

Be Afraid, and Do It Anyway: Ken Lefached Klal, *Elective 1*

AUTHOR:	Erica Goldman
SUMMARY:	Short team tasks, like picking up a ball, assigned to participants who have previously given themselves roles, like "artist", to reveal how the labeling holds them back from doing things they can do. Links to how counselors may limit campers by labeling them - <i>Submitted by Erica Goldman</i>
TOPICS:	Community Building, Group Dynamics, Identity, Inclusion- Special Needs, Jewish Values, Leadership Development, Sports & Games, Team Building, Teen Programs
LEARNING OBJECTIVE:	To encourage participants to be comfortable being afraid, to give thought to how they measure "success" and consider attributes positive or negative, to consider how they label themselves and others and thereby limit what they do
AUDIENCE:	At least nine participants, but can be a very large group. Particularly good for staff and counselor training, but portions of program could be done with campers
LENGTH:	75-90 Minutes
APPENDICES:	Erica Elective 1 Be Afraid Handout.docx
MATERIALS NEEDED:	<ul style="list-style-type: none"> • One copy of the handout ("Erica Elective 1 Be Afraid Handout.docx") for each participant. • One tennis ball, one roll of tape (scotch or masking or blue, doesn't matter) • One box of straws for every three participants (if there are 12 people, then 4 of each of those items). • A big sticky poster-pad • Lots of markers or crayons of many different colors.
SETTING:	Chairs set up in a circle

Introductions:

Begin the session by inviting everyone to introduce themselves by saying their name and something they once didn't know how to do but now they can, with the caveat that no one can repeat what someone else has said. Usually participants will say big accomplishments they are proud of, like that they once didn't know how to speak Hebrew or drive a stick shift, for example, but now they can. Anyone who can't think of something or wants an easy way out can use learning to walk or to tie their shoes or something like that, but because of the no repeats rule they may still have to get a little bit creative. The idea is to start raising the participants' awareness that they are capable of learning, and of learning hard things, and that they've done it lots of times before.

Form Teams, Assign Roles:

Invite participants to split into teams: the ideal size is at least three teams of at least four or five people each, but the specific instruction will depend on the total size of the group. Explain that they need to designate roles, by saying something like, "Each team needs someone to be the runner, someone to be the timer, someone to be the artist, and someone to be the creator."

(This will have to be adapted to the number of people in each group. If teams are uneven, additional roles can be “Supporter” and “Listener”.) The roles and the order (as below) should be clearly written on a poster so they are visible to everyone in the room. Once each team has its roles assigned or chosen, instruct them to line up in the following order within each team, at one end of the room so the lines are parallel to one another, facing you:

1. Artist 2. Creator 3. Timer 4. Runner. (if applicable, 5. Supporter 6. Listener)

Allow teams to make up team names or assign each team a color to act as a team designator, and write down the team names at the top of the poster to act as a scorecard.

Task One: Labeling

Tell the group they are ready to start this fun activity and explain the first task: Say to the first person in each row that they have to run to [a specific location very nearby, like a particular room or tree or the other end of the room if it's big enough] and retrieve the tennis ball that is on the floor there.

At this point, the “Artist” or someone else on the team will point out, probably excitedly or nervously, that person one is not the “runner” and that you have made a mistake!

This is the first moment to stop and have a SHORT conversation about doing things we aren't good at, and labeling ourselves "an artist" or "a singer" or "bad at dancing" etc. Why doesn't person one want to run? What are they afraid of? Discuss how labeling themselves (and their campers) can be inhibiting; there is no reason the first person on the team can't run a few feet to another room and pick up a piece of paper, but because one person has been labeled “runner”, suddenly no one else feels qualified to do it, or because someone has been designated “artist”, then they must not be good at running. Point out that they've had these labels for sixty whole seconds or whatever and they're already letting themselves be defined by them!

