

Building Community With Music, Singing and Dance

Dr. Jim Cain, Teamwork & Teamplay

www.teamworkandteamplay.com

Recently, I was asked to provide an evening dance program for a summer camp staff-training weekend. Personally, I remember the joy of dancing as a community on Saturday nights in our local elementary school gymnasium (my father and grandfather were also square dance callers), and at summer camp under the evening stars. After a bit of discussion about the program, I discovered that the previous summer, a summer camp board member had visited the camp and witnessed a rather unsuccessful evening dance program in progress. Most campers were somewhere outside the dance hall, few if any were dancing, the lights were out, and there was little social interaction and even less community building. In short, the camp board of directors decided on a policy of “no more evening dances!” until the camp staff could create a program that truly delivered an engaging and socially interactive, community building event. And that is exactly what we did.

For over thirty-five years now, I’ve experienced the joy of assisting community recreation, summer camp, collegiate and corporate programs with social recreation, games, evening programs, teambuilding, leadership and active learning opportunities. Of all these activities, my first and favorite remains incorporating music, singing and dance into the community building process. Here are a few of my favorite activities and techniques to help your next community building program be successful.

Three Essential Elements – Music, Singing and Dance

Social programs in general, and musical programs specifically, have the unique opportunity to build community and help participants feel a part of the whole (both physically and socially). Few things however are more threatening to a singer, dance or musician than feeling awkward in front of other members of the group. To avoid this situation, I specifically sequence a musical program to maximize the comfort level of the participants, and create an atmosphere of fun and involvement regardless of the skill level of the individuals within the group.

One way to balance this style of community building program, is to sequence activities in a logical order that helps to create the group involvement and unity you are seeking, while minimizing any social discomfort by members of the group. We’ll begin by sharing a variety of musical activities, followed by some possibilities for singing together as a group, then on to dancing together, and finally some techniques for closing or concluding a community building session that also builds connection between participants.

Musical Activities

We’ll begin our activities in small groups. This typically limits the reluctance or nervousness of individuals, by being part of a group. Drum circles and other rhythmic activities fit well in this portion of the program. They are also perfect for multicultural programs. While languages require translation, music does not. Like mathematics, music is one of the truly universal languages of our world. Here are a few musical activities to begin the first stage of a program:

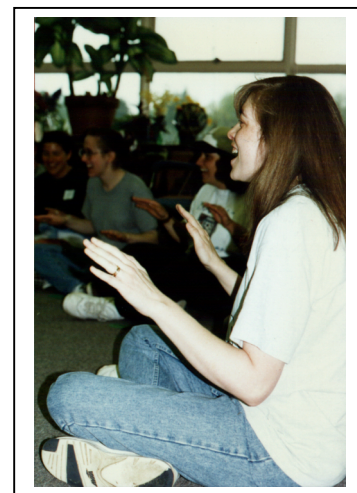
1. Name that Tune. Visit your local library, music store or on-line provider and collect a wide variety of familiar music from several different music styles (country, classical, rock, rap, pop, jazz). Then play a few seconds from each tune and let the audience, working in small groups, try to identify as many tunes as possible. CD’s or MP3 players are a good choice for this activity, so that tunes can quickly be played and then stopped. When finished (after about a dozen songs) replay the music in the same order, and let groups shout out their answers.

2. TV Theme Songs. Public libraries and on-line music services have collections of TV theme songs. Play a few seconds from each theme, and invite groups to try to identify them. This is an excellent activity for multi-generational programs. You can include some TV themes from each decade (50's, 60's, 70's, 80's, 90's and beyond). Younger participants may recognize newer shows while older group members can recall earlier TV themes. This is an excellent way to build multi-generational community.

3. Music Around the World. For an international theme, try collecting music from different countries, and again playing a short segment of each selection. Small groups are asked to guess which country, which language, or what style of music each selection represents.

4. Rhythm Activities. Concentration, from the book *Teambuilding Puzzles* by Jim Cain. For those with musical talent, timing and the ability to concentrate, this activity should be a snap!

