

# Write DANCE

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# Write DANCE

MUSIC THEMES, NUMBERS, LETTERS & WORDS

RAGNHILD A. OUSSOREN



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# FOREWORD

This inspiring third edition is a very welcome resource for anyone interested in motivating children to develop their handwriting. Readers will immediately see that this new book provides clarity and continuity in layout. Teachers, parents, practitioners and therapists will be able to understand how Write Dance supports children to progress from early sensory mark making to the formation of letters, and letter strings, using fully cursive handwriting in alphabetic script.

The revised layout and explanation, which includes online film/video clips, makes it easier for the teacher/practitioner when sharing the stories, music themes and the dance movements. It is exciting to see such a range and choice of music and songs, as well as instrumental music for dancing. Teachers now have plenty of choice to plan activities for the diverse needs of children.

We have been privileged to help UK schools, early years settings and local authorities understand the potential benefit of Write Dance for children and teachers alike. In our work we are often asked by teachers how they can support children to make progress from early mark making to writing fully formed (and joined) letters. The ideas in this book illustrate how to achieve this goal. We stress here that the Write Dance principle still applies; young children need plenty of repetition when drawing and moving in large spaces so they can draw to music on large writing surfaces. This underpins the entire philosophy and continues to be relevant as children progress with increasing dexterity to perfect the more complex handwriting skills.

Once again Ragnhild reminds the reader that *Everything in Write Dance is right*, and we encourage all readers to familiarise themselves with the contents to really get inside this book. By doing so, everyone using this book will be inspired to create their own adaptations to the fabulous ideas because they can fully appreciate the Write Dance principles and the playful pedagogy of this imaginary *Write Dance Land*.

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# HOW WRITE DANCE EVOLVED

I started Write Dance at the end of the eighties, not because of an educational background, but from the perspective of a graphologist. As a certified graphologist I studied handwritten applications, commissioned by companies. I also taught graphology. Graphology as a discipline is close to psychology, particularly the theory of personality.

- *The famous psychologist Klages saw the rise of modern graphology around 1900 (together with the doctor Crépieux-Jamin). Klages warned that certain characteristics in handwriting should not be thought to have set meanings. He always takes note of the handwriting in its entirety. He teaches us to judge handwriting according to its authenticity and personal movements of expression. After all, all handwriting is unique. In Write Dance I would like to make this fundamental graphological approach available to education.*

Around 1980 I met the Dutch graphologist C. Haenen-van der Hout. She ran a practice offering pedagogical support in handwriting, tutoring children with writing problems individually. Her starting point was Magdalena Heermann's therapy, but Mrs Haenen added her own touch. I, too, assisted in her practice for a while. Mrs Haenen suggested I should experiment with music.

- *Magdalena Heermann's Schreibbewegungstherapie is a form of graphotherapy. Heermann diagnosed children and teenagers with psychiatric and behavioural problems based on a disturbed personal rhythm in their handwriting. By means of handwriting exercises on a very large board, reaching from the floor to the ceiling, she wanted to restore that rhythm. In particular she focused on the alternation of tension and relaxation. She worked together with a psychiatrist in Bielefeld and saw good results. I adopted her notion of 'writing movement'.*
- *Heermann worked with a variety of looped garlands, arches and angles. I added a couple of foundation movements. Heermann also worked in one-to-one relationships from a therapeutic point of view, while Write Dance is mainly intended to be used in groups. You might be able to call Write Dance preventative rather than therapeutic, but it is particularly a very playful activity.*

I was the child of a Norwegian mother and a Dutch father, and in my youth lived in Wassenaar, the Netherlands. During my first marriage I had two sons and lived in Brussels, Paris and Oslo. Then, in my second marriage, I lived in Stockholm where I had the opportunity to experiment with my own ideas about writing movement to music in a number of primary schools. My daughter Ariane, who was then 6 years old, helped me to try out my ideas and we took our first Write Dance steps together. To my great surprise Write Dance was a great success and appreciated by children as well as teachers, which led to its publication, first in Sweden, followed by a number of other countries. I chose the name Write Dance because of the part music plays in it. Dancing is moving to music, Write Dancing is writing movements to music.

- *In today's society with all our computers, keyboards and smartphones, handwriting plays a much smaller part than it used to. At the same time the attitude to children has changed. We no longer wish to force children into a straitjacket. For this reason a formal instruction of handwriting focusing on prescriptive schoolish letter shapes is no longer adequate. Therefore I suggest in Write Dance to change our starting point: shape is no longer our top priority, instead movements take over. 'Technical' writing is no longer a prerequisite before we allow an individual style to develop. From the start we can give our style a personal touch.*

Mrs Haenen published significantly about the instruction of handwriting but she did not manage to develop her own ideas into a concrete methodology. She was more interested in expression and creativity. It is an objective I took to heart in *Write Dance*. By placing expression at the centre, the instruction of handwriting is presented in a wider perspective than previously. I can see a continuous line from the first scribbles to learning to form letters. In *Write Dance* we can monitor the entire development in a relaxed and playful way that is not product focused. If a child is first allowed to scribble (*Write Dance in the Early Years*) and write draw, he or she can eventually learn to write in a very relaxed manner.

