



American Dance/Drill Team®

Officer
Handbook
Vol. VIII





Officer Handbook, Vol. VII
presented by
American Dance/Drill Team®

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NOTES



American Dance/Drill Team®

I. Dance & Kick Technique

Liturgical Dance

compiled by Terri Williams

What is Liturgical Dance? Giving definition to this term could create as many definitions as there are denominations. Liturgical Dance defined literally becomes dancing the Liturgy, or the Word of God. Although dancing has historically played a significant role in the world's religions, Liturgical Dance refers specifically to the Christian religion.

With this literal translation, how then does the Christian dancer define Liturgical Dance in practical terms? At its most basic, this form of dancing could simply be taking stock of one's music and choreography. A dancer may choose to dance to music that has lyrics that are about God or a specific biblical theme. In inventorying one's chosen movements, a conscious decision made in foregoing imitation of the latest music video while incorporating a style that interprets the lyrics or them of the music.

Liturgical Dance can be literal or symbolic. Christian dancers have incorporated sign language into their choreography. Symbolic gestures, such as the bowing of the head or raising one's arms, might be a part of the dance. A dance may have neither of these and simply flow from the heart of the dancer and/or choreographer.

A dance could be used as a part of a worship service, for instance, incorporating it into the presentation of the elements of the Lord's Supper or integrating dance with the Celebratory or Worship Songs. Liturgical dance may be theatrical in nature, acting out a biblical scene or communicating Forgiveness to an audience. Perhaps, like a ballet, a story may unfold.

Liturgical Dance may reflect many different styles of dance. Ballet, modern and jazz may be used. A dance might have an ethnic influence. Elements of traditional folk dance, such as circle or line dancing, could become part of the dance.

As much as there is variety in Liturgical Dance, there are a few basic elements that help



TIPS FOR GOOD TECHNIQUE

by Joyce E. Pennington

- ☞ Always strive to make the team dance alike. Develop a style and stick to it.
- ☞ Break down the movement watching feet first, then body, hands, arms and head movements last. Divide team into small groups and work one on one.
- ☞ Always emphasize good technique in practice. The team should not ever be allowed to dance "lazy" and in poor form. The end result will look the same.
- ☞ Stress good posture as this is the basis of good overall technique.
- ☞ Projection is also a form of technique. Facial expressions come across as "fake" if energy and genuine enthusiasm are not executed. If the music is too slow, it is difficult to perform with energy.
- ☞ Memorization of the routine must come first before critiquing.
- ☞ Make sure that the correct technique is taught in the very beginning when the routine is taught. It is easier to do it right the first time than to go back and "undo" bad technique.
- ☞ If a certain leap or step is challenging, spend extra time on that move to insure that all team members can execute properly. A routine will look sloppy if the choreography is over their heads.
- ☞ Make sure that extension and completion of movement is always emphasized. A lot will depend on the tempo of the music during rehearsal. Slow it down when polishing steps to insure completion of moves. Speed music to regular tempo when they have mastered steps.
- ☞ The arms are the "prop" of your body and will catch the audiences eye before other body parts. Make sure that arm levels and hand placement are correct.
- ☞ Eye contact with the audience is important. If you are in a stadium or a ballroom, be aware of the focus towards your audience.
- ☞ Watch for flexion in the legs, especially on kicks. If they will point their toes immediately when their foot leaves the ground, this will help.
- ☞ Sometimes problems will arise from the body facing the wrong direction during a step. Insure that the step is either to the front, the diagonal, the side or back.

CRITIQUING AND ANALYZING MOVEMENT

by Joyce E. Pennington

I BREAKING DOWN BODY PARTS

- A. FOOTWORK
 - 1. FOOT CLOSURES
 - 2. TURN OUT/PARALLEL
 - 3. TOE POINTS/FLEXES
 - 4. RELEVÉ'/FLAT
 - 5. FOOT PLACEMENT
- B. LEG POSITIONS
 - 1. EXTENSION
 - 2. DIRECTION
 - 3. LEVELS
- C. ARMS AND HANDS
 - 1. EXTENSION
 - 2. LEVELS
 - 3. POSITION
 - 4. EXPRESSIVENESS
- D. BODY PLACEMENT AND BALANCE
 - 1. CARRIAGE
 - 2. POSTURE
 - 3. BODY ALIGNMENT
 - 4. ENERGY
- E. FOCUS
 - 1. HEAD SNAPS
 - 2. HEAD TILTS
 - 3. LIFT
 - 4. POSITION/EXPRESSION

II PROJECTION AND APPEARANCE

- A. SMILE
 - 1. FACE/EYES
 - 2. EXPRESSION
 - 3. NATURALNESS
- B. BODY ENERGY
 - 1. EXPRESSIVENESS
 - 2. CONSISTENCY
- C. CARRIAGE
 - 1. POSTURE
 - 2. HEAD LIFT
 - 3. BODY ALIGNMENT
 - 4. INNER TENSION
- D. POISE AND CONFIDENCE
 - 1. MEMORY WORK
 - 2. RECOVERY
- E. FOCUS
 - 1. HEAD SNAPS
 - 2. HEAD TILTS
 - 3. LIFT
 - 4. POSITION/EXPRESSION



STEPS TO POLISH A ROUTINE

BY CATHY WHEAT and JOYCE E. PENNINGTON

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

STEP 1

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

STEP 2

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

STEP 3

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

STEP 4

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

STEP 5

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

STEP 6

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

STEP 7

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

KEYS TO SUCCESS FOR THIS METHOD:

- A. Preparing the routine with your officers.
- B. Supervising the rehearsal and trouble shooting.
- C. Ironing out variations among the group.
- D. Setting the routine on the field.

AREAS TO WATCH FOR PROBLEMS:

- A. FOOTWORK- clarity & placement
- B. LEGS- extension, level & placement
- D. ARMS & HANDS- extension, levels, placement, inner tension
- E. HEAD- focus, level
- F. PROJECTION- energy consistent, expression in smile



EXERCISES FOR HIGH KICKS

by Debbie Byrd

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

EXERCISE #1

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

EXERCISE #2

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

EXERCISE #3

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

EXERCISE #4

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

EXERCISE #5

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

EXERCISE #6

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



HIGH KICK TECHNIQUES

by Debbie Byrd

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

☞ STEP FORWARD ON THE LEFT FOOT AND KICK THE RIGHT LEG.

☞ STEP FORWARD ON THE RIGHT FOOT, STEP FORWARD ON THE LEFT.

☞ STEP FORWARD ON THE RIGHT FOOT AND KICK THE LEFT LEG.

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

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

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

☞ REMEMBER THE FOLLOWING:

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

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

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

**There are 15 points to watch for in good high kick technique:
FOOT CLOSURE, HEAD POSITION, SHOULDER POSITION, POSTURE, TILTING PELVIS, HIP ALIGNMENT, STRAIGHT SUPPORTING LEG, HEEL DOWN, TOE POINTS, KICKS CENTERED, CONTROL, TEMPO, LEG EXTENSION, HEIGHT OF KICK, LEG DISTANCE FROM THE BODY.
If all these points are in good form and technique, you will have PERFECT kicks!!**



DANCE AND MOVEMENT VOCABULARY

by DEBBIE BYRD

ABSTRACT: To take the essence or essential meaning of an idea rather than a literal imitation.

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

ALIGNMENT: Placement of body parts.

ALLEGRO: A fast lively tempo

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

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

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

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

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

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

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

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

BEAT: The basic unit of a rhythmic measure.

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

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

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

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

CHOREOGRAPHER: To make up or create a dance or combinations.

CHOREOGRAPHER: Person who creates combinations or entire dances.

CHOREOGRAPHY: The composition of a dance.

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

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

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

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

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

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

DEMI: Means small movement.

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

DIAGONAL: Three or more girls lined at an angle.

DIG: Step without weight transfer.

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

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

DOWNSTAGE: A direction to indicate movement toward the audience.

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

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

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

FAN KICK: Straight leg kick which crosses in front of the supporting leg and circles around to other



FLEA HOP: Sliding hop directly to the side.

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

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

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

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

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

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

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

GRAND: Means large movement.

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

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

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

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

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

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

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

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

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

HYPEREXTENSION: Extreme arch of the back, knees or arms.

IMPROVISATION: To perform without preparation.

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

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

JAZZ HANDS: Hands open with the fingers wide spread.

JAZZ LEAP: A single stag leap.

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

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

JUMP: Taking off and landing on both feet.

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

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

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

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

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

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

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

OBLIQUE: A facing position towards a corner or diagonal.

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

PARALLEL POSITION: Feet and knees facing forward.

PASSE': (pa-SAY) The foot meets the knee of the supporting leg from one position to another

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

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

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

PETITE: Means small movement

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

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

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

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

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

RECOVER: To resume original position.

RELEASE: The letting go of tension or energy.

RELEVE': (ruhl-VAY) Like an eleve', but executed with a spring-like action.

RONDE DE JAMBE: (rawn duh zhajn) When the leg produces a circle pattern.

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

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

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

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

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

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

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

STAGGER: Every other girl moves forward or back.

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

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

STRETCH: The lengthening or enlarging of a muscle.

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

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

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

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

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

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

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

TAG: Additional measure or beats of music.

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

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

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

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

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

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

TOE DIG: Place the ball of the foot beside the supporting foot, this movement does not take weight.

TRIPLET: A three step pattern with the accent usually on the first step.

TURNOUT: A position of the legs with the feet and knees turned outward





American Dance/Drill Team®

II. Leadership & Time Management

Be Willing to Take Advice

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

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

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

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

Make Peace with Imperfection

by Richard Carlson, Ph. D.

from "Don't Sweat the Small Stuff...and it's all small stuff"

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

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

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

GOALS FOR OFFICERS

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

***These goals were set by the officers attending AMERICAN DANCE/DRILL TEAM's® Texas A&M officer camp in 1986.**



QUALITIES OF SUCCESSFUL OFFICERS

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

DISCIPLINE IS SOMETHING YOU DO FOR SOMEONE

by Garnder McCollum

Submitted by Debbie Bateman

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

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

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

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

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

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

A few suggestions about helping students to become self-disciplined:

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

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

DRILL TEAM TERMS & DEFINITIONS

by Debbie Byrd and Joyce E. Pennington

MANDATORY-- you must carry out or fulfill any requests, jobs, or obligations that are asked of you.

DEMERIT-- a mark given as a punishment when rules are broken.

POINTS -- a mark given as a reward for participating in acknowledged voluntary or service activities.

CLINIC -- an all day teaching session for all ages, usually on Saturdays, which offers additional routine material for those who attend. If it is hosted by the team, it can be a fund-raiser for that team.

INVENTORY-- an annual fund-raiser for the team where you help department stores to count stock (usually on a weekend).

GRADE PROBATION -- in compliance with the Texas "No Pass-No Play" rule, a student is on six weeks probation from extra-curricular activities if she fails a class (below 70 on 6 weeks report).

WEIGH-INS -- every 2 weeks, usually on Mondays, each team member will be weighed and measured to comply with the weight standards as set by the drill team constitution and approved by the school board.

WEIGHT PROBATION -- a trial period given to a team member that has not met their weight, measurement and body fat requirements.

CAPTAIN -- highest officer position on the team; she is the leader of the drill team and is next in command to the director.

LIEUTENANT -- An officer position which is one step under the captain. There are usually four or five lieutenants.

SQUAD -- each lieutenant is assigned a group of drill team members which she is responsible for during the year. The squad sits in ranks together at all athletic events.

RANKS -- the rows of girls in each squad that fall behind their lieutenant. You sit in the stands and march in parades in this formation. Your position in the rows is determined by number of years on the team, grade classification, and/or height.

SOCIAL OFFICERS -- consist of President, Vice President, Secretary, Treasurer, Chaplain and Historian. Selected by popular vote of all team members, these social officers form committees for projects, parties, banquet, etc. and approve events through the director.

BIG SIS/LITTLE SIS -- each veteran team member chooses a rookie member whom she "adopts" for helping with routines, questions, encouragement, etc., throughout the year. Special gifts or mementos are traded on special occasions designated by the director.

SECRET PAL -- each team member may participate in selecting a member of an athletic team, coach, band director, cheerleader sponsor or principal for whom she decorates their locker or door on special occasions, and sometimes gives a small memento of encouragement. These special occasions are determined by the social officers and director.

DRILL TEAM NOTEBOOK -- is issued at the beginning of the year and has vital information, such as constitution, rules & regulations and calendar. It will be referred to and added to on a regular basis. This should come with you to practice every day.

SPRING SHOW -- a special variety show presented by the drill team in order to experience another dimension of dance and stage production. This is also a vital fund-raiser for the team.

COMPETITION -- in the late winter and spring, the team will attend one to three competitions where many teams will gather to compete for personal improvement, as well as special awards.

BOOSTER CLUB -- a parent's support organization where all drill team parents are encouraged to participate in fund-raising activities, assist in chaperoning when requested and offer moral support to the team throughout the year.

MANAGERS -- non-performing members of the team that will provide administrative and technical assistance to the director and the team. They are to be given special respect for their supportive work.

CAMP -- a session that is held in the summer where the team goes away to a college campus and has professional instruction and guidance for four days. Camp is mandatory for all team members.

WORDS OF WISDOM.....FOR LEADERS

Some leaders have trouble passing out bouquets. They pay a compliment as though they expect a receipt. Some go to the other extreme. They pour syrup all over people.

Some leaders refrain from giving praise for good ideas or a job well done simply because they are jealous. Give a team member praise and the next thing you know, they are jumping over you on the ladder to success---that is how they will feel.

That is self defeating. Recognize good work and you give team members the will to do better work. Do not recognize it and you feed one of the biggest gripes they have---lack of recognition.

The best thing to do every time is to give credit where credit is due. You will be a better leader for it and you will win more respect.

There may be times when you will be sorry about something you said; sorry that you stayed too late, or sorry that you won something, or lost; but all your life, you will never be sorry you were kind.

It is nice to be important, but it is more important to be nice.

Don't ever be afraid to admit you were wrong. It is like saying you are wiser today than you were yesterday.

TIPS FOR STUDENT LEADERS

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

TAKE TIME.....

Take time to think...it is the source of power.

Take time to play...it is the secret of youth.

Take time to read....it is the foundation of wisdom.

Take time to pray....it is the greatest power on earth.

Take time to love and be loved....it is a God given privilege.

Take time to be friendly....it is the road to happiness.

Take time to laugh....it is the music of the soul.

