BLUE RIBBON CHILDREN’S FESTIVAL 
CURRICULUM MATERIALS

SOUNDspace & ETM: Double Down
performed by Dorrance Dance

March 24 - 26th, 2020
Materials by: Susan Cambigue Tracey & Tara Cook Davis
Festival Producer: Rada Jovicic
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OVERVIEW
THE 50TH ANNUAL BLUE RIBBON CHILDREN’S FESTIVAL

The Blue Ribbon Children’s Festival is an admission-free event at The Music Center. Designed for fifth-grade students, the festival features live, professional performances and serves over 18,000 fifth graders each year. For many, this is their first opportunity to experience a live professional performance in a world class performing arts center. Following the performance, students gather together to perform a short choreographed dance inspired by the production. We hope that this will be a magical and meaningful experience for both you and your students!

WHEN?

March 24, 25, 26, 2020

WHERE?

Dorothy Chandler Pavilion
The Music Center

WHAT DOES IT INCLUDE?

Performance of SOUNDspace/ETM: Double Down by Dorrance Dance

Materials for teachers
Curriculum, Dance Directions, instructional link for the student dance

WHO SPONSORS IT?

The Blue Ribbon
in association with The Music Center
Before You Come to The Festival

REVIEW all the included background information. Encourage students to ask questions.

WRITE the words TAP DANCE, RHYTHM, MUSICIAN on your board.

- Ask students to brainstorm what they already know about these disciplines or associate with these three disciplines (Word Web).
- Ask them to share their feelings and experiences with them (all responses are acceptable!).
- Ask how they could imagine these three things being combined.

SHARE the background information found on page 5 about the production of “SOUNDspace” & “ETM: Double Down”, the featured performance. Discuss how your ideas were similar, or different, from this information.

TEACH students the Children’s Dance. A link will be provided to the instructional dance and written dance instructions are included in this packet to help you.

- View the full Children’s Dance.
- Help your students learn the Children’s Dance by using the link and the written instructions. Students can follow the dancers from the front or from the back. Practice the dance several times so the class feels confident about their ability to remember the dance and perform it well.

DISCUSS the enclosed “Audience Etiquette” information on page 10.

SELECT one or more of the sample lessons on pages 15-23 to teach your class.

PREPARE students by reviewing “Things to Watch for at the Performance” on page 11 to increase their awareness and to guide their viewing.
The Story of Dorrance Dance
and their PRODUCTION

“SOUNDspace/ETM: Double Down”

Excerpt from: Michelle Dorrance Bio

During the winter of 2012-2013, when this piece was created, I was asked to consider my influences, lineage, legacy- “the web of connections that new generations of artist trace with the past through their work” - and I would argue that no dancers call upon specific individual influences of so many of their masters and their form’s innovators (our ancestors, if you will) more directly and more often than tap dancers. Their personalities and unique styles live deeply within most of us.

I have had the honor of studying with and spending time with a great number of our tap masters before they passed away: Maceo Anderson, Dr. Cholly Atkins, Clayton “Peg-Leg” Bates, Dr. James “Buster” Brown, Ernest “Brownie’ Brown, Harriet “Quicksand” Browne, Dr. Harold Cromer, Gregory Hines, Dr. Jeni Legon, Dr. Henry LeTang, LeRoy Myers, Dr. Fayard and Harold Nicholas, Donal O’Connor, Dr. Lenonard Reed, Jimmy Slyde and Dr. Prince Spencer. I would also like to honor our living masters whom I am constantly influenced by: Arthur Duncan, Dr. Bunny Briggs, Brenda Bufalino, Skip Cunningham, Miss Mable Lee and Dianne Walker.