My family's version of Concentration involves what today is known as 'whole brain learning' and incorporates the ability of one side of the brain (movement) with an ability from the other side of the brain (memory recall and speech). Thirty years ago, we had no idea that we were on the cutting edge of learning theory. We were just having fun!



Sitting in a circle, players learn the basic rhythm and movements of the game. Everyone begins by placing their palms face down and slapping both knees once, at the same time. Then clap both hands together once. Next snap the fingers on your right hand. And finally snap the fingers on your left hand. This is the basic pattern: Slap, Clap, Right Snap, Left Snap. Keep practicing this rhythm in 4/4 time, until you can do it without thinking. Then have the entire group number off, from one to the total number present, and remember their own number.

The second part of this rhythmic game is to keep the other side of your brain busy with some linguistic gymnastics. You will need to speak the words, in this case numbers, on the 'downbeat' of each measure of the rhythm. Each round begins by saying the word concentration twice to the beat of the rhythm... con (slap), cen (clap), tra (right snap), tion (left snap), followed immediately (on the downbeat of the next measure) with two numbers. The first number is the number of the person starting this round, the second number is the number of the person they are 'sending' the control of the game to. The right and left hand finger snaps provide a 'thinking pause' during the game to allow the next person to prepare their thoughts. A typical round might go like this:

Motion	Slap	Clap	Right Snap	Left Snap
Words	con	cen	tra	tion
	con	cen	tra	tion
	one	four	(pause)	(pause)
	four	nine	(pause)	(pause)
	nine	two	(pause)	(pause)
	two	nine	(oops! game over)	

There are three potential errors that can stop this game in a heartbeat. The first error is sending control of the game back to the same person that sent control to you. So 'nine-two' and then 'two-nine' above is the first style of fatal error. The second style of error is failing to speak on the correct beat of the rhythm. You must give your own number on the first beat of the measure (slap), followed immediately by another person's number on the second beat of the measure (clap). The third and final fatal error is made by keeping the rhythm, but saying a number that is not present in the group. Perform any one of these errors and the game is over with the faulting party given control to begin the game again.

Teachable Moments - You can use Concentration as a get-acquainted activity, especially if you use names instead of numbers.

Group Singing

Here are a variety of singing activities for both large and small groups. The formation of the group is also essential to building community. Many professional singing groups huddle closely together while performing, so that they can vocally ‘connect’ with each other. My favorite group configuration is to sing in concentric circles. This formation allows each singer to not only hear themselves, but also to have a significant amount of vocal energy directed towards them from the rest of the group.

1. Sing a Song about _____! Split the entire group into small groups of about 8-10 participants. Then select a single word, such as “Blue.” Groups are then given 2 minutes to brainstorm as many songs as they can with the word blue somewhere in the title or lyrics, and then be prepared to sing this part of the song. Groups take turns, singing one song per round. The activity continues with each group singing one song per turn. Any group running out of songs, or repeating a song previously sung by another group are out for this round. Next round, try other words such as seasons, vehicles, holidays, animals or countries.

2. What Are We Singing? Pass out a song title and lyrics to each small group. Each group member selects one word from the opening line of the song, and with the rest of the group sings this word at the same time. So, for the song “I love the mountains”, several participants would all sing their word from the first line, “I love the mountains, I love the rolling hills,” in one, mashed chord of words. The object of the rest of the audience is to guess what the song title is.

3. Favorite Camp Songs. Here are two of my favorite camp songs.

The Buffalo and His Brother

Across the wild desert (left arm out), *Audience repeats words*
where catcus knows no man (right arm out). *and motions*
Stood a Buffalo (antlers above each ear)
and his Brother (antlers at forehead and back of head),
lying in the sand (hands beside head, sleeping position).
Said the Buffalo (antlers above each ear)
to his Brother (antlers at forehead and back of head),
why do you lie that way? (hands beside head, sleeping position)
But the Brother (antlers at forehead and back of head),
did not answer, ‘cause he’d been dead since May.
Dead since May (big finish, with hands raised in a shrug).