HOW TO BE A CHAMPION

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

**THE MAIN INGREDIENT TO STARDOM
IS THE REST OF THE TEAM.**

Footprints With a Twist

Imagine you and the Lord Jesus walking down the road together.

For much of the way, the Lord's footprints go along steadily, consistently, rarely varying the pace.

But your footprints are a disorganized stream of zigzags, starts, stops, turn around, circles, departures and returns. For much of the way, it seems to go like this, but gradually your footprints come more in line with the Lord's soon paralleling His consistently. You and Jesus are walking as true friends!

This seems perfect, but then an interesting thing happens: your footprints, that once etched the sand next to Jesus', are now walking precisely in His steps. Inside His larger footprints are your smaller ones, safely you and Jesus are becoming one.

This goes on for many miles but gradually you notice another change.

The footprints inside the larger footprints seem to grow larger.

Eventually they disappear altogether. There is only one set of footprints; they have become one.

This goes on for a long time, but suddenly the second set of footprints is back.

This time it seems even worse! Zigzags all over the place.

Stops. Starts. Deep gashes in the sand. A veritable mess of prints.

You are amazed and shocked. Your dream ends.

Now you pray:

"Lord, I understand the first scene with the zigzags and fits. I was a new Christian; I was just learning. But you walked on through the storm and helped me learn to walk with you."

"That is correct."

"... and when the smaller footprints were inside of Yours, I was actually learning to walk in Your steps; I followed you very closely."

"Very good. You have understood everything so far."

"...when the smaller footprints grew and filled in Yours, I suppose that I was becoming like you in every way."

"Precisely."

"So, Lord, was there a regression or something? The footprints separated, and this time it was worse than at first."

There is a pause as the Lord answers with a smile in His voice.

"You didn't know? That was when we *danced*."

MATURITY

Maturity is the ability to base a judgement on the big picture... the long haul.

Maturity is the ability to stick with a project or situation until it is finished.

Maturity is the ability to face unpleasantness, frustration, discomfort and defeat without complaint or collapse.

Maturity is the ability to live up to your responsibilities and this means being dependable, keeping your word. The world is filled with people who can't be counted on. People who never seem to come through in the clutches. People who break promises.

Maturity is the ability to make a decision and stand by it.

Maturity is the ability to harness your abilities and energies.

"WINNERS AND LOSERS"

by **Sidney Harris** Reprinted from the **Detroit Free Press, Jan. 9, 1967.**

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

DECIDE TO FORGIVE

Decide to forgive
For resentment is negative
Resentment is poisonous
Resentment diminishes and devours the self.
Be the first to forgive,
To smile and to take the first step.
And you will see happiness bloom
On the face of your human brother or sister.
Be always the first
Do not wait for others to forgive
For by forgiving
You become the master of fate
The fashioner of life
The doer of miracles.
To forgive is the highest,
Most beautiful form of love.
In return you will receive
Untold peace and happiness.



Here is the program for achieving a truly forgiving heart:

- ★ Sunday: Forgive yourself.
- ★ Monday: Forgive your family.
- ★ Tuesday: Forgive your friends and associates.
- ★ Wednesday: Forgive across economic lines within your own nation.
- ★ Thursday: Forgive across cultural lines within your own nation.
- ★ Friday: Forgive across political lines within your own nation.
- ★ Saturday: Forgive other nations.

Only the brave know how to forgive. A coward never forgives. It is not in his nature.

"Forgiveness is the fragrance of the violet that clings fast to the heel that crushed it."

George Roemisch

"No matter what you have done to this moment, you get 24 brand-new hours to spend every single day."

-- Brian Tracy

LEADERSHIP AND DISCIPLINE

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

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

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

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

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

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

These characteristics help leaders succeed in their relationships with others:

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

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

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

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

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

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

"THAT'S NOT MY JOB"

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

LEADERSHIP DO'S AND DON'TS

DO'S:

DON'TS:

ORGANIZATION

Have set rules
Plan ahead

Make exceptions to the rules
Wait until the last minute

COMMUNICATION

Keep team informed
Have regular meetings with officers/director

Schedule surprise events/practices
Cancel meetings

UNIFORMS

Respect school property & image
Have a dress rehearsal
Change out of uniform after performance
Consider costume choice (different body types)

Eat, drink, curse, etc., in or out of uniform
Experiment with new costumes at a performance
Wear uniforms inappropriately
Forget all girls do not have perfect shapes

ATTITUDE

Be positive
Show respect

Be negative
Be disrespectful

ROUTINE

Select music first
Consider ability level of team
Include line & formation changes
Include change of pace, level variety
Correct errors as you see them
Develop your own team style

Make the routine too difficult
Select the inappropriate music for a routine
Stay in one position the entire routine
Include moves that are not lady-like
Practice mistakes
Be intimidated by another team

PRACTICE

Warm-up and stretch before each rehearsal or performance
Start and finish on time
Plan your rehearsal/get organized
Wear appropriate practice clothes
Practice showmanship

Get injured because you didn't warm up
Delay rehearsal for a few late members
Wait until practice to decide what to do
Waste valuable time
Wait to add that something special
Wear the wrong practice gear

PERFORMANCE

Wear appropriate make up
Encourage parents & friends to attend performances
Get plenty of rest

Be a pale face
Exclude your best supporters
Stay up late the night before a performance
Do anything to bring embarrassment to your team

OFFICER JOB DESCRIPTION

- ☆ Must be willing to give many extra hours which include: two summer camps, required practices before camp, special officer preparation rehearsals.
- ☆ Should always arrive early for all activities and plan to stay late, if necessary, until all jobs have been completed.
- ☆ Must develop a critical eye for errors and critiquing routines.
- ☆ Should be able to issue constructive criticism to peers in an effective manner.
- ☆ Must be able to use discretion in giving commands and show respect for others.
- ☆ Should complete every duty by the given deadline.
- ☆ Must stay within the proper weight requirements.
- ☆ Must always be the ideal example of a lady at all times.
- ☆ Must maintain and stay above all scholastic requirements.
- ☆ Must be physically and emotionally stable.
- ☆ Must maintain a good relationship with the director and the other officers and show support of all decisions.
- ☆ Must be an exceptional dancer and teacher.
- ☆ Have a working knowledge of music and choreography.
- ☆ Promote and enforce discipline and respect.
- ☆ Assist the director in planning yearly activities.

DESIRE

DESIRE makes winners in every walk of life.

The degree of success you achieve depends on the amount of sincere *DESIRE* you have.

The strength of genuine *DESIRE* makes you go through a problem when other people go around it.

DESIRE arms you with the courage to say to yourself, "I'm good, but not as good as I can work to be." Lesser people say, "I'm not as bad as a lot of other people."

DESIRE fosters the sense of job responsibility. Lack of desire is expressed in, "I only work here."

Every great religion, philosophy, invention or work of art had its creative beginning in the mind of someone with *DESIRE*.

DESIRE is the perfect mental antidote for fear, despair, resentment and jealousy.



DESIRE is the dynamic motivation behind every worthwhile purpose; it is the inspiration that keeps the flame of progress burning.

KEYS TO BEING A SUCCESSFUL LEADER

I. BE HUMAN

- a. 1. Everyone wants to be successful.
2. Build toward confidence and success
3. Help slower people
- b. 1. Everyone has basic emotions
2. Don't belittle or embarrass anyone in public
3. Never make an enemy
4. Praise as often as possible

II. PLAN AND SCHEDULE FOR SUCCESS

- a. The first performance is the key to the season.
- b. Do not try too much at one time.
- c. Keep the routine simple.
- d. Work for precision and uniformity.

III. ALLOW FOR DIFFERENCES

- a. Everyone is different.
- b. Provide an outlet for the creative talent on your team.
- c. Make use of the great variety of material taught at camp.
- d. Take advantage of one day workshops in winter.
- e. Enter as many contests as possible to evaluate progress.

IV. WORK WITH ALL ELEMENTS OF THE SCHOOL

- a. Department chairperson
- b. School administration
- c. Band Director
- d. Pep Squad/Jr. Varsity Drill Team
- e. Cheerleaders

V. DEVELOP FUN ACTIVITIES

- a. Trips
- b. Camp
- c. Parties/Social events



"BEING POWERFUL IS LIKE BEING A LADY. IF YOU HAVE TO TELL PEOPLE YOU ARE, YOU AREN'T."

.....MARGARET THATCHER

"IT IS NOT FAIR TO ASK OF OTHERS WHAT YOU ARE NOT WILLING TO DO YOURSELF."

"YOU HAVE TO ACCEPT WHATEVER COMES, AND THE ONLY IMPORTANT THING IS THAT YOU MEET IT WITH COURAGE AND WITH THE BEST YOU HAVE TO GIVE."

"I GAIN STRENGTH, COURAGE AND CONFIDENCE BY EVERY EXPERIENCE IN WHICH I MUST STOP AND LOOK FEAR IN THE FACE..... I SAY TO MYSELF, I'VE LIVED THROUGH THIS AND CAN TAKE THE NEXT THING THAT COMES ALONG..... WE MUST DO THE THINGS WE THINK WE CANNOT CO."

.....ELEANOR ROOSEVELT

Quotes for Student Leaders

The spirit, the will to win, and the will to excel are the things that endure. These qualities are so much more important than the events themselves.

Vincent T. Lombardi

TWELVE THINGS TO REMEMBER:

1. THE VALUE OF TIME.
2. THE SUCCESS OF PERSEVERANCE.
3. THE PLEASURE OF WORKING.
4. THE DIGNITY OF SIMPLICITY.
5. THE WORTH OF CHARACTER.
6. THE POWER OF KINDNESS.
7. THE INFLUENCE OF EXAMPLE.
8. THE OBLIGATION OF DUTY.
9. THE WISDOM OF ECONOMY.
10. THE VIRTUE OF PATIENCE.
11. THE IMPROVEMENT OF TALENT.
12. THE JOY OF ORIGINATING.

.....by MARSHALL FIELD

The quality of a person's life is in direct proportion to their commitment to excellence, regardless of their chosen field of endeavor.

Vincent T. Lombardi

Seeing all possibilities, seeing all that can be done, marks the power of imagination. Your imagination stands as your own personal laboratory. Here you can rehearse the possibilities, map out plans, and visualize overcoming obstacles. Imagination turns possibilities into reality.

Each time you are honest and conduct yourself with honesty, a success force will drive you toward greater success. Each time you lie, even with a little white lie, there are strong forces pushing you toward failure.

"WINNING IS NOT A SOMETIME THING; IT'S AN ALL-THE -TIME THING. YOU DON'T WIN ONCE IN AWHILE. YOU DON'T DO THINGS RIGHT ONCE IN AWHILE. YOU DO THEM RIGHT ALL THE TIME. **WINNING IS A HABIT.** UNFORTUNATELY, SO IS LOSING."

.....**Vincent T. Lombardi**

"THE FUTURE BELONGS TO THOSE WHO BELIEVE IN THE BEAUTY OF THEIR DREAMS."

.....ELEANOR ROOSEVELT



III. Choreography & Music

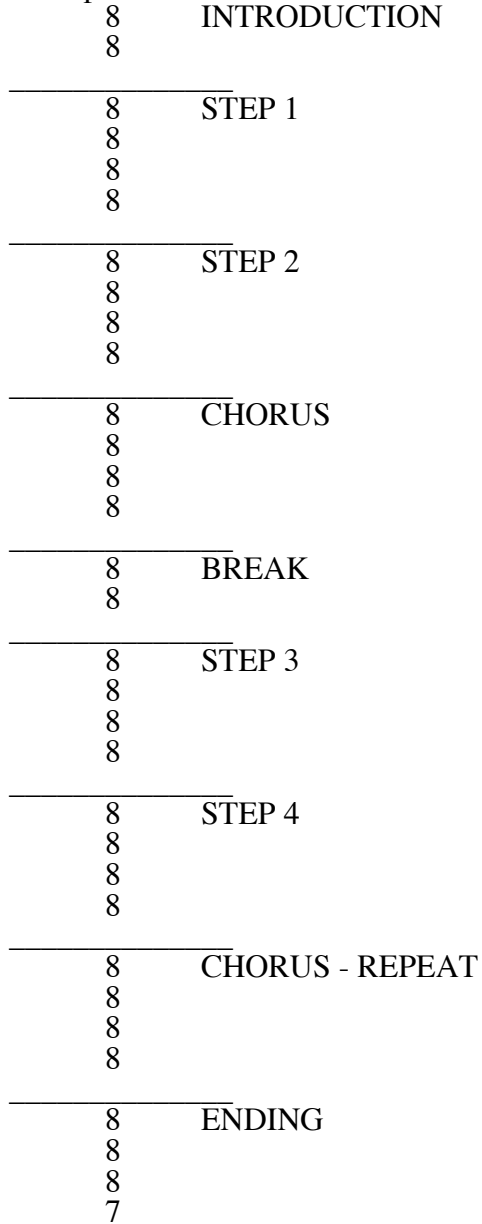
CHARTING MUSIC

by Debbie Byrd

Most music is arranged in 16 beat phrases or 4 measures and 2 phrases or 32 counts usually makes one complete step.

