challenge, the better the outcome. Once you are open to new information, it will become easier to absorb. Taking a positive attitude gives you an understanding that with work and practice, the task can be achieved.

Everyone finds their way at their own pace. It is important not to compare your progress against the progress of others, but to your own progress and improvement.

Once you are able to approach learning with a positive attitude, you will find that you are closer to achieving the goals that have been set. That sense of accomplishment once the task is mastered will help to build your self-esteem and confidence.

# Getting Comfortable With Yourself

When you are asked to make a list of the things that you like about yourself, that list is usually quite short. But ask what you do not like about yourself, and the list seems unending.

It is always difficult to look past any flaws that you believe you may have, and many times those "flaws" are unrealistic or out-of-proportion. Similarities such as average height, common shoe size and body size cause those with differences to sometimes stand out. The very tall girl or the very short boy may feel that they do not fit in. The athletic boy may excel on the basketball court and during a P.E. class, which can leave the boy with little athletic skill and training to feel like a fish out of water. It is important that students realize that each person has special qualities and strengths that must be fed and nurtured.

The dance floor provides a level playing field for all. It allows the academically gifted and the learning disabled to work together, the overweight boy to work with the very thin girl. Each discovers his or her own "style" and builds upon it. These lessons can transfer from the dance floor to other aspects of life. Providing an opportunity to be creative with movement helps remove the perfect model and allows each to be different and unique. As you shed feelings of any inferiority, you begin to blossom and acquire a better image of yourself.



# Handling Adverse Situations

The key to handling a difficult situation in the most positive and productive way would be to think before reacting. So many times the adverse situation seems to grow larger and more intense due to an initial reaction to the circumstance. There are always choices that can be made to handle a situation with the least amount of confrontation. Be sure to communicate, but keep your tone of voice calm.

Get someone with authority to assist with the problem. Try to minimize the chaos. Don't argue - it takes at least two people to have an argument. If you do not provoke the other party by confronting

them, there is a better chance that the situation will not intensify. Have a strategy prepared so that you are ready to handle a situation when it arises. Know your options.

Consider where the situation has occurred. If in school, always get help from a teacher, coach or staff member rather than taking matters into your own hands. This can keep you from getting yourself into trouble. Try to remain respectful and understand that many times people may appear to have a problem with you, but truly they may only be having a problem within themselves.

# Learning From Your Mistakes

Mistakes are inevitable. We are all human, and no matter how hard we try we cannot completely avoid making them every now and then. It is important to understand that not only is it okay to make a mistake, it is expected to happen at some point. A great example is to pick up a pencil and ask, "Why do you think this pencil was made with an eraser on top?" The answer is because we are expected to make a mistake. So the process involves erasing the mistake and correcting it. We learn from failing. All too often we may not attempt something

new because we fear being wrong or failing. An important lesson is that we cannot possibly be good at something unless we try. In order to try, we must be courageous. We must also be willing to make mistakes and sometimes fail – just like in a video game. It is the learning process. The most productive part of making a mistake is that you can discover the error and correct it – taking you to the next level. Without that mistake, you may not have realized that you did not truly know the right answer.

# Trying Something New

It always seems that the things that we already know are so simple. Anything that is new and different appears to be difficult and nearly impossible. Stepping out of your comfort zone and attempting something new takes courage. The only way to get comfortable with a new task is to perform it again and again, until it becomes easy and almost second nature. It is necessary for us to

face challenges with courage and optimism. When working in a group, peer pressure can hinder those with less self-confidence and can bring out a feeling of inferiority. It is very important that you know that you will learn at your own pace and that with courage and continuous effort you will make progress and eventually achieve the goal that has been set.

## Teacher's Note:

**Have students choose any of the topics above for reflection in the Student Journal. Then have an open discussion about these topics Provide a safe environment for the kids to voice an opinion and offer solutions.**

# Stress Management

Feeling like there are too many pressures and demands on you? Losing sleep worrying about tests and schoolwork? Eating on the run because your schedule is just too busy? You're not alone. Everyone experiences stress at times — adults, teens, and even kids. But there are ways to minimize stress and manage the stress that's unavoidable.

## What Is Stress?

Stress is a feeling that's created when we react to particular events. It's the body's way of rising to a challenge and preparing to meet a tough situation with focus, strength, stamina, and heightened alertness. The events that provoke stress are called stressors, and they cover a whole range of situations — everything from outright physical danger to making a class presentation or taking a semester's worth of your toughest subject.

## What Causes Stress Overload?

Although just enough stress can be a good thing, stress overload is a different story — too much stress isn't good for anyone. For example,

feeling a little stress about a test that's coming up can motivate you to study hard. But stressing out too much over the test can make it hard to concentrate on the material you need to learn.

Pressures that are too intense or last too long, or troubles that are shouldered alone, can cause people to feel stress overload. Here are some of the things that can overwhelm the body's ability to cope if they continue for a long time:

- being bullied or exposed to violence or injury
- relationship stress, family conflicts, or the heavy emotions that can accompany a broken heart or the death of a loved one
- ongoing problems with schoolwork related to a learning disability or other problems, such as Attention Deficit Hyperactivity Disorder (ADHD) (usually once the problem is recognized and the person is given the right learning support the stress disappears)
- crammed schedules, not having enough time to rest and relax, and always being on the go.



## Keep Stress Under Control

What can you do to deal with stress overload or, better yet, to avoid it in the first place? The most helpful method of dealing with stress is learning how to manage the stress that comes along with any new challenge, good or bad. Stress-management skills work best when they're used regularly, not just when the pressure's on. Knowing how to "de-stress" and doing it when things are relatively calm can help you get through challenging circumstances that may arise.

### Here are some things that can help keep stress under control:

- 1. Take a stand against overscheduling.** If you're feeling stretched, consider cutting out an activity or two, opting for just the ones that are most important to you.
- 2. Be realistic.** Don't try to be perfect — no one is. And expecting others to be perfect can add to your stress level, too (not to mention put a lot of pressure on them!). If you need help on something, like schoolwork, ask for it.
- 3. Get a good night's sleep.** Getting enough sleep helps keep your body and mind in top shape, making you better equipped to deal with any negative stressors. Because the biological "sleep clock" shifts during adolescence, many teens prefer staying up a little later at night and sleeping a little later in the morning. But if you stay up late and still need to get up early for school, you may not get all the hours of sleep you need.
- 4. Learn to relax.** The body's natural antidote to stress is called the relaxation response. It's your body's opposite of stress, and it creates a sense of well-being and calm. The chemical benefits of the relaxation response can be activated simply by relaxing. You can help trigger the relaxation response by learning simple breathing exercises and then using them when you're caught up in stressful situations.  
(Go to [http://kidshealth.org/teen/your\\_mind/emotions/stress.html#](http://kidshealth.org/teen/your_mind/emotions/stress.html#)

and click on the button to try one.) And ensure you stay relaxed by building time into your schedule for activities that are calming and pleasurable: reading a good book or making time for a hobby, spending time with your pet, or just taking a relaxing bath.

- 5. Treat your body well.** Experts agree that getting regular exercise helps people manage stress. (Excessive or compulsive exercise can contribute to stress, though, so as in all things, use moderation.) And eat well to help your body get the right fuel to function at its best. It's easy when you're stressed out to eat on the run or eat junk food or fast food. But under stressful conditions, the body needs its vitamins and minerals more than ever. Some people may turn to substance abuse as a way to ease tension. Although alcohol or drugs may seem to lift the stress temporarily, relying on them to cope with stress actually promotes more stress because it wears down the body's ability to bounce back.
- 6. Watch what you're thinking.** Your outlook, attitude, and thoughts influence the way you see things. Is your cup half full or half empty? A healthy dose of optimism can help you make the best of stressful circumstances. Even if you're out of practice, or tend to be a bit of a pessimist, everyone can learn to think more optimistically and reap the benefits.
- 7. Solve the little problems.** Learning to solve everyday problems can give you a sense of control. But avoiding them can leave you feeling like you have little control and that just adds to stress. Develop skills to calmly look at a problem, figure out options, and take some action toward a solution. Feeling capable of solving little problems builds the inner confidence to move on to life's bigger ones — and it can serve you well in times of stress.

**Go to [http://kidshealth.org/teen/your\\_mind/emotions/stress.html#](http://kidshealth.org/teen/your_mind/emotions/stress.html#) to learn more about dealing with stress.**

### Teacher's Note:

Have students choose any of the topics above for reflection in the Student Journal by asking:

- *Is this an easy or hard strategy, and why do you think so?*
- *What are some ways you could help make this happen for you?*
- *Is this a worthy goal and how might it make a difference for you?*
- *Can you think of other ways to reduce stress?*

gotta do the paperwork!

# personal records

KEEPING  
TRACK



# What's In A Name???

Your name is uniquely you! Though others may have the same first name or even last name in the case of a common surname, the combination of the first, middle and last name identifies you to others. There are usually reasons that your first and middle names were given to you. Possibly it was passed on from another family member, or you may have been named after someone famous. Sometimes it is that your mother and father just liked the name or how it sounded when it was put together. Nearly every first name can be found in a book of baby names, along with the origin and meaning of the name.

This assignment can be used the first day of school to discover the origins and meanings of your names. Interview your parents to discover how you acquired your name. This will open up communication between you and your parents, and it usually ends up in an enjoyable story that you may have never heard if you had not had this assignment. The next day, share your brief summary with the class. It is a great opportunity to build public speaking skills and some self-confidence. We are all special in our own way!