- *The relationship of scribbling and writing is similar to that of crawling and walking. Scribbling is the development of squiggling and scribbling and prior to the most elementary foundation movements. The foundation movements magnify the movements that lay the foundations of handwriting. The progress from scribbling to write drawing and writing largely follows the composition of Write Dance in the Early Years and Write Dance to More Write Dance, but even in More Write Dance plenty of attention is given to write drawing and music drawing. Generally speaking we progress from movements in the air to movements on a surface, from big to small, from working with two hands to working with one hand, from movement to shape. Whenever it becomes too difficult and the hands tend to clench up, it is best to return to the elementary movements in a big way. Because only when movements are performed well, is it possible for a successful shape to develop. The write drawings consist of writing movements that may lead to recognisable shapes without them being recognised as letters. For instance, think of the cave drawings in the Stone Age and the Egyptians' hieroglyphs. When write drawing a child can allow their fantasy to flow and express its own world of experience. The letters emerge from the same movements as those which we have already applied in write drawing. The letters are immediately connected with small sound words. There will always be space for loosening up movements and write drawing by means of playing with letters and pictorial letters.*

There used to be a strong social necessity to have a uniform style of handwriting. The rise first of typewriters and then word processors meant that such a need has grown smaller. Is it still necessary to learn to write by hand? Yes, just like we still need to learn to do arithmetic, even though there are calculators. And we still need to learn to walk, even though there are cars. Children often miss out when it comes to movement. Insufficient outdoor play and the inundation of signals via screens, which you can't process adequately, can be detrimental to our social, emotional and intellectual development in many ways. Relaxed Write Dancing, writing movements to music, has become a wholesome counterbalance. Handwriting is one of our most personal means of expression and the development of our handwriting cannot be separated from our general development. *Write Dance* is a total experience, including emotions and fantasy. And each child can do it, even children with a developmental delay, because they can give it their own touch from the start, which they will then enhance as they are going along. Of course their intellectual development will benefit as well.

The reviewed continuum in *Write Dance in the Early Years* and *Write Dance, Third Edition* has not developed as a series of tailor-made lessons. Its use will vary too much; in the classroom, in small groups or individually, or in mainstream education, special needs education, or in practices for child physiotherapy, occupational therapy or remedial therapy. It will also depend on teachers' familiarity with the material. This material can be chosen to fit any situation and used according to its suitability to the circumstances.

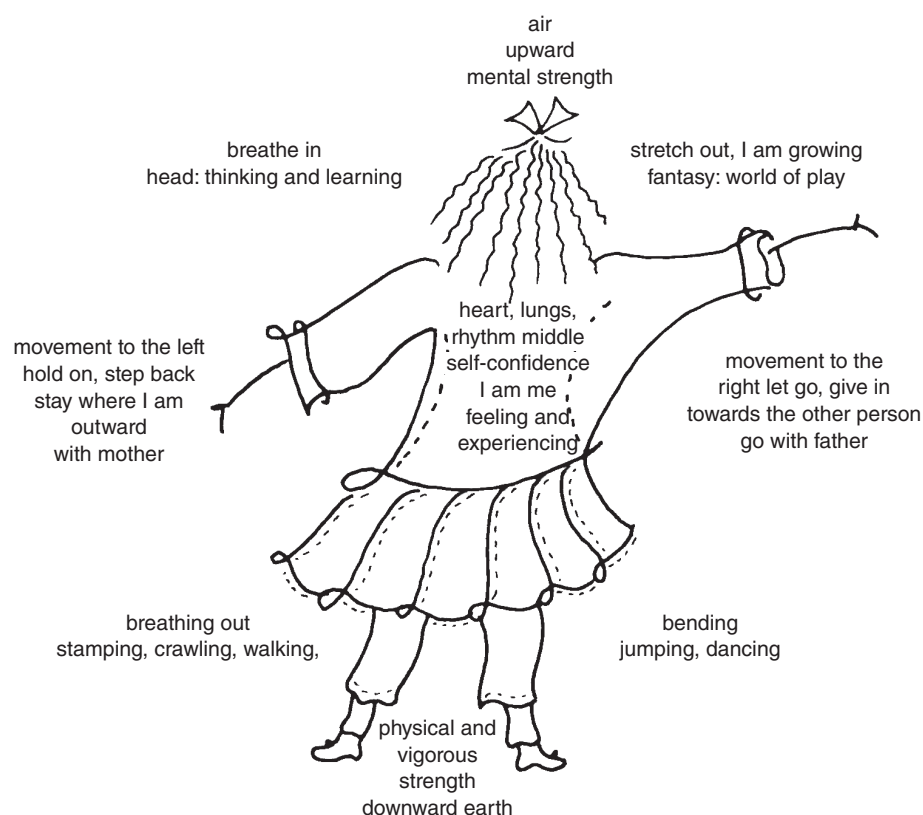


# GRAPHOLOGY AND WRITE DANCE

Handwriting is the visible reflection of expressions on a writing surface. It is the reflection of our personality. Graphology offers a closer study. In the sixty years between 1880 and 1940 graphology developed significantly:

- Klages was the first to introduce rhythm when studying handwriting and he paid particular attention to the relationship between control and spontaneity.
- Crépieux-Jamin prioritised the level of harmony.
- Heiss focused on shape, space and movement, and noted that good shapes could only develop if there was supple movement within a good distribution of space.
- The brain physiologist Pophal investigated the levels of tension, in which slack and loose lines are juxtaposed to stiff and tense lines, leaving elasticity and bounce in between, demonstrating the author's equilibrium.
- Pulver had an original perception of the writing surface and writing process: 'When I begin to write something, immediately whatever I have written belongs to the past. Empty areas need to be filled with writing and represent the future'. He not only associated the direction 'to the right' with the future but also with 'the other person', as we write from left to right with the intention of communicating something to the other person. Likewise, Pulver also interpreted the concepts of up and down. Up stands for the sky, your head, your thoughts. Down stands for earth, feet, matter. This equals the symbolism of the cross, i.e. top and bottom, left and right.

All these graphological variables constitute the foundation of my method Write Dance. I use it practically for children, all children, regardless of their motor IIO skills, and from a very early age. We allow the children to play and experiment with graphological features unknowingly, and initially they will do so with their whole body. Physical awareness, a sound rhythm, and smooth and effortless handwriting are our aims.