Directions: Locate the Introduction, all choruses, all verses, and the ending. Draw your outline using 8's and large lines across where music changes occur. (Example is shown below)

Example Outline:



Make Your Own Chart:

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



PROP IDEAS

SMALL HAND PROPS:

Hooplas
 Canes
 Derbies
 Maracas
 Cap Guns
 Cowboy Hats
 Top Hats
 Stars
 Discs
 Hearts
 Fans
 Tambourines
 Streamers
 Wrist Fringe
 Party Hats
 Sailor Hats
 Skimmer Hats
 Bandanas
 Pom Poms
 Yo Yo Poms
 Tissue Show Poms
 Pistols
 Musical Instruments:
 Saxophone
 Trumpet
 Banjo
 Flash Light
 Glow Stick
 Fringed Gauntlet
 Kitchen Utensils:
 Pizza Pan
 Spachela
 Frying Pan
 Sports Equipment:
 Tennis Racquet
 Baseball Bat
 Basketball
 Football
 Frisbee
 Boxing Gloves
 Jump Rope
 Flash Gloves
 Hard Hat
 Safari Hat

MEDIUM PROPS:

Hula Hoops/ Fringed
 Umbrellas
 Mops
 Buckets
 Milk Crates
 Hand Flags
 Streamers on Dowel
 Lycra Fabric 3'x 6'
 Double Hoop Baton
 Suitcase
 Scarf
 Beach Ball
 Swim Ring
 Folding Fan
 Towel
 Cape
 Giant Sucker
 Long Skirt
 Surf Board
 Flash Board
 Dominos
 Steering Wheel
 Feather Fan
 Japanese Lantern
 Musical Note
 Stick Horse
 Giant Crayon
 Skate Board
 Roller Board
 Kite

LARGE PROPS:

Chair
 Stool
 Ladder
 Stair Step
 Star
 Cube
 See Saw
 Slide
 Sail Boat
 Car
 Tricycle
 Airplane
 School Desk
 Wagons
 Shopping Carts
 Guerney
 Fence
 Saw Horse
 Wash Tub
 Life Size Dolls
 Rocking Horse
 Oil Derrick
 Parachute
 Merry - Go - Round
 Train
 Picnic Tables
 Space Ship
 Submarine
 Jungle Gym
 Rick Shaw
 Jail Cell
 Trash Can
 Park Bench
 Barricade

* This list is the product of a combination of ideas from Joyce E. Pennington and Susan DeVille of **In Step**, a prop company in the Dallas/ Ft. Worth area. **800/213-PROP**

CREATIVE SHORTCUTS FOR PROPS AND COSTUMES

By Joyce E. Pennington

Coming up with a new prop or innovative costume is a constant challenge that requires keeping current with the latest movies, musicals and TV shows, as well as searching out the toy stores and hardware stores for prop ideas. Your budget (if you are lucky enough to have one!) may be as much as four figures or as little as \$0. There are always props and costumes that can fit into your budget no matter how large or small to present your team in a creative and effective manner.

Never stifle your imagination and always remember that entertainment and a flash of color or sparkle are the key thoughts in making your selections. Also, keep in mind that your prop or costume can only be as clever as the presentation of your choreography and the execution of the routine. How many times have you seen a smashing costume or prop carried off poorly by lack of preparation on the choreography or technique of the dance?

No matter how much money that you spend, you can make it go a long way. Many things are quite effective from the field or basketball court that are very simple and inexpensive. Also, never forget that you can “re-cycle” or modify an old prop or costume to take on a new look.

Below I have listed some prop/costume suggestions along with some thematic ideas to help stimulate your creative “juices”. Best of luck in your creative endeavors!

SAILOR ROUTINE: Mops (toy), buckets (plastic from McDonalds), Sailor hats (costume shop)

CUBE/BOX ROUTINE: Wooden cubes (built by Dads/some have hinged lid to store other props) or plastic milk crates borrowed from your local grocery.

HOOPLAS: Use PVC pipe to make a 10”, 16”, 24”, or 36” hoop. Trim with mylar ribbon, metallic fringe or fluorescent surveyors tape/ even white or yellow shredded trash bags!

CANES: The most visual and effective are made from old mop or broom handles and painted your desired color.

STREAMERS: Are probably the least expensive, but most effective prop. Make from four 36” strips of mylar or surveyors tape; double in half, tie off with rubber band on doubled end.

DISCS: Wooden (10”, 16”) painted or glittered; cardboard pizza rounds, painted or glittered. Can also use frisbees. Shapes: hearts, stars, square, round, lolli pop, guns, etc.

CHAIRS: Metal folding, plastic molded, or wooden chairs. Can be painted, glittered or add motifs of stars, hearts, etc. to fit theme of routine.

SCHOOL DESKS: Borrow from school; design theme of routine; “hide” other props in bottom storage.

TRICYCLE, WAGON, CARS: These are found in most homes or back yards!

TAMBOURINES/MARACAS: Buy plain and decorate with streamers or glitter.

FLAGS: Can use one or two; different colors or same; metallic streamers added; American or state flags.

UMBRELLAS: All one color, alternating colors, parasols; trim with sequins on edge; or thematic animals.

SCARF: Make from variety of colors of chiffon including fluorescent; one to four colors.

SPORTING EQUIPMENT: Plastic baseball bat (w/ costume), tennis racket, basketball (“Sweet Georgia Brown”).

FANS: Metallic colors, bright colors, feather fans, wooden fans.



SELECTING EFFECTIVE PERFORMANCE MUSIC

by Joyce E. Pennington

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

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

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

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

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

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

TIPS FOR QUALITY RECORDINGS

It is always baffling to me to see such an outstanding team routine performed to a poor quality piece of music. Many teams will spend thousands of dollars on costumes and very little on making sure that the recording and music cuts sound professional. To help you prepare the best quality sound for your performance routines, we have compiled the following suggestions:

- ☞ Avoid using a battery powered recorder as it can affect the tempo.
- ☞ Clean CD heads with a Q-tip and isopropyl alcohol; or a head cleaner with a demagnetizer can be used. The head should be cleaned after every five hours of playing or recording time.
- ☞ Make sure that you are making clean music cuts with an editing program that will assist you in the recording process.
- ☞ Download your music and make sure that you have used the proper format for burning and 'finalizing' your CD. Always check your CD on several types of equipment to ensure that it will 'read' properly.
- ☞ Make sure that your 'performance CD' is only used for performance and make an extra copy for practice. Make sure your performance CD is free of any dirt or scratches.

DANCING LIKE A LADY

an editorial opinion by Joyce E. Pennington

Drill Team has really made some remarkable transitions over the past 50 years and perhaps some accelerated changes over the past 5 years. Perhaps I am old fashioned and conservative, but some of the new moves I am not fond of and feel that they do not portray the image we should want for young ladies today. Since my "retirement" as a drill team director, I have had the opportunity to attend several football and pep rally performances per week, as well as judging contests around the country. As a by-stander in the audience, I am able to pick up on crowd response from parents and students - some favorable, and some not.

Those of us with dance background perhaps have a more aesthetic appreciation for the human body and can see the beauty in the movement of dance. But as a director, I feel it is imperative that you be the "editor" of the choreography before it goes to the performance area. Some of the comments from the male audience regarding some of the suggestive steps would have to have been censored before they reached other ears. I've seen girls taunted by their peers because of suggestive moves.

With such a wide range of ideas and creative movement, why should it be necessary to encourage "catcalls" when they can earn applause and respect? We teach our girls to walk, talk and act like a lady. Why should we allow or even encourage them to dance like the exact reverse? Nothing is more exciting than to see beautiful smiles on fresh, polished faces performing an exciting and dynamic routine that pleases the audience without the bumps and grinds or over-exposing certain body parts.

I encourage directors to take the time to review each routine and become an active consultant in choreography if you have not already done so. The more you participate, the more you will learn and improve with your team. I am also sure that you will gain a more exciting and respectful response from your audience.



ADAPTIVE CHOREOGRAPHY

by JOYCE E. PENNINGTON

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

I. SKELETON YOUR MUSIC

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

II. EXPANDING THE LENGTH

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

III. LIST DIFFERENT TYPE OF DANCE STEPS

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

BEGINNING CHOREOGRAPHY

by Debbie Byrd

- I. Choosing Music
 - A. Where to get music?
 - 1. Appropriate music for material
 - B. What type of music?
 - 1. Please audience MORE than performer
 - 2. Variety of tempo and style
 - 3. Any time limitations
 - 4. Can band play the music
- II. Charting Music
 - A. Steps to actually outlining music
 - 1. Label and locate
 - B. Listen to music for emphasis
 - 1. Tempo changes
 - 2. Music changes
 - 3. Music repeats
- III. Routine Introductions
 - A. "Eye catching" formations
 - 1. Holding counts
 - 2. Bounces
 - 3. Chin lifts
 - 4. Contagions or ripples
 - 5. Traditional Positions
 - a. hands on hips
 - b. hands down
 - c. semi - third
- IV. Routine Endings
 - A. Build to the End - Dynamics
 - B. Best for Last
- V. Basic Dance Steps



CHECKLIST FOR EVALUATING CHOREOGRAPHY

by Debbie Byrd

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

BEWARE OF CHOREOGRAPHY PITFALLS

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

RATING YOUR CHOREOGRAPHY

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

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

___ Is the movement creative and contain some original movements in both design and concept?

___ Are the floor patterns and formations creative and clear in design and concept?

___ Is the total use of space well-balanced and interestingly developed?

___ Is there a logical arrangement of the structure (steps) of the dance?

___ Is there an appropriate relationship between the structural and rhythmic forms of the dance?

___ Is there unity and continuity with group as well as within the movement?

___ Is there thematic movement and, or a motif apparent and well developed?

___ Is the accompaniment (music) appropriate for the dance?

___ Was there adequate preparation apparent in the total development of the choreography and performance?

___ Was total interest of the choreography maintained throughout the dance?

___ TOTAL POINTS

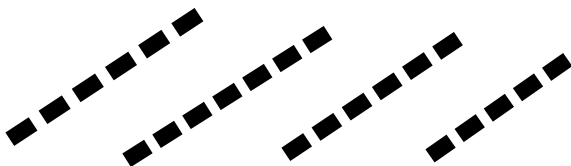
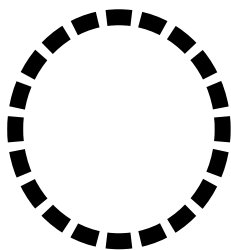
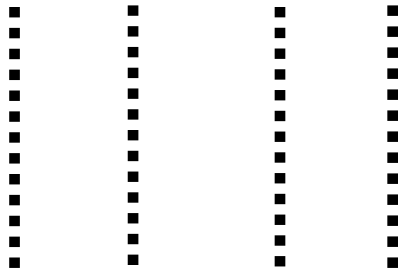
FORMATIONS

by Debbie Byrd

Formations are very audience appealing! Use a maximum of 3 formation changes in a normal length routine, movement into a formation is usually done at the end of one step so the new step can begin in the new formation. To help with precision and stability of the routine stay in one formation at least one or two steps before moving again.

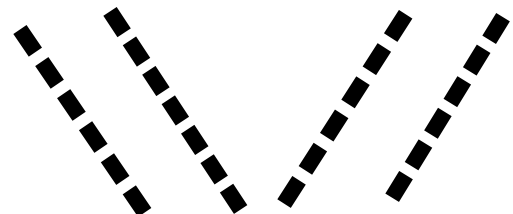
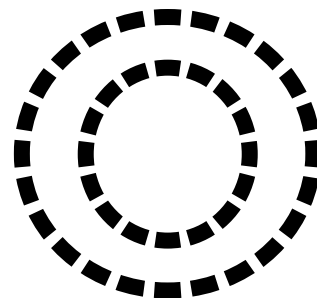
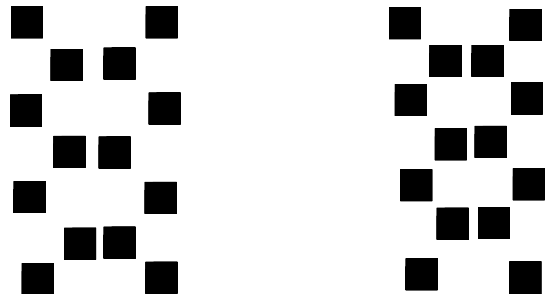
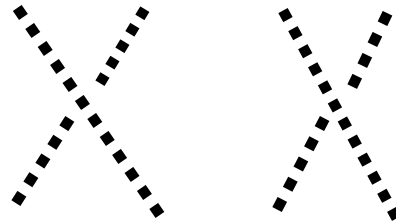
Basic Formations

_____ X X X X X X X X X X
X X X X X X X X X X



Variation of Basic Formations

XX XX XX XX XX XX XX XX
XX XX XX XX XX XX XX XX

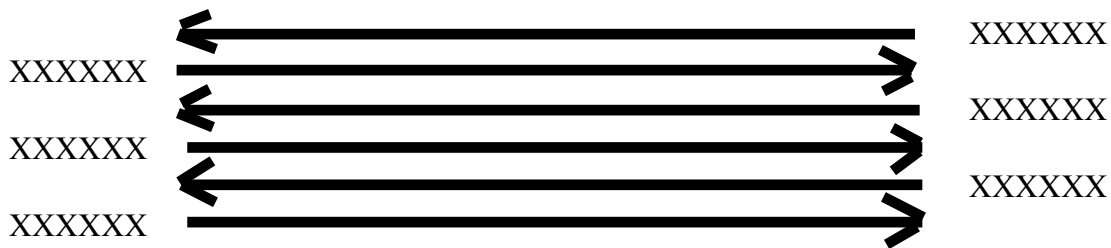


TRAVELING PATTERNS

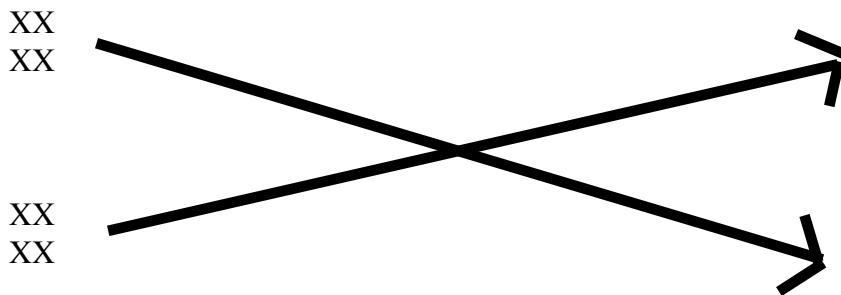
by Debbie Byrd

Traveling or locomotor patterns add a great deal of "pizazz" to any choreography and the majority of them are very simple to execute. Some good examples of them are very simple jazz runs, step hops, step leaps, side slides, step chasse', two step, and three step turns. The following drawings are examples of different traveling patterns. Traveling patterns can sometimes revive some old choreography to have a different look and new life. Try some of these, then design your own!