While we are exploring new ideas in this show, we are also constantly mindful of our rich history. Dr. Jimmy Slyde was the inspiration for my initial exploration of slide work in socks (in the original work) and his influence continues to guide that work. In order to tap dance on the original wood floor of St. Mark’s Church, we had to turn away from aluminum taps as they were used in the late 1800s when the form was still called “Buck Dancing” or “Buck and Wing”. There is a bit of a historical reference in some of the leather-soled work we explored, in that we explore the sounds of early tap dancing (imagine Bill “Bojangles” Robinson on the balls of his feet) before introducing the power of the rich bass in the heels. Tap master, John Bubbles, the game changer, is known for revolutionizing the tap dance in this way. We invite you to experience tap dancing with fresh pairs of eyes and ears, with both an acknowledgement towards the past and a look into the future.
Meet the Creative Team

Created By
Michelle Dorrance and Nicholas Van Young

Choreography
Michelle Dorrance

Original Music
Gregory Richardson, Nicholas Van Young, Warren Craft, with Michelle Dorrance

Lighting Design
Kathy Kaufman

Costume Design
Amy Paige AND Shiori Ichikawa

MUSICIANS
Donovan Dorrance (Piano/Controllerist); Aaron Marcellus (Vocals); Gregory Richardson (Bass/Guitar); Nicholas Van Young, Warren Craft, Michelle Dorrance (Drums/Percussion)
THEMES

Live theatre holds a mirror up to life and “SOUNDspace” & “ETM: Double Down” reflects an incredibly energetic one. Use the themes below to make connections to your own life.

• **RHYTHM**: The artists use their bodies to create rhythm using numerous objects throughout the show. What are some ways you can create rhythm? Can you use both your feet and upper body to create a rhythmic pattern?

• **COLLABORATION**: It takes a tremendous amount of collaboration to create and to perform “SOUNDspace” and “ETM: Double Down”. What activities are you involved in at school that require collaboration? Outside of school? With your family?

• **DIVERSITY**: The show contains a diversity in terms of performers, styles, techniques, rhythmic tempos, beats and artistic media. Where can you celebrate diversity in your class? Your school? Your life?

• **CHALLENGE**: The performing artists of Dorrance Dance are always trying to improve by practicing their skills and exploring new ways to work. What do you want to do better? What new skills do you want to learn? How can you find a new challenge to help you get better at something?

*Definition of challenge: a test of one’s ability and resources in a demanding, but stimulating undertaking.*
SHORT HISTORY OF TAP DANCE

TAP DANCE
Tap dance originated in the United States in the early 19th century at the crossroads of African and Irish American dance forms. When slave owners took away traditional African percussion instruments, slaves turned to percussive dancing to express themselves and retain their cultural identities. These styles of dance connected with clog dancing from the British Isles, creating a unique form of movement and rhythm. Early tap shoes had wooden soles, sometimes with pennies attached to the heel and toe. Tap gained popularity after the Civil War as a part of traveling minstrel shows, where white and black performers wore blackface and belittled black people by portraying them as lazy, dumb, and comical.

EVOLUTION OF TAP DANCE
20th Century Tap was an important feature of popular Vaudeville variety shows of the early 20th century and a major part of the rich creative output of the Harlem Renaissance. Tap dancers began collaborating with jazz musicians, incorporating improvisation and complex syncopated rhythms into their movement. The modern tap shoe, featuring metal plates (called “taps”) on the heel and toe, also came into widespread use at this time. Although Vaudeville and Broadway brought performance opportunities to African-American dancers, racism was still pervasive: white and black dancers typically performed separately and for segregated audiences. Tap’s popularity declined in the second half of the century, but was reinvigorated in the 1980s through Broadway shows like “42nd Street” and “The Tap Dance Kid”.

TAP IN HOLLYWOOD
From the 1930s to the 1950s, tap dance sequences became a staple of movies and television. Tap stars included Shirley Temple, who began her career as a tap dancer, and Gene Kelly, who introduced a balletic style of tap. Fred Astaire, famous for combining tap with ballroom dance, insisted that his dance scenes be captured with a single take and wide camera angle. This style of cinematography became the norm for tap dancing in movies and television for decades.