**Body awareness and its importance for psychomotor skill**

# WRITING AND DANCING

***In Write Dance it is all about finding a good rhythm and your own style by means of:***

- Spontaneity and control.
- Coordination between both sides of your brain.
- Scrimbling, write drawing and writing.
- Working in a big space, the smaller space around you, and on a surface.
- Use of all senses.
- Alternation between suppleness and firmness.
- Carrying out all movements with both hands: upward, downward, to the left and to the right.
- Accompanied by music, singing and humming.

You can only hear, feel, see and experience your own rhythm, i.e. your own swing, when everything flows naturally and more or less automatically. We should imagine our rhythm as a dancing energy curve, which either twists, or straightens itself, tenses or relaxes, gives and takes, or holds and releases. There are plenty of examples of natural rhythm, for example in ourselves, in our gait, but these can also be seen and experienced around us. Think of the waving sea, or a babbling brook. Think of the ballet of starlings or a fish dance. We all have those rhythmic energies in us, which lift us up, without our needing to make any conscious efforts: resign yourself to these, and as this happens automatically, you can relax and enjoy the experience.

Rhythm, a dancing energy, is intangible. It is a mysterious interaction of regularity and irregularity, chaos and balance. The energy concentrates itself in shapes, and then releases itself into straight or circular movements that can both attract and repel each other. Nothing is definite, everything is changeable, and the same applies to handwritten expressions. The same letter can never be drawn in exactly the same way, although some methodologies might present the situation as such.

Write Dance should be seen as an expansion of the rhythmic energy game which is called writing. You learn to write with your soul and body, your perception of the senses and personal experiences, with your fingers in shaving cream and paint, with sound words in which you can let your fantasy go ... Anyone can Write Dance, with sharp or poor hearing, good or poor eyesight, few or many creative ideas, with one or two hands.

No lines or movements are considered wrong in Write Dance. You will develop your own swing naturally, experimenting with contrasts between straight and round shapes, tension and relaxation, high and low, quick and slow, inward and outward, etc. It is how you add your personality to the letters. Of course the letters need to be readable, but concentrating on shape perfection will only hinder progress. Write Dance starts from the premise that if the movements and emotions are in good order, legible shapes will automatically emerge. As human beings we have always felt the basic need to express ourselves in drawings, and a healthy child will show the same urge clearly, from the very first chaotic scribbles at a very early age.

A child is full of rhythm and movement. Writing is a form of movement, so why should we anticipate difficulties? Yet we know from experience that many children have difficulty writing, and might even come to a standstill. There are all kinds of causes that we try to pre-empt in Write Dance. In this computer age everything moves faster and faster. Flashing images succeed each other rapidly in staccato. This can confuse the brain signals. Children who are susceptible may freeze or even become restless and hyperactive. These distress signals in children appear in written expressions from an early age. Write Dance is preventative and restorative by incorporating the emotions into the scumble, write drawing and the writing process.

# HOW TO USE THIS BOOK

Write Dancing is a playful method that uses music to appeal directly to the emotions of a child. Numbers and letters are brought to life, and the tediousness of learning the necessary motor skills for writing is transformed into a voyage of discovery, resulting in new and surprising experiences. A Write Dancing class is a joyful class, where children stimulate and evaluate each other in order to encourage the blossoming of hidden characteristics and talents. Large movements create space, and only with space can flowing forms develop. We accomplish this with shaving foam, paints and sand, on chalkboards and on paper, with no fear of failure. Every expression is a personal expression, and the child discovers – different from what he or she is accustomed to at school – that everything is right and nothing is wrong!

For most teachers, Write Dancing is a new challenge that calls for courage and daring. Write Dancing takes energy but also creates it! Some experience Write Dancing as a sport! Allow plenty of time, one year is suggested, to fully master the skills with your body and fingers. You will become more and more creative and discover that you can combine Write Dancing with a regular writing lesson, reading and arithmetic, and drama and music lessons.

## Building Music Themes

- **The Story**

*The figures that appear in the music drawings are assigned roles in the ongoing story featuring Kólímo and Svanya as its main characters.*

- **The Song**

*Once you know the song, and sing it spontaneously in the course of a day, you will remember the movements that accompany it.*

- **Write Movement**

*We prepare for these in the gymnasium or classroom, standing up or sitting down.*

- **Write Drawing**

*Students make the movements with shaving foam, slippery paint (paint mixed with dishwashing liquid and water) on a chalkboard or paper. We will be making the music drawings with both hands to encourage a balance between both halves of the brain.*

- **Psychomotor Symbolism**

*The connection between writing movements and emotional experiences are explained here. It is based on graphology.*

- **Numbers, Letters and Words**

*In the numbers, letters and a special selection of words related to each Music Theme, a child recognizes basic moves and shapes, so that learning how to write becomes a personal experience for each individual child.*

- **Fine Motor Decorating**

*Shapes, writing movements and (animal) figures from the music drawings are written on a lined Copy Sheet.*

## Music (Downloadable)

Most of the Music Themes are specially composed by the composer Christan Grotenbreg with whom I have worked over the last 20 years. I cannot express the enjoyment we both experienced in the studio each time we tried out a new Music Theme. Sometimes he sent me the music by mail right away. I then placed myself in the role of the conductor, giving directions for changes in speed or melody or arrangements so that the music would match exactly with the write movements. I have always admired his talents and I owe him a great debt of gratitude. Without the music there would be no Write Dance! All 42 tracks are downloadable with this book.