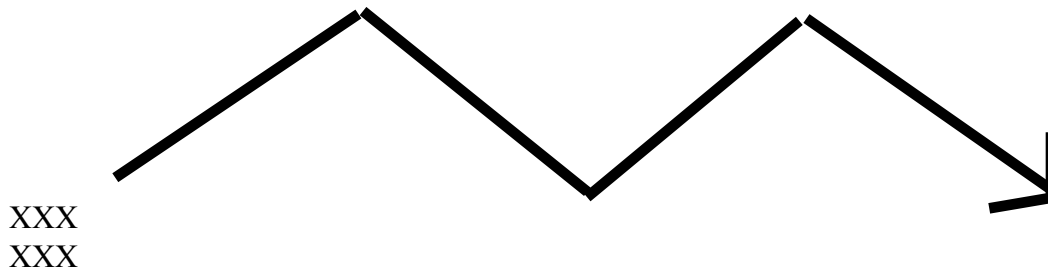
1. Divide your group in half--groups travel from each end:



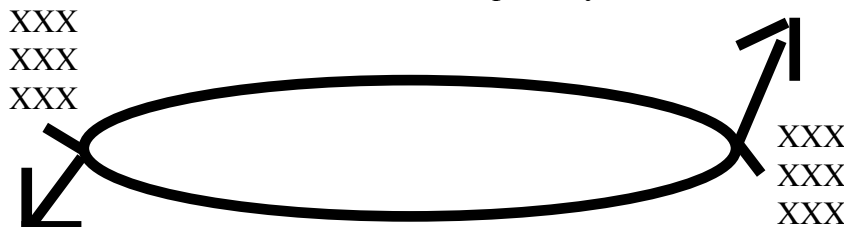
2. Alternate corners:



3. Use a zig zag path:



4. Alternate corners--travel a circular pathway:





FOOTBALL FIELD SPACING GUIDE



30

35

40

45

50

45

40

35

30

1					XXXXXXXXXX 11	XXXXXXXXXX 11				
2					XXXXXX 6	XXXXXX 6				
3					XXXXXX 5	XXXXXX 5				
4					XXXX 4	XXXX 4				
5					XXX 3	XXX 3				

1. SHOULDER TO SHOULDER SPACING = 11 individuals per 5 yards. Each member stands should to shoulder creating a tight line.

2. ELBOW SPACING= 6 individuals per 5 yards. Each member stands side by side with hands on hips touching elbows.

3. HIGH KICK SPACING= 5 individuals per 5 yards. Each member stands hooked up for high kicks with hands on the next girl's shoulder. If every other girl steps forward, the line will become fingertip spacing distance.

4. HAND TO ELBOW SPACING= 4 individuals to 5 yards. Each member stands with arms extended and fingertips touching the elbows of the next member.

5. FINGERTIP SPACING= 3 individuals to 5 yards. Each member stands with arms extended and fingertips touching the next girl's fingertips.

Creating Visual Choreography with Props

by Joyce E. Pennington

There are many considerations to take when selecting your props for the coming season. It seems that budget takes a priority in most of the decision making. Many options come to mind that might allow your budget a break. You can always add a fresh coat of paint or add a little glitz with glitter to old props that can totally change their look for you. Many teams are working a trade out with other teams to "borrow" or "lend" props for the season. Your audience may have never seen the prop and it will be totally new to them.

According to the size of your team, your props should display a balanced look. If you have a small team, you may want to try a large prop, or a prop with a "large look" that will fill the center of the field with your performance. On the other hand, if you have a large team, you do not want to overwhelm your audience with too much action to where the routine appears too "busy". You should try to choose colors that will stand out against a green field as well as contrast from the uniform colors so the audience can "see" the prop.

You should also choose music that compliments the prop. The style of music should not leave the audience puzzled on your selection. Also, make sure that the piece is not too difficult for your band to play. Even if you have a very advanced band, they will only have a limited amount of time to prepare for your performance in addition to their own halftime and contest shows. Take the time to work with the drum major to insure that you have the proper tempo. When a piece is played too slow, your team will lose energy as well as concentration. If it is played too fast, it will cause sporadic delays with some that cannot keep up. Choose music that will uplift the audience as well as your team.

When you have chosen your prop and music, start with a central idea or focus on the general presentation of the routine. Chart the music to find the high points, sections, chorus and special focal points. Place your visual ideas on paper along with the compatible spots on your music chart. Now you are ready to actually begin your physical choreography. Always use your prop during creative choreography as many times what is visual in your mind may not always physically work out. Make sure that the steps of the routine connect smoothly and that the routine has a smooth flow. Have several focal points during the routine that will keep the audience entertained. Build to a final focal point for an ending that will create a visual "picture" to leave with the audience.

To polish your prop routine, each team member must have the actual prop to work with. Make sure that you have spent ample rehearsal time with your prop so that the correct body and prop placement may be clarified when polishing the routine. Remember that the total presentation of a routine is measured by the sharpness of the performance and that your team members will be more confident if they have spent the appropriate amount of preparation.

When constructing your props, make sure that you have used sturdy materials that will hold up to the practice, transporting, storing and performance of their use. Make sure to store your props properly so that they will be in their best condition when needed for routines. Many teams will rent mini-warehouse storage to store their props during *off season*. Always make sure to have your managers inventory and check the condition of all props at least three to four weeks ahead of their use so that any additions or reconstruction can be taken care of before they are needed.

Prop routines can be the highlight of your performance season. They are always the most visual and entertaining of all routines. Use your creative imagination when planning for their use and you will always have satisfying results.

DRILL TEAM CHOREOGRAPHY

by Joyce E. Pennington

There are seven basic categories of drill team dance: jazz, kick, pom, prop, military, lyrical and novelty-character. Many teams will use other forms of dance such as ballet, modern, tap, folk, aerobics, clogging, drill and these areas strongly influence the individual style of a team.

GENERAL CATEGORY DESCRIPTIONS:

JAZZ: A variety of dance styles but all performed in precision. Jazz can be quick and sharp yet also fluid in style. It does not carry out a theme, utilize a prop nor take the form of robotic, military moves.

KICK: Is sometimes, but not always, performed in a connected line with at least 20 'jump kicks'. It can contain other forms of kicks such as swings, developé, fans, etc. It can also contain some dance steps but must have the majority of the routine focused towards some type of kick combinations.

PROP: Is a routine with the primary focus utilizing a prop. The prop can be set aside briefly, but must be used during at least 75% of the routine. Do not confuse a prop with a stage effect or back drop.

MILITARY: This routine will contain sharp, robotic arm movements and footwork. It will utilize any formations and traveling patterns and may contain a short kick series for effect. None of the movements should be "soft" or flowing. There should be dynamic movements.

POM PON: This type of routine will have lots of arm work with poms in hand. It will contain formations and is usually very sharp and energetic in style. Poms should be in hand at least 75% of routine.

NOVELTY: This category is usually the most entertaining in that a theme is carried out through costumes and characterizations. Props, staging and backdrops may be used to carry out the theme, but the prop should not become the primary use of the routine and should not be used more than 25% of the dance. Do not allow team members to become "sloppy" on novelty merely because it is "fun". Precision and technique always play important roles.

LYRICAL: This dance is performed in fluid, balletic type movements; sometimes takes the form of 'modern dance'. Again, there is precision in its execution and is not to be mistaken with 'ad-libbing' and frolicking around the performance area. Lyrical is sometimes thematic and emotional.

In preparation for choreography of any category of dance, the procedures are the same. (1) Music selection and appropriateness is the first consideration, followed by, (2) phrasing your music, (3) determining strong portions of music, (4) placing steps within the phrasing and inflection of the music, (5) determining patterns and their placement in the music and (6) evaluating choreography.

Your choreography sources can be limitless. Television, movies, stage productions, musicals, sports and any form of movement can be an influence on a routine. Never limit yourself. There are several philosophies in the drill team world on choreography responsibilities:

- 1. Director**
- 2. Officers**
- 3. Summer camps and workshops**
- 4. Outside choreographer**
- 5. Combination of the above**

My philosophy parallels with number 5, as to not rule out any source of creativity. I hope that you will find this section helpful to you, as a director, whether you have choreography responsibilities or not. You don't have to be a "dancer" to assist with the choreography for your team. I would encourage you to train your officers in these procedures to help them to be better leaders, as well as choreographers.



IV. Stretching & Warm-up

ACCIDENT PROCEDURE

What to do when an accident happens.
Courtesy of DANCE TEACHER NOW

Of course, you should go over the specific details with your attorney, but at a minimum the "Emergency Procedure" should contain the following points:

1. Even if the injury is minor, medical attention should be sought promptly. If the injury is serious, call the emergency medical squad or the student's parents and arrange to have the student brought to the emergency room at the hospital. You should try to avoid driving the student yourself (you might become embroiled in a car accident on the way to the hospital and thereby make matters worse.)

If neither the paramedics nor the students parents can be at the scene promptly, you may have to drive the student in your car. Consult with your attorney as to whether it is advisable to drive a student to the hospital in such an event. Court cases vary greatly from state to state in their opinions of the wisdom of such action.

2. If the student's parents promise to seek medical attention, before you re-admit the student to class, you should require the parents to present you with a doctor's note showing that they did indeed seek medical advice, and the doctor has approved the student's re-admission to activity.

3. Notify the insurer of the accident if so required by your school district. Many policies require that you notify the insurer within a specific amount of time. Make sure you adhere to the time limit.

4. Avoid any admissions of liability. Regardless of how upset you are by the accident, control what you say. Under no circumstances should you look down at poor Lackluster and say, "I knew someone would fall on that slippery spot one day."

5. Never permit a student with a pre-existing injury or physical problem to participate in class unless the student gives you a doctor's note assuring you that the student will not further injure herself by further participation.

6. As soon as possible after an accident occurs, you or the teacher in whose class the accident happened, should write a detailed statement describing the time, date and details of the accident, as well as the persons that might have witnessed the accident. Date the report, sign it, and file it away and give a copy to your principal. If a lawsuit is brought up later or a question is brought up to the school, your version of the incident will be given greater credence if it is backed up by a statement written when the accident occurred, at a time when you were not under the pressure to slant the facts in your favor.

DANCE INJURIES

by Debbie Byrd

At the beginning of each year it is a good idea to have each team member fill out an index card with the following beneficial information:

1. Name
2. Age/Grade level
3. Height and weight (have everyone weigh on the same scales).
4. Any pre-existing injuries they might have had in the past five years.
5. Any serious illnesses within the past five years.

What if an accident happens?

1. Call for the trainer or paramedics
2. Check pulse rate
3. In case of bleeding, watch to see if it is excessive, then apply pressure to stop bleeding.
4. In case of poisoning, call the nearest doctor

Accident Reports:

At the time of a small injury during drill team practice, an injury report may not seem important, but it should be completed on any accident no matter how great or small. Following an accident in practice or rehearsal, take the time to document all the details before, during and after the accident. Make a note of any witnesses. You may draw up your own accident format, but most schools have their own. Make sure to file a copy of the report with your building principal. From these reports, you can draw the conclusions that if several students suffer from the same injury, perhaps they require additional warm-up time to prevent that type of injury.

TREATMENT:

Symptoms may not be what you really think they are. **Do Not** try to treat students on your own. You can advise them to see the school trainer or contact their personal physician.

TIPS FOR WARMING UP

Warming up is an integral part of every day rehearsal. It is important that your warm-up be structured, correct and consistent, utilizing all parts of the body. Extra warm-up time may be needed for certain muscle groups if they are to be used in an upcoming routine (ex., kicks, head rolls).

The three main functions of a warm-up are: 1) to prepare the muscles to work, 2) to put the muscles through the range of flexibility needed in the actions to follow, and 3) to prepare the muscles for an increased output of strength. Some of your students may require extra warm-up time to increase their flexibility. You may need to write up a schedule for these pupils to do at home.

The following tips will assist you in applying good warm-up techniques and maximum results:

- * Have your officers "choreograph" a warm-up to popular music to use each day. Your team will find their exercises more fun. Change the music every 2 to 3 weeks.
- * Make sure to exercise from head to toe (literally). Do not forget ankles, shoulders, head and neck, etc. These are areas sometimes overlooked but always very important.
- * Remember that warming up is an injury prevention measure and cannot be omitted--ever!
- * Be sure to stretch with good posture. Always pull up in the center of the body and stretch in straddle, pike and hurdle positions with a flat back, leading with the abdomen and not the chin or chest. Rounding the back will stretch and loosen back muscles instead of thighs or hips.
- * Be sure that the legs do not roll in or out when in straddle or hurdle position. Knees and shoe laces to the sky!
- * Stretch with toes flexed for 1/2 of the time and pointed 1/2 of the time. This will add extra stretch to muscles in the other parts of the leg in addition to the hamstring.

BASIC STRETCHING

Stretches should be a standard part of every drill team warm-up. When executed properly these exercises can improve your team's overall performance abilities. The following stretching exercises are simple and can be performed by even the most basic beginner.

EXERCISE #1

Sitting in a semi-yoga or soles of the feet together, position arms over the knee. Bend forward stretching the lower back muscles. Repeat several times.

EXERCISE #2

Sitting with legs straight forward and the knees straight but not locked. Bend the torso over the legs trying to reach the rib cage toward the thighs. Later, the hands can grab the ankles to aid in reaching greater flexibility.

EXERCISE #3

Sit with the legs extended to each side. Bend to the side over one leg. Have the upper arm stretch side over the head and the lower arm can relax along the floor. Keep both hips (buttocks) on the floor.

EXERCISE #4

As in the above exercise, bend over the leg, but rotate the torso to face the leg. The arms can reach over the leg and later try to reach beyond the toes.

EXERCISE #5

Standing, cross one leg over the other and keep the toes pointing forward. Bend forward reaching the hands toward the floor stretching the hamstring muscles. Later grab the ankles and pull the rib cage closer to the thighs.

EXERCISE #6

Standing fairly close to the wall and leaning into the wall, press the heels to the floor stretching the Achilles tendon and calf muscles. Later, after flexibility increases, move further away from the wall. Increase difficulty of stretches by 1) changing tempo and # of stretches; 2) change the direction of the stretch forward, to the side, backward, and diagonally forward; 3) combine different stretches with various directions.

SELF-CONFIDENCE, SELF-ESTEEM, AND EXERCISE

by Robert Trauscht, M.D.

One of the drawbacks of a technologically advanced society is that we are prone to becoming more sedentary as we become more sophisticated. In addition, when one begins to use mood-altering drugs one often becomes less active (in other words, a couch potato).

Recently, there has been increasing emphasis on regular exercise in the media. This has resulted in explosive growth of aerobic videotapes, health clubs, and in the recreation industry in general.

There are a variety of interests that are pushing the exercise movement. Certainly the desire to look better underlies a large part of the marketing push for health clubs. There is ample evidence in medical literature on the benefits of regular exercise in relieving heart disease. It is also a great way of relieving stress and losing weight. (In addition, it is difficult to smoke cigarettes when one is exercising.)

So, what impact does all this have on the recovering patient? Certainly, self-confidence and self-esteem are areas that the recovering patient often needs help in. Being able to fit into clothes and being happy with the body image in the mirror can go a long way toward improving self-esteem.