THE GREATS
Master Juba (ca. 1825 – ca. 1852)
Bill “Bojangles” Robinson (1878-1949)
Peg Leg Bates (1907-1998)
Jeni Le Gon (1916-2012)
The Nicholas Brothers Fayard (1914-2006) and Howard (1921-2000)
Gregory Hines (1946-2003)
Savion Glover (b. 1978)

DANCE MOVEMENT TERMS

Axial Movements

<table>
<thead>
<tr>
<th>Bend</th>
<th>Stomp Fall</th>
<th>Shuffle</th>
<th>Toe</th>
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<tbody>
<tr>
<td>Tap</td>
<td>Rise/Fall</td>
<td>Stretch</td>
<td>Buffalo</td>
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<tr>
<td>Hop shuffle</td>
<td>Fling</td>
<td>Contract</td>
<td>Expand</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Expand</td>
<td>Brush</td>
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<td></td>
<td></td>
<td>Sway</td>
<td>Sway</td>
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<tr>
<td>Twist</td>
<td>Swing</td>
<td>Stamp</td>
<td>Flap ball change</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Shake</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dig</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Flap</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Ball change</td>
<td></td>
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</tbody>
</table>

Locomotor Movements

<table>
<thead>
<tr>
<th>Jump</th>
<th>Walk</th>
<th>Leap</th>
<th>Slide</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roll</td>
<td>Drawback</td>
<td>Climb</td>
<td>Hop</td>
</tr>
<tr>
<td></td>
<td>Paddle Turn</td>
<td></td>
<td>Gallop</td>
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</tbody>
</table>

Combinations of these, and also with turns, shuffles and toe digs

Other notable terms relating specifically to "SOUNDSPACE/ ETM: DOUBLE DOWN":

Solo – a featured performer.
Duet – two performers moving as partners.
Trio – three performers working together.
Ensemble – a group of performers working together.
Gravity – a powerful natural force that holds or pulls dancers, acrobats and circus performers to earth.
Focus – the dancer’s line of sight; pulling together all one’s attention and energy on a central idea or activity.

Weight and Balance (weight distribution) – Dancers must be aware of how to balance their weight alone and with others. Sometimes they balance against or on another person as in a lift. Also, they can balance on a still or moving structure or prop. When they move on different props, they must work with the force of gravity as they use their weight to move through space.

The California Arts Standard: Connecting 5th Grade Anchor Standard 10: Synthesize and relate knowledge and personal experience to make arts. Select, analyze, and interpret artistic work for presentation. 5.DA:Cn10 a. Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and experiences.
AUDIENCE ETIQUETTE

HOW TO BE A GOOD AUDIENCE MEMBER

You can enhance the enjoyment of your students by preparing them for this artistic experience. They will be able to participate more fully if you provide them with some background information on the company, Dorrance Dance, and their performance of “SOUNDspace” and “ETM: Double Down”. Please teach them the (children’s) dance so they can perform with the students from other schools outside on the Music Center Plaza.

WHAT TO EXPECT

Coming to a theatre performance is different from going to a sporting event. The theater is a very special place that has been designed especially for people to see artistic performance. When you enter the theater, the lights in the auditorium will be on so that people can find their seats. These lights, called “House Lights”, will dim and the theater auditorium will become dark when the performance is about to begin. This focuses all the attention onto the stage and everyone begins to feel a sense of excitement and anticipation. Please don’t steal attention away from the performers!

Here are three guidelines for appropriate audience etiquette. By discussing appropriate behavior ahead of time, the students will be better able to act with courtesy, concentrate on the performance, and show respect and appreciation for the performers.

QUIET CONCENTRATION

Sound carries very well in a theater so that the music and voices can be easily heard. This also means that any sounds in the audience whispering, rustling papers, laughing, or speaking will also be heard. In order to enjoy the performance and allow the rest of the audience to enjoy it, be quiet and concentrate. It is not acceptable to take photos with a flash in any performance because the flash may disrupt the performers’ ability to concentrate or see clearly.

RESPECT

The performers have worked very hard to prepare a wonderful program for you. The audience shows respect for the performers by watching quietly and attentively. The performers show respect for the audience by doing their best work. This requires them to concentrate so they can focus their energy on dancing.