**Go To: [www.thinkbabynames.com](http://www.thinkbabynames.com)  
to look up the meaning of your name.**

## It's ALL About Me!

Name \_\_\_\_\_  
Name Meaning: \_\_\_\_\_  
Age \_\_\_\_\_ Date of Birth \_\_\_\_\_  
Address \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
FAVORITES:  
Color \_\_\_\_\_ TV Show \_\_\_\_\_  
Song: \_\_\_\_\_ Movie: \_\_\_\_\_  
Foods: \_\_\_\_\_  
\_\_\_\_\_  
Animal: \_\_\_\_\_ Subject: \_\_\_\_\_  
Hobbies and Pastimes: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
What are your GOALS for this year?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
What will you do to help you succeed?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

# BMI and Starting Stats

## FYI, your BMI is PDI.

Huh? Would you like a translation? Here it is: For your information (FYI), your body mass index (BMI) is pretty darn important (PDI).

Did you know you had a BMI? Body mass index is a calculation that uses your height and weight to estimate how much body fat you have. Too much body fat is a problem because it can lead to illnesses and other health problems.

BMI, although not a perfect method for judging someone's weight, is often a good way to check on how you are growing.

## Calculating BMI

The best way to determine your BMI is to have your doctor do it for you. That way, you'll know the number is accurate and your doctor can discuss the result with you. If you're interested, you also can figure out your BMI on your own.

Use the calculator at [http://kidshealth.org/kid/grow/body\\_stuff/bmi.html](http://kidshealth.org/kid/grow/body_stuff/bmi.html)

and fill in your starting date, height and weight and other information. Then follow the directions for finding out whether your BMI is in a healthy range.

Name \_\_\_\_\_

Date of Entry: \_\_\_\_\_

Height: \_\_\_\_\_ Weight: \_\_\_\_\_

BMI: \_\_\_\_\_



Healthy Habit Log for: \_\_\_\_\_

<b>Day of The Week</b>	<b>Input: What Did I Eat Today?</b>	<b>Output: How Did I Exercise Today?</b>
<b>Monday</b>		
<b>Tuesday</b>		
<b>Wednesday</b>		
<b>Thursday</b>		
<b>Friday</b>		

# Student Information Questionnaire

Name: \_\_\_\_\_ Class Period: \_\_\_\_\_ ID# \_\_\_\_\_

When you first learned that Ballroom Dance was going to be a part of this class, how did you feel?

What was your biggest fear about being part of this class?

How do you feel about it now?

What else would you like to learn in the class?

Do you think this class has been a good experience for you? If "yes", explain how.

What have you learned from being part of this class?

Would you like to take this class again if it were offered to you?

Please explain how your experience in this class might help you in the future:

**Note to students:**

Please respond honestly and thoughtfully before turning this questionnaire in to your teacher at the end of the program

# chapter three



# LET'S dance

## **A Creative Form Of Exercise**

Ballroom Dance is also known as social dance because it encourages social interaction between dance partners. In the school setting, it breaks through racial and ethnic barriers, and places all students on the same level. It allows students the ability to learn skills that build self-esteem and self-confidence, while becoming physically active during a daily class period. While it is a beautiful form of art, it has also been an integral part of people's daily lives for hundreds of years. Ballroom dance provides an atmosphere for proper male to female interaction and touch, and helps to develop a respect and acceptance for each other. It also is fun and motivates students to attempt new challenges.

The principles learned in ballroom dance can be applied to any music and allow students to be introduced to many forms of music such as classical waltzes, Latin and folk music, big band and swing, and the more current styles of disco, pop and rock. Ballroom dance follows a strict tempo, but has an unlimited amount of possibilities when it comes to the selection of music for a given form of ballroom dance.

Learning to ballroom dance not only provides students with an excellent form of entertainment and exercise, it gives an opportunity to learn proper social interaction and self-discipline.

# The Benefits of Integrating Ballroom Dance into the Classroom

## **Physical Benefits:**

Adding physical movement to the daily school schedule is a definite benefit. The added 50 minute dance schedule and weekly fitness activities increase blood flow and generate more oxygen to the brain. Additional warm-up sessions, ballroom dance classes and fitness workouts also increase muscles use, which helps to elevate the metabolism and produce healthier bodies.

## **Psychological Benefits:**

Having students physically engaged during the dance and fitness sessions creates a need for the brain to focus while absorbing information during movement, thus using both right and left brain. The structured class for ballroom dance trains students in self-discipline and directs them in interactive involvement.

Not only do they rely on the information used individually, they must become aware of their partner's movement and work as a team. This training also assists in building coordination, developing better motor skills while providing opportunities for success and building self-confidence.

The discovery of the ability to master the steps and movements gives students a true sense of accomplishment. Because they are working in large groups among their peers, there is a need for students to make attempts at something they may not believe that they are able to acquire. Through hard work, persistence and continuous effort, the students eventually grasp the work and reach the goal of mastering the movements and patterns of steps that have been taught.



## **A confident student is more likely to:**

- Be open to new information
- Become a forerunner in his classes
- Develop excellent leadership skills
- Raise his level of self expectation
- Encourage one another
- Build positive peer relations

## **Resiliency Benefits:**

Social dancing creates a forum for becoming connected to one another. Having class periods grouped as teams gives students new perspective on how important it is to work together. Each team member's behavior and their individual choice to participate and learn is a factor in team accomplishments. Students become more considerate and tolerant of one another because they understand that their individual decisions do have an effect on the team. Their behavior and the way that they interact become positive and productive. Individual strengths come to light. If they fail, students eventually consider the disappointment of not achieving as momentary and the goal becomes a challenge rather than a reason to quit.

## **Nutritional Understanding:**

Journaling about daily intake of food and calculating the caloric and fat quantities help students become more aware of the importance of making healthy eating choices. Portion control along with proper food selections from the MyPlate chart provide specific information about how to eat healthy. Charting Body Mass Index (BMI) and growth during the year helps students become aware of their individual progress. Many students use this information to manage their daily meals. Some students reported needed weight loss during the MTAGH process and attribute this integrated curriculum as the reason. Building awareness of proper nutrition impacts students and increases their ability to understand the need for making healthier choices, a definite advantage to them as they grow into adulthood.

**Parental Involvement:**

During the year students have opportunities to perform for parents, faculty and staff, and members of the community on several occasions. The numbers for these performances may be larger than any other function held at the school. Most parents are quite receptive to the program and all that it offers. The skills acquired are visible and both students and parents take pride in the success of the students' accomplishment. Keeping parents informed and involved helps build community and can impact their overall health and wellness too.

**Building the Whole Child:**

The benefits of this program already discussed include the physical, psychological, and nutritional benefits, as well as the increased involvement of parents and community within the school. Instructions in good manners and etiquette skills add to the benefits. Lessons in proper table setting, good table and telephone manners, how to introduce themselves to others, and how to better interact socially are life skills that never go out of style. This information gives the students insight into how to present themselves positively in social situations. These life lessons will benefit students as they make their way to a bright and productive future.

**Note:** The most common fear, statistically, is that of public speaking or being in a situation to be exposed to possible scrutiny. It is so prevalent that it is now listed as a Social Anxiety Disorder and is now being treated medically as a phobia. The Performing Arts help to combat Social Anxiety Disorder.

Stage performance gives students a sense of accomplishment and helps build self-confidence and good self-esteem; which are the two main factors in eliminating this fear.

Through ballroom dance, students learn much more than steps. Self-discipline, courage, tolerance, respect, perseverance, acceptance, self-confidence, and accomplishment are just a few of the benefits participants will acquire as they become involved in the process of learning and applying what they learn.

**BALLROOM DANCE** can easily be integrated with other subjects. When introducing a dance, point out the country on a world map and discuss the history of that particular dance. Cultures all over the world have developed social dances for various reasons (Social Studies and Geography). Ballroom dance is a creative, self-expressive and fun form of exercise and very good for team building (PE). When teaching the steps and floor patterns in ballroom dance, point out that counting and keeping time require multiplying, adding, and tallying choreographic combinations. Also, the lines, formations, shapes and different patterns involved present teachable moments often (Mathematics).



# Daily Ballroom Dance Classes

Below is a daily list used when classes participate in Ballroom Dancing. During each class students learn lessons that are related to Ballroom Dance but are also important to daily behavior and social interaction. A typical Ballroom Dance Class occurs one or two times a week during regular PE.

1. Take Roll upon entering the classroom
2. Discuss any important information with the class as needed
3. Have students line up quietly, single file, and begin to walk to the designated dance area. Request that every student be SILENT during the walk so as not to disturb other classes in session.
4. Students line up - girls in one line and boys in one line. It is advised to have a 1-to-1 ratio of boys and girls, but if this isn't possible "role play" and substitute or ask the students for a creative solution.
5. Students count off in order either numbers, letters, or words
  - 1st student is 1, 2nd student is 2,
  - Spell out the word "dancer"; this will give you 7 partner groups,
  - Pick a card from a deck and partner like pairs
6. Have students move to their line positions and remember their number or letter.
7. WARM UPS - Start with jumping jacks - 8 in each direction - front, right, back, left OR dance "The Twist" in a circle formation, adding moves like the Swim, the Jerk, the Pony, the Penguin, and the Mashed Potato. Have fun releasing and building energy!
8. Dancers then return to their 2 lines to learn the steps for the day. Teach girls their part, then boys their part. Each will learn and practice within the line as a group before pairing off with a partner.

9. Dancers then meet their partner in the center of the floor, forming a line.

#10 and #11 prepare girls and boys for their role in society

10. Each boy "asks" for the dance and each girl "accepts"
11. Boys then escort their partner to their place on the dance floor

#12 teaches proper touch, and respect for one another

12. Have dancers "connect" and practice the steps without music first. Add music once they have mastered the move and proper procedure.