Stress relaxation is also a high priority for the patient in recovery. We have all experienced the cathartic release of tense muscles that comes from exercise. There is an excellent evidence that the body releases a chemical called endorphin during strenuous exercise. This acts like morphine, and some of the calming effect of exercise comes from this hormone. It has been reported that people who exercise regularly actually go through withdrawal if they are kept from exercising.

Because of their high rate of co-dependence with tobacco, sedentary life style, and drug associated hypertension, recovering patients are often at a high risk of coronary artery disease. This is the cause of 85 percent of the heart disease deaths in our country, and heart disease is the leading cause of death in the over-35 age group. It has been known for a long time that people who exercise regularly live longer than those who live a sedentary life. Total cholesterol levels are lowered and good HDL cholesterol is elevated in people who exercise regularly.

What is the definition of regular exercise? No, it is not an occasional round of golf or game of bowling. Frequency, duration, and exertion all play a role in the cardio-protective effects of exercise. The minimum effective level of exercise is thought to be three or four sessions per week, a minimum of 20-30 minutes per session, of aerobic exercise. Aerobic exercise is defined as the type of exercise that brings the heart rate to 75 percent of its predicted maximum heart rate (PMHR). (PMHR is defined as 220 minus your age.) A variety of exercises can do this. What they have in common is continuous repetition of a particular muscle contraction (swimming, bicycling, jogging, aerobic classes, fast walking, etc.). Though isometric exercises such as lifting a large amount of weight for a short number of repetitions increase strength, blood pressures go very high during this kind of exercise and it should be avoided. If you have not been active in a while

you should start slowly. It will take a while to attain even 75 percent of your PMHR if you are not in shape. If you have not had a physical in the last year, you should see your doctor before starting a regular exercise program.

Regular exercise can be a very valuable part of a recovering person's program. It improves both quality of life as well as quantity of life.

Robert Trauscht, M.D., is Medical Director of Parkside Lodge of Mundelein in Mundelein, Illinois.



FITNESS FOR THE DANCER

by Debbie Byrd

Dance is a performing art. It is also physical education. When a student attends dance classes, both of these subjects are addressed. Dance classes definitely play a role in attaining fitness. The term fitness is broadly used and often vaguely defined. Many people perceive health and fitness as one and the same, yet there is a definite distinction between the two concepts. **Health** reflects a person's state of being; it is typically viewed as the presence or absence of disease. **Fitness**, however, is the ability to do physical activity or to perform physical work. There are three components of fitness: strength, flexibility, and endurance. It is the combination of these three components that leads to the achievement of fitness. Knowing the fitness values and principles that apply to dance class can provide motivation for working hard, working safely, and setting goals. Dance goes beyond the demands of exercise. Dance is an art form that is mentally emotionally challenging. For the dancer, fitness is a worthwhile by-product of the pursuit of perfection.

STRENGTH: is the ability of a muscle or a group of muscles to exert a force against a resistance in one all-out effort. The body needs muscular strength for several reasons. First, strong muscles increase joint stability, which makes the joints less susceptible to injury. Second, improved muscle tone helps prevent common postural problems. For example, strong abdominal muscles can help alleviate postural problems associated with the back. Third, the body needs muscular strength because it contributes to agility, helps control the weight of the body motion, and helps the body maneuver quickly. For muscular strength to be increased, the muscles must be contracted against a heavy resistance. As the muscles become stronger, the resistance applied must be increased if muscular strength is to continue to increase.

STRENGTH DEVELOPMENT THROUGH DANCE: Most dance classes develop strength through isometric, or static, contraction. In an **isometric contraction**, tension is developed in the muscle, but the muscle does not shorten and there is no joint movement. A simple example of an isometric contraction is tightening the abdominal muscles (lifting and engaging the abdominal wall). In a dance class, a dancer continually contracts isometrically by maintaining correct alignment. Dance classes also develop strength through **isotonic training**. In an isotonic contraction the muscle shortens and joint movement occurs. Push-ups, leg lifts, and plies are examples of isotonic exercises. The resistance used is your own body weight.

FLEXIBILITY: Although flexibility is generally associated with the elasticity of muscles, the total concept of flexibility is denoted by the range of motion of a certain joint and its corresponding muscle groups. Flexibility is influenced by the structure of the joint's bones and ligaments, the amount of bulk that surrounds the joint, and the elasticity of the muscles whose tendons cross the joint. To increase flexibility, the muscles must be stretched about 10 percent beyond their normal range of motion. As flexibility increases, the range of the stretch must also increase for flexibility to continue increasing.

FLEXIBILITY DEVELOPMENT: Dance requires a tremendous amount of flexibility. During the warm-up section of the class, the muscles are warmed and then put through a lengthy routine of stretching, or flexibility-enhancing, exercises. The hip joint receives a great deal of attention during the stretching routine. Hip-joint flexibility aids the dancer achieving high leg lifts. The Achilles tendon needs flexibility for high jumps and smooth landings. The back must be flexible, as well as the ankles and the shoulder joint, so that body can achieve a myriad of positions. Since flexibility is so essential to the dancer, every dance class focuses on exercises to achieve it.

ENDURANCE: is the ability of a muscle or group of muscles to perform work for a long time. With endurance, a muscle is able to resist fatigue when a movement is repeated over and over or when a muscle is held in a static contraction. There are two types of endurance: muscular and cardiovascular.

MUSCULAR ENDURANCE: is the ability of skeletal muscles to work strenuously for progressively longer periods of time without fatigue. Muscular endurance is attained by applying maximum resistance to the muscles, whether by adding weight or by increasing repetitions. Note that muscle endurance is highly specific; it is attained only by the specific muscles exercised.

CARDIOVASCULAR ENDURANCE: (also called cardio-respiratory endurance) is the ability of the cardiovascular system (heart and blood vessels) and the respiratory system (lungs and air passages) to function efficiently during sustained, vigorous activity. Such activity includes walking, jogging, swimming, and cycling. To function efficiently the cardiorespiratory system must be able to increase both the amount of carbon dioxide and waste products that it carries away. For cardiovascular endurance to be developed, a person must regularly engage in aerobic activities that involve using the large muscle groups. The activities must be continuous.

ENDURANCE TRAINING: In a dance class, during the floor-warm-up, muscular endurance can be developed in the abdominals through the repetition of sit-ups. Push-ups develop triceps and pectoral muscles. The repetition of plies, relevés, and battement increase the muscular endurance of the leg muscles. In a dance class when a more continuous warm-up is lead and the warm-up is vigorous enough to maintain a heart rate of at least 130 to 170 beats per minute, then you are developing your cardiovascular endurance.

The type of exercise is aerobic exercise. Aerobic means "with oxygen", which means you are able to provide oxygen to the working muscles so they are able to contract without accumulating fatiguing waste products. In a beginning dance class or any dance class it is necessary to stop at different times throughout the warm-up for corrections and explanations. Due to stopping, your heart rate may not reach 130 beats per minute, then you are not significantly taxing your cardiovascular system; cardiovascular endurance will not improve. Aerobic exercise must be sustained for at least 20 minutes for improvement to occur. The best exercises to achieve cardiovascular endurance are walking, jogging, swimming, biking, and aerobic dance.

ANAEROBIC EXERCISE: Dancers must also perform anaerobic exercise which occurs when the body works at a very high intensity and cannot deliver enough oxygen to prevent the buildup of lactic acid. The lactic acid makes the muscles feel fatigued very quickly, so anaerobic exercise can be sustained for only short bursts of 1 to 2 minutes. By continually stressing the anaerobic response, the body can increase its tolerance of lactic acid. As a result, the body can prolong anaerobic bursts of energy. Dance stresses the anaerobic response with across the floor locomotor combinations containing jumps, leaps, turns, and fast footwork. Dance combinations provide anaerobic exercise and improve anaerobic metabolism.

OVERLOAD PRINCIPLE: Dance can be a way to achieve fitness. But like any means of fitness, for improvement to occur the overload principle must be applied. This means elected parts of the body must be subjected to loads greater than those to which they are accustomed. The principle can be summed up in this simple rule: Do more today than you did yesterday, and do more tomorrow than you did today. The overload principle affects the development of strength, flexibility, and endurance. For muscular strength to increase, muscles must work against a greater than normal load. For flexibility to increase, muscles must be stretched beyond their current length. For endurance to improve, muscles must be exposed to increasingly more sustained work. For cardiovascular endurance to improve, there must be an increase demand on the heart and lungs.



Fifteen Ways Exercise Helps You

1. **Improves** muscle tone.
2. **Increases** blood circulation, prevents thrombosis and other circulatory diseases and strengthens the heart to ease its workload.
3. **Eases** breathing and decongests lungs.
4. **Improves** digestion and elimination.
5. **Allows** the body to better utilize food nutrients.
6. **Relaxes** tensions and induces sound sleep.
7. **Stimulates** mental processes in both young and old.
8. **Prevents** digestive upset, heartburn, constipation, headaches, chronic fatigue, and many other common middle age complaints.
9. **Maintains** normal weight, whether gains or losses are needed.
10. **Improves** strength, endurance, muscle coordination, and joint flexibility.
11. **Improves** posture and grace of body movement in women.
12. **Retards** signs of aging, both mental and physical.
13. **Increases** muscular efficiency, making daily workloads easier to handle.
14. **Decreases** degenerative diseases.
15. **Lengthens** life.



American Dance/Drill Team®

V. Motivation & Team Building

MOTIVATIONAL GUIDELINES

by Joyce E. Pennington

I TAKE CHARGE OF YOURSELF

- A. Keep organized
- B. Maintain a positive attitude
- C. Be punctual
- D. Prepare by practicing to improve your weak areas
- E. Keep your body physically fit
- F. Do not criticize others (leaders, directors, team mates)
- G. Show good school spirit

II. BE A 'TEAM PLAYER'

- A. Allow **YOUR** positive attitude to influence others
- B. Always be willing to contribute **MORE** than your share
- C. Squelch others who are negative
- D. Lead by example
- E. Offer help to others who might need it

III. SUPPORT AND RESPECT YOUR DIRECTOR/LEADERS

- A. The director is always right
- B. They always have to put in more time than others
- C. They will always have the team's best interest at heart
- D. Be willing to approach them with problems, suggestions and questions

GOLDEN RULES

(found on the bulletin board in the North Garland Mam'selle drill team office)

If you open it, close it.
If you turn it on, turn it off.
If you unlock it, lock it.
If you break it, repair it.
If you can't fix it, call someone who can.
If you borrow it, return it.
If you use it, take care of it.
If you make a mess, clean it up.
If it's in the way move it.
If you move it, put it back.
If you do not know how to operate it, leave it alone.
if it does not concern you,

MIND YOUR OWN BUSINESS!



Team Building Projects

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

1. Together, think of your favorite color: _____

Name five things that are that color:



_____ How many items did you guess that were alike? _____

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

3. Close your eyes and visualize your greatest team achievement. _____

Compare achievements with your partner.

4. With your partner, make up your own ending to:

"Roses are red, violets are blue,

5. With your partner, name 3 songs with the word, "Baby" in the song title:

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

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

What would the title of this movie be? _____

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

The second thing:

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

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

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

TEAM BUILDING ACTIVITIES

1 ROPE SHAPES

Have every girl on the team stand in one long line. Everyone is blindfolded. A piece of one long rope is placed in each person's hand by the instructor. The objective is to make a specific shape with the rope (ex. circle). This exercise is much more difficult than it seems. When the team believes they have finished creating their shape, they remove their blindfolds to check their success. Leaders will obviously emerge. Communication is important. It will also be evident that teamwork is essential.

2 GUESS WHO?

The instructor pins 5 X 6 laminated index card upon which a famous person's name has been written to the back of each team member. Do not let the individual see the name of the person being pinned to her back. Warn the others in the class not to tell one another who their famous person is. The objective is to identify the name pinned to one's back by asking only yes or no questions of other teammates. Example questions: Am I a movie star? Am I male? Am I female? Am I dead? Am I an animated character? etc. Every person can only ask two questions of each teammate. The students will soon see that they must be clever in their problem solving, and that they need the help of their teammates to solve the identity problem.

Examples of famous people: Charles Darwin, Tom Cruise, Statue of Liberty, Mickey Mouse, Gwenth Paltrow, Matt Damon, Sarah McLachlan, Leonardo DiCaprio, Bugs Bunny, Nicole Kidman, Thomas Edison, Bill Clinton, George Washington, etc.

3 2 X 4

Have an even numbered group of students (4 - 8) stand on a 2 X 4 piece of wood. All students are facing the same direction. The objective is to reverse the order of the line without stepping off the 2 X 4. This exercise will teach problem solving and the necessity of teamwork.

4 SING A LITTLE SONG

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

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

5 TRUST LIFT

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

6 TRUST WALK

Blind fold all members of the team. Have them line up into one long line holding hands. Tell them they must be quiet and listen carefully to all directions. The instructor will lead the class through a "trust" wall. It can be through a building with different obstacles such as a set of stairs. It can be a walk outside

that involves hills, puddles of water, trees etc. The instructor (who is not blind folded) will tell the first girl in the line exactly what to do. For example, if the first girl needs to take a step up, the instructor tells her. The first girl will then whisper the same directions at the appropriate time to the person behind her and so on and so forth. The students must not ever shout out directions. It's also imperative that they whisper directions to the person behind them at the appropriate time. The leader emphasizes the importance of listening to the person in front of them so that no injures themselves with a sprained ankle or anything of the like. The objective is to have the students realize the importance of affective communication as well as trust and teamwork.

7 BUILDING BRIDGES

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

8 CIRCLE OF FRIENDS

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

9 GETTING TO KNOW YOU

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

10 BIRTHDAY REARRANGE

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

11 SPIDER WEB

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

12 BOUNDARY BREAKING

Team sits in a circle and asks a series of questions. Each member of the team answers each question verbally to the entire team. Begin the game with "low risk" questions. These are questions which do not require any personal response about inner feelings or emotions. The more personal questions are considered

"high risk" and should be used when the squad is more familiar with each other.

Sample questions: (Low risk questions are signified with an asterisk.)

- If you could travel to one place in the world, where would you go?
- What is your favorite sport?
- What skill do you need in order to succeed?
- What makes you most secure?
- What is your favorite song?
- What qualities and/or skills do you gain by being a dancer?
- What is your team doing well right now?
- What is the most enjoyable part of your job as a dancer?
- What word best describes your life up to now?
- What is your biggest worry?
- How are you best able to accept criticism?
- Where do you see yourself five years from now?
- What do people like best about you?
- When do you feel most lonely?
- What is your greatest fear?
- What is your greatest embarrassment?
- What do you love the most?
- If you could have any wish, what would it be?
- What would you like to be known for in your lifetime?
- Who has had the most positive influence on you and why?
- What do you do when you hear a rumor?
- What would you like to see your squad improve?
- What do you do when you must change your schedule to meet an unexpected "team" demand?
- If three people in history could help you with decisions, who would you choose and why?
- How do you think your team is thought of by the rest of the school?
- How do you usually behave when a deadline is approaching?
- How do you usually respond when someone criticizes you?