Across the wild refrigerator (left arm out), *Audience repeats words*
where coleslaw knows no man (right arm out). *and motions*
Stood a Buffalo (antlers above each ear)
and his butter (right hand spreads butter on left palm),
lying by the spam (hands beside head, sleeping position).
Said the Buffalo (antlers above each ear)
to his butter (right hand spreads butter on left palm),
why do you lie that way? (hands beside head, sleeping position)
But the butter (right hand spreads butter on left palm), did not answer,
‘cause it was not Parkay (right hand forms lid of talking Parkay butter jar).
Not Par-kay! (big finish, with talking butter container).

Continued on next page...

The Buffalo and His Brother, continued.

Across the 14th fairway (left arm out),
where crabgrass knows no man (right arm out).
Stood a Buffalo (antlers above each ear)
and his putter (golf swing),
lying by the sand-trap. (hands beside head, sleeping position).
Said the Buffalo (antlers above each ear)
to his putter (golf swing), why do you putt so good? (golf swing)
But the putter (right hand spreads butter on left palm), did not answer,
he was watching Tiger Woods. (raise hand above eyes, looking outward).
Ti-ger Woods! (big finish, with hands raised high).

*Audience repeats words
and motions*

The Pizza Man Song

(Thanks to the Mission Valley YMCA Staff for sharing this great song!)

This is a repeat after me song!
(*Audience repeats words after each line*)

Hey, Hey, Bo Diddley Bop
I gotta get back to my block
with a pizza in my hand
I'm gonna be a pizza man
pizza man
I'm gonna be a pizza man

Hey, Hey, Bo Diddley Bop
I gotta get back to my block
with my car keys in my hand
I'm gonna drive my Chevy van
Chevy van, pizza man,
I'm gonna be a pizza man

Hey, Hey, Bo Diddley Bop
I gotta get back to my block
with a basketball in my hand
I'm gonna be like Michael Jordan
Michael Jordan, Chevy van, pizza man
I'm gonna be a pizza man

Hey, Hey, Bo Diddley Bop
I gotta get back to my block
with some noonchucks in my hand
I'm gonna be like Jackie Chan
Jackie Chan, Michael Jordan, Chevy van, pizza man
I'm gonna be a pizza man

I'm gonna be... a... piz... za... man !

4. Singing in Groups If you would like to find additional resources for singing in groups, I recommend the two CD's created by the Buckeye Leadership Workshop singers, *Good News*, and their second recording, *More Good News*. Each recording has more than a dozen different songs that are perfect for building community by singing together in groups. You can hear several selections from these recordings at www.teamworkandteamplay.com or purchase a copy of either CD from Bill Henderson by calling 419-645-5186 or Emailing Bill at: henderson7@ag.osu.edu.

If you'd like to learn how to lead songs in this manner, and many other community building opportunities too, experience the Buckeye Leadership Workshop (held annually in March) at www.buckeyeleadership.com. Many states have a similar workshop or recreation conference annually. There is an extensive list in Chapter 8 of the book, *Teamwork & Teamplay*, by Jim Cain and Barry Jolliff.

Dancing Together

Maintaining the Comfort Zone Just as our earlier activities were designed to incorporate music and singing in a comfortable setting for groups, the dance portion of the program should also be sequenced to allow participation and acceptance. While dancing individually requires confidence and skill, dancing in groups, both large and small, without partners, adds an element of safety in numbers and builds confidence for dancers, especially new ones.

1. A Different Drum I like to begin with an activity I call '*Marching to the Beat of a Different Drum.*' This is a great activity to warm-up the group, and to explore movement, rhythm and leadership. Begin by creating groups (circles) of nine people. Collect a series of nine different music segments (popular songs from various artists, music styles and locations, but especially music with a definite beat). Different Drum begins with each group of nine participants counting off, and remembering their number. Leader number one has the opportunity to lead the very first song. If it is a marching band number, they can march, or any other movement that is safe, and appropriate for the physical ability of the rest of the group members. Song segments are typically about 30 seconds long. The next song belongs to leader number two. The unique thing about this activity is that everyone in the group has the opportunity to lead, even if only for a short time.