APPRECIATION

When a performance ends, it is appropriate for the audience to applaud. Applause is the best way for a theater audience to share their appreciation and enthusiasm with the performers. It lets the performers know that they did well. In performances, it is sometimes acceptable to applaud in the middle of a featured segment (such as a solo or duet) or in responding to a spectacular step or special moment.
THINGS TO WATCH FOR AT THE PERFORMANCE

Here are some things to remind yourself as you watch the performance:

I. **Observe how each piece begins and ends.**
   - Are the performers already on stage or do they make an entrance?
   - What is the mood or image at the beginning of each piece? Does it change?
   - How does each piece end? (performers onstage, exiting, still or moving poses).

II. **Listen closely as each piece is performed.**
   - What sounds do you hear?
   - Which piece did you most enjoy? Why? Do you agree or disagree with the musical choices? Why or why not?
   - Can you distinguish the different sounds on the tap shoe? (i.e. the heel taps, top taps).
   - Were you able to observe rhythmic conversations between the dancers or between the dancers and musicians?

III. **Pay special attention to the props.**
   - Name the props you see being used by the performers.
   - What feelings or ideas come to mind as you see them use these props. What Surprised you about the use of the props?

IV. **Notice the lighting choices used for each piece.**
   - How do the color choices and lighting create different moods throughout the performance, you may notice the lights getting brighter or dimmer. How does this impact the performance?

V. **Feel the emotions communicated in each piece. Think about the meaning.**
   - Do any of the pieces make you feel a specific emotion (fear, playful, Determined, sad)? If so, what are the emotions or moods they communicate to you?
   - What is the most powerful moment in the performance for you? Why?

*The California Arts Standards for dance Performance- Performing: 5.TH.Pr4. A. Describe the underlying thoughts and emotions that create dialogue and action in a drama/theatre work.*

*Common Core State Standards Speaking and Listening K-5:*
Engage effectively in a range of collaborative discussions (one-on-one, in groups and teacher led) with diverse partners building on others’ ideas and expressing their own clearly.

*Common Core State Standards Language K-5:*
Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
Discuss

• Ask each student to pick one word, or short phrase, that best describes the performance, passing quickly from one student to the next. Encourage each one to think of a different word or phrase.

• Allow each student to express something they noticed, or, responded to in the performance (all answers are acceptable; avoid making judgmental comments).

• Use the questions in “Things to Watch for in the Performance” (Page 11) to guide the discussion. This section includes questions on the props, stage design, movement, music, and lighting.

• Ask students to close their eyes and think back to the performance. Then, ask them to describe the images, rhythms, movements and melodies that come to their minds, being as specific as possible. Who is on stage? What is the action? What words, sounds or music do you hear? What feelings do you have when recalling this? How are the performers arranged on stage? How do the props influence what the performers do?

• Strong teamwork is absolutely necessary for the ensemble to be successful. Talk about the components of effective teamwork. When strong teamwork is needed, how do you make it work? What happens when teamwork is weak or disorganized?

Common Core State Standards Speaking and Listening K-5:
Identify the reasons and evidence a speaker provides to support particular points.

Common Core State Speaking and Listening K-5:
Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

• Give the students a prompt to stimulate and focus their ideas so they can write about their experience. Prompts can include: I was surprised by… The piece I found most interesting was…The thing that impressed me the most was…The feelings I had were… I saw images that reminded me of . . . The performers told a story about . . .

• Describe the role of a critic who analyzes the performance for a newspaper or on-line publication. Direct students to select one of the pieces and write about it from the point of view of what worked well and what they would suggest as changes. What was most surprising or entertaining? Share responses with a partner or small group. For a bigger challenge, publish their pieces as a class review of “SOUNDspace” “ETM: Double Down”.

• Ask students to write a letter to a friend telling them about the performance. Encourage them to describe their favorite part with as much detail as possible.
**Draw**

Ask students to think about the way they felt during each specific piece. Direct them to select one of the pieces and identify colors that represent their feelings. Ask them to draw one of the scenes they remember, using the featured colors.