13 COMPLETE THESE SENTENCES...

Another way to improve communication between team members is for each member to complete the following:

One important thing that I want to learn as a drill team member is...

Cooperation is important because...

I can help other people by...

Something that I am improving is...

If I could teach everyone in the world one thing, it would be...

The one thing I enjoy doing most is...

My feelings are hurt when people...

I get angry when...

Sometimes I like to be myself and do...

I trust people who...

I feel lonely when...

I feel the warmest towards a person who...

When I am in a group of people, I am most afraid of...

If I had six more hours in the day, I would spend them by...

I handle stress by...

The happiest moment of my life was...

14 BIO CARDS



49

Each team member receives an index card with three questions. For example, the questions could be: What is your greatest accomplishment? What is your biggest fear? What is your lifetime goal? The girls answer each question and hand in their cards. Then the director reads the answers, and the other team

members try to guess who wrote those answers.

15 M&M GAME

Team sits in a circle. Pass a bag of M&M's around and tell everyone to take as many as they want, but not to eat them yet. When all of the girls have candy, tell them to count the red ones. For each red M&M, she will share a positive quality about herself.

16 TRUST FALL

One person stands on a higher object, like a bleacher step or a chair. This person falls back into the other girl's arms. Since the person falling is not looking at the others, this person must trust that the others will catch her.

17 TEAM WORD GIFT

Each individual has a paper with her name at the top. The papers are passed around the team and each member writes a positive word about the person whose name is at the top of the paper. Each girl receives her paper with all the positive words describing her.

18 SHOWER OF PRAISE

The team splits in half with two lines facing each other. One team member zig zags back and forth down the line receiving whispered positive comments or memories from each person. She then joins the end of the line. Another member can begin soon after the first person starts, so the line moves quickly.

19 TEAM GOAL SETTING

Ask team to complete the following steps in order to work through the goal setting process.

1. Define: Select your primary purpose as a squad.
2. Describe: What is the reward for reaching this goal?
3. Design: Develop the steps that need to be followed to reach your goal.
4. Diagnose: What obstacles are in the way, and how can we overcome them?
5. Depend: Who can you rely on to help you reach your goal?
6. Determine: What sacrifices are you going to need to make to attain this goal?

Group goals do not happen without individual contributions and sacrifices.

PRINCIPLES OF GOAL SETTING

The following is paraphrased from "See You At the Top" By Zig Ziglar. For information, write Zig Ziglar, We Believe, Inc. 12011 Coit Road, Suite 114, Dallas, TX 76251.

NUMBER ONE

--Goals must be big.

In order for goals to be effective they need to be big because it takes a big goal to create the excitement necessary for accomplishment. There is really no excitement in mediocrity or just keeping up with what someone else did last year. Commit the goal you want to achieve to paper. List obstacles to your goal and formulate a plan to overcome them.

NUMBER TWO

--Goals must be long range.

Temporary obstacles can be needlessly frustrating if you do not have long-term goals. Without long-range goals, you are likely to be overcome by short-range goals and obstacles. Setbacks can be stepping stones, not stumbling blocks. Be absolutely convinced that you can reach your goal. Visualize yourself as already reaching your goal before the year starts.

NUMBER THREE

--Goals must be daily.

In order to reach your long-range goals, you must work toward your objectives daily. Daily objectives are the best indicators and the best builders of character. This is where dedication, discipline

discipline, and determination enter the picture. Be mentally prepared to discipline yourself to take the necessary steps to reach your goal.

NUMBER FOUR

--Goals must be specific.

Focus on one specific, detailed objective. Goals such as being a "better" person or having "more" of something are too broad. Spell out your goal in minute detail, so you will know where you are heading and exactly what you want to achieve.

MORE TEAM BUILDING

THIS IS YOUR LIFE

1. Give each team member a piece of paper and a pencil.
2. Tell each person to find a quiet place by themselves and to draw out their life- line on a piece of paper.
*tips: Usually a succession from birth to present is the best way to begin.
The life-line doesn't have to be straight; they can be creative.
* This will take 10 to 15 minutes.
3. Have each individual share their life-line with the rest of the team.
4. After sharing, have each person say something new that they have learned about the team.

POSITIVE CIRCLES

1. Team members seat in a circle.
2. Beginning with one person , each person says something positive about various subjects.
*tips: Many subjects from which to chose.
Pick the subject that will give you the desired result s.
Even a problem can be disguised and resolved by using the positive circle.
Team members can learn to look for positive qualities rather than dwelling on the negatives.

TEAM WORK SHEET

Team worksheets should be completed by teams at the beginning of the season. Each member on the team contributes to each question. Worksheets should be examined periodically for review, updating, or getting teams back on track.

1. Things I expect to gain from drill team this year are . . .
1. 2. 3.
2. Things I expect to contribute to the team are . . .
1. 2. 3.
3. Things that bother the most about behavior of team members are . . .
1. 2. 3.
4. When problems arise on our team we will handle them by . . .
1. 2. 3.
5. Goals we would like to achieve this year are . . .
1. 2. 3.
6. Obstacles we must overcome this year are . . .
1. 2. 3.
7. Ways we will overcome these obstacles are . . .
1. 2. 3.
8. Commitments we will make to each other are . . .
1. 2. 3.



INSTRUCTIONS FOR LIFE

1. Give people more than they expect and do it cheerfully.
2. Memorize your favorite poem.
3. Don't believe all you hear, spend all you have, or sleep all you want.
4. When you say, "I love you", mean it.
5. When you say, "I'm sorry", look the person in the eye.
6. Be engaged at least six months before you get married.
7. Believe in love at first sight.
8. Never laugh at anyone's dreams.
9. Love deeply and passionately. You might get hurt but it's the only way to live life completely.
10. In disagreements, fight fairly. No name calling.
11. Don't judge people by their relatives.
12. Talk slowly, but think quick.
13. When someone asks you a question you don't want to answer, smile and ask, "Why do you want to know?".
14. Remember that great love and great achievements involve great risk.
15. Call your mom.
16. Say "God bless you" when you hear someone sneeze.
17. When you lose, don't lose the lesson.
18. Remember the three **R**'s: **R**espect for self; **R**espect for others; **R**esponsibility for all your actions.
19. Don't let a little dispute injure a great friendship.
20. When you realize you've made a mistake, take immediate steps to correct it.
21. Smile when picking up the phone. The caller will hear it in your voice.
22. Marry a spouse you love to talk to. As you get older, the conversational skills will be as important as any other.
23. Spend some time alone.
24. Open your arms to change, but don't let go of your values.
25. Remember that silence is sometimes the best answer.
26. Read more books and watch less TV.
27. Live a good, honorable life. When you get older and think back, you'll get to enjoy it a second time.
28. Trust in God but lock your car.
29. A loving atmosphere in your home is so important. Do all you can to create a harmonious home.
30. In disagreements with loved ones, deal with a current situation. Don't bring up the past.
31. Read between the lines.
32. Share your knowledge. It's a way to achieve immortality.
33. Be gentle with the earth.
34. Pray. There's immeasurable power in it.
35. Never interrupt when you are being flattered.
36. Mind your own business.
37. Don't trust a person who doesn't close his or her eyes when you kiss them.
38. Once a year, go someplace you've never been before.
39. If you make a lot of money, put it to use helping others while you are living. That is wealth's greatest satisfaction.
40. Remember that not getting what you want is sometimes a stroke of luck.
41. Learn the rules.
42. Remember that the best relationship is one where your love for each other is greater than your need for each other.
43. Judge your success by what you had to give up in order to get it.
44. Remember that your character is your destiny.
45. Approach love and cooking with reckless abandon.

Welcome to Real Life

Charles Sykes is the author of *DUMBING DOWN OUR KIDS*. He volunteered for high school and college graduates a list of things he did not learn in school. In his book, he talks about how the liberal, feel-good, politically correct garbage has created a generation of kids with no concept of reality and set them up for failure in the real world.

Rule 1 -- Life is not fair; get used to it.

Rule 2 -- The world won't care about your self-esteem. The world will expect you to accomplish something before you feel good about yourself.

Rule 3 -- You will not make 40 thousand dollars a year right out of high school. You won't be a vice president with a car phone until you *earn* both.

Rule 4 -- If you think your teacher is tough, wait till you get a boss. He doesn't have tenure.

Rule 5 -- Flipping burgers is not beneath your dignity. Your grandparents had a different word for burger-flipping; they called it opportunity.

Rule 6 -- If you screw up, it's not your parents' fault so don't whine about your mistakes. Learn from them.

Rule 7 -- Before you were born, your parents weren't as boring as they are now. They got that way paying your bills, cleaning your room, and listening to you tell them how idealistic you are. So before you save the rain forest from the blood-sucking parasites of your parents' generation, try delousing the closet in your own room.

Rule 8 -- Your school may have done away with winners and losers but life has not. In some schools they have abolished failing grades, they'll give you as many times as you want to get the right answer. This, of course, bears not the slightest resemblance to anything in real life.

Rule 9 -- Life is not divided into semesters. You don't get summers off, and very few employers are interested in helping you find yourself. Do that on your own time.

Rule 10 -- Television is not real life. In real life people actually have to leave the coffee shop and go to jobs.

Rule 11 -- Be nice to nerds. Chances are you'll end up working for one.



Our Team

Within this team

We believe in living deeply,

Laughing often and loving always.

We believe we were brought together

To support and care for each other.

We believe in celebrating together

Our faith, our heritage,

Our traditions.

We believe that everyone's feelings count

And that the uniqueness of each of us

Strengthens all of us.

We believe

in the power of forgiveness to heal

And the power of love

To carry us through.

We believe in one another,

in this our team.

-Author unknown

Become Less Reactive and More Responsive

by Richard Carlson, Ph.D.
author of "Don't Worry, Make Money"
and
"Don't Sweat the Small Stuff, and It's All Small Stuff"

In business and life, we have essentially two psychological modes that we are in most of the time: reactive and responsive. The reactive mode is the one that feels stressful. In it, we feel pressured and are quick to judge. We lose perspective and take things personally. We're annoyed, bothered and frustrated.

Needless to say, our judgement and decision-making capacity is severely impaired when we are in a reactive state of mind. We make quick decisions that we often regret. We annoy other people and tend to bring out the worst in them. When an opportunity knocks, we are usually too overwhelmed or frustrated to see it. If we do see it, we're usually overly critical and negative.

The responsive mode, on the other hand, is our most relaxed state of mind. Being responsive suggests that we have our bearings. We see the bigger picture and take things less personally. Rather than being rigid and stubborn, we are flexible and calm. In the responsive mode, we are at our best. We bring out the best in others and solve problems gracefully. When an opportunity comes our way, our mind is open. We are receptive to abundance.

Once you are aware of these two drastically different modes of being, you will begin to notice which one you are in. You'll also notice the predictability of your behavior and feelings when you are in each mode. You'll observe yourself being irrational and negative in your reactive mode and calm and wise in your responsive state of mind.

Simply becoming aware of the different dynamics of your mind will open the door to tremendous changes in your life. You'll begin to notice when you fall into a reactive state of mind. You'll feel your own impatience. When this happens, simply say to yourself, "Whoops, there I go again" or something to this effect. Any type of simple acknowledgment will do the trick. You'll discover, as you notice and acknowledge your own reactivity, coupled with your understanding that, in all cases, it pays to be more responsive, you'll quickly come out of a reactive mode and fall into a more responsive state of mind.

A responsive state of mind is fertile ground for success. When your mind is clear and relaxed, you pave an open channel for abundance and joy. There is a direct and clear relationship between how much time you spend in a responsive state of mind and your own level of success. The more you are able to stay out of reactivity, the more opportunities will present themselves. **Beginning right now**, use the power of responsiveness to create your own success.

"We can't adjust the wind, but we can adjust our sails."



SOME BELIEFS I CHERISH

by Dr. R.C. Bradley, College of Ed., N.T.S.U.
Denton, Tx.

1. You get out of life what you are willing to put into it!
2. You can get more out of life if you look for the good instead of the bad. If we dwell inwardly on "good thoughts" instead of the wicked and you practice good thoughts by doing good deeds.
3. I believe that people who are successful in this life can picture their goals in their minds. If you hold a picture of yourself (your goals and how to achieve them) and hold it long enough and steadily enough in your mind's eye, your sub-conscious thought processes will take over and ultimately, with hard work, you will achieve your goals.
4. Sometimes we look at someone and think how lucky they are! They have everything we want, it seems. I have found this out about luck....."The harder I work, the more 'luck' I have."
5. Positive thinkers get more out of life because of the fact that when something 'negative' hits them in the face, they are already geared up to meet the problem head on, simply because all of their energies are already molded together as a positive force to attack the problem. They don't use their strength wallering around in the negativism before they finally wind up 'getting on with the task'!
6. The people who get the most out of life dream BIG! They don't just set one little goal...work only toward it.. then move their market a little bit further to some other goal they know they can make. NO!! They set big NOBLE GOALS to reach for... goals that are work, realistic and challenging. The successful person dos not just see being a doctor as six years of college. Rather, through his own inward mental vision, he sees himself in charge of his own clinic... performing operations....helping people. College training is just his means of accomplishing this goal. The successful female pilot of a commercial airline does not just all of a sudden wind up in the cockpit of a 747. She has to picture herself as one in charge of the airplane or spacecraft herself in a responsible ways to life-style and technical training necessary to reach her chosen goals. I believe... 'we tend to become like the image we project out of our lives to be!
7. The 'all around person' does not blame others for his own faults or for not being in life what is within him/her to be. I meet a lot of people who say such things as... "If it weren't for my (mother, father, uncle, teacher, preacher, friend, etc., etc.) who urged me to be this.. I could have been...(and at this point they mention something that they wished they would have become)." I say "Hogwash!!!! You will never make it big ion life if you blame your won neglects, deficits, and hang-ups on others. Do not go to your grave with your music still in you. You can become anything you want to become. If you work at it long enough, hard enough, and refuse to lose track of your chosen goals! If you keep a sound, positive attitude... "You will never lose track of your goals.... You will have your goals because YOUR GOALS WILL HAVE YOU!!"
8. Assume a trait or a characteristic that you really want yourself to have and later you will possess it (if you just practice it). If you ever want to take on a new habit, or new goal, or a new characteristic for yourself, then practice it first! Practice it 21 days (or more if needed). Then, the right mental attitude to continue it will come. Habit is like a cable...you weave every thread of it every day. You have to practice the habit for a long time....let it become a part of you...and then the habit will help your mind develop the right attitude to accompany it!
9. I know a lot of people who go through a number of calisthenics each day and keep a healthy, sound, physical body... but they never go through any particular routine to keep a sound, healthy mind. YOU BE DIFFERENT! Unless you have something better...try this--say this over each day until it becomes a habit for you..."Today, I am going to be a) as cheerful and happy as possible; b) a little more friendly in my actions toward all people I meet; c) less critical of people and much more tolerant of their faults, failing, and mistakes; d) seen smiling in as many instances as possible; e) in charge of my life; and in all that I do, I am going to act like success in inevitable; f) immune to all of the negative words and unpleasant happenings and pessimistic ideas that people throw at me; and g) one who gives something of myself to others and expects nothing in return.
10. Personally I an going to continue to believe in something greater than myself. Just because I was born into a Christian home does not make me any more a Christian than would sitting in a barnyard would make me a chicken! I must accept Jesus myself and share Him with others. Being a Christian will not reduce the number of daily life stressors that you will encounter. If anything, you will probably bump into a few more. But, I will guarantee, you will be better equipped to handle all that is thrown your way!!