#13 teaches tolerance, acceptance and equity

13. Dancers continue to practice the steps from the day, as well as any others that have been covered previously. Once the partners have been selected and are in place, the girls will dance first with their original partner, and then continue to move to their right to the next partner, until everyone has had the opportunity to dance with each member of the class.

#14 teaches respect for time and acceptance

14. When the dance ends, each gentleman turns to his partner and says, "Thank you for the dance."
15. Then line up quietly. Class captains sanitize each classmate's hands as they return silently to the classroom. Place the proper colored sticker on the Traffic Light Board and dismiss students to their next class. You may refer to the Team Incentive Section for additional details.

# 9-Week Unit Alternative

## Week 1:

1. Introduction and explanation to students
2. "Selling" the idea of ballroom dancing and connecting
3. "It's all about you" information sheet
4. What's in a name
5. Incentives
  - a. Traffic light board
  - b. Tournament of Champions trophy
  - c. Captain and co-captain
  - d. Student of the month
6. Basic partnering skills
  - a. Asking and accepting
  - b. Partner selection
  - c. Patterns and formations

*\*\*Homework assignment: Have students ask parents about how they chose their first name*

## Week 2:

1. Nominate and vote on captains (one boy and one girl) and co-captains (one boy and one girl)
2. Merengue
  - a. Basic step
  - b. "Excuse me" step
  - c. Slingshot
  - d. Lady's turn
  - e. Gentlemen's turn
  - f. Crossover step
  - g. Promenade

## Week 3:

1. Practice Merengue steps
2. Begin to partner and dance Merengue
3. Ask and Accept
4. Changing Partners

## Week 4:

1. Practice Merengue – partnered in circle formation
2. Cupid Shuffle

## Week 5:

1. Table Settings
  - a. Casual
  - b. Formal
2. Dining Manners

## Week 6:

1. Use a creative way for partner selection
2. Asking and accepting
3. Escorting to formation
4. Practice Merengue with partner change

## Week 7:

1. Continue practicing as in Week 6
2. Electric Slide

## Week 8:

1. Practice Merengue, Cupid Shuffle and Electric Slide
2. Cha Cha
  - a. Basic step
  - b. Crossover step
  - c. "Sunburst"
  - d. Turn combination
  - e. "BREAK step"
  - f. Basic step
  - g. "Sticky step"

## Week 9:

1. "Rate-a-Record" (Merengue and Cha Cha) for an understanding of proper music selection
2. Test the outcome
3. Practice Merengue and Cha Cha
4. Perform cupid shuffle
5. Perform Electric slide

# Process Pedagogy

## Pedagogy (Teaching)

### Process Pedagogy (Teaching through the process)

1. Present content clearly and maintain high expectations. Present what is expected of the students - classroom procedures, manners, dance steps or etiquette. Setting clear expectations and holding to high standards provide opportunities for meaningful student success.
2. Present choreography (steps) in doable sections, building upon the content until the entire sequence is learned. Correct mistakes early so that students don't practice incorrect steps.
3. Immerse students in the process of mastery. Allow students with immediate success to serve as models and coaches for the slower learner. Teachers should acknowledge a high level of standard to serve as the desired goal.
4. Allow for team identity and pride to play a role. Form teams with leaders (captains)
5. being students who display cooperative teamwork and who would benefit from accepting added responsibility. Change leaders periodically, giving each an opportunity to lead.
6. Hold each student accountable for himself and to the team. See the individual and team incentives section.
7. Keep the standards high through hard work and perseverance. This process offers an internal reward based on choice and autonomy. Keep it challenging with reachable goals to build value in attempting new challenges.
8. Reward hard work by presenting the work to the public. Present the outcome of the process in a performance for an audience.

*THIS PROCESS CAN BE SUCCESSFULLY APPLIED TO TEACHING ANY AREA OF CONTENT.*

## Teaching Leadership Skills

*LEADERSHIP* helps to build good self-esteem because:

- Trust in potential and ability has been given
- There is an opportunity to lead
- There are high expectations for success
- The standards and expectations are clearly spelled out

Every 2 months two Team Captains (boy and girl) and two Team Co-Captains (boy and girl) are selected.

### Their duties are:

- Walk beside the line of students as you walk to the designated dance area, assisting as additional "eyes and ears", to be sure all students are abiding by the class rules.
- Captains report to teacher with any necessary information
- Share in helping to bring and return the items needed – such as stereo and music, notebooks, paperwork, etc.

**Note:** Teacher should give each student a role as a leader. Amazingly, some of the students that participate less or are a bit disruptive during class become model students when they are placed in a leadership position. It builds their self-esteem. Some students express surprise to be trusted to take that position. Giving the students a chance to serve the team as a leader builds character.



# Working As Partners and Teammates Builds Tolerance

When students are grouped together and must work as a team, they discover that the actions of the individual have a direct effect on the entire group. Those that choose to work against the group display selfishness and little concern about the good of others or that of the team.

It would be unrealistic to expect to have every member of the group in full agreement and on the same level at all times. Therefore, students will discover the importance of putting their own individual choices aside and making decisions that

benefit the team. When students are partnered together in ballroom dance, they may not like the person they are scheduled to dance with but know that they must take part or it will hurt the group. They will also eventually understand that it is necessary to have a partner in order to perform. Changing partners continuously while practicing and performing will get them conditioned to tolerate one another for the time that they are expected to work together, and this is a life long skill.

## Partnering and Connecting

In the early stages of ballroom dance classes, partnering should be dictated by the instructor. Begin by having girls in one horizontal line facing across from all the boys in another horizontal line. Ask all students to turn "about face." In a random order, give each girl a letter of the alphabet. Then, do the same with the boys. Begin forming a dance line by calling out the letters and placing the girls on the left and partnered boy to their right. Once each student is placed in the dance line next to their partner, have all dancers connect (boys extend their left arm bending at the elbow, and girls placing their right arm through the boys left arm. Have the "lead team" then begin to form a circle pattern, having the remaining partner teams follow the lead team, making sure to spread evenly around the circle.

As the students become more secure with the classes, they may begin to select their partner. Those who are not comfortable with selecting on their own will be given a partner. This allows the individual to become at ease with asking and being asked to dance. It is never acceptable to decline once invited to dance, so if you are chosen, dancers must "thank" their new partner for the invitation. Dancers will change partners so that eventually everyone dances with each other.

Connecting for particular styles of dance can be "casual," in which the girl reaches out her "bunny paws" to the boy, and the boy connects with his GENTLE "crab claw" grip. A more "formal" connection is when the girl's right arm and the boy's left arm are extended out to their side and slightly bent at the elbow. The girl's left hand rests on the boy's right shoulder and the boy's right hand rests in the center of the girl's back – just below the shoulder blades.

## Patterns and Formations

A circle pattern is the simplest way to begin teaching a dance style. It allows for an easy transition to a partner change during the dance. Once dancers become comfortable with the dance steps, patterns of specific lines can be used to practice and perform routines. Depending on the dance space available, teams may work in lines of 2, 3, or more. Be sure to have the dancers leave

plenty of space between "teams" to allow for movement and traveling. The diagram below represents the girls as O, and the boys as X.

3rd line:	OX	OX	OX	OX
2nd line:		OX	OX	OX
1st line:	OX	OX	OX	OX
		AUDIENCE		

# Individual Incentives

This teaches students accountability, discipline, goal setting and establishing POSITIVE peer pressure on an individual level.

Because there will always be those few students in a particular class that just do not have the maturity or discipline to behave and follow the class rules consistently, offering a few incentives based on the individual student and their behavior within the class helps to focus on motivation.

## ***Can you spell "PARTY"***

Students are given the opportunity for a PARTY DAY during one class period when five consecutive dance days are marked on the class calendar. Students are asked to set their goal so that each day of class, they would display good behavior and follow the class rules. Each day they achieve that

goal, they are given a letter toward spelling out the word "PARTY". On day 6, all of those students with "PARTY" spelled out next to their name line up to go outside, play in relay races, team games, and receive popcorn and sugarless popsicles. Any student who failed to spell out the word "PARTY" remains in a classroom with another teacher with a written assignment on the history of the types of ballroom dance being covered. Students are given specific questions to answer about the information they read.

## ***"Dancer of the Month" Certificate***

This certificate is given to the individual student in each class team who has displayed exemplary work and appropriate behavior during the month.

# Team Incentives

## **TRAFFIC LIGHT BOARD:**

This is a graph that is kept daily after each class meets for ballroom dance. The marking stickers represent a daily behavior and participation grade for each team. Teams consist of a class with a captain.

GREEN = 10 points. A GOOD DAY in which students have done well with behavior and following the class rules.

YELLOW = 5 points. A FAIR DAY in which students had to be reminded about their behavior or rules at some point during class.

RED = 0 points. A POOR DAY in which the team had trouble with self-control and following rules.

DOUBLE GREEN = 12 points. A GREAT DAY when EVERY STUDENT does EXACTLY what is expected throughout the entire class!

## **CLASS RULES: (posted)**

- Students are to listen for directions, then line up in straight lines with boys on one side, girls on the other. Begin warm-ups - i.e. jumping jacks; laps, etc. and then partner properly when given instructions.
- The entire class must handle partnering in a respectful and kind way and CONNECT.
- Upon completion of the class, students must line-up and return to the classroom SILENTLY and in a straight line.
- Pedometer readings are to be marked on their sheets and turned in before leaving.



# Ask, Accept, and Escorting

*Ladies* form a straight line and  
*Gentlemen* form a straight line facing their partner.