*Be aware of known physical limitations in the room! If someone is on crutches or in a wheelchair, for example, be careful of language saying “everyone can run a few feet”! This will take adapting to the particular community in the room, or perhaps careful arrangement of the order in which the “roles” are lined up, etc.

*This is short debrief number one; **labeling** is one of the main topics to come back to later.*

After the short discussion, resume the activity. Instruct person number two in line that they have to keep track of the time it takes for person one to return with the object, using a stopwatch or a phone. It will be clear then that all the “roles” are off, because person two was not planning to be the “timer”. When you say “Go”, the second person will press start and the first person will run. As the runners return, the timers will press stop. Instruct them not to do anything else except hold the timing device stopped with the display showing how many seconds it took.

Now turn to the scorecard, ask each timer to read off how many seconds their device shows, and write down that number for the team. Casually explain as you are recording the scores that one second equals one point, and of course the team with the most “points” is in the lead.

At this point the participants will start to realize that the goal is not what they expected (speed turns out not to be the advantage, slowness is! The more seconds, the more points!). Lead a short conversation about the so-called “goals” of life and how unlike a game of basketball or a round of gaga in which the rules and “success” are well defined from the start, in life there are lots of different definitions for success and you never know what about you will turn out to be to your advantage. Don’t get too deeply into this yet, explaining there are more tasks in the activity.

*This is short debrief number two; **defining success/advantages** is one of the main topics to come back to later.*

Task Two: Defining Success, Scoring

Invite person number three (originally the “timer”, if not modified from above) to step up to their poster or butcher paper, and explain they will have 60 seconds to draw whatever is on the piece of paper they will be given. [Note that participants will already be expecting that the “rules” or the object of the game might not be what they expect; they might ask or start anticipating how it will work. Only give the instructions, not the rules, as before.] Papers will have objects like “rainbow”, “bouquet of flowers”, “Joseph’s coat”, “stained glass windows” and other significantly multi-colored things written on them (but do NOT point that out). Bring out a box or boxes of many colored markers – must be lots of colors and lots of extras!, use a timer, say Go, and then Stop after 60 seconds. After the minute, ask team what they think was drawn. After all the teams have said what they think was drawn, announce that it’s time to score the drawings: go to the first drawing and say, “This team used two colors in their drawing so they get two points” and add two to their score, “this team used one color so they get one point” and add two, etc, as appropriate. Again, there will be recognition that the participants did not know what would “count” ahead of time, and you may take a few more minutes to discuss the topic above of how in the world, the rules aren’t always so clear, “success” can be defined in many ways, and you don’t always know what will prove to be to your advantage.

This time, move this explicitly into the camp setting, inviting participants to apply this to a bunk dynamic, share stories of a time at camp when something that seemed like a disadvantage turned out to be an advantage, etc.

Tell the participants there is more to the activity. By then it will be clear that regardless of the instructions, the object of the game will not be obvious, so the participants will probably be guessing about the “secret” rules for scoring this round, and perhaps feeling very uneasy about being judged by some metric they don’t know in advance.

Allow these feelings to surface; perhaps tell participants to take note of how they are feeling as they get the last set of instructions.

OPTIONAL TASK THREE:

Invite person number four (originally the “runner”, if not modified from above) to step up to the front and put out some piles of paper of lots of different sizes (all roughly rectangular or square) and tell them they have 60 seconds to make the best paper airplane they can make. After the 60 seconds of making, have them line up along a line and on “Go”, launch their planes in the same direction. The traditional “metric” here would be to see which airplane goes the farthest but instead, give the most points to whichever team “used up the smallest amount of resources” (the least amount of paper) and say that this activity was submitted by the “conservation” or “recycling” department.

THIS TASK CAN BE SKIPPED FOR PURPOSES OF TIME, OR IF YOU FEEL IT IS NOT NECESSARY TO DO AN ADDITIONAL TASK, OR IF THE GROUPS ARE SMALL, ETC.