ATTITUDE ADJUSTMENT

by Joyce E. Pennington

As drill team members and directors, we all seem to experience the "mid season slump" that causes our attitudes to lag and our spirits to drag. It is quite a mystery as to what the exact formula might be to lift ourselves out of this bottomless pit that seems to haunt us year after year.

It is all quite normal to experience this small form of negativism but we must be prepared to deal with the problem by planting "positive seeds" ahead of time.

First you must set daily, weekly, monthly and yearly goals. Write them down on a calendar you look at daily then check them off as you move to the next challenge. Even a daily checklist is good for the soul to monitor your small daily goals and tasks.

Second, organize your schedule for a certain amount of daily "quiet time". There is a certain peace you can gain from even 5 to 10 minutes of uninterrupted tranquility with no noise or pressing thoughts. This attitude adjustment can be the best remedy when you are fatigued and fussy.

Third, find positive results from even the most negative situation. Present it to yourself as a learning experience to help you grow and prepare yourself for future situations. Learn to accept a problem then divide and conquer. Do not dwell on a negative situation - it will grow.

Fourth, do not waste energy on anxiety. So many times we worry about hurting feelings as we enforce rules or panicking in an un-planned situation. You can conserve energy by accepting the status quo then beginning a "game plan" of how to solve the problem and knowing that the world will still turn and life will move on.

Fifth, take time to plan well and be organized. Executing the proper steps and planning along with accurate documentation will save time, frustration and anxiety in the future.

Sixth, slow down for that all important deep breath of relaxation and sparkling smile that might warm someone else. It will always come back to you tenfold. Remember, the gift of a smile, a hug or a special word of thought is the most valuable gift you can give without spending a penny. Take time to share these free gifts with others and you will find a new attitude for life.

ATTITUDE

William James said, "The greatest discovery of my generation is that human beings can alter their lives by altering their attitudes of mind." If your attitude is not what it should be you can change it, and by doing so, you will change your life -- for you will make it possible for you to be what you want to be!

Whether or not you create a winning attitude is entirely up to you. Your Creator has endowed you with the ability to choose. You can choose your vocation, your hobbies, your friends. You can choose what sport you want to play and how far you want to go in that sport. And you can choose to have a winning attitude. It's entirely up to you! But nothing -- absolutely nothing -- is more important to you on your road to the **WINNER'S CIRCLE!**

In summary:

1. More athletes fail through faulty mental attitudes than in any other way.
2. Attitudes are habits of thinking. You have it within your power to develop the habit of thinking the thoughts that go to make up a winning attitude.
3. The foundation for the proper attitude consists of developing the habit of thinking positive thoughts.
4. Tell yourself constantly that you can do something and you will. Tell yourself you can't and your subconscious mind will find a way for you not to do it.
5. A desire to win and a desire to prepare to win are important ingredients of a winning attitude.
6. Before you can scale the heights of athletic greatness, you must first learn to control yourself from within. Control your emotions.

Ken Hatfield

Clemson University Athletic Department

Know all of the possibilities of your impossible dream.

✱ Leave space in your relationships so you'll have lots of room to play. ✱ Be yourself. ✱ Forgive, forget, and forge ahead. ✱ Always be an angel-on-call for a friend. ✱ Reach out and touch someone lightly with your wing. ✱ Adventure is worthwhile in itself. ✱ Hitch your wagon to a star. ✱ Love is the only four letter word you need to know. ✱ The very substance of the ambitious is merely the shadow of a dream. ✱ No bird soars too high if she soars with her own wings. ✱ You are only what you are when no one is looking. ✱ The art of people is a true mirror of their minds. ✱ If you wish to reach the highest, begin at the lowest. ✱ Art is a form of catharsis. ✱ When God closes a door, He opens a window. ✱ Whenever you hear a bell, another angel has earned their wings. ✱ It's okay to cry during sad movies. ✱ Don't postpone joy to scrub the bathroom or clean the garage. ✱ Love mother earth. ✱ It is better to light a candle than to curse the darkness. ✱ Whenever you feel afraid, get a new box of crayons. ✱ Wherever you go, that is where your heart will be. ✱ Carry a spare set of wings in your pocket. ✱ Spread your wings and fly. ✱ Never forget the power of prayer. ✱ The highest duty is to respect authority. ✱

Everybody Knows

You can't be all things to all people.
You can't do all things at once.
You can't do all things equally well.
You can't do all things better than everyone else.
Your humanity is showing just like everyone else's.

So:

You have to find out who you are, and be that.
You have to decide what comes first, and do that.
You have to discover your strengths, and use them.
You have to learn not to compete with others,
Because no one else is in the contest of *being you*

Then:

You will have learned to accept your own uniqueness.
You will have learned to set priorities and make decisions.
You will have learned to live with your limitations.
You will have learned to give yourself the respect that is due.
And you'll be a most vital mortal.

That you are a wonderful, unique person.
That you are a once-in-all-history event.
That it's more than a right, it's your duty, to be who you are.
That life is not a problem to solve, but a gift to cherish.
And you'll be able to stay one up on what used to get you down.

Best Day Of My Life . . . Ever

Today, when I awoke, I suddenly realized that this is the best day of my life, ever! There were times when I wondered if I would make it to today; but I did! And because I did, I'm going to celebrate!

Today, I'm going to celebrate what an unbelievable life I have had so far: The accomplishments, the many blessings, and yes, even the hardships because they have served to make me stronger.

I will go through this day with my head held high, and with a happy heart.

I will marvel at God's seemingly simple gifts: the morning dew, the sun, the clouds, the trees, the flowers, and the birds.

Today, none of these miraculous creations will escape my notice.

Today, I will share my excitement for life with other people.

I'll make someone smile. I'll go out of my way to perform an unexpected act of kindness for someone I don't even know.

Today, I'll give a sincere compliment to someone who seems down. I'll tell a child how special he is, and I'll tell someone I love just how deeply I care for them and how much they mean to me.

Today is the day I quit worrying about what I don't have and start being grateful for all the wonderful things God has already given me.

I'll remember that to worry is just a waste of time because my faith in God and His Divine Plan ensures everything will be just fine.

Tonight, before I go to bed, I'll go outside and raise my eyes to the heavens. I will stand in awe at the beauty of the stars and the moon, and I will praise God for these magnificent treasures. As the day ends and I lay my head down on my pillow, I will thank the Almighty for the best day of my life. And I will sleep the sleep of a contented child, excited with expectation because I know tomorrow is going to be. The Best Day Of My Life!

Author Unknown



Thoughts for this and every day . . .

1. Anyone can become angry—that is easy. But to be angry with the right person, to the right degree, at the right time, for the right purpose, and in the right way—that is not easy. Aristotle—The Nicomachean Ethics
2. Shoot for the moon . . . even if you miss, you'll be among the stars.
3. A short course in Human Relations:
The six most important words: "I admit I made a mistake."
The five most important words: "You did a good job."
The four most important words: "What is your opinion?"
The three most important words: "If you please."
The two most important words: "Thank you."
The one most important word: "We"
The least most important word: "I"
4. "Lots of people want to ride with you in the limo, but what you want is someone who will take the bus with you when the limo breaks down." Oprah Winfrey
5. Watch your thoughts; they become words.
Watch your words; they become actions.
Watch your actions; they become habits.
Watch your habits; they become character.
Watch your character; it becomes your destiny.
6. If you have a penny and I have a penny and we exchange pennies, you still have one cent and I still have one cent. But if you have an idea and I have an idea and we exchange our ideas, you now have two ideas and I now have two ideas.
7. If you think you are beaten, then you are.
If you think you dare not, you don't.
If you like to win but think you can't,
It's almost certain that you won't.
Life's battles don't always go
To the stronger woman or man,
But sooner or later, those who win
Are those who think they can.
8. In his Creed for Optimists, Christian D. Larsen tells you how you can be somebody: "Be so strong that nothing can disturb your peace of mind."
Talk health, happiness and prosperity to every person you meet.
Make all your friends feel there is something special in them.
Look at the sunny side of everything.
Think only of the best, work only for the best, and expect only the best.
Be as enthusiastic about the success of others as you are about your own.
Forget the mistakes of the past and press on to the greater achievements of the future.
Give everyone a smile.
Spend so much time improving yourself that you have no time left to criticize others.
Be too big for worry and too noble for anger.
9. The only place you find success before work is in the dictionary. May V. Smith
10. During the devastating earthquakes in Kobe, Japan, an American newscaster did a short piece on a Japanese woman who set up a makeshift store out of boxes selling flashlights and batteries. When the commentator asked why she wasn't selling the essential items for more than the regular price, the woman answered, "Why would I want to profit from someone else's suffering?"



American Dance/Drill Team®

VI. Organization

ORGANIZING A REHEARSAL SCHEDULE

BY JOYCE E. PENNINGTON

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

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

***A sample week of rehearsals:**

MONDAY- teach routine, work on memory

TUESDAY-perfect routine; tryouts (if your team has weekly tryouts)

WEDNESDAY-set routine patterns; assign yard lines (inside); work in small groups.

**THURSDAY-set routine on the football field; block each pattern and formation;
work on transitions to each formation.**

FRIDAY-rehearse with the band/music; final polishing; add SPARKLE!

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

SUGGESTIONS FOR PUBLIC RELATIONS PROJECTS

by Joyce E. Pennington

WITH YOUR BAND: *POSTERS IN THE BAND HALL EACH WEEK OF FOOTBALL AND BEFORE SPECIAL CONTESTS.

*PICK A "SECRET PAL" TO WRITE NOTES TO AND LEAVE TREATS FOR ON SPECIAL OCCASIONS.

*DECORATE BAND DIRECTOR'S OFFICE DOOR BEFORE EACH GAME OR SPECIAL EVENT.

*TAKE POPSICLES TO BAND MEMBERS AT ONE OF THEIR OUT DOOR REHEARSALS.

*HAVE A SEND OFF PARTY FOR THEIR BIG TRIP OR CONTEST-- MAKE NAME TAGS, SIGNS, SMALL STATE FLAGS, COOKIES, POSTERS FOR BUS.

FOR TEACHERS: *CLEAN CAR WINDSHIELDS IN TEACHER PARKING LOT.

*COVERED DISH LUNCH DURING TEACHER IN SERVICE.

*DONUTS AND COFFEE FOR BREAKFAST ONE MORNING.

*COFFEE MUGS FOR EACH TEACHER WITH NAME PAINTED ON.

*DESK PAPER WEIGHT MADE WITH SMOOTH ROCK AND HAND PAINTED WITH NAME OR SCHOOL LOGO.

*LARGE PLASTIC PAPER CLIP OR OTHER HAND PAINTED ITEMS.

*APPLE IN THE TEACHER'S BOX.

*DECORATE TEACHERS' & PRINCIPALS' DOORS ON THEIR BIRTH-DAYS.

IN YOUR COMMUNITY:

*PERFORM FOR GRAND OPENINGS FOR LOCAL BUSINESSES.

*PERFORM AT NURSING HOMES/CHILDREN'S HOSPITAL.

*MUSCULAR DYSTROPHY "KICK-A-THON" OR OTHER CHARITY BENEFITS.

*HELP WITH CLOTHING, FOOD OR BLOOD DRIVES.

*"ADOPT" A FAMILY AT CHRISTMAS.

*PERFORM AT A HOMELESS SHELTER AND TAKE FOOD.

*HELP WITH USHERING/HOSTESSING AT CIVIC ACTIVITIES.

*COMMUNITY APPRECIATION NIGHT AT FOOTBALL GAME.

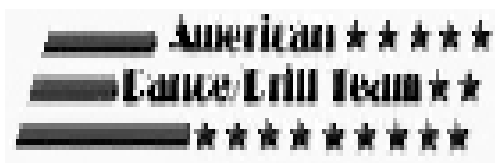
*FRAME A TEAM PICTURE FOR SUPPORTIVE BUSINESSES.

ATHLETIC TEAMS & CHEERLEADERS:

*DECORATE LOCKER ROOM FOR "SPECIAL" GAMES OR EVENTS.

*SEND TEXAS SIZED "CARD-O-GRAM" ON BUTCHER PAPER.

*CUP CAKES, WATERMELON, POPSICLES, KOOL-AID, ETC., DELIVERED TO PRACTICE.



PROBLEM SOLVING

by Joyce E. Pennington

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

COMMUNICATION

by Fred Roach

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

Love communicated will provide the cement that will hold together and build the marriage relationship;

Ideas communicated will build a business (or organization) to the highest level possible;

Empathy communicated will generate understanding among all people;

The **Good News of Jesus communicated** and accepted will save man from sin.

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

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

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

RESPECT

by Fred Roach

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

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

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

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

What is TIME MANAGEMENT?.....

from Channing L Bete Co. A Scriptographic Booklet

It's about making the best use you can of that most precious resource, TIME.

It's knowing:

A **SYSTEM** for helping you meet your goals.