Each gentleman steps forward to his partner and asks,

"May I please have this dance Miss \_\_\_\_\_?"

Girls and Boys address each other by their first and/or last names.

Ladies respond, "Yes, thank you, Mr. \_\_\_\_\_."

Once each partnering team has completed the asking and accepting, both lines meet in center, boys extend their arm bent at the elbow, girls connect through the boy's extended arms and the lines walk linked arm-in-arm to form a circle pattern for Merengue, or line pattern formations for Cha Cha, Swing, Tango and Waltz.

## Ending With Thank-You and Exit

At the completion of each dance, both partners face one another. The girl should curtsy to her partner as the boy bows to his partner. Each thanks the other for the dance. The teams then connect in "escort" fashion and exit the dance floor.



# THE dances

AND THEIR  
HISTORY



# The Dances and their History

## Merengue

### History of Merengue

Merengue is a dance that originated in the Dominican Republic and Haiti, and dates as far back as the 1700's. It is a dance that combines the French Minuet with African movement. It is believed that the name may have come from the sugary froth known as meringue, because of its light movements and short, precise rhythms.

There are two myths surrounding the origin of this dance. The first is that a great war hero had been wounded when he was shot in the leg during many of the revolutions in the Dominican Republic. Upon returning home, a large celebration was held in his honor. As he danced, he limped due to his injury. Out of sympathy, the others began to limp, dragging one foot during their dance.

The second myth is that the slaves that were chained together by the leg, were forced to drag one leg along as they harvested sugar cane in the fields to the beat of drums.

The Merengue is considered to be one of the standard Latin American dances and is popular throughout the Dominican Republic, Haiti, and the islands of the Caribbean.

### Steps of Merengue

1. **Gentlemen lead** with their left foot; ladies follow with their right foot.  
Basic Step – 8 counts - "marching" in place (A relaxed marching type movement in place- the top half of the body remains still and upright, the lower half of the body allows for the hips to rock from side to side)
2. **Excuse Me Step** – 8 counts – (A move that steps out sideways beginning with the "lead foot" to the "lead direction", and stepping together with the opposite foot). It is performed 4 times in the same direction. (The "EXCUSE ME" step can be described as the sideward movement one would have to use to walk down a crowded aisle in a movie theater)
3. **Slingshot** – 8 counts – 4 marches moving backward and 4 marches moving forward to beginning position. This step is performed only by the ladies. The gentlemen simply march 8 counts in place and keep their arms extending at shoulder height as the ladies "slingshot" away and then back to position.



4. **Lady's Turn** – 8 counts – the ladies will march either one complete turn (8 counts) or a double turn (4 counts each) under their right arm, which is held up by the gentlemen, as they keep the position on the floor by marching 8 counts in place.
5. **Gentleman's Turn** - 8 counts – the gentlemen now march 8 counts under their left arm as the ladies keep the position on the floor by marching in place 8 counts.
6. **Crossover Step** – 16 counts – both dancers will use their right foot and step out diagonally over to their left, rocking forward, stepping in place on their left foot, and then stepping back to position with their right foot. The dancers then reverse this move and repeat the entire sequence.
7. **Promenade** – 8 counts – the ladies will "strut" completely around their partner once as the gentlemen stand still and guide the ladies around with their left hand moving over the top of their head to the right side.

Repeat all steps in order as shown until the music ends.

# Cha Cha

## History of Cha Cha

The Cha Cha began in the mid-1950's when an English dance teacher, Pierre Lavelle visited Cuba and realized that the Rhumba was sometimes danced with extra beats. Upon his return to Britain, he started teaching those movements as an extra dance style. Closely related to and derived from the Mambo, the Cha Cha had its origins from the early ritual dances of West Africa. The basic Cha Cha consists of rocking movements for two slow counts, followed by a quick triple step. It was originally called the Cha-Cha-Cha, because of the triple movement. Eventually it was shortened to simply the Cha Cha.

## Steps of Cha Cha

Gentlemen lead forward on the left foot; ladies follow backward on the right foot

1. **Basic Step** - 16 counts – dancers rock to their lead direction with their lead foot on count one, step the other foot in place on count two, and step their lead foot back to position on count three, adding 2 quick “marches” in place on counts and four. Reverse movement then repeat the sequence.
2. **Crossover Step** – 16 counts - using the lead foot, step crossing over the other foot on count one, step the other foot in place on count two, then return the lead foot stepping to the original position on count three, and adding two quick marches on counts and four. Reverse the foot and direction for the next 8 counts. Repeat the first crossover step using the lead foot for the following 4 counts. Both dancers step crossing over on to their free foot on count 5, step on the lead foot continuing the turn on count 6, and meet facing their partner in their opening position while marching in place the triple step on counts 7 and 8.

3. **Sunburst** – 16 counts – Each dancer taps their lead foot to the side on count one, then steps their lead foot back to position on count 2. Reverse tap, step to the other foot on count 3, 4. Repeat the first tap step with the lead foot on counts 5, 6; then march the triple step three times in original position on counts 7 and 8. The hands remain connected as the arms rise straight up from the shoulder on count 1 and hold for count 2, open to the sides of the dancers on count 3 holding for count 4, lowering downward on count 5, holding on count 6, then returning to casual connection position on count 7, holding count 8. The arms resembles a sunburst, rising, sprouting outward and then falling.
4. **Basic/turn Combo** – both dancers perform one basic step with their lead foot on counts 1,2 3 and 4. The ladies turn under their right arms stepping forward first on their left foot on count 5, continuing the turn as they step on the right foot on count 6, then return to position marching the triple step on 7 and 8. The gentlemen simply perform another basic step with the other foot, as they would performing step one on counts 5,6,7 and 8. Both dancers repeat the basic step on their lead foot once to counts 1,2,3, and 4, then both dancers raise their arms above their head and slightly arch the back as the free foot crosses over on count 5, step free foot to allow a turn under both dancers arms on count 6, also called “under the bridge,” then march the triple step in original position on counts 7 and 8.
5. **Repeat Basic Step** – Step 1
6. **Sticky Step** – step the lead foot crossing over to the side and twist on the ball of the foot on count 1, step the other foot, twisting in place on count 2. Repeat movement two more times on counts 3, 4, 5, 6. Then step lead foot back to position marching the triple step on counts 7 and 8.



# Waltz

## History of Waltz

Waltz comes from the old German word "walzen," which means to roll, turn or glide. It is performed to 3/4 time with the accent on the first beat. The dance is performed with a basic pattern of step-step-close. The Waltz has dancers gliding across the floor with a lively rhythm.

The dance dates back to the 1600's and originated in Vienna and the alpine regions of Austria. It was introduced to royalty in the English courts in the early 1800's. Two variations of the Waltz are the Modern and Viennese



(Quick) Waltz.

### Steps of the Waltz

Gentlemen begin and lead with their left foot - Ladies begin and lead with their right foot.

**1. Basic step** – Gentlemen begin stepping forward on their left foot, then to the side with their right foot, then step into the right foot with their left foot - creating 1/2 of the "box." Then step back on their right foot, side on their left foot, and step on their right foot ending with feet together - completing the "box." Then Repeat.

*Ladies* begin stepping back on their right, side with their left and step with their right ending with feet together. Then step forward on their left, side with the right, and finish feet together by stepping with their left foot to complete the "box." Then Repeat.

**2. Side Balance** - Begin with one Basic Step then step side with the lead foot and tap the other in, and hold 1 count - then reverse to the other side. Repeat one more basic step.

**3. Basic step turning** - Perform STEP 1, but move in a counter-clockwise direction to complete 1 full turn.

**4. Forward/Backward** - Begin with one basic step, then gentlemen step forward on their left foot and then tap the right foot in - then reverse as the ladies step back on their right foot and then tap in with their left - then reverse. End with another Basic Step.

**5. Lady's Under Arm Turn** - Begin with one basic step and as the boys step back on the left to complete another basic step - the girls perform the basic step while turning - a total of 6 counts to complete.

Repeat the sequence of steps until the music ends.

# Tango

## History of The Tango

It is believed that the Tango was the third dance performed with a man and woman facing each other; the man holding the woman's right hand in his left, with his right arm around her. The first was the Viennese Waltz in the 1830's, and the second was the Polka in the 1840's. The Tango was radically different from anything that came before it, because it introduced the concept of improvisation for the first time, and was a huge impact on all couple dancing in the Twentieth Century.

It is thought that immigrants from Argentina would have brought the fashionable new dances into Europe, with their shocking new hold. It is difficult to pinpoint the exact date that this dance evolved because it was created by people who generally left no mark on history. It was danced by the underprivileged and the poor.

The first piece of music that described itself as Tango appeared in Argentina in 1857, which had a style similar to the Flamenco from Spain. It is expected that the dance would date back to a similar period, yet there is little proof available to insure a specific date. The Tango became popular in the 1940's and was still going strong in the 1950's, due to its aggressive style and creative movement.

## Steps of the Tango

*Gentlemen lead with their LEFT FOOT - Ladies follow with their RIGHT FOOT.*

1. **Basic Step** - 2 times - Ladies begin stepping back on the right foot, then back on the left, repeat double time, then tap the right toes next to their left foot - OR - "DIG ." Gentlemen do the same, but stepping forward on their left foot first, to the tempo of slow, slow, quick, quick, slow.
2. **Promenade Step** - 4 times - Using lead/follow foot first, step out to the side, then cross over the front with the other foot, repeat, then "dig."
3. **Rhythm Step** - 1 time - Each partner dances the same direction as the Basic Step as follows: Lead foot, other, lead, other, lead - other, lead , other, lead, step, "dig." The tempo is slow, slow, quick, quick, slow; slow, quick, quick, quick, quick, "dig."