## Video (Downloadable)

Every Music Theme is accompanied by a video of a performance of music drawings by children of various age groups. A Music Theme is not related to a specific age. With the exception of Music Themes Volcano and Dream Castle, which were recorded at the British School of The Hague, we see Dutch children at work. They count from 1 to 10 in English with pride, and accompany the movements with short words such as: up – down, over – under, left – right, etc. It was found a little too difficult to sing along with the songs, but English speaking children will certainly find it easy to memorize the songs. The videos are intended for teachers, colleagues, children and parents and can be downloaded.

## Copy Sheets (Downloadable)

There is no standard rule to use the Copy Sheets. It depends on the teacher's objectives and the time schedule as to whether the students write (draw) on the Copy Sheets in a group or individually. You will find four types of Copy Sheets:

- The Story Drawing: Illustration of a situation or characters described in the story.
- Fine Motor Decorating: Numbers and fine motor write movements.
- Copy Sheet: Letters and write drawing.
- Extra Copy Sheet: Enlargement of the illustrations shown in the Music Theme.

All Copy Sheets can be downloaded with this book, and are provided in both colour and black and white.

## Letters and Words

At the end of each music theme you will find the letters which correspond with the write movements. This does not mean that these letters *must* be practiced during or after the theme, it is just a suggestion. In reception or year one you may possibly choose one or two letters. In higher grades you may work with all the letters. The same is true for working with words. It is advisable to provide a special 'Write Dance copy book' where the children can create decorations and figures and write numbers, letters and words that correspond with the Music Theme.

## Sensorimotor Materials

Working with sensorimotor materials to music is excellent preparation and support for the basic movements, and improves tactile sense. By touching, preferably with eyes closed, children relax fully and allow themselves to be surprised by the beautiful results.

## Shaving Foam

Don't spray the foam in a heap but into a long thin line and dampen it here and there with a bit of water from a plant spray. It means it won't stick to your fingers as much and we can draw lines and figures in it at once. You can also add a drop of paint to the shaving foam for

a special effect. Smoothly sliding fingers across the table and the fresh scent gives children a feeling of euphoria! Please note, on rare occasions a child might be allergic to shaving foam. Some toddlers could also resist getting their hands dirty at first. After one or two lessons, this resistance is overcome.

## Slippery Paint

Aprons are recommended. Drip some paint from a bottle of ordinary poster paint and spread it across the surface of the table or chalkboard. Squeeze a little washing up liquid across it and mist everything with water from a plant sprayer. The children 'write' in the slippery paint with their fingers, sponges or cottontips. Next, we make a print by placing a sheet of A3 paper on it. Note: avoid spraying too much water, otherwise the lines will not be clearly visible on the print. When the prints are dry, the lines can be traced with a crayon or colouring pencil. Another option is to laminate the print so that the children can make writing movements with a cottontip many times over. It also makes a lovely Father's or Mother's Day gift!

## Chalkboards or chalkboard table cloth

Ask for a standard MDF board (122 x 61 cm) with a thickness of 1 cm to be sawn into 3 equal pieces. As you can see on the video one side is painted with a light blue shining paint and is framed with a thin lat in order to keep the shaving foam or slippery paint inside the board. The back side is painted with blackboard paint. In the classroom children can by turns work on the boards, on paper and on Copy Sheets. However, shaving foam and slippery paint can also be used directly on the table.

*Chalkboard table cloth* can be bought on the internet per metre (see videos Krongelidong and Robot). Working on chalkboards or on a table cloth in five steps:

1. Write drawing with (coloured) chalks.
2. Making shadows by 'dry' finger-dancing.
3. Spray some water for 'wet' finger-dancing using little sponges.
4. Wipe away with a wash cloth.
5. Pass the chalkboard on to another child.

## Cleaning the Tables and the Boards

We will clean the surface with kitchen towel and wash cloths, possibly accompanied by the song. When one side of the cloth has been used, don't forget to turn it over to use the dry side. Put them in the washing machine without soap or let them dry.

## Sand

As can be seen on the video, I made a large box from cardboard in which several children can Write Dance at the same time. We use shell sand, which you can mix with coloured sand if you like. You can also replace the sand by uncooked grains of rice mixed with picture beads. A serving tray, canvas cloth, or the cover of a shoebox is also perfectly suitable for individual work.

## How to store Write Dance Material

A hammock in three parts like a fishing net is useful for sponges and wash cloths that need to dry. Boards should be placed where children can find them at any time, even when Write Dance is not on the day's schedule. What to do with the oversized or A3 music drawings? Children are always proud to take them home, but if you want to keep the drawings we could make folders out of a strong piece of cardboard with an elastic band round it. The children make a print of their hands with slippery paint on it and there you are: your personal handwriting is born!

## Practical Applications

### Finger-dancing

Finger-dancing is important as a means to get a sense of the beat, melody and tempo of the music in preparation and support of large and fine movements. Moreover, when your paper is filled and the music hasn't finished yet, or if you can't quite follow the pace of the movements, continue by finger-dancing to avoid frustration and stress. It is advisable to play the music of the Music Theme of the week for 5 minutes now and then, for repeating the movements in the air and finger-dancing directly on the table without any materials. It will reinforce the brain programme. There is not such a direct order here compared with using the Music Themes. They can fit in any moment of the day, week or month and can be used in other subjects.

### Consolidation

Repeated movements lead to relaxation as we can notice while children are working in shaving foam, in slippery paint, on chalkboards and in sand. In the same way we could consolidate (or retrace) as seen on the video, the write drawing exercises on the Copy Sheets. Not only does this help to build a 'forever path' in the child's brain, it also allows them to experience their own rhythm and 'swing'. It is not always the result but rather the repetition of the exercise which is important. In addition fear for failing will be reduced and the exercise will get an extra chance.

### Eye Masks

If we practice the exercises while keeping our eyes shut, we feel it 'in our heart'. Eyes, after all, can be strict critics and consequently have an obstructive and straining impact on the fluent stream of Write Dancing and writing. In the video 'Krongelidong' you will see eyemasks made of felt. The children have their masks on their foreheads and can pull them over their eyes at any time.