NON-OPTIONAL Last Task:

Give each group a box of straws and a roll of tape and ask them to build a bridge. (Consider having a set-up at the front of the room that appears to indicate the eventual goal of the bridge, like two chairs facing one another a foot or so apart, with a toy truck sitting on one of them, or an apple, or a few of the tennis balls from before. Do not refer to this, however.) Do not answer questions about the criteria for the bridge. Allow the groups a few minutes to build. Now, go to the scoreboard, and ask each team in turn what the criteria were and what score they got based on that; record each on the scoreboard.

Note: the first group will probably say something numerical and materials-based, like “we got 100 points because we used 100 straws”. Each group after may get more creative: “we got infinity points because our bridge is the most beautiful,” for example. Allow each of these creative answers and find a way to record them on the board (for example, write the infinity sign and tally up the score to be “infinity plus five” if they already had five points).

Have a short conversation about personal comfort levels with unclear expectations: ask people to raise their hands if they were *more* into the activity because they didn’t know how it would be judged and compare with how many people raise their hands to say they were *less* enthusiastic because of that. Make the connection to camp and how every individual camper may respond to the same situation differently. For example, if you woke up a bunk of kids in the middle of the night and tell them to get dressed for a mystery adventure, some of them would feel really excited by the idea of the surprising and unknown and others would feel extremely uncomfortable not knowing what’s coming. It is important for a counselor to recognize these individual characteristics, and to see that they exist in the room right now, possibly within their own team.

CLOSING: Be Afraid and Do It Anyway

Invite everyone to sit down in one big circle and pass out copies of the lyrics to the song “Kol Haolam Kulo”. If they need to sing it to get it out of their systems, lead/let the song one time through. Otherwise, invite someone to read the words of the song in Hebrew and then someone to read the English translation, as written on the right side of the paper. Invite someone to explain what they think the message of the song is, then ask someone to read the translation on the bottom, the version that includes “not to be overwhelmed by fear” and ask the group what they think the difference is between the translations. Lead a conversation about what it means to be afraid, what is good or bad about being afraid, when are moments that campers or counselors may be afraid at camp, etc. Here are the important ideas to incorporate:

1. The translation at the bottom is often cited as what Rev Nachman really said, and that his idea was actually that *all of life* is a very narrow bridge, *everything* can be scary, of course you will be afraid, but the essential thing is to not let that stop you (overwhelm you). The message is: Be afraid and do it anyway!
2. Participants should discuss how helpful it is or isn't to be told: “Don't be afraid.” It's actually not usually that helpful; if someone could just turn off their fear like a switch, they would, but they can't. Instead, a more helpful message from a counselor can be: it's ok to be afraid! Go ahead and be afraid, but don't let that stop you.
3. Participants should recall the “fear” that came up during this activity. How did the “artist” feel when they were told they had to run? How did the “timer” feel about drawing? Was it scary to do something outside of their assigned roles or comfort zones? It happens all the time at camp that a staff member has to do something outside the strict bounds of their particular job, but a good staff member is ready to do that, even if it's scary. Discuss how labeling or assigning roles can be confining, and how as counselors they might encourage their campers to break out of their typical roles in the bunk dynamic, and how they might redefine “success” for some typical activities so that campers can see new aspects of themselves as strengths... and how they themselves can do this as well.

Revisit the sub-themes:

1. **Labeling:** remind participants how easy it was to fall into the trap of “I can't run over there, I'm not the ‘runner’” that happened at the beginning of the activity. Talk about how this may play out with campers – if one kid gets designated “the sports guy” at the beginning of the summer, does he get the chance to be in the musical if that's what he wants? What are the way counselors can encourage kids to break out of their usual roles, and to recognize that they can be more than just one kind of person or interested in more than one kind of thing? Talk about how we are often afraid to do things that are outside our designated roles, but if a person feels comfortable in many roles, perhaps they feel less fear facing new tasks.