Dancers must perform this dance in movement led by the gentlemen around the dance floor.

Repeat sequence of steps until music ends.



# Cha Cha Slide

This line dance is to be performed to the Cha Cha Slide, which has several variations. Each variation is slightly different; therefore the "basic steps" are listed below. The song gives specific dance instructions with each variation, so it is easy to follow.

Begin with students spread out evenly, just past arms length apart and in lines.

1. **Basic step** - Step out, together, out tap
2. **Cha Cha** - step forward on the right foot, step in place with the left, then step backward with the right foot, then step in place with the left - creating a rocking motion. This step is done 2 times in a row.
3. **Criss-Cross** - Jump to land with both feet crossing, then jump to land in the starting position.
4. **Slide** - Step out sliding with lead foot then tap the other.
5. **Charlie Brown** - jump with right foot forward and then rock back with left foot stepping back creates rocking action.

# Cupid Shuffle

This line dance is performed to "THE CUPID SHUFFLE."

Begin with students spread out evenly, just past arms length and in lines.

1. **Excuse Me Step** – TO THE RIGHT - Step out with the right foot, then feet together with the left foot -3 times. Then step right foot out and tap the left foot next to the right. THEN TO THE LEFT - reverse footwork
2. **Kicks** - Kick forward with the right foot, then the left, and repeat to total 4 kicks.
3. **Walk It Out** - twist stepping with knees bent - right foot, then left foot – 4 times - and finish facing quarter turn to the left.

Continue this in the "Square" facing each wall until the song ends.



# Swing

## History of Swing

"Swing Dance" is a group of dances that originated in the 1920's, and was associated with the injection of jazz music, a style of music that features syncopated timing with a similarity to West African music. There are many variations of swing dancing, possibly the best known being the Lindy Hop. This style of swing originated in Harlem in the 1920's and is popular today. Other forms of swing are Balboa, Collegiate Shag, St. Louis Shag, East Coast Swing, West Coast Swing, Jive, Modern Jive, and the Jitterbug.

In March of 1926, the Savoy Ballroom opened its doors in New York and was an immediate success. Stimulated by the presence of great dancers and the best black bands, music at the Savoy was largely Swinging Jazz.

Swing dancing became increasingly popular in the 1930's with the onset of the Great Depression. An inexpensive way to enjoy some fun was to attend gatherings and dance the varied styles of swing. The "Jitterbug," a term that is a popular description of swing associated with the 1950's, is thought to have emerged by a statement made by Cab Calloway, a famous band leader when he stated that the dancers, "looked like a bunch of jitterbugs out there on the floor."

There was a resurgence of swing dance in the 1970's during the Disco era, which allowed a new generation to explore the varied forms of swing dancing.

Today there are swing dance scenes in many countries throughout the world. Lindy Hop is often most popular, though each city and country adds a variation to each style.

## Steps of the Swing

*Gentlemen lead with their LEFT FOOT - Ladies follow with their RIGHT FOOT.*

- 1. Basic Triple Step** – Beginning with the lead foot – step out to the lead direction on count 1, continue stepping in the direction with the opposite foot on count 2, and complete the triple step by stepping on the lead foot on count 3. Reverse the moves to the opposite direction. Step back on the lead foot, then step in place with the other foot in a "rocking motion" and count as "rock step." Repeat the entire sequence 3 more times and count as 1,2,3 – 1,2,3 – rock step.
- 2. Step Kick** – Step out with the lead foot turning the entire body to the side, kick the opposite foot forward, step on that foot and kick the other foot out, finishing movement with a

"rock step" as in Step 1 – facing your partner. Reverse the direction and movement. Repeat. This "Step Kick" is performed a total of 4 times – alternating the direction each time.

- 3. Jump/Clap** – Both dancers jump forward with the lead foot first, followed by the other foot and clap. Both dancers jump back away from each other reversing the footwork and clap. "Boogie Woogie" 4 counts by stepping in place with the lead foot first then in place with the other foot and repeat. This creates a rocking movement. Point the index finger downward using the opposite arm as foot stepping in place. Repeat "Jump/Clap" step.
- 4. Sugar Twist** – partners connect right arms held at the forearm and twist beginning with the lead foot forcing the heel of the foot forward – leaning back – and twisting a total of 16 counts while completing a 360 degree circle.
- 5. Basic Ladies Turn** – Gentlemen will perform the Basic Triple Step (Step 1), a total of 4 times – raising their left arm on the 2nd and 4th to allow their partner to turn under their arm. Ladies perform the Basic Triple Step once (STEP 1). Ladies will then dance the Basic Triple Step while turning under their right arm. Ladies will repeat this sequence.
- 6. Crossover Connection** – Both dancers step diagonally to their left side with the Right Foot, then step the left foot in place, step the right foot back to the starting position. Repeat the moves by reversing the feet and direction. Then step diagonally to the left with the right foot and step the left foot next to the right foot in a closed position. Reach both arms above head (with hands connected) and place the left hand behind the head with left elbow extended to the outside. Be sure to keep your head erect while facing to your partner. Perform movement in a circular pattern. Partners can step kick, sugar twist, hop or create a new movement for a total of 16 counts.
- 7. Break Away** – While releasing right hand from the connection, slide the right hand down the right arm and connect as both right hands meet. Gentlemen raise the right arm allowing their partner to turn under the lifted arm, releasing the right hands. Reconnect as usual performing a "Rock Step" while facing your partner.

Repeat sequence of steps until music ends.

# Soul Train Line

**This can be performed to any song.**

1. **Begin** with students in a vertical line pattern, boys on one side and girls on the other.
2. **Space** each vertical line about 6 - 8 feet from the other.
3. **Have students** "create" their own dance steps/moves and style as they dance "down"

the soul train line individually – or partnered between the two vertical lines. This gives them a chance to experiment with moves or to show off what they know.

A GREAT CONFIDENCE BUILDER and  
A LOT OF FUN TO TAKE PART IN AND TO WATCH!

# Bay/Middle Shuffle

This line dance can be performed to any song and has been named to represent the school in which it was first taught. It may be renamed for each school that offers the ballroom dance program. This is a great opportunity to have your dancers create their own "school dance."

Begin with students spread out evenly, just past arms length in straight lines.

1. **Outback Steak Hop-**  
To the RIGHT – Step out, step back, step out and hop with feet together  
                  R          L          R  
Then repeat to the Left leading with the reversing footwork
2. **Double Tap** – Tap right foot twice to the front, then twice to the back
3. **Pivot Turns** – Place the right foot in front then rise up onto the toes of both feet and twist ½ turn toward the left, then repeat to finish facing front.

4. **Slide** – Step sliding right with the right foot and tap the left foot next to the right foot, then reverse to the left foot sliding toward the left side and tap the right foot next to the left foot.
5. **Hot Foot** – quickly tap the right foot to the front, then step together, followed by reversing the move with the left leading, then repeat with the right and followed by a one count hold.
6. **Rope 'em Up** – Jump toward the right with both feet together twice, then toward the left twice while rounding the same arm as direction traveling in a lasso "roping" action 2 times – dancers can say "Yee-Ha" to add some interest.
7. **Rock forward** on the right foot, step in place with the left foot and jump feet together as you turn a ¼ turn to your left then clap.
8. **Continue** the steps as you face each direction completing the "square pattern." Continue this sequence of steps until the music ends.

# Electric Slide

This line dance is performed to the song "The Electric Slide."

Begin with students spread out evenly, just past arms length in straight lines.

1. **Step out** to the right side with the right foot, then step together to the right side with the left foot, then step out to the right again on the right foot and tap the left foot next to the right. Reverse the sequence of steps moving toward the left and beginning with the left foot. Then perform the same movement stepping the right foot to the back and completing the sequence of steps to the back, as well.

2. **Step forward** on the left foot, tap the right foot next to the left foot while dropping down to the floor with both knees bent, step back with the right foot, then tap the left foot next to the right foot, step forward on the left foot, then scuff the right foot forward, step out with the right foot making a ¼ turn toward the left.

Continue the sequence of steps as you perform the Electric Slide in a "square pattern."

chapter four  
SOCIAL



# etiquette

GOOD  
MANNERS  
never go  
out of  
style



# Basic Good Manners

*These skills will not only be addressed for classroom and school use, but should be integrated into everyday life and reinforced continuously.*

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## **Etiquette and Good Manners and Social Skills**

- Meeting, Greeting, and Introductions
- How to greet with a smile and a "Good Morning, Afternoon or Evening"
- The correct way to introduce yourself and someone else to others.

## **Table Manners - Casual and Fine Dining**

- How to sit properly at the table - i.e. - elbows off of the table, sit up straight with both feet on the floor; napkin on your lap; no technology
- Wait for the hostess before beginning the meal.
- How to cut and chew food properly.
- Where to place utensils once meal is completed.

## **Proper Table Settings - Casual and Fine dining**

- The formal dinner setting and placement of all forks, spoons and knives, drinking glasses, and napkins.

## **Proper Etiquette and Good Manners At School**

- Daily gestures of "good manners" - i.e. - holding a door open, staying quiet in hallways during class time, saying "please" and "thank you," following school rules, being respectful to others.

## **Restaurant Etiquette**

When entering a restaurant you should stop at the host or hostess booth and wait to be seated. If there is not one, then you would locate an available table of your choice.

Ladies always walk ahead of the gentlemen.

Gentlemen pull a chair out for the ladies and then seat themselves. You should sit up straight with both feet on the floor at all times. A waiter or waitress will then bring a menu so that you may plan your meal.