*Keep in mind some students might be color blind and see colors differently. Support everyone’s choice of colors.*

- Direct students to recall a moment from one of the pieces. Then, encourage them to capture the mood, costumes and poses (shapes or designs) of the dancers and any props they used.

- Select only three colors and use them to show the movement, mood, pathway, and rhythm of the performers rather than drawing people or objects. Use the music from the Children’s Dance or other appropriate piece to enhance this activity.

The California Arts Standards for Dance 5th Grade **Connecting**-Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

The California Arts Standard for Dance 5th Grade: **Responding** Anchor Standard 8: Interpret intent and meaning in artistic work

**Dance & Movement**

- Use one of the three suggested lessons (on pages 15-23).

- Learn the Children’s Dance by following this link: [http://musiccenter.org/brcf](http://musiccenter.org/brcf) All students will perform this dance together on the plaza after the performance.

The California Arts Standards for Dance—**Creating** Anchor Standard: 3 Refine and complete artistic work. 5.DA:Cr3: Explore through movement the feedback from others to expand choreographic possibilities for a short dance study that communicates artist intent. Explain and document the movement choices and refinements.
AN ASSESSMENT FOR STUDENTS
(Xerox copies for your class)

BLUE RIBBON CHILDREN’S FESTIVAL PERFORMANCE
“SOUNDspace/ ETM: Double Down”

What did I know about Rhythm and Tap Dance before coming to the performance?
1.

What did I learn from watching the performance?
1.
2.

What would I like to know more about (or what questions do I have)?
1.
2.

Select one of the following writing prompts that describe your response to the performance. Write a paragraph about the one that most interests you.

1. Most amazing or unusual

2. Most memorable or inspiring

3. Most confusing or mysterious

4. Made me think or ask questions

5. Most physically challenging or risk-taking
Becoming a Musician
By: Tara Cook Davis

Big Idea of the Lesson:
This activity will set the stage so that students will be able to stand in a circle and build a rhythmic sound improvisation. Each person will give a different rhythmic sound that layers onto the previous sounds, building a more complex and interesting group sound improvisation.

Student Learning Outcomes: Students will be able to:
• Show focus during activity.
• Create a rhythmic pattern.
• Create a physical movement to accompany their chosen rhythm.
• Work collaboratively in peer groups.

The California Arts Standards 5th Grade: Creating 5.DA.Cr1
Anchor Standard 1: Generate and conceptualize artistic ideas and work
A. Build content for choreography using several stimuli (e.g., music/sound, text, objects, images, notation, observed dance experiences, literary forms, natural phenomena, current news, social events).

ELA Standards:
• Speaking and Listening CCSS ELA # 6:
  Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.
• Speaking and Listening CCSS ELA # 1:
  Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

Vocabulary:
Unison  Rhythmic  Strength  Vibratory  Loud
Sustained  Dynamics  Collaboration  Percussive  Soft

Materials:
Large empty space
Progression:

**IDEA 1**

I. Allow students the opportunity to listen/watch the promo clip from the Dorrance Dance Company website, [http://www.Dorrancedance.com](http://www.Dorrancedance.com). Select “ETM: Double Down” & “SOUNDspace” have the students discuss the different rhythms that are heard. Notice that there might be different rhythms going on at the same time. Review vocabulary with students at this time.

**Discussion:** Discuss the movement qualities of the dancers shown in the dance (percussive, vibratory, sustained).
- What types of movement are seen in the video?
- What words would you use to describe the energy?

II. Have the students watch the video a second time. After watching the video have them write down a movement quality (percussive, vibratory, swinging or sustained). Then, ask them to give an example of a particular movement that displays each quality.

III. Break the students into small groups of no more than 5-6 students. Have the students sit or stand in a circle. Students can sit for the first round as an easier option.