### Hands in the Air!

The teacher may use a little bell (see video Volcano and Trains). When the bell rings hands are lifted in the air, when the bell rings again, Write Dancing on the surface continues. This avoids extended and loud noises from paper tapping, and is also a good listening exercise.

### From Two Hands to One Hand

If working with two hands separately will result in problems we could also work with two chinks or crayons *close together* making two lines next to each other. The dominant hand leads the helping hand.

### Movements Accompanied by Words or Sounds

- For straight exercises (beat) you should always prepare by counting or saying *up – down* or *1 – 2* or *1 – 2 – 3 – 4* to establish a firm rhythm. This is demonstrated in Music Theme Robot.
- Round exercises (melody) should be carried out with little sounds, or short words such as *round, round* when drawing circles or *up – down – left – right* for accompanying the Eight-Leaf Clover and *over – under* for the waves of the sea.
- Sounds like *choo-choo* in Trains stimulates your energy motor and *miaow – miaow* in Ocean Waves and Beach Waves makes you a real cat!

## Mini Musical

We perform a short musical consisting of two or more Music Themes, for which a group of children has been divided into 3:

1. Write movement children demonstrating in the air.
2. Write draw children demonstrating on large sheets of paper attached on doors and windows.
3. Children singing the song of the Music Theme.

The audience may join the movements in the air.

## List of Words

The list of words that you will find in the back of the book is an addition to the handwritten words at the end of each Music Theme. We made a choice of words that would match with the movements in letters and joins. For letter formation and handwriting I followed the example which is common in the International School of The Hague. Obviously teachers can write the words in their own style.



# COMPANION WEBSITE

**Write Dance, Third Edition** is accompanied by a wealth of online resources available exclusively at <https://study.sagepub.com/oussoren3e>.

Visit the website to access and download a selection of **Music Tracks, Videos** and **Copy Sheets** to accompany each music theme.

## Accessing the Companion Website

To access the companion website, follow these four simple steps:

- Step 1: Visit <https://study.sagepub.com/oussoren3e>
- Step 2: Create or login to your SAGE account
- Step 3: Redeem your access code. This can be found on the inside front cover of the book
- Step 4: Start using the additional resources.

If you have any difficulty redeeming your code, please contact [digitalcontent@sagepub.co.uk](mailto:digitalcontent@sagepub.co.uk). For library and institutional access, please contact [ebooks@sagepub.co.uk](mailto:ebooks@sagepub.co.uk).



# THE VOLCANO



1

Letters: *v w x i e o s*

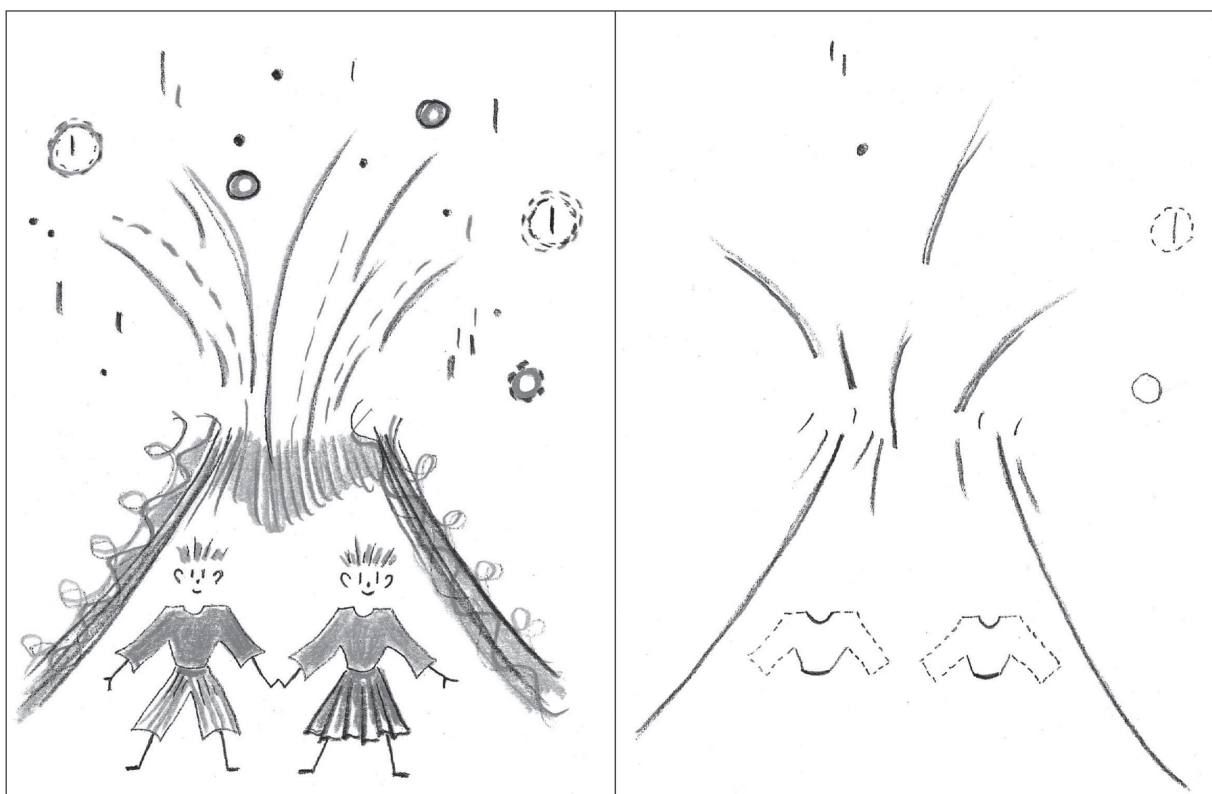
Numbers: *1 0*

🎵 Music Tracks: 1, 2

▶ Video: Volcano

📄 Copy Sheets:

- Story Drawing Volcano
- Letters *v w x i e o s*
- Fine Motor Decorating, Numbers *1 0*



Copy Sheet: Story Drawing Volcano

## The Story and the Song

### The Volcano

In a country far, far away, with green hills, beautiful snow-peaked mountains, meandering rivers and deep, dark forests, lies a tiny village. This is the village of the Write Dance people. The doors, windowsills, and shutters of the houses are painted with colourful flower patterns. The home of Kólímo and Svanya, 7-year-old twins, has a huge Write Dance wall on which they make the loveliest drawings with crayons. Sometimes they climb up a ladder to create a drawing. Every drawing tells a story. After a while, a story is erased to make room for new stories.

You can see the Holca Volca Volcano from the village. The people are used to seeing the smoke that always rises from it. Thousands of years ago it used to erupt sometimes, and no-one can predict when that might happen again. One night, Svanya has a dream. Firo and Fira, the Volcano man and woman (the little fire creatures), come to tell her Holca Volca will be erupting soon.

The next morning she and Kólímo go around the entire village to tell everybody. And very soon it happens. The earth starts to rumble and people hear loud bangs. They are frightened and run outside, and see huge flames rising from the Volcano in the distance. Stones are launched many metres into the air, and an enormous glowing river of orange lava streams downhill like thick porridge. Bang! Bang! Bang! is the sound of the explosions, and then thunder starts crashing around the village. Rain pours down and people rush indoors to close their shutters.

Now, at long last, Kólímo and Svanya know what a Volcano eruption looks like, and they draw it as large as they can on their Write Dance wall. Kólímo stamps his feet and raises his arms high into the sky. His Volcano keeps becoming mightier, and the orange-yellow flames higher. It is as if he has turned into a Volcano himself. Once he is finished, Svanya draws dots and rain dashes all around as she hops on one leg. It makes them very happy, and then they both pick up a sponge and dance around, wetting the Volcano until it disappears.

#### The Volcano Song (Track 2)

Holca volca, holca volca, (x2)

Holca Volca bellowed lava  
lava all around ...  
it glowed and rolled right down

From scorching earth and  
burning tree, tigers, rats and foxes flee  
ashes, mud and red-hot clay

How I wish I could fly away!

#### Write Drawing

downstrokes

upstrokes

waves or loops downward

hands shaking  
bobbing movements

arms like wings

## Important Points

### Dynamic Tension, Release

The large space around us is our living space, and the space where we stand behind a desk is our drawing or writing space.

The acceleration you feel when swinging on a big swing is exciting. It makes you happy. This is also what happens during the accelerations of the Volcano. You are on the way to discovering and experiencing your own swing and style. We have an opportunity to release emotions that are locked inside us, and 'throw them away'.

Music is the motor that triggers the writing process.

Remember to bend your knees as you look for the right rhythm. This is often forgotten. You should engage your entire body. Repetition makes the movements feel increasingly natural.

### Psychomotor Symbolism

#### Rumbling

We shake our body loose, let go of tension.

#### This is my Mountain

Movement toward the earth, power and structure, in preparation of lines in numbers and letters that are formed with downward motions.

#### Drumbeats

We discover our own swing and style.

#### Eruption

Movements toward the air, freedom, preparation for lines in numbers and letters that move upwards.

#### Stones and Lava

We loosen our wrists in preparation for a relaxed pencil grip.

#### Thunder

Inhaling and exhaling, relaxation and tension, feeling the flow from up to down.

#### Rain

Dashes move from up to down; downward movement.

## Write Movement

### The Mountain: Track 1

We spread out across the gym or the room or stand behind our desks.

#### Rumbling 0.00

We bend forward as far as we can and stamp our feet. Our arms and wrists swing loosely.

#### Sounds Roll Down 0.07

We say out loud *This is my mountain*, as we bend our knees and place our mountain on the earth with our hands. We do this twice.

#### Drumbeats 0.19

Arms swing back and forth vigorously, simultaneously or alternating left and right. We listen to the rhythm and don't forget to bend our knees!

#### Eruption 0.50

We stretch our arms up high and throw lava and stones into the air. We use all our energy and let everything go.

#### Stones and Lava 1.13

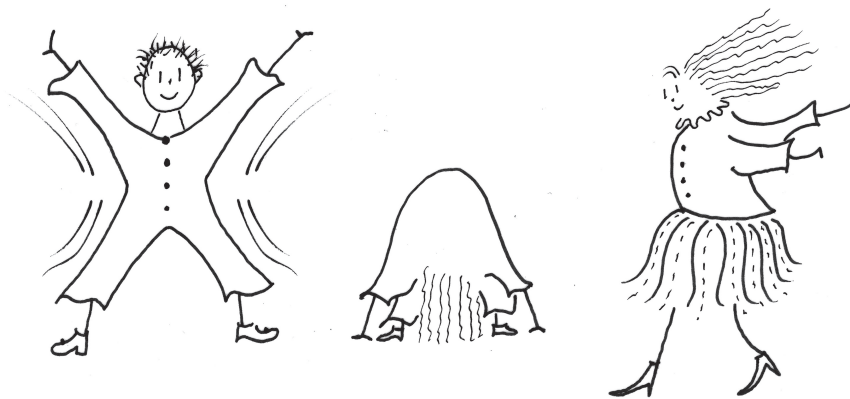
We shake our legs and feet. Shoulders, arms and hands vibrate along. We can also twirl in place – that will make us laugh!