2. Grand March. Another large group activity that can be performed with a variety of music is a grand march, where participants join hands and one leader begins to lead this long line in a series of spirals, twists and circles. This is a good way to introduce moving in rhythm as a group, and 'connecting' the entire audience together. If you end the grand march in a large circle, your group will already be in position for a follow on dance that starts in that formation. Transitions between dances are important. It is during these transitions that you can lose some members of the audience from active participation to becoming spectators.

3. Dances without Partners. There are a variety of musical activities and dance styles that do not require partners, including: line dancing, step dancing, jump roping, tinikling and limbo dancing. In many cases, some of the older line dances can be taught using recent songs from current artists. Line dances, such as Popcorn and Amos Moses, can be found on the "Best of the Barn" compilation CD from Bannerman Family Celebration Services (828) 669-7323. Novelty dances, like The Chicken Dance and The Hokey Pokey can be found in many public library or on-line music service collections. The classic dance collection, *World of Fun* - Featuring 202 dances from 22 countries, is available on CD from Melody House (800) 234-9228 and Sportime (1-800-444-5700 or www.sportime.com).

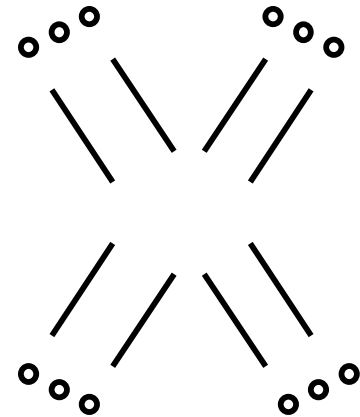
Tinikling (rhythmic dancing between two poles), limbo dancing (passing below a slowly lowered stick) and jump roping (including double dutch) are all forms of rhythmic movement and dance that can be used during refreshments or break periods, and still engage many participants at one time. These and several other styles of ethnic dances can also be used during a cultural appreciation program or an

“around the world” event. Don’t forget to plan some activities or music for the break portion of the program. Classic dance tunes like Surfin’ USA by the Beach Boys (where dancers can balance on benches or wooden planks like surf boards), Shout from the Animal House Soundtrack, YMCA by The Village People, and other party tracks are popular. Or, use CD’s (Jock Jams) that baseball and other sporting events play between innings to get the crowd up and moving.

Hint: Some dance programs offer a ‘beginner’s session’ an hour before the regular event. This allows those participants that would like a little advanced practice to learn the steps prior to the official start of the program.

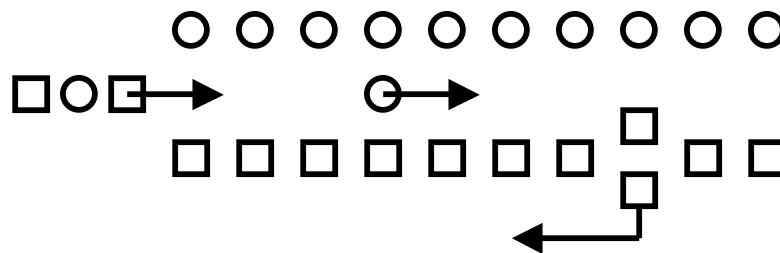
4. Mixers After some solo dancing, introduce some partnered dancing using mixers. These dances quickly change partners, and keep participants active and moving. The Jiffy Mixer and Oh Susanna! are great for groups of any size. The *World of Fun* and *Dance-A-While* recordings have even more.

One of my favorite mixers, which works with a variety of music styles is the *Hat Mixer*. Two lines of dancers form an “alley.” Guys in one line, gals in the other. At one end of the alley are three chairs, with a large hat on the center chair. The music begins. The first guy sits in the middle chair and places the hat on his head. The first two gals take the seats on either side. The guy places the hat on one gal’s head, and then dances with the other. The gal with the hat moves to the middle chair, and the next two guys sit on either side. The dancers move to the bottom of the alley, and then join their respective sides again. For those that are not immediately chosen, they have the next opportunity to chose a partner.



Hint: For groups greater than 40 people, try setting up several locations in the area with alleys and chairs. When couples are finished dancing at the end of their alley, they can join any alley.