2. **Defining Success:** remind participants how the scoring mechanisms were unexpected in the first tasks and how it isn't always clear in life how "success" will be measured. Brainstorm for camp by allowing participants to come up with typical activities with atypical means of scoring and play out how they might be implemented; you could even try out some of these, only revealing the scoring metrics after the activity is done. Try to think of times in life when you have to do something without knowing exactly how you'll be "scored" on it (in fact, try to think of one time in real life when all the rules ARE clear ahead of time!)

3. **Defining Advantages:** Again, remember how "slowest" was the advantage in task one. Challenge participants to think of ways to turn supposed disadvantages into advantages (and how to therefore make a more inclusive bunk, celebrating everyone's differences). For example: if bunk cleanup happens every day, maybe one day the "success" metric is how fast they can clean; another it's how tidy the bunk can be (everything in its place); another day how clean it is (maybe items are out of place, but there's no dirt), another day how silly or loud the cleaning process can be, another day how quiet... Find a sport in which you can turn the rules around to make the kids who are seen as unathletic come out the winners, or a song for so-called "bad singers", etc.

4. **Be Afraid and Do It Anyway:** end the activity with this phrase, and encourage participants to affirm campers' fear but not let it stop them. Discuss the idea that much of the reason for fear is having to step outside of one's role, but if one can resist the urge to succumb to labels and roles, those limitations may vanish. Revisit the idea that some people were MORE comfortable not knowing the rules and some were LESS comfortable; a good counselor will recognize that one person may be afraid in a situation that is perfectly comfortable for another, so being affirming and comforting regardless of the situation is the key.

Additional Notes for Bringing it Back to Camp: Many pieces of this program can be used independently for shorter time-slots or to focus more specifically on one theme.



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Israeli Dance, *Specialty Track 1 [full session]*

AUTHOR:	Erica Goldman
SUMMARY:	A session on learning some classic and modern Israeli dances, how to teach them, and how to teach aspects of Jewish and Israeli culture and history through Israeli dance. Additional emphasis on helping groups feel comfortable and included regardless of ex - Submitted by Erica Goldman
TOPICS:	Camp-wide/Large Group Programs, Community Building, Dance and Movement, Global Jewish Community, Group Dynamics, Israel Programming, Jewish Culture, Jewish Values, Music and Rhythm
LEARNING OBJECTIVE:	Participants will learn some Israeli dances (both classics and modern ones), learn tips on how to teach them, ideas on how Israeli dance can be used as a ritualistic bonding activity for a camp group, and ideas on how Israeli dance can be used to teach aspects of Jewish and Israeli culture and history.
AUDIENCE:	Groups of more than six people, ages older than ten years old. All roles.
LENGTH:	90-120 Minutes
APPENDICES:	Israeli dance specialty 1 handout.doc
MATERIALS NEEDED:	Sound system (speakers with ability to plug in ipod or computer). Microphone if large crowd or large room. One copy of "Israeli dance specialty 1 handout.doc" for each participant optional. ORIGINAL MATERIALS REQUESTED FOR CORNERSTONE: One copy of "Israeli dance specialty 1 handout.doc" for each participant. Sound system (speakers with ability to plug in ipod or computer). Microphone if large crowd or large room.
SETTING SUGGESTED:	Space that is free of tables or chairs.

Session Description:

1. Simon Says Warm Up

Invite everyone to spread out in the room and face you for a quick game of Simon Says (with no "outs"; everyone keeps playing even after mistakes.) The idea is to get everyone moving a little bit and feeling comfortable moving. After a few minutes, ask if it really felt terrible when someone accidentally did the wrong movement or moved when they weren't supposed to, and hopefully participants will say No, or it's just a game, or it doesn't really matter. Explain that Israeli dancing should feel the same way: there is no "cost" to doing the wrong step or using the wrong foot, it's ok to make mistakes, and teach people the mantra: "You don't have to know a dance to do a dance" – the communal idea of all folk dancing, including Israeli dance, is just to participate and learn as you go by following the leader (everyone around you) and having fun, more than focusing on getting it right or wrong. The idea is to play the game.