IV. Teacher will choose a student to begin. Each student will create a rhythmic sound with their body that will layer into the general sound of their particular group. For example: a student could choose to clap their hands, another student could begin by stomping their feet, another student could slap their hand over their thigh. Each student chooses a different sound and rhythm to contribute to the group sound and rhythm. The student starting the sound will begin; each student after will layer a new sound on top of the existing sounds. As the sound travels around the circle and more students join in, the sound becomes more interesting and complex.

Once the sound is established, the teacher can use hand signals to direct the students in making the sounds softer or louder to create different dynamics. If students are struggling with creating sounds, refer to the “sound bank” (Listed below) where they can choose ideas to use and vary.

**Sound Bank:**

- Stomp in different rhythm patterns
- Slapping one or both legs, dragging the foot on the ground, making scraping sounds with feet, claps hands together or on body, claps in different rhythm patterns, stomps
- Vocal sounds: Whistling, Shh sound, sighing, etc.
- Finger snaps, hand claps
Note: Students will go through this process with their group a few times. Changing sounds, changing which student goes first.

IDEA 2

I. If students were sitting have them stand for this next round. The students now need to create a rhythmic sound, as well as a physical movement, to go along with the sound. For example: If a student has chosen to stomp their left and right foot, The student would add a physical component such as an arm movement to the stomp. Each student will now be combining a sound with a physical movement simultaneously. Allow the students to go through the movement and rhythmic patterns several times in their small groups.

IDEA 3

I. Create bigger circle groups of 10-12 students. Have the students create a rhythmic sound as well as a physical movement and put them together as one group. Allow the students to practice this pattern several times. Alternate the “starting” student and the direction that the sound travels in the circle. For example, student A begins, and the sound travels to the left; next time, a new leader will begin and the sound will travel to the right.

IDEA 4

I. Depending on how many students you have, make the student circles bigger. Create circles of 15-20 students. If you have a smaller class, then transition into the entire class creating one large circle.

Assessment:

Discussion Questions:
- Discuss how the collaboration of rhythmic patterns and movements after the overall sound of the group.
- How do the dynamics of louder and softer impact the experience?
- Was it easier to add a movement to the sound or more difficult? Explain…
- How does this activity relate to the performance of Dorrance Dance Company?
LEARN TO TAP

Adapted from the Eddie Brown Artsource® Unit

Eddie Brown, a famous tap dancer once said, “Tap dancing was just one of those things - like a kid’s first love. Dancing was me, and I’m still learning.” Learning is easy when someone is motivated and interested in the subject. Tap dance can be a challenging exercise for the mind, as well as for the feet. This lesson provides some tap basics and opens up a door for anyone to learn about the power of rhythm.

OBJECTIVES: (Student Outcomes)
Students will be able to:
• Learn some basic tap steps and put them together in simple combinations.
• Experiment by putting basic steps together in different ways.
• Learn a tap dance.
• Describe, discuss, analyze and connect information and experiences based on this lesson. Refer to Assessment at the end of this lesson.

The California Arts Standards for Dance: Creating 5.DA:Cr2
Anchor Standard 2: Organize and develop artistic ideas and work
b. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates nonverbally.

ELA STANDARDS:
• Speaking and Listening CCSS ELA # 6:
  Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.
• Speaking and Listening CCSS ELA # 1:
  Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

MATERIALS:
It is NOT necessary to have tap shoes; any shoes can be used for this lesson. Music with a strong beat in 4/4 meter.

PROGRESSION: (This is a series of lessons to learn the tap basics)
• Introduce the students to tap dance by giving them some background on its history (Page 8). Watch the video of Dorrance Dance Company on their website, www.dorrancedance.com. Notice the way the dancers move and listen to the tap rhythms. The dancers improvise and create various rhythms.

• Introduce some of the basic tap terms. If there are members of the class who study tap dancing, have them demonstrate or help teach the steps. If no one
knows any tap, then read the directions from the section called “Basic Tap Terms” and figure them out. When the basic tap terms are understood, then select a few steps from “Tap Dance Movement Bank”.