The Best Mixer for Any Music - The Tunnel For those situations when a dancer remarks, “but you never play MY KIND of music!” here is a modern mixer that works very well. Begin by forming a long alley, guys on one side, gals on the other. Partners face each other, join both hands, and form a long “tunnel.” The music begins. Four additional individual dancers (not part of the tunnel) enter the tunnel, one at a time, and when they find a person they would like to dance with, simply back in front of this person’s partner, bumping them out of the line. The displaced dancer then runs to the entrance of the tunnel and has the opportunity to find a new partner on the next round. This activity works with all kinds of music, so here is your chance to try a few minutes of even the most unusual music, and keep everyone dancing.



For more community and teambuilding activities, visit the Teamwork & Teamplay website at: www.teamworkandteamplay.com, or contact Jim Cain at 585-637-0328 or jimcain@teamworkandteamplay.com

Dancing with Partners While square dancing is popular for some groups, this is not the case everywhere. The *World of Fun* and *Dance-A-While* recordings have several square dances, but here are a few ideas for other forms of partner dances.

1. Ethnic Dancing. Many locations have some form of ethnic dance groups that could be invited to your program to teach their style of music and dance. Scottish dancers, contra and square dancing groups, military reenactment groups (such as the Civil War or Colonial periods), ballroom dancers and modern dance troupes are some possibilities. Plus these groups often provide some educational content with their dances, such as historical facts, food events that add to the evening events and traditional costumes.

2. Athletic Dance. There are a variety of athletic dance styles, including tap, jazz, aerobics, tae-bo, cardio kickboxing, and other forms of music related dance. Some use partners for stretching and balance.

3. Square Dancing. If you are new to this dance style, try visiting your local library and looking in the Library of Congress 793 region, or searching for the book, *“The Complete Book of Square Dancing and Round Dancing”* by Betty Casey ISBN 0-385-03603-5. The Dance-A-While book and CD series is also familiar and popular for collegiate recreation majors. Another interesting and modern book which includes about 40 dances and musical activities to recent popular music is *“Holy Motion - Energizing and Building Community Through Song and Dance”* which is available from the Presbyterian Youth Connection Service at (800) 524-2612.

4. Social Partner Dances. Many communities have organizations that regularly sponsor social dances. Classical dances, such as the polka, waltz, tango, and other ballroom dancing styles are possible.

Hint: For programs without easy access to electrical power or musical amplification, there are several “singing games” like “A Bear Went Over the Mountain” and a variety of “play party” games (Jump Jim Joe) that are the early versions of modern mixer and social dances. And all they require is dancers who will sing!

The Conclusion of the Program

Don’t feel compelled to end the dance evening with “slow dances.” But, if you choose to include some slower dancing music, consider the “snow ball” approach. Every time the caller yells “Snow Ball” dancers must find a new partner. This makes even slow dances an opportunity for changing partners.

Music can also be used to set the final mood of the evening. If you wish participants to be in a quiet mood for an end of the day program after the dance, use music that sets the proper tone. I like to use quiet instrumental music at the completion of a program. It creates a peaceful atmosphere. A closing story or song can also be used to focus the group’s energy and provide a memorable final experience for everyone.

Closing Activities & Songs Here are a few ideas for activities and songs that will make your next program closing even more memorable. The first activity includes several Raccoon Circles. These are 15 foot long segments of tubular webbing that have been knotted to form a circle. You can find over 200 activities using these circles in *The Revised and Expanded Book of Raccoon Circles*, by Jim Cain and Tom Smith, from Kendall/Hunt Publishers, www.kendallhunt.com or 1-800-228-0810. You can also download a collection of Raccoon Circle activities from www.teamworkandteamplay.com.

1. Raccoon Circle Gear Clusters One of my favorite recorded songs is the theme from the Disney movie *The Lion King*, *The Circle of Life*. Invite groups of 6-8 people to gather around a knotted Raccoon Circle. Begin by having everyone grasp the Raccoon Circle with both hands and lean back gently (swaying to beat of the beginning song music). With the next set of lyrics, have all group members grasp

the Raccoon Circle only with their left hand, and then pinwheel towards the right (counterclockwise). When several Raccoon Circles are present, they will look like giant rotating gears. Invite group members to high five other participants from nearby gears. Then reverse directions, holding onto the Raccoon Circles with the right hand and pinwheeling each gear to the left (clockwise), again high fiving other members of the group as they pass.