2. A few classic dances

Introduce the format of all three Israeli dance sessions: learning/doing a few Israeli dances followed by an activity and conversation, then some more dances, then another activity, and so on.

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Teach: mayim step, with mention or eliciting that the word mayim means “water” and that the step flows continuously and smoothly in one direction like water. Teach “correct” way to hold hands at some point, with left hand over and right hand under, but no explanation yet of why. (Trick: where are the leftovers? They’re right under the bread!). Teach the dance Mayim Mayim and then do it with the music. Without stopping or teaching, lead the dance Nigun Atik, calling out instructions as necessary but during the dance, while the music is already playing. Stop after this one, teach the tzerchessia step, pointing out that it comes from the Caucasus Mountains in Russia (as does the word Caucasian) and that Circassians are a minority group living in Israel today, and teach and do the dance Od Lo Ahavi Dai.

3. You don’t have to know a dance to do a dance

Lead a short conversation about the experience of doing Nigun Atik without being taught it and how that felt, pointing out that anyone who didn’t know it at all at the beginning slowly learned it over the course of the dance and had mastered it by the end. Discuss what about these dances make them good “folk dances” and what folk dances are, including a) circle formation allows any number of people to join in b) holding hands help people who don’t know the steps to go in the right direction and learn what to do c) repetition makes it easier to learn, remember, practice d) simple steps so teaching in advance not necessary d) social aspect of circle allows everyone to see each other, feel physically connection to entire community, make eye contact with anyone else at any time, etc.

4. Two more easy circle dances

Teach and do Niguno Shel Yossi and Debka Kafrit, including the noises (like “shhhhh-tch-tch” in Debka Kafrit) and using “Cornerstone” and individual camp names during chanting parts.

5. Conversation about rituals and comfort [Fifteen Minutes]

Invite every one to sit down in a circle and will find out whose birthday is closest to that day. Declare today to be that person’s Cornerstone birthday and invite a few different people to explain how birthdays are celebrated at their camp, if they have particular rituals that every one knows. Lead a discussion on the ritualistic elements of birthdays and point out how campers find comfort in those rituals: they know exactly what to expect and what they need to do to participate. Ask participants to think of other ritualized moments at camp and how the “always the same” aspect makes the activity more enjoyable or comfortable (for example, maybe their Friday night services always start with Lecha Dodi and end with Adon Olam, or perhaps the order of meals from Monday-Friday is always the same...) Make the connection to dancing and how it may be scary the first time but it is very repetitive and therefore becomes comforting. Introduce concept of “division dances” or specific dances “owned” by different age groups or bunks or however it might work for a particular camp. Key points are that that group should always start with that same dance, every single time, and that calling out words or making noises must be included. Explain how not everyone may get the steps right but everyone can say “Cornerstone” or “Yeah!” at the correct time and therefore they have opportunities to be included and have success (just like people who are bad at or uncomfortable singing can find success in clapping, for example, during a song session), mixing up relevant abilities, learning styles, etc. Invite participants to think of times at camp when doing their “bunk dance” might be a good way to warm up the group for another activity and help them feel comfortable, or energize them, or otherwise add a ritualistic moment to the course of a day at camp.

Do Debka Kafrit again, if there is time and group wants to, with ritualized aspects and vocal aspects now explicitly understood.

6. Two modern line dances

Teach the line dances Shemesh (aka Le’olam Be’ikvot Hashemesh, aka the Penguin Dance) and Or. Be sure to point out “Shemesh” means sun and “Or” means light and that the movement matches the movement on the word “Koach” (which means strength/power) in Or.