#### Thunder 1.32

We take a deep breath and spread our arms high in the air, and hold our breath tight for a moment. Then we exhale and drop our arms again. We repeat this two or three times.

#### Rain 1.49

The thunder moves away slowly. In the distance, we hear a rain shower come our way, which turns into rhythmic dripping. We flex our wrists up and down in all directions, close by and far away. At the same time, we hop in place on one leg.



## Write Drawing

We practise these seven activities in the order listed. We start by finger-dancing without music, and then with music. Only then do we pick up our crayons and make the motions again, first without music, and then with music. We can use both hands at the same time, but also alternate between left and right.

### The Mountain

#### Rumbling

We stamp our feet and make tiny movements at the bottom of the paper.

#### Sounds Roll Down

We let the crayons glide from top to bottom while we say out loud *This is my mountain*. We stretch our arms behind us and bend our knees before we start on the next swing.

#### Drumbeats

We make the mountain bigger and fuller, and stretch our arms behind us and bend our knees every time.

After a while, we should find a comfortable rhythm.

#### Eruption

The crayons glide from the top of the mountain into the air. We keep bending our knees with each swoop.

#### Stones and Lava

We make little dots around the mountain. Use of a bell is recommended. When the bell rings, we start making dots in the air. When the bell rings again, we make dots on the paper. We alternate a few times and end with dots in the air, waiting for thunder.

#### Thunder

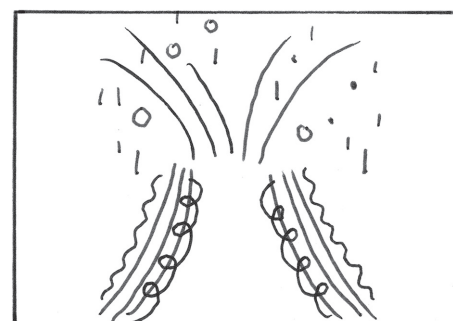
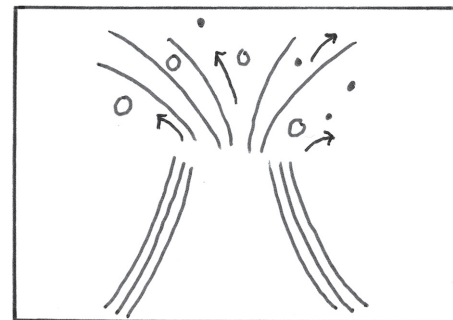
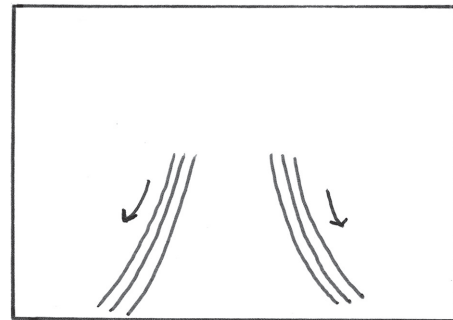
We take a deep breath, hold it for a moment, then let the lava flow down in waves or looped lines.

We can also blow on the paper once in a while to put out the fire.

#### Rain

We flex our wrists up and down, and draw lines on the paper, and sometimes in the air.

We try to hop on one leg at the same time!



## Numbers, Letters and Words

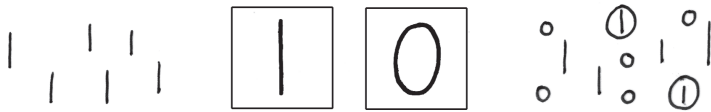
### Volcano Dance

Two children stand next to each other to make a Volcano together, alternating with each new theme.

### Rain Dance

Place a few tables in a row, or close together in a square. Every child makes their own Volcano, and when the rains come, they leave their music drawing, dance around the table, and finger-dance the rain all over the other Volcanoes.