A drink order is usually taken at that time. Ladies are asked first, then the gentlemen. Once you have made your decision on your food order, close your menu so that the waiter or waitress will know that you are ready to order. When the waiter or waitress arrives with your drinks, take your napkin from the table and place it on your lap. Ladies present their food orders first, followed by the gentlemen, and the menus are then returned.

General good table manners apply to eating at a restaurant, as well. In addition, it is important to know that when you have completed each course, you should place your eating utensil on the plate as you wait for the waiter or waitress or bus person to pick up your dishes.

When you have completed the entire meal, place your napkin neatly on the table. That will let the waiter or waitress know you are ready for your bill. A tip of 15 - 20% should be added to the total for the service you have received.



# Dining

## **PROPER SEATING AND GOOD EATING HABITS: The 14 Rules To Remember When Dining Anywhere**

1. Turn all electronic devices off or on silent.
2. Sit up straight at the table. Do not hunch over your plate.
3. Wait until everyone is seated and has their food before you begin eating.
4. Place your napkin in your lap and use it as needed during your meal. If you get up from the table momentarily, place the napkin on the table to the left of your plate. When completely done with your meal, your napkin should be placed on the right side of your plate.
5. Remember that your utensils are placed in the order that you will eat each course.
6. Hold your fork like a pencil, not in your fist.
7. Only cut 3 bites at a time. Make sure that they are small enough to be eaten easily.
8. Keep your hands in your lap when you are not using them to eat. No elbows on the table.
9. Keep your legs next to your chair, not stretched out as to bother others seated at the table.
10. Chew your food with your mouth closed.
11. Avoid uncouth conduct such as: talking with food in your mouth, burping aloud, nose blowing, picking your teeth, applying make-up - including lipstick - at the table.
12. Excuse yourself from the table if you must get up for any reason.
13. Always say thank you when you are served.
14. Place your used utensils on the plate when you have finished eating that portion of the meal. Your fork and knife should be placed parallel on the dinner plate, handles at 4 o'clock when you are completely done with your meal.



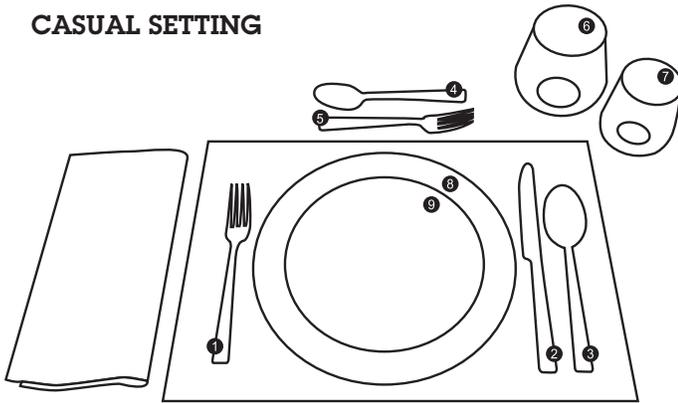
## Casual Dining Setting

When eating in a casual setting at home, at a dinner party or at a family restaurant, you will find the most common place setting uses the dinner plate in the center of each setting, the dinner fork to the left of the dinner plate and the knife (blade facing into the dinner plate) and spoon in that order, on the right side of the dinner plate.

The napkin can either be just under the fork, or placed on the table to the outside of the fork.

The drinking glass(es) will be on the right above the dinner plate and, if being used, the bread plate and butter knife on the left above the dinner plate. If dessert is to be served, appropriate utensils are placed at the top of the dinner plate.

## CASUAL SETTING



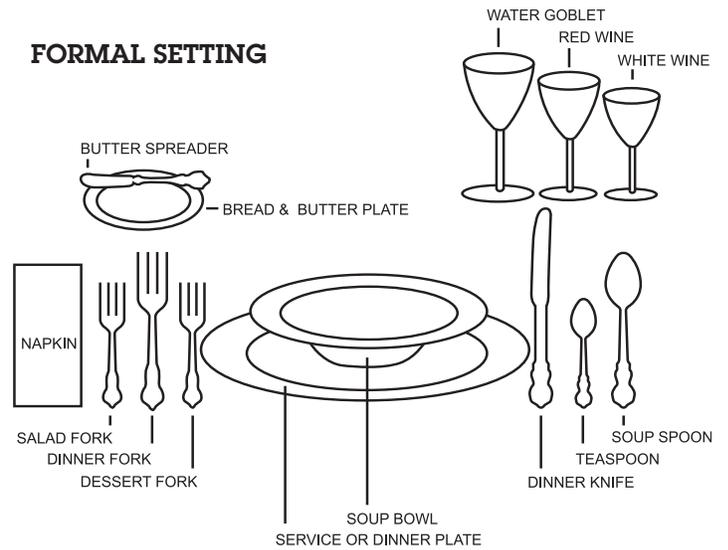
### SILVERWARE

1. Dinner fork
2. Knife
3. Soup spoon
4. Dessert spoon
5. Dessert fork

### PLATES & GLASSES

6. Water glass (large)
7. Wine glass (smaller)
8. Charger
9. Dinner plate

## FORMAL SETTING



## The Formal Dining Setting

When eating in a formal setting at home, at a dinner party or at a fine restaurant, you will find additional utensils and sometimes as many as 5 glasses within that setting.

The utensils at each setting are placed in the order that the courses are served. To the far left you will find the salad fork (usually with 3 tines), followed by the dinner fork (the largest, usually with 4 tines), next to the dinner plate located in the center. The knife is found just to the right of the dinner plate, with blade facing into the plate, then the spoon, and if soup is to be served, the soup spoon would be placed on the far right.

Should an oyster or shrimp appetizer be a part of the meal, that small fork would be placed on the right end, next to the spoons. The napkin is placed on the dinner plate, and the drinking glasses to the upper right of the dinner plate. The bread and butter knife would be found to the upper left of the dinner, just as in a casual dining atmosphere.



# Telephone Manners

## ***Be sure that you use a cheerful and polite tone.***

If the caller asks to speak with someone specific, say, "May I ask who is calling?" if they have not said their name, and then ask them to please hold on for a moment. If the person they are calling is not in, let the caller know and then ask if they would like to leave a message. If the answer is yes, take down the information including their name and phone number, and any other details.

## ***Be sure to give the message to the other party promptly.***

It is important that you handle yourself in a polite and professional manner. You represent the business and are expected to be helpful and courteous to the caller.

## **Telephone Manners at Home and at Work:**

- Say "Hello" in a nice way. If the person calling wants to speak to someone else, say, "Just a moment please and I will see if they are available."

- If the caller wants to speak with someone not available, take a message with their name and phone number.

## **Placing a Call:**

When you make a call, identify yourself and your company immediately, then state the reason for the call. If the person you were calling is unavailable, leave your name and telephone number. It is considerate to spell your last name if it is not common. Be sure to say, "Thank you" at the end of the call.

## **Answering a call for someone else:**

For example, most businesses prefer that you answer the call beginning with the company name, followed by your name. An example would be "Smith and Jones Trucking Company, John Brewster speaking. How may I assist you?"

# Grooming and First Impressions

As the saying goes, "You will never get a second chance to make a first impression." Clothing, body language, and grooming; a person's outward appearance will be first at determining how they will be viewed by others. Consider what your appearance says about you and what impression that may leave on those who know little else about you. Most people would rather be associated with someone who appears confident and successful. Showing that you care about yourself is clearly understood by being well-groomed, neat and clean.

## **A good-grooming checklist is as follows:**

- Make sure to bathe or shower daily and apply deodorant
- Brush your teeth in the morning, after every meal, and before bedtime
- Shampoo your hair often and use a comb or brush for a neat appearance
- Keep your nails clean and trimmed
- Dress in clothing that is clean and pressed



# chapter five



# LET'S GET THIS show ON THE road!



If you want to  
HIGHLIGHT  
THEIR  
TALENT  
here's how

# Performances

Showing off is the fun part and can be done any way suitable to you and your students. Performing in front of an audience helps students to build self-confidence and self-esteem. Allowing the performances to be on a volunteer basis gives students the opportunity to have a pro-active choice. Performances for an audience are a superior way to present high expectations, build perseverance, and create value in high quality work. Most students feel empowered after working hard to achieve a high level of performance that is presentable to the public, and feel if they can do that, they can do anything. During the year there can be many different levels and types of performances - some unscheduled and last minute, others planned and

scheduled for public viewing. For each, students can volunteer to take part by having a "Sign Up Board" in the classroom.

Teachers should provide a detailed explanation to the class about the upcoming performance and who will be in attendance, and then leave the decisions to the students. As an example, during the pilot year, the first performance was scheduled just 4 weeks after school started. Surprisingly, 92 of the 118 students signed up to participate. All other performances were on a voluntary basis, with the exception of the final show at the end of the year. This can be used as the final grade for Ballroom Dance.