Next, invite everyone to face the center of the circle, lean gently back, bend their knees and slowly lower themselves to the ground and then back up. Try this again with every member of the group closing their eyes. Finally, try it one more time, with all members of the group going down and up twice, without talking, and with their eyes closed. This is a great chance for members of the group to feel the connection with other members of their circle.

I like to create a place for group members to thank others for being part of their group, by saying, “if there is someone in your group that has been kind to you this week (day, conference, session, etc), I am inviting you to tell them so right now. If they saved a seat for you at dinner, or told you some great ideas, or included you in their discussion, you should let them know.”

Finally, repeat the clockwise and counterclockwise gear rotations from above, to complete the song and this activity.

2. Closing Song – Oh How Lovely is the Evening This song is not only a beautiful closing tune, but has a very nice bit of choreography too. Start with three concentric circles of singers. The inner circle should have at least 15 people, with more in the next circle, and still more in the final outer circle. Begin by teaching the lyrics (they are very simple), and then teach the choreography (shown below to the right of each lyric).

The beauty in this song emerges when it is sung as a round. The inner circle begins by holding hands and moving counterclockwise (to the right), when they reach the second line of the verse, they reverse directions and move clockwise (to the left) – and the second circle begins the first line, moving to the right, while holding hands.

When the inner circle finished the second line of the verse, they stand still and swing their arms slowly forward and back, while singing the ‘ding – dong’ portion of the lyrics. At the same time, the middle circle begins moving to the left (clockwise) and the outer circle starts the song, moving to the right (counterclockwise).

Repeat the song three times. When the inner circle reaches the ‘ding – dong’ part for the last time, they keep singing ‘ding – dong’ until ALL three circles are done. Finish with the entire group holding the last word with their joined hands raised forward.

You can hear a segment of this song, recorded by the Buckeye Leadership Workshop singers, in MP3 format, at www.teamworkandteamplay.com. If you would like more information about the Buckeye Leadership Workshop (annually held in March), visit their website at www.buckeyeleadership.com. To purchase a copy of either of their two song-filled CD’s, contact Bill Henderson at 419-645-5186 or henderson7@ag.osu.edu.

Lyrics	Choreography
Oh how lovely is the evening, is the evening.	Walk counterclockwise (to the right)
When the bells are sweetly ringing, sweetly ringing.	Walk clockwise (to the left)
Ding, dong, ding, dong, ding, dong	Stand still, facing the center, and swing arms forward on ‘ding’ and backward on ‘dong’

3. Closing Song – When I’m on my Journey This is an Appalachian Highlands song that dates back more than one hundred years. When settlers from that region continued their journeys west, or when family members concluded their time here on earth, this song was sung not as a sad lament, but as a joyful sendoff to those that were traveling on. It is especially beautiful with harmony.

You can hear a segment of this song, recorded by the Buckeye Leadership Workshop singers, in MP3 format, at www.teamworkandteamplay.com. If you would like more information about the Buckeye Leadership Workshop (annually held in March), visit their website at www.buckeyeleadership.com. To purchase a copy of either of their two song-filled CD’s, contact Bill Henderson at 419-645-5186 or henderson7@ag.osu.edu.

Chorus

When I’m on my journey don’t you weep after me.
When I’m on my journey don’t you weep after me.
When I’m on my journey don’t you weep after me.
I don’t want you to weep after me.

1st Verse

High up on the mountain, leave your troubles down below.
High up on the mountain, leave your troubles down below.
High up on the mountain, leave your troubles down below.
I don’t want you to weep after me. (Chorus)

2nd Verse

Every lonely river must flow down to the sea.
Every lonely river must flow down to the sea.
Every lonely river must flow down to the sea.
I don’t want you to weep after me. (Chorus)

3rd Verse

When the stars are falling and the thunder starts to roll.
When the stars are falling and the thunder starts to roll.
When the stars are falling and the thunder starts to roll.
I don’t want you to weep after me. (Chorus)

Chorus (hummed, instead of words)

Chorus, very softly

Tag Ending, the very last line.... “I don’t want you to weep, after me.”
Hold the final word ‘me’ for a full breath.

