

# Clinician: Kate Kuper

kate@katekuper.com • www.katekuper.com

## Transition Strategies

Transition strategies are a shorthand method for cuing spatial transitions for listening, moving, or debriefing. Teach these space management procedures for improved pacing and behavior management. The strategies are very specific, with a set of expectations attached, and are used in every movement activity. Teach them as you need them then refer to them by name. These strategies are also very helpful for gathering and organizing students throughout the day; whether calling them together, lining up, or taking a moment to rest and redirect.

WHAT	HOW	WHY	TIPS
1. Sit Ready Position	Sitting, legs crossed. "Eyes, nose, and bellybutton facing me."	For listening to instructions, observing modeling, and reflecting.	Always use Ready Position when giving instructions to promote concentration.  Say, "Don't be a puddle person." when students lie on the floor
2. Stand Tall, One and All	Standing, arms at sides.  Go from "Ready Position" to "Stand Tall, One and All."	To begin in-place or traveling movement.  For receiving brief instructions.	Legs make two straight lines, like the number 11.  Stand on both legs the same. (To prevent sitting into one hip)
3. Make a Circle	1) Join hands to make a circle round. 2) Drop hands. 3) Sit Ready Position.	For all circle activities and most group choreography.  Call it a 'Talking Circle' for group reflection, brainstorming, and closure.	Sit between the off-task students.  Put slow learners and behavior problems on either side of you.  Put additional behavior problems opposite you.
4. Open the Circle	First, join hands to make the circle round and drop hands.  "Take a... Micro (or mini) step back  Jump step back  Wiggle step back  Crocodile-sized step back  Stiff step back"  Shrink a circle creatively, too.	To give space to dance inside the circle, travel along the circle line or move in place with extra space on either side of you.	<i>Invisible-person space</i> (width of a person) is useful for activities that move forward and backwards, towards the center of the circle and out.  <i>Santa-sized space</i> (double wide) is useful for activities that involve moving from side to side while staying in self space, such as swinging or reaching.

WHAT	HOW	WHY	TIPS
<p>5. Find a Perfect Spot</p>	<p>Scatter formation in the space, like “pegs on a peg board” not “soldiers in a straight line.”</p> <p>Here’s how you find it:</p> <ol style="list-style-type: none"> <li>1) Look for empty space on either side of you, away from walls or furniture.</li> <li>2) Don’t stand near a “whispering partner.”</li> <li>3) Do a “helicopter check” with your arms; if you can’t touch anyone, you are good to go!</li> </ol> <p>From there, either Stand Tall or sit Ready Position.</p>	<p>For movement that requires a lot of space around each person or leads into traveling.</p> <p>Use proximity as a tool for behavior management.</p> <p>Move among your students and physically correct them without speaking or looking directly at them, even as you are giving other instructions.</p>	<p>A whispering partner is someone who will distract you and keep you from using your concentration and body control.</p> <p>Try “Find a perfect spot” and almost immediately say, “Freeze!” Then adjust individuals as needed.</p> <p>For younger children, I sometimes use yoga mats cut into 1 ft. squares (or poly spots) and place perfect spots for them to find.</p> <p>When we are done, they clean up by making a “pancake pile” with the squares and transitioning into the next formation.</p>
<p>6. Mountain Breathing</p>	<ol style="list-style-type: none"> <li>1. Sit Ready Position.</li> <li>2. Touch the top of your head, where your hair grows.</li> <li>3. Tie an imaginary string there.</li> <li>4. Reach it up to the ceiling and tie it there.</li> <li>5. Let your hands float down to rest upon your knees.</li> <li>6. Now, place your finger tips on either side of that imaginary string above your head, elbows back, and shoulders down.</li> <li>7. With eyes closed, take three slow, full deep breaths, in through the nose and out.</li> <li>8. After three breaths, float your hands down to rest upon your knees.</li> <li>9. Slowly open your eyes.</li> </ol>	<p>For calming and centering between activities, before reflection and when concentration needs to be reinstated.</p> <p>Useful in transitions, when setting up or breaking down from an activity.</p>	<p>Mountain Breathing can be done with eyes closed or open.</p>
<p>7. Make a Single File Line</p>	<p>Leader stands at the head of the line, holding arms forward and parallel to each other.</p> <p>“I want to see you between my arms.”</p>	<p>To move across the floor one by one.</p> <p>For entering and leaving the space.</p>	<p>Change this to a side-by-side line by moving to the side of the line and asking children to “turn your bellybuttons to face me.” From here, they sit Ready Position to receive modeling and instruction on the next activity.</p>
<p>8. Go (part to part*) with a partner</p> <p>*Elbow to elbow, toe to toe, back to back, wrist to wrist, etc.</p>	<p>Connect body parts with another person.</p> <p>From here, ask for “Freeze, sit Ready Position, eyes, nose and bellybutton facing me.”</p>	<p>To find a partner. For paired activity. Student focus more on the body part and less on the specific partner.</p>	<p>Change partners frequently, so children learn to work with more than one child.</p> <p>This is also a quick assessment of body parts awareness and self-other awareness.</p> <p>Partner yourself with high-need students.</p>

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## Teaching Strategies

Use these strategies so students learn through multiple points of entry — by hearing, seeing, saying, and doing, and through exploration and reflection.