# Rehearsals

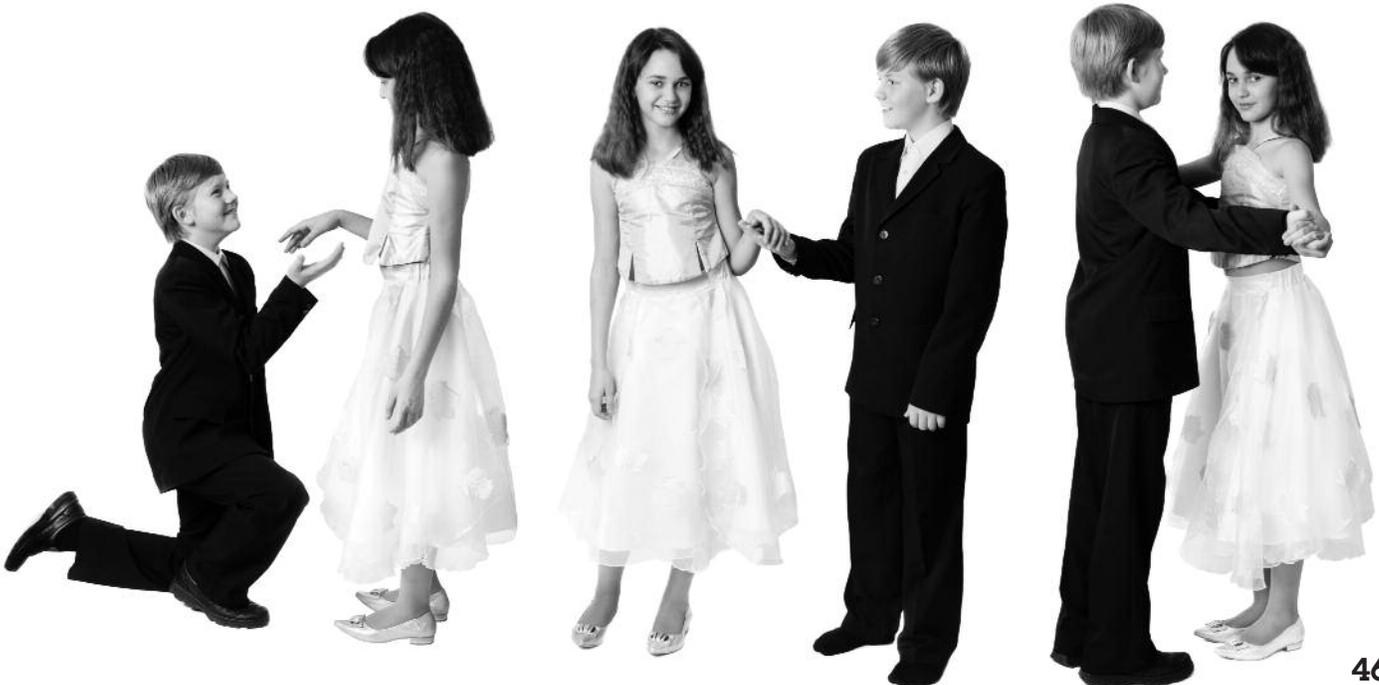
Every performance will require some rehearsal time in order to give the dancers an opportunity to run through the entire show. To ensure that dancers understand the correct position to begin their routine, you may want to use colored tape to mark the exact spot for each couple to stand. Also, mark the performance area with an "X" showing the center of the stage. It is best to mark one "X" downstage (front) and one "X" upstage (back) directly behind the other. This will serve as a guide to the dancers as they travel around the stage during their performance.

Also, it is necessary to have help from volunteers, preferably other teachers and school staff to keep order while other performers await their time on

stage. The students will need to know exactly where to enter and exit the stage area and where to line up back stage for each performance.

It is best to have the dancers rehearse their routines three or four times. This should include entry, proper line-up, performance, poses and bows, and exit.

**Note:** Rehearsals are usually chaotic and rarely do they show the best abilities of the performers. Once the dancers have completed the rehearsal, they will be better prepared for the actual performance, and the show will run smoothly. Don't be discouraged if the rehearsal doesn't go well.



# The Show

As with rehearsal, the stage should be marked with colored tape exactly the way it was marked for the rehearsal. Dancers should arrive completely dressed at least 30 minutes prior to the start of the show. This will allow time to be sure everyone has arrived and all dancers have a partner for their performance. Dancers should be lined up or seated in the order that they will perform, depending on where the performers are expected to be prior to entering the stage. If you have a theater available for your show, blinking the lights off and on a few times just 5 minutes prior to show time will alert the audience to take their seats in preparation for the opening number. It is suggested that there be an introduction to the audience prior to the first performance, which can be done by the instructor, administrator or even a student representative. A welcome greeting and a brief announcement about

the upcoming performance will give the audience a little information about what to expect from the performance.

Once the show begins it is important to keep it moving along without a lot of break time between numbers. The audience can lose interest quickly, so to keep the audience quiet and attentive, have the next number ready to enter and begin once the previous group exits the stage.

Once the last routine has been performed, it is common to have all dancers re-enter the stage for a finale'. This allows them the opportunity to be announced and take their final bows.

Suggestion: Dance routines should be limited to about 2 minutes each. When a routine is long, it is difficult to keep the audience's attention, regardless of how great the performance.

## Program Schedule

As with every performance, you will need to consider the order of each performance, making sure to allow dancers that may be in more than one routine the time needed to change costumes or get back in position for line-up before their next number. If you plan to produce a program for the audience to follow during the show, you will want to type up the title of each routine that is to be performed, and may want to include the dancers' names. This can be done by using one 8 1/2 x 11 sheet horizontally, and folded in half. The title of the show can be printed on the front and the program schedule of performances on the inside pages. It is best to include the date of the show on the title page so the program can serve as a souvenir and memory for students and parents.



# Auditions and Selection Process

## **Auditions:**

Post a sign-up sheet for students to fill in if they have an interest in auditioning for a place in an upcoming performance. Schedule a time for those interested students to attend an audition session where they will be expected to demonstrate their ability to perform the designated dances, escort to their dance position, and perform the specific dance styles that will be a part of the upcoming show. Have the students change partners, so they can be judged based on their individual ability. Use the audition score sheet to judge each participant. Tally the scores for each dance style and invite those that have been selected to join in on the performance.

## **Selection Process:**

Watch carefully as the students demonstrate their skills for asking and accepting, and for their quality and style while performing the required dances. Calculate a numeric score between 5 and 10 for

each listed category; 5 being the lowest score and 10 being the highest score. Total the scores of all categories. Post the names of the top scores for each dance style based on the number of students required for the performance. Give those students a permission slip for a parent to sign, stating that the student has been invited to participate in the upcoming show based on their audition scores, and that if the student accepts this invitation, he or she will be expected to attend rehearsals and attend and perform in the upcoming show. It is helpful to include the dates and times of any planned rehearsals and performances so that the parent and student will be aware of any conflicts of scheduling. It is also important to explain in writing the need for commitment to this because once the students have been "partnered," the lack of a partner will eliminate the pair from the performance.

## Score Sheet

**Student's Name:** \_\_\_\_\_

**Type of Dance:** \_\_\_\_\_

**Ability:** \_\_\_\_\_ **Technique:** \_\_\_\_\_ **Energy:** \_\_\_\_\_ **Style:** \_\_\_\_\_ **Projection:** \_\_\_\_\_

**Ability:** Performing the dance steps in proper order with the beat of the music.

**Technique:** The specific details of performing the dance, i.e. proper connection, placement of head, direction of movement, etc.

**Energy:** The amount of effort the dancer puts forth to "sell" the routine to the audience.

**Style:** The added flair of a specific form of dance, i.e. hips for latin style, erect position and graceful movements for waltz, etc.

**Projection:** The proper facial expression while performing.

There is a place for additional comments. It is helpful to jot down some strengths and weaknesses of the individual's performance as a guide to help the student become aware of their present level of work.

# Stage Set, Backdrop and Scenery

It is always more exciting for the dancers and audience if the performance stage is decorated. This can be done with some inexpensive material, cardboard or coroplast boards, or even paper. You may want to have the students assist by having them create the designs and scenes for the stage. Mini-lights that are available around Christmas can be a great addition to add sparkle to the stage. Should your performance be on a stage with curtains encasing the stage floor, you may be able to pin some of the artwork to the back curtains, or hang mini-lights or colorful material from the fly grids above the stage.

A backdrop used across the entire back portion of the stage or performance area can be as simple as a bed sheet that the students have painted, or panels of material hung to cover the back of the stage area. Free standing scenery can also be added to decorate the sides of the stage area that will not be used by the performers. This adds dimension to the stage and can also be a guide for placement for the dancers.

## Production Crew

Depending on the type of production and the stage or performance area, there is always a need for assistance to handle audio, lighting, stage sets, props and curtain closures. Having the students assist in these backstage responsibilities will give them an understanding of what it takes to produce a successful and entertaining show. These tasks must be practiced and repeated in order for them to be confident with the job at hand. Included is a list of possible needs for a stage performance:

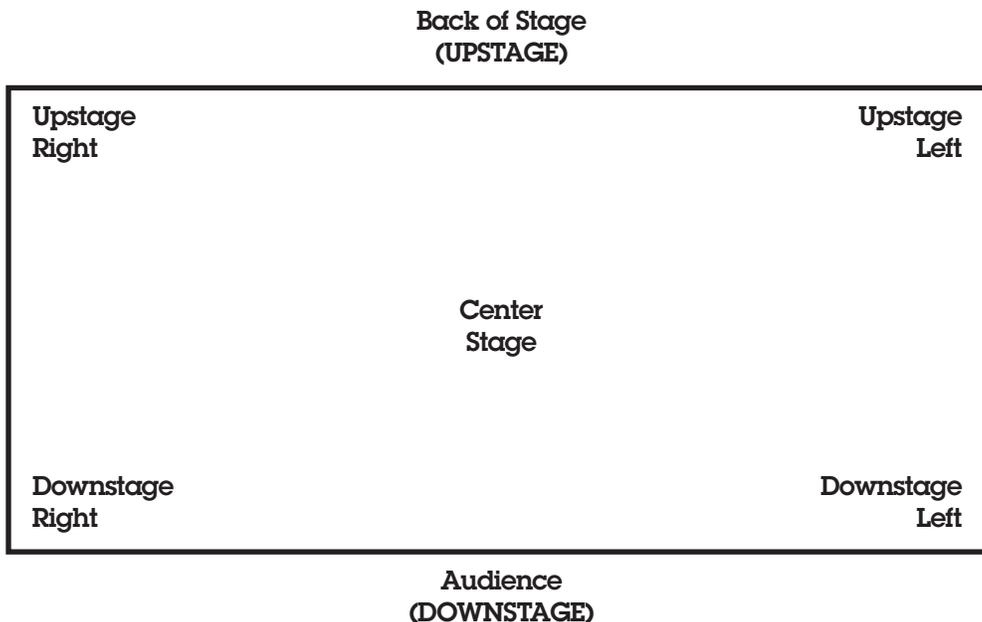
**Sound Technician** – handles music, start and stop, volume, etc.