### Exploring Numbers



1 raindashes

0 we draw bubbles around the dashes

### Exploring Straight and Round Movements in Letters

v and w eruption



x mountain and eruption



i raindashes



o rainbubbles



e loops downwards waves downward



s waves downward



## Exploring Foundation Movements in Words

*we two ox six view*

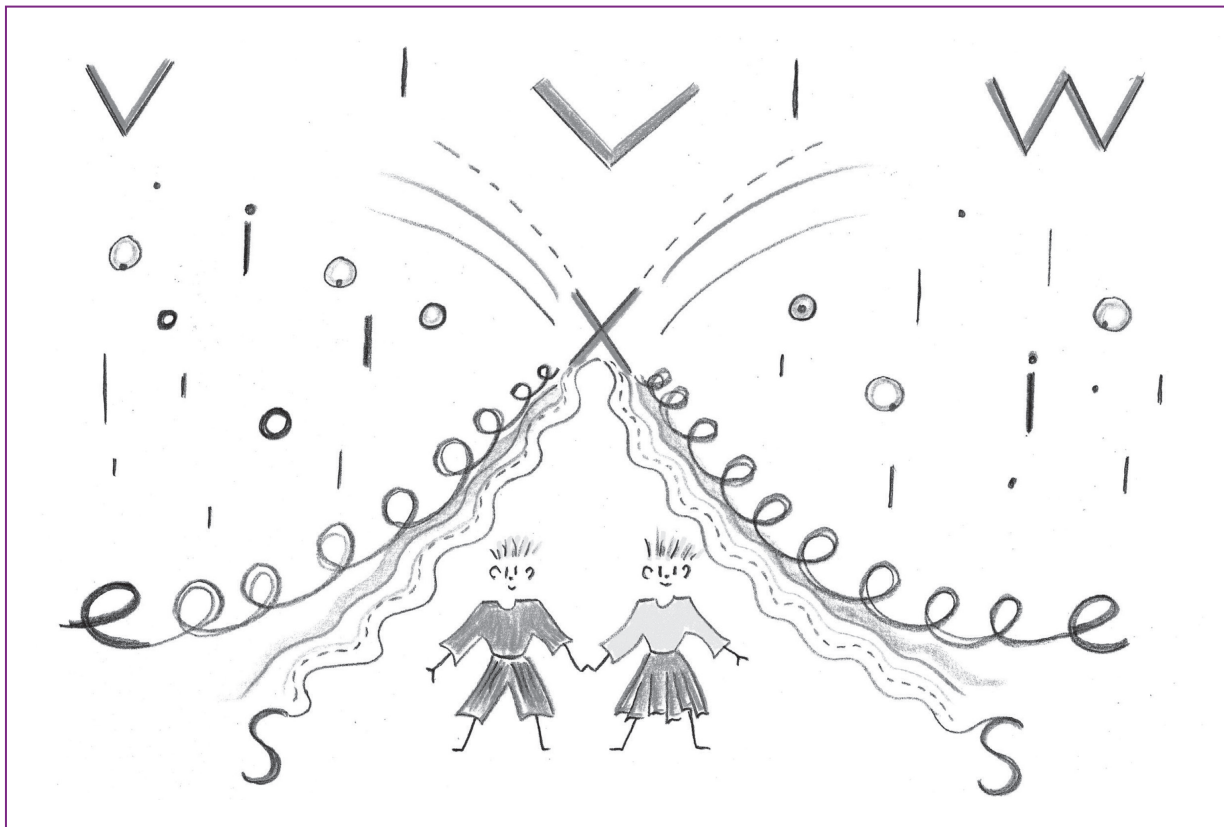
dew ox wolf two

few box owl view

new cow

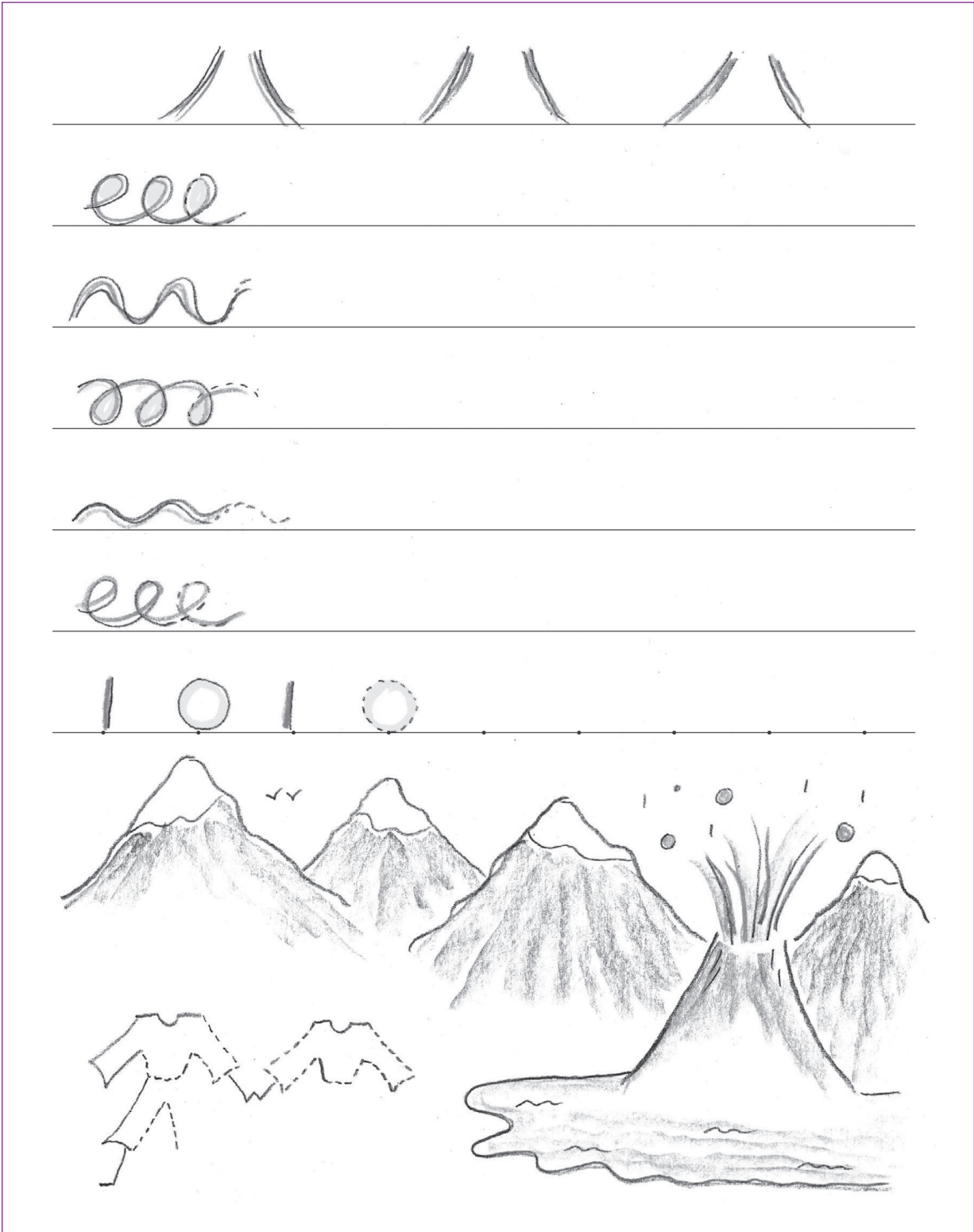
flew snow

(For more words, see the List of Words at the end of the book.)



Copy Sheet: Letters v w x i e o s

# Fine Motor Decorating



Copy Sheet: Fine Motor Decorating, Numbers 1 0