7. A mixer

Point out that there are three formations of dances in Israeli dance: circles, lines, and partners. Participants have already done some circles and lines and now they’ll learn a special kind of partner dance, one in which dancers switch partners every repetition – dances of this type are called “mixers”. Teach and do Bim Bam Bom.

Additional Notes for Bringing it Back to Camp:



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Israeli dancing can be used as a staff activity to introduce, teach, or reinforce the lesson of role modeling how to learn and how to act in community with others. Staff should be encouraged to go ahead and make mistakes in front of campers, so that campers see that mistakes don't hurt and that they don't stop the counselors from participating – it's a great lesson for a camper to see a role model try something, make a mistake, try again, fail, laugh, improve, try again, succeed, etc. This process, and feeling comfortable with it, can be a more valuable lesson than the specific content.



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Israeli Dance, *Israeli Dance*

APPENDICES:

Israeli dance, *Specialty Track 3 [full session]*

AUTHOR:	Erica Goldman
SUMMARY:	Session to learn more Israeli dances and how they can be used as a tool to build community and teach about Israel and Judaism. - <i>Submitted by Erica Goldman</i>
TOPICS:	Camp-wide/Large Group Programs, Community Building, Dance and Movement, Global Jewish Community, Israel Programming, Jewish Culture, Jewish Values, Music and Rhythm
LEARNING OBJECTIVE:	Participants will learn some more Israeli dances (both classics and modern ones), tips on how to teach them, ideas on how Israeli dance can be used as a ritualistic bonding activity for a camp group, and ideas on how Israeli dance can be used to teach aspects of Jewish and Israeli culture and history.
AUDIENCE:	Any size group of six or more; ages ten and up.
LENGTH:	90-120 Minutes
APPENDICES:	
MATERIALS NEEDED:	Sound system; microphone if large group or large room ORIGINAL MATERIALS REQUESTED FOR CORNERSTONE: Sound system; microphone if large group or large room
SETTING SUGGESTED:	Empty space with room for dancing (no furniture)

Session Description:

1. Warm-up: Name Game

Invite participants to sit in a circle on the ground and make up a movement to perform while saying their name. Give some examples with your own name and then choose one and tell everyone to repeat it (movement and name). Invite person next to you to do the same, have everyone try it, and then put both names/movements together in sequence. Do this all the way around the circle, until everyone has done their name, stopping at various points to practice the whole sequence in order up to that point. Then do one whole round in slow motion and another round as quickly as possible. Put on a song and lead one more round without saying names but leading everyone in doing the full choreography to the rhythm of the song.

2. Tzaddik Katamar

Teach the dance Tzaddik Katamar, including the terminology of the step “double tzerchessia” and then do the dance with the recording of the music that starts slow and then speeds up. Point out how increasing the speed can increase the excitement, just as in Adama Vshamayim (from Session Two) and how these dances build confidence by starting slow and only increasing gradually. Point out how that was also done during the name game, and how putting different music to movements can change the feeling of the dance (as in doing the name game with saying the names vs. doing it to music with no names). Invite participants to brainstorm how they can use the idea of changing speed or music to change the emotion of an activity at camp. One example is making bunk clean-up time more fun by playing music and telling campers their movements have to match the speed and emotion of the song; counselors can then play one really fast and wild-sounding song (and allow campers to go a little crazy

while cleaning) and then one really slow and melodic song (allowing them to clean up in slow-motion) etc.

