

**Ribbon Dance Handout**

<b>Patterns/Planes</b>	<b>Sagittal</b>	<b>Horizontal or Transverse</b>	<b>Frontal</b>
<b>Large Circles</b>	Circling forward or reverse on each side of the body	Circling over the head or parallel to the floor in front of the body	Circling in front of the body
<b>Spirals (small circles)</b>	On the floor in front of the body (in arabesque); Running with the spiral following behind (arm should cross body with the spiral trailing behind)	Turning (paddle turn or drag turn) and allowing the spiral to follow on the floor or hip height	
<b>Figure 8s</b>	Figure 8 holding stick in right hand, cross the body and create one loop on the left and then one loop on the right side of the body; change hands or change directions	First loop pulls inward the body at the waist and the second loop circles outward over the head  Turning leap – on the <i>chainé</i> first loop circles outward at waist height; second loop circles outward overhead on the <i>jeté</i> or back attitude leap	Horizontal Figure 8 in front of the body in the frontal plane
<b>Serpentine</b>	On the floor in front of the body, the pattern vertical on the floor or running backwards with vertical serpentine in front of the body  Running in high release with the ribbon trailing overhead, the pattern horizontal, parallel to the floor	Turning (paddle turn or drag turn) and allowing the spiral to follow on the floor or hip height	

	Running through the pattern as the ribbon hits on the floor directly under the feet. The arm will whip the ribbon quickly right and left as the feet land in the open spaces		
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**Further Instructions:**

1. Hold the ribbon wand or stick between the thumb and index finger, supported by the middle finger.
2. Keep both arms extended, and the arm holding the wand away from the body to keep the ribbon from tangling up on the body.
3. The ribbon is an extension of the body and the body should respond to the action of the ribbon.
4. Change directions of a pattern, change sides of a pattern, and change hands as often as possible to work the body evenly.
5. On a toss, release the ribbon at a 45-degree angle and catch at a 45-degree angle (the body should respond to the toss and catch). The toss always leaves one hand and is caught by the other hand. The body must travel with the distance of the toss.
6. The serpentine and spiral patterns work best while traveling or turning.

Extension: Run through a horizontal serpentine (see figure drawing) alternating ribbon back and forth and alternating feet on the floor (i.e., ribbon right, run right, ribbon left, run left – this happens very quickly and takes eye/hand coordination).

7. On the horizontal figure-8 pull the ribbon inward towards the stomach for the first loop and then outward over the head for the second loop.

Extension: while executing a turning *jeté* (*chainé jeté* or back attitude leap) use the horizontal figure 8 – circling outward at the waist for the first loop during the *chainé*, and then over the head for the second loop on the leap.

Use a sagittal large circle to slide into half or full splits; use the horizontal figure 8 pulling inward to the waist to roll on to the back for a split double fan kick to tuck the legs to come back to standing.

8. Catching the end of the ribbon – holding on to the stick, you can toss the ribbon, watch for the end of it and catch the end and then perform a horizontal figure 8 or do a paddle turn with a serpentine pattern.
9. All patterns can be adapted to all dance movements, all levels, and in all of the planes.
10. Chinese ribbon work has a more cultural influence than modern rhythmic gymnastics, but the pattern work is the same (i.e., the ribbon can be folded into a lotus flower by making loops similar to a package bow, and then tossed open for a dramatic opening. In group work, the ribbons can be intertwined or held by a center student like a maypole dance).