WHAT	WHY
<i>See, Say, and Do:</i> ( <b>See</b> the word or image, <b>Say</b> its name, <b>Do</b> the action associated with it)	To learn through multiple points of entry To strengthen recall
<i>I model, you copy</i>	To show the skill for accuracy and self control To model variety
Use student demonstrators	To model a paired or group activity To show something when you can't To engage off-task learners or rally support from skeptical leaders
Choosing student demonstrators	<b>To show the skill</b> choose students with focus, self control, muscle memory, cooperation, creativity <b>To engage the learner</b> choose students who need behavioral or academic attention and/or benefit from being a role model
<i>"I see..."</i> Students explore, you say what you see.	To provide feedback in the moment. To encourage many solutions to a creative problem. (If you DON'T see variety and contrast, you can say, "I see..." and describe other choices. Students will begin to demonstrate the choices you have "seen.") To praise.
<i>"Show Me!"</i>	To reflect physically, to check for understanding. "Show me a high shape, a low shape."
Finding a Partner For weight bearing and sharing: Look for similar height and weight. Go elbow to elbow with a partner. Freeze. Arms at your side.	Tip: Some students need to work with a calm and gentle partner. Some need a patient and intelligent partner. It's okay to ask certain students to partner up first, considering the 'no goofball' rule, then ask the rest of the group to find a partner.
Finding a Partner/ The 'no goofball' rule You can work with anyone, as long as you demonstrate self control.	To give students an opportunity to demonstrate self control and cooperation Enforce a 'one strike and you're out' rule.
Solemn Promise (Partners) <i>I solemnly promise, that I will work with anyone, who stands in front of me. I will not roll my eyes, make a face, or a sound, or run away.</i>	To humorously acknowledge that we all have our preferences, and the ability to override them! To partner up with half the group selecting the other half

WHAT	WHY
<p>Solemn Promise (Group)</p> <p><i>I solemnly promise, that I will make this space safe, for courageous problem solving. I will not laugh at anyone and they will not laugh at me.</i></p>	<p>To acknowledge that we are often uncomfortable trying new things in front of other people</p> <p>To build a supportive atmosphere</p>
<p>“Eewwww....”</p> <p>Wipe your hands down your front and shake your partner’s hand!</p>	<p>To humorously acknowledge and get over discomfort about touch</p>



*Kate Kuper*

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Four Tools to Bring to Class Every Day:

## Concentration, Body Control, Imagination and Memory

Teach these four tools **as you need them** to help children develop social competence, body awareness, original thinking, and sequence and recall. These tools identify strengths that empower students, build a community of learners, and make teaching more fun.

### Step-by-Step Instructions

“There are four things you need to bring to class every day. You can’t hold these things in your hands. They are inside of you.”

#### 1.) “Concentration”

*Pantomime blinders, cupping your hands on either side of your eyes.* “Concentration means focusing your mind on what you are seeing and doing. Let’s cup our hands and say ‘concentration.’ Let’s say it again.”

#### 2.) “Body Control”

*Pantomime crossing and gripping your two arms in front of you.* “Body Control means knowing where you are in space and where other people are. It is also controlling your mouth. Let’s hold on to ourselves and say ‘body control.’ Let’s say it again.”

#### 3.) “Imagination”

*Pantomime twinkling your fingers away from your head, like ideas flying out.* “Imagination means opening our minds to all of the possibilities. Let’s twinkle our fingers and say ‘imagination.’ Let’s say it again.”

#### 4.) “Memory”

*Pantomime pointing a finger at the top of your head.* “Memory means remembering what we did and being able to walk back through our minds so we can do it again. Let’s point to our brains and say ‘memory.’ Let’s say it again.”

## When to use the Four Tools

Refer to **concentration** and **body control** when children need to “reset” while learning and doing movement activities. Use them as reminders.

### Examples:

“Remember to use your body control as we move through the space.”

“I’m about to give instructions. Let’s see your concentration.”

“I can see we need to refocus. Everyone sit down and scoop up some concentration dust. Massage it into your skin. Take a deep breath. Okay, let’s continue.”

Refer to **imagination** when encouraging diverse responses to music listening, dramatic play, and selecting from among a variety of choices.

### Examples:

“When we went on an imaginary journey through the jungle, you pretended to be slithering snakes and sneaky panthers. That’s using your imagination!”

“When we listen to this music, close your eyes and use your imagination. What does the music say to you? How would you move to it?”

Refer to **memory** when you review a sequence. Drop mnemonic devices into an activity as you teach it to help stimulate memory.

### Examples:

(Introducing a walk) “I’m thinking of a movement that we do every day that starts with the “w” sound Walk!”

(Remember the walk) “What was the first thing we did? It started with the ‘w’ sound. Walk!”

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Find more ideas for working with  
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<http://creativedanceconversation.wordpress.com/>