3. Adama Vshamayim and Culture of Israel conversation

Review and dance Adama Vshamayim. Invite participants to sit down and lead a conversation about the “basic steps” of Israeli dance, where they come from, and how they mirror Israeli society. Elicit the names of these steps from participants (steps they have learned already and/or already know from Israeli dancing): Mayim, Tzerchessia, and Yemenite step. Discussion will be about the story of Mayim Mayim (discussed in Session Two) and how the “grapevine” is almost a universal step (also called “karaoke” in sports) but the narrative about the kibbutz finding water makes it “Israeli” in context; about the fact that the “tzerchessia” step comes from Russia as in fact do many Israelis (about 20% of the current population of Jews); about the fact that the “Yemenite” step comes from Yemen as do many Israelis (In 1949 and 1950, the Israeli government airlifted 49,000 persecuted Yemenite Jews out of Yemen and into the new state of Israel in a secret operation called “Operation Magic Carpet” (nickname) or “Operation on Wings of Eagles” (real name).) Somehow, these three steps come from three different places and peoples in the world yet are magically the building blocks of “Israeli” dancing; together they form something unique and different than they are on their own. This is similar to how the immigrant populations of Israel come together to form something new, an “Israeli” culture that includes aspects of all the different places the population comes from. Participants will be prompted to think of other aspects of Israeli culture that come from different places (some might know about jachnun or malawach or other Yemenite foods, some might mention challah which is Eastern European, someone might mention the Mediterranean nature of falafel, etc.)

To bring this idea back to camp, ask participants to think about how campers and camp staff may come from different parts of the country, different schools, and different family or religious traditions, yet when they come to camp they all become part of the camp culture. Some home traditions are brought directly to camp (their clothing and belongings, for example), some are blended into camp traditions (the birthday song just like it is sung at home might be part of a camp ritual that also includes banging on the tables or singing an additional song), some are only done at camp (Shabbat services or song session at camp might include totally different melodies or camp-specific songs). The camp culture is created out of all these methods, just as a country’s culture represents some aspects of its immigrant populations and some aspects that are special to that country. Tie it back to Israel and its immigrant population with the next dance.

4. Yalla

Teach Yalla (a dance by Israel Shiker from 2006 sung by Arash), including the terminology of the “Rona” step and point out that the song is in Farsi (the modern name for Persian, from Persia which is modern-day Iran) while the name of it (and first word of the song) is “Yalla” an Arabic word that translates roughly to “Come on!” or “Let’s go!” and which is widely used in Israel by Hebrew speakers, in Arabic by Arabic speakers, in Iran by Farsi speakers, etc.

Wrap up:

Remind participants of the Jewish values of community embedded in Israeli dancing: It’s ok to make mistakes, everyone holds hands so they can help each other, no one is made to feel less or better than anyone else, it’s more about participation than skill, the Israeli equality ideas embedded in how we hold hands, etc. You can have a short discussion about being supportive of dancers of all abilities and make the connection to how that can play out in other areas of camp, like sports; you can also make the connection to intentionally being a supportive audience as well, for camp talent shows, melavah malkahs at some camps, etc.

5. You Don’t Have to Know A Dance To Do A Dance

If there’s time, lead (without teaching) a few more dances, including Tzena Tzena and Ma Navu and teach or lead some additional dances that are popular at many camps, like Neshika Turkit (pointing out it is sung in Turkish!) and/or Zodiac. Lead short wrap-up conversation in which participants can review all the key points of all three workshops, and then finish by doing any or all of the dances they’ve learned. Very last one should be one of the most accessible and upbeat ones so everyone leaves on a high note!

Additional Notes for Bringing it Back to Camp:

Name Game can be used as a getting-to-know-you activity or a group bonding activity at the beginning of summer or of a new “chug” if campers don’t know each other and their names. Also very good for starting dance sessions with reluctant dancers, as it is a sitting activity and doesn’t feel like “dancing” for some kids, but then they are caught up in participating and can transition more easily into standing up dances.

Tzaddik Katamar can be used as introduction or wrap for other activity or lesson about nature, water conservation, or tree-planting in Israel, or as a discussion of Psalm 92:13 and the meaning of what it means to be “righteous”.

The Culture of Israel ideas can be expanded into larger programs that incorporate not just dance but also music, food, art, or any other aspect of Israeli culture that counselors wish to explore with campers.



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Israeli dance, *Israeli dance*

APPENDICES:



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