**Lighting Technician** – handles turning stage lights on and off, dimming, etc.

**Curtain Operator** – opens and closes the curtain on cue

**Stage Crew** – handles any scenery set up, changes, and props

## Stage Directions



# Costuming

Though it is not absolutely necessary to have students wear costuming for a show, it definitely adds uniformity and quality to the performance. It also brings excitement and a level of discipline and respect to the dancers, as they feel a sense of pride associated with a more professional look for their upcoming performance. The audience also finds it appealing to see the dancers in costume and will be more receptive to the dancers on stage.

If your budget allows, purchasing a set of costumes in various sizes to match the age level of the dancers is suggested. For the girls, a dress that includes briefs or a built-in leotard works best. For the boys, a basic black dress pant and white collared polo shirt is an easy answer. You may find many of the boys already own these items, helping to reduce the cost for costumes. Girls will need to wear tights, preferably a tan color, and a character dance shoe with a small heel will finish off the look. Below are some suggestions on where to shop for these items.

**Art Stone Costumes** has a list of costumes on demand, which are sale priced and available immediately. Their website is [www.ARTSTONECOSTUMES.com](http://www.ARTSTONECOSTUMES.com) and their phone number is 1-800-522-8897. You will need to register as a customer in order to purchase from this site.

**Liberts Dancewear and Costumes** is a company that sells tights, shoes and costuming. You can occasionally find some great bargains. Their website is [www.liberts.com](http://www.liberts.com) and the phone number is 1-800-624-6480.

**Weissman Designs for Dance** is another good source. That website is [www.designsfordance.com](http://www.designsfordance.com) and the phone number is 1-800-477-5410.

**Local discount stores** have the best prices for boys dress pants and polo shirts. Shopping online can save added money and items are more readily available.



# chapter six



# resources

& OTHER  
GOODIES



# Music Suggestions

Most 4/4 time music can be used for Merengue, Cha Cha and Swing – depending on the tempo.

**Merengue** - (4/4 time) – music based on counts of 4

## Slower tempo

1. Can't Touch This – by M.C. Hammer
2. Wild, Wild, West – by The Escape Club
3. It's Still Rock and Roll to Me – by Billy Joel

## Faster Tempo

1. Great Balls of Fire - by Jerry Lee Lewis
2. Club Latino Salsa Merengue Mix –
3. Dance Pop en Espanol Mix –  
by Rock En Espanol
4. Who Let the Dogs Out – by Baha Men

**Cha Cha** – (4/4 time) – music based on counts of 4

1. Vogue – by Madonna
2. Free Ride – by Edgar Winter
3. Disco Inferno – by The Tramps
4. Wanna Be Starting Something –  
by Michael Jackson
5. Rock This Party – by Bob Sinclair
6. Some Like It Hot – by Robert Palmer
7. Knock on Wood – by Amy Stewart
8. Crocodile Rock – by Elton John
9. Twist & Shout – by The Beatles
10. Funkytown – by Lipps, Inc
11. I Like to Move It –  
from the Madagascar Sound Track
12. Word Up – by Cameo

**Swing** –

(4/4 time) – music based on counts of 4 –  
requires a faster tempo

1. Rock Around the Clock –  
by Bill Haley and the Comets
2. Jailhouse Rock – by Elvis Presley
3. You Really Got Me – by The Kinks
4. Boogie Woogie Bugle Boy – by Bette Midler
5. Hey Mickey – by Toni Basil
6. Shake Your Groove Thing – by Peaches & Herb

**Waltz** – (3/4 time) – music based on counts of 3

1. Could I Have This Dance – by Anne Murray
2. I'll Be – by Edwin McCain
3. The Tennessee Waltz – by Guy Lombardo
4. Blue Danube Waltz –  
from The Baby Einstein Music Box
5. Open Arms – by Journey

**Latin Mix** – choreographed as a dance mix to,  
"I Know You Want Me" - by Pitbull



# Supplies

The ballroom dance curriculum can be taught with just:

Stereo System / CD player  
Music for all types of dance kept in a CD case

Hand Sanitizer - to use after class

**Foam Poster Board** – see "Traffic Light" behavior board under "Incentives"

Colored stickers - Red, Yellow and Green circles

**Deck of Playing Cards** - can be used as a way to select partners by allowing students to select a card from a suit and matching the cards (i.e. King to King or ten to ten) to partner.

or

**Index Cards** - have each student fill out their name on a card, then have boys select from the girls names and vice versa for partnering.

**Name Badges** - will help students to get to know one another

**Book of Names and their Origination** – to get to know ourselves

- Roll Book
- Digital Camera
- Video Camera
- Jump Ropes - for warm-up or extra fitness activity
- Hula Hoops - for warm-up or extra fitness activity
- Scale
- Tape Measure

## Pedometers

- Tournament of Champions Trophy – see "Incentives"
- Table Setting for 8 (or groups of 8 for entire class)

Any disposable plate, cup, and cutlery can be used. Using plain white heavy cardboard affords the creative opportunity of designing your own table setting.



# Guest Presenters

Hearing from the experts about growing, preparing, presenting, and choosing healthy food is an effective way to make what they are learning real and meaningful for your students. Farmers and gardeners, local chefs and culinary artists can be brought in to do demonstrations and hands-on experiences. Dieticians and nutritionists can come speak about the how-to of a balanced diet.

Professional ballroom dancers and dance instructors can discuss the importance of a balanced healthy lifestyle in order to do what they do and maybe show the class a thing or two about dancing. Check your local community college or university, dance studios, farmers market, restaurants and civic clubs for resources.

## Field Trip

To facilitate and deepen an understanding of what integrated health and wellness looks, feels and actually can be, MTAGH provides the opportunity to take what has been learned and apply it to everyday life. Taking students on a field trip of this nature requires some planning ahead, but the rewards will last them a lifetime.

Plan a day to take students to a farmers market, community garden or vegetable stand to see, smell and actually select healthy food items. Allow them to talk with growers about what goes into growing healthy fruits and vegetables. This can be a great science lesson and an experience with certain fruits and vegetables they may have never seen before.

You may decide to coordinate a school learning garden with the help of volunteer gardeners, parents, teachers and the students themselves. This is a great way to instill the love of and appreciation for fresh food and nature, and it's a pleasant form of exercise.

Plan for a dining experience where students can exercise their appropriate social behavior, manners and ability to choose healthy food. There are restaurants and facilities that will accommodate large groups with a limited menu and special set up in order to provide a social dining experience for your students. This experience builds confidence, tolerance and community.

## Parents' Night

Parents' Night is an effective way to introduce and inform parents and the school community about the MTAGH program. This can be done in conjunction with your school's Open House, first PTA meeting or other beginning of the year event when the parents are at the school already. This can be as elaborate as you would like for it to be. Serve healthy refreshments and, if you have already taught a dance to your students, have them sign-up to perform for their parents. Involve your school cafeteria staff in any event where healthy

refreshments can be served. This is the opportunity to get the word out about the benefits of creative forms of exercise, healthy food choices, social etiquette and comprehensive health education.

We suggest you copy and distribute the Introduction to the Moving Toward the Art of Good Health Program to parents and staff located in the Teacher's Guide. Also, show the 7-minute video from [www.arts.state.ms.us](http://www.arts.state.ms.us) on the MTAGH.

# Dance-A-Thon

Again, this can be as big a deal as you and your students want to make it. But, it is a fabulous opportunity to bring the community together for some fun at an evening dance event. Some schools choose to use this as an intramural dance competition between the teams, showcasing the talents of each team's top couples elected by the teams themselves. Judges, awards and costuming make this "Dancing With the Stars" event a real crowd pleaser. Some schools hire a deejay and put on a real dance for the 6th grade and their parents.

Still others may use this end-of-the-year event to simply have all of the teams perform for the community and then finish out the last 45-60 minutes with an open dance floor.

Whatever it becomes at your school, it is certainly a celebration of dance, and good ole healthy fun! Coupled with the social etiquette, good manners and overall tolerance and respect the students have experienced through MTAGH, we hope it offers a solution to unruly social dances and gatherings.

## Added Support

On the Mississippi Arts Commission's website, [www.arts.state.ms.us](http://www.arts.state.ms.us), is a listing of qualified artists on the Mississippi Artist Roster. There are several qualified dance educators available for contract to come to your school to assist you as needed. Your school can apply for funding to cover one-half of the artists' fees through the Mini Grants for organizations, deadlines June 1 and November 1 of each year.

During the school year, MAC arts education staff with the MTAGH team will make site visits to participating schools to make needs assessments and offer assistance in any way necessary. We are dedicated to helping you make MTAGH your own success story and a positive and memorable experience for your students.





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**mac**

mississippi arts commission

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[www.arts.state.ms.us](http://www.arts.state.ms.us)

[www.mswholeschools.org](http://www.mswholeschools.org)



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