Multiple Intelligence Theory and Dancing Howard Gardner first identified a variety of intelligent learning styles possessed by individuals in our modern society. The concepts explored in this paper, music and singing specifically, incorporate the musical intelligence, and dancing incorporates both musical intelligence and kinesthetic (body movement) intelligence. To learn more about multiple intelligence learning, read Thomas Armstrong’s book, *Multiple Intelligences in the Classroom*, 2000, ASCD Press, ISBN 0-87120-376-6.

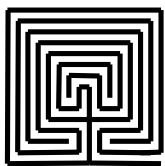
Resource Books for Building Unity, Community, Connectedness and Teamwork

Teamwork & Teamplay, *A Teachable Moment* and *The Revised and Expanded Book of Raccoon Circles*, are each available from Kendall/Hunt Publishers, at 1-800-228-0810 or www.kendallhunt.com

Teamwork & Teamplay, 1998, Jim Cain and Barry Jolliff, Kendall/Hunt Publishers, Dubuque, IA USA ISBN 0-7872-4532-1 “A Guide to Challenge and Adventure Activities that Build Cooperation, Teamwork, Creativity, Trust, Communication and Creative Problem Solving Skills.” 417 pages of award-winning teambuilding knowledge and expertise.

A Teachable Moment - A Facilitator’s Guide to Activities for Processing, Debriefing & Reviewing, 2005, Jim Cain, Michelle Cummings & Jennifer Stanchfield, Kendall Hunt, Dubuque, IA USA ISBN 0-7575-1782-X. Adventure-based and active learning activities open the door for meaningful conversations about subjects that matter. Learn how to go beyond just the activities with these tools. 300 pages.

The Revised and Expanded Book of Raccoon Circles , 2007, Jim Cain and Tom Smith, Kendall Hunt, Dubuque, IA “More than two hundred activities, stories and ideas that explore community building, social capital and creative problem solving, using minimal props. 272 pages.



Teambuilding Puzzles - 100 Puzzles For Creating Teachable Moments in Problem Solving, Group Decision Making, Consensus Building, Goal Setting & Teamwork, 2005, Mike Anderson, Jim Cain, Chris Cavert & Tom Heck, Available from Training Wheels at 1-888-553-0147 or www.training-wheels.com. Engaging activities that you can use to reinforce essential life skills. 304 pages.

The Value of Connectedness - In the Workplace - You can become the catalyst for building community and creating a positive work environment in your corporation, 2007, Jim Cain and Kirk Weisler. “A new classic in creating the kind of unity, community and connection in the workplace that you always knew was possible, in an active, fun, and productive manner. This book contains the philosophy, research and easy-to-follow activities for anyone to have a positive impact on their own organization.” Visit the *Teamwork & Teamplay* website for more information about this publication.

About the Author Dr. Jim Cain is the author of five teambuilding texts, including: *Teamwork & Teamplay*, *The Revised and Expanded Book of Raccoon Circles*, *Teambuilding Puzzles*, *A Teachable Moment* and *The Value of Connectedness – In the Workplace*. He is a former Executive Director of the Association for Challenge Course Technology, A Senior Consultant to the Cornell University Corporate Teambuilding Program and the Director and creative force behind his active learning company, *Teamwork & Teamplay*. Dr. Cain frequently serves as a visiting professor and staff development specialist on subjects ranging from experiential education to challenge and adventure-based activities, and from recreational dancing to leadership, structural engineering, chaos and powder mechanics. Dr. Cain has presented teambuilding and active learning sessions in 44 states and 12 countries in the past decade and generally has more teambuilding equipment and adventure-based books in his library than most developing nations. He is also a third generation square dance caller and musician and has always loved incorporating music, singing and dance into his community building programs. He is available for staff training events using music, dance, games and teambuilding activities.

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