PRACTICAL TIPS for using your time effectively.

HOW TO SUCCEED when facing stumbling blocks or procrastination.

YOURSELF--your habits, goals, and times during the day when you are the most alert and productive.

Time management really means managing yourself. It's a way to be happier, more effective, and more successful.



Why is managing time so important?

Because time management is a tool you need to succeed--in school, in your job and beyond.

ACHIEVE MORE, so you can get the most out of your academic career.

HAVE MORE FREE TIME, so you can participate in social or other activities that are important to you.

LEAD A BALANCED LIFE, so you can better enjoy both work and play.

MEET DEADLINES, so you can be firmly in control of your life and work.

YOU OWE IT TO YOURSELF TO USE TIME WELL!

How you use your time reflects the kind of person you are and want to be. If you care about your future, then you'll care about the way you organize your time.

Will time management really HELP ME?ABSOLUTELY!!

"Won't time management make my life too scheduled and take the fun out of it?"

No. The purpose of time management isn't to take away life's spontaneity. It's to give you freedom--so you can do what you want with your life!

"I've got too much to do as it is. Isn't time management just another activity that will take up time?"

No, because time management will help you avoid spending time on things that are unimportant or uninteresting.



What kind of time manager are you?

Respond to these statements to see how well you manage your time:

	YES	NO
1. I think daily planning guides are a waste of time.....	<input type="checkbox"/>	<input type="checkbox"/>
2. My academic/professional goals are clear to me.....	<input type="checkbox"/>	<input type="checkbox"/>
3. Leaving assignments/projects until the last is a big problem with me.....	<input type="checkbox"/>	<input type="checkbox"/>
4. I organize my time very well.....	<input type="checkbox"/>	<input type="checkbox"/>
5. I wish I were more motivated.....	<input type="checkbox"/>	<input type="checkbox"/>
6. It's easy for me to cut short visits with people calling in while I am working/studying.....	<input type="checkbox"/>	<input type="checkbox"/>
7. Visitors should feel free to see me whenever they want.....	<input type="checkbox"/>	<input type="checkbox"/>
8. I know which activities in my life are important to focus on and which ones aren't.....	<input type="checkbox"/>	<input type="checkbox"/>
9. I'm a perfectionist in everything I do.....	<input type="checkbox"/>	<input type="checkbox"/>
10. I have enough time to pursue leisure activities.....	<input type="checkbox"/>	<input type="checkbox"/>

**Scoring:*

Odd-numbered statements, 1 point for each **YES**

Even-numbered statements, 1 point for each **NO**

If your score is:

1-2.....You are probably on top of things but can still improve.

3-4.....You are treading water.

5-7.....Managing your time well is a problem!

8-10.....You are on the verge of chaos.

Keep reading!.....

Where does your time go?

Before you can manage your time, you need to know how you spend it now. Here's how to find out:

Keep a time log!

Sounds crazy? Not at all!

>Carry a notebook everywhere you can go. Every 15 minutes, jot down what you are doing-- a short note will do.

> Make entries, as you go along--don't wait until later!

> Keep the time log for a week.

Evaluate the Results

Here's the fun part! Review the log and ask yourself:

- > Did I do everything I had to do?
- > Was I rushed for time to get things done?
- > Did I meet all deadlines?
- > What personal habits kept me from achieving my goals?
- > At what time of day was I most productive? Least productive?



Your next step.....**MAKE A LIST** of everything you plan to do each day. Divide the list into:
FIXED COMMITMENTS

These are risks you must do at a certain time--meetings, appointments, etc. Other examples include:

- >classes
- >sleeping
- >meals
- >job

FLEXIBLE COMMITMENTS

These are obligations you can meet on your own time. For example:

- >study times
- >homework
- >social events
- >time spent with friends or relaxing

USE THE LIST CORRECTLY!

List everything you have to do on paper. Unless the list is written, "Things to Do" are less apt to get done.

UPDATE THE LIST DAILY!

Every day cross items off the list as you do them, and add new items!

PRIORITIZE.....Know what is most important and what's not. This is the key to keep you from feeling overwhelmed.

Assign priorities! On your list of "Things to Do" show priorities. Beside each task write a star, letter or asterisk indicating its importance. Thus you will end up with: "A" priorities (things you should work on first), "B" priorities (tasks that can wait until "A" tasks are completed, "C" priorities (tasks that can wait until others are completed).

LEARN TO SCHEDULE

A schedule lets you pick the best times to work and play. It puts you in charge of your time. Successful people know this.....and take the time to plan!

How to Schedule

USE A PLANNING GUIDE/CALENDAR

Buy or make your own weekly/monthly planning guide. Schedule key events, projects, deadlines.

DIVIDE AND CONQUER

Make your work manageable. Divide large tasks into several smaller parts and complete one part at a time.

FOCUS ON GOALS

Don't lose sight of your larger goals and aims! Know the big picture!

KNOW YOUR PEAK TIMES

If you are like most people, you probably enjoy certain parts of the day when you are at your best. Which are yours?

HIGH ENERGY TIMES

The time of day I:

- >have the most energy
- >feel the most productive
- >think most clearly is during the _____ between the hours of _____ and _____.

LOW ENERGY TIMES

The time of day I:

- >fade quickly
- >have the least energy
- >feel least alert is during the _____ between the hours of _____ and _____.

DO THE RIGHT THING AT THE RIGHT TIME!

Plan to work on your "A" priorities at peak times. Schedule less demanding or less important tasks for lower energy periods.



CONTROL INTERRUPTIONS

Interruptions can eat up massive chunks of time.

The most common ones include:

- >drop in visitors
- >noise
- >personal phone calls





>interruptions you create for the sake of distraction
But, you can control them. Here is how.....

- *Find a quiet, well lit area to concentrate on your project. You will find it easier to focus on your work.
- *Learn to say NO. Be assertive. Politely, but firmly, let visitors and phone callers know that you are busy.
- *Schedule social time. You will achieve a nice balance between work and play knowing that you've planned enough time for both.
- *Control distractions. Turn off the TV and stereo when doing a project. Don't allow interruptions. Make sure your environment as conducive to working as possible.

MORE IMPORTANT TIPS to help you stretch the clock.

- *Use waiting time. Think of the hours spent waiting in lines, between classes, etc. Use this time to read a book, jot down ideas, etc.
- *Tackle hard tasks first. The feeling of achievement can give your day momentum. Build on success!
- *Don't cram. It is ineffective and inefficient. Have an organized way to study for tests--and give yourself plenty of time!
- *Avoid perfectionism. Unless perfection is called for, don't waste valuable time trying to make every project you do be letter perfect.
- *Know your instructions. There is no bigger waste of time than following the wrong directions for an assignment. If you are not sure, ask your boss/instructor.
- *Take care of yourself. Proper exercise and nutrition help you stay physically fit and mentally alert. Make sure that you take time for both! Drink plenty of water.
- *Plan creative time. Schedule time each day to do things that recharge your creative batteries or help put your life in perspective.
- *Don't overcommit. Don't spread yourself too thin. Commit yourself to only those activities you can manage in the time that you have allotted.

BEAT PROCRASTINATION!

Procrastination is a real obstacle to managing time well. It is one of the worst enemies of success. But, there are ways to combat it:

- ACKNOWLEDGE THE PROBLEM**.....Admit it--you're stuck. You need to get moving.
- BREAK UP THE TASK**.....Divide the work you need to do into smaller chunks.
- DO SOMETHING!**.....Start with the easiest part of the job and work on it for 15-30 minutes. At the end of this time, you can quit and try again, or just keep going.
- GET PYSCHED**.....Tell yourself how great you will feel when you have finally finished the project you are avoiding.
- PROMISE YOURSELF A REWARD**.....Do something nice for yourself when you are done. Promise yourself a movie, a special meal, or anything that you consider a treat.

THE TECHNIQUES OF TIME MANAGEMENT WILL WORK FOR YOU!

- ✓ **KNOW** the benefits of time management.
- ✓ **DEVELOP** your planning skills.
- ✓ **LIST** your goals and priorities.
- ✓ **USE** time management techniques to get the most out of your career.



DON'T LET TIME BE AN ENEMY. MAKE IT YOUR STRONGEST ALLY.

FOOTBALL GAME ORGANIZATION & PROCEDURES

by Joyce E. Pennington

The simple task of meeting for the football game and entering and departing the field can present a world of confusion and disorganization if you have not laid good plans with your team. As a director, at the beginning of the football season when preparing for performances, you would do an informal rehearsal at the stadium of exactly the course of actions to be taken before, during and after the game. It is impossible for the new members to know what to do for that first game. This rehearsal can make the entire team feel much more confident if there is less confusion about all of the actual game procedures.

Here are a few tips to make each game event go smoother:

☞ **CHECKLIST**-- Make a checklist of everything that each team member should remember to bring to each game. This can be posted at home on the refrigerator or in her room.

☞ **TIME SCHEDULE**-- give an exact meeting time and place for game departures on the bus or to meet at the stadium. Consider tardies as you would in class and render demerits or points off their grade. Do not enter the stands until all team members have arrived.

☞ **ENTERING THE STADIUM**-- Enter in their squad or rank order so that the team will enter the stands in an orderly fashion. You can even go so far as indicate which hand their drill team bag should be carried. Wait until all members are standing in their spot, then be seated together.

☞ **PRE-HALFTIME**-- When you leave the stands to stretch after the beginning of the 2nd quarter, make sure to leave the stands looking orderly. Have the girls place their bags under their seats and fold any blankets. Also, you should have a parent, manager or ROTC member to watch and guard their valuables left in the stands. Do not stretch where the audience can see. Find a place where you can stretch in private and conduct your last 'words of wisdom' and drill team circle in private. When taking their place on the field, have them stand to the side of the players and action until the last second has ticked off the clock, then line up for their entrance on the sidelines. You do not want any girls to be injured by any play still taking place on the field. A nice, uniform look would be to stand in a "tight" line (B to B). During the visiting team's performance, return to the tight line or formation to watch respectfully.

☞ **HALFTIME**-- Make sure that each girl knows her exact yard line and has taken the time to spot it from the stands as well as in her waiting position at the side of the field. This will insure perfect spacing every time. Many teams use a traditional piece of music to enter the field as well as a standardized method to enter and exit the field for every performance. This saves a great deal of extra time and preparation as well as generating a "trademark" for your team.

☞ **POST HALFTIME**-- The team should re-enter the stands in an orderly fashion in an "at ease" manner and go directly to their ranks. This is the time that you are proud of them no matter what and they will be awaiting your response.

☞ **SECOND HALF**-- Refreshments should be served during the 3rd quarter and allow the girls a chance to relax although it is not advisable to allow them freedom to roam the stands during any part of the game. Part of their responsibility is to support the team and they have already been absent for part of the 2nd quarter to stretch. If it is your tradition and you are the home team, the officers may go to the visiting team and welcome them to your stadium. Some groups will offer cookies, treats or possibly a video of their halftime as a gift.

☞ **POST GAME**-- If your team is allowed to take the field for a victory line, make sure that you have rehearsed this ahead of time. The last thing should be a 'team meeting' to summarize their preparation needs for the following Monday as well as a synopsis of the game and halftime. Your feedback to the team is most important and this will also allow the stands to clear a little before your departure. If you are away, you should leave the stands clean and in order. If you are at home and the girls have their own transportation, they can be dismissed from the stands. Make sure that the girls know to change out of their uniform immediately before going anywhere but home. Pizza and ketchup stains can ruin a uniform in a hurry.

HAVE A GREAT SEASON!!

Philosophy of Teaching Dance/Drill Team

written by Julie Sulak

Waco, Texas

My personal philosophy on teaching drill team is not based on how well a person dances or their ability to count to eight. Rather, a good teacher is recognized by their more personal features. A commendable dance teacher is able to adjust smoothly to an uncomfortable situation. This teacher would remain calm and use their intelligence in a time of crisis.

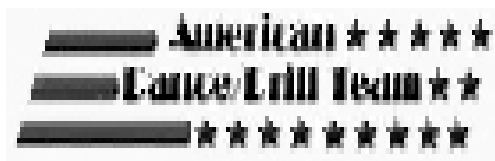
Upon the evaluation of their own personality, a successful teacher will realize that it is selfish to accept the idea that because they are a leader that their thoughts are superior to others. This is no way to earn respect, for one must acknowledge the beauty of diversity.

Ridicule should never be used inappropriately. Wholesome appraisal should be utilized. Constructive criticism is the key and should be promoted. If this deed is neglected, it is possible that a person seeking help and encouragement could regress and become unproductive.

A worthy dance teacher is able to keep an open mind and listens to any suggestions made by others. Patience and organization will help the teacher as well as the students that they influence by eliminating any confusion that might be felt.

Most importantly, a good dance teacher should have a good attitude at all times. A bad attitude is by far the worst handicap in the world. Attitudes are vital factors in a successful project, but a bad one can be the down fall to a leaders as well as an entire team.

Julie has volunteered for over 5 years at the Klaras Children's Center in Waco, contributing over 200 hours working with developmentally delayed children from birth to 3 years old. She is a member of Student Council for 3 years and has participated in Key Club for 2 years, currently serving as vice president. She was President of her Junior Class, President of Creative Writing Club and served as Connally H.S. Hugh O'Brian youth leadership ambassador. Julie is secretary of French Club, active in the youth group at St. Joseph's Catholic Church, on the Challenge Team at school along with Varsity Debate Team for 3 years. In addition to being a 2 year captain for Connally H.S. Blue Angels, Julie is in the top 10% of her class receiving All Academics Award for 3 years.



KEYS TO SUCCESS

1. Be Human
 - A. Everyone wants to be successful
 - *Build confidence and success
 - *Help slower people
 - B. Everyone has basic emotions
 - *Don't belittle or embarrass anyone in public
 - *Never make an enemy
 - *Praise as often as possible
2. Plan and schedule for Success
 - A. The first performance is the key to the season
 - B. Do not try too much at one time
 - C. Keep the routine simple
 - D. Work for precision and uniformity
3. Allow for Differences
 - A. The first performance is the key to the season
 - B. Provide an outlet for the creative talent on your team
 - *Make use of the great variety of material taught at camp
 - *Take advantage of one day workshops in winter
 - *Enter as many contests as possible
4. Work with All Elements in the Team and School
 - A. Squad Leaders
 - B. Social Officers
 - C. Director
 - D. Band
 - E. Cheerleaders
5. Develop Fun Activities
 - A. Trips
 - B. Camp
 - C. Parties





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