• Practice each step several times on both feet. Perform each step four or eight times, before switching to a different step. Try doing the step in different directions. For example, a shuffle step can be done eight times on the right and eight times on the left or can alternate from side to side for eight counts. You can also shuffle out to the side of the body and then shuffle across the body (shuffle side, shuffle across), combining these two ideas together. Experiment with variations.

• When several of the basic steps are learned and practiced, try the time steps, the Irish or other combinations.

• Divide the class into small groups. Appoint a ‘dance captain’ and have the students practice the tap exercises together, doing each one several times and alternating sides, if appropriate.

• When all the eight steps (over a series of lessons) are learned, have the students practice putting them in sequence and doing the entire dance. Again, work in small groups with a ‘dance captain.’

EXTENSIONS:
• Divide the class into partners. One partner leads by improvising a combination which takes four counts and the other partner copies the idea. Have each leader do four four-count combinations, then switch roles.

• In small groups have each person put two or three tap ideas together spontaneously which the group then imitates. (e.g., Shuffle/Hop/Step)

VOCABULARY: Improvise, dance captain, terms in “Tap dance Movement Bank”

DESCRIBE: Describe the movements you used in your tap steps.

DISCUSS: Discuss how you learned the tap steps and whether there could be a better way to learn them. Decide whether you were successful in learning the steps and combinations.

INTERPRET: Discuss how learning tap dancing is like learning math. In what ways do they differ? (Alike: There are patterns, counting, addition, subtraction and reordering of parts)

CONNECT: Think of other things you know about that could be similar to tap dancing. Here’s a hint, what else do you do where you put several ideas together into a combination? Can the sequence of the combination be changed around?
BACK SHUFFLE (BK SH): Raise one foot from floor across supporting leg. Brush free foot out to side, then spank same foot behind supporting leg.

BALL-CHANGE (BCH): A quick change of weight from the ball of one foot to the ball of the other foot, then back to the original foot. (step-step; leap-step; leap-leap). Can be performed in any given direction with either foot in front, or side by side.

BRUSH (B): A movement made by striking ball of foot forward (a tap with a forward direction - after a brush the foot is always off the floor).

CHUG (CH): Raise the heel or heels off the floor, slide the foot or feet forward and at the same time drop the heel or heels to the floor.

FLAP (FL): Brush-leap or brush-step, executing these two movements rather quickly.

FLIP (FI): Back flap or spank step.

FRONT SHUFFLE (FT SH): Raise one foot. Hold free foot across back of supporting foot. Brush free foot out to side, then spank same foot across supporting leg.

HEEL-DROP (HE DR): Raise the heel or heels off the floor (keeping contact with the ball of the foot) and striking them down on the floor. Usually done with the knee of the heel-drop bent.

HOP (H): Spring from the floor from one foot, landing on the ball of the same foot and bending the knee of that same leg.

LEAP (L): Spring from the floor, landing on the opposite foot (land on the ball of the foot) bending the knee of the leg on which you land.

LUNGE (LG): Spring from one foot to the other, landing on the whole foot, bending the knee of the leg bearing the weight. That is, the leg of the foot you spring to.

SCUFF (SC): A brush made by striking the heel to the floor instead of the ball of the foot (always done with a forward movement, usually to side).

SIDE SHUFFLE (SD SH): Raise one foot from the floor in back of supporting leg. Brush free foot out to side, then spank same foot behind supporting leg (where it started).
SLAP (SL): Brush-touch, executing these two movements rather quickly.

SPANK (SP): A back brush. This movement may be done either across supporting foot or in back of supporting foot.

STAMP (ST): A step executed with the whole foot as opposed to just the ball of the foot. Be sure to change the weight to the foot that strikes the floor, i.e., a transfer of weight from one foot to the other, but on the whole foot.

STEP (ST): A movement executed by transferring the weight from the ball of one foot to the other. Always performed on the ball of the foot.

TAP (T): Strike the ball of one foot to the floor, moving the foot from the ankle, then raising foot.

TOE-TAP (TO T): Strike the tip of the toe (point) to the floor. This movement is from the knee and should be performed only behind, or in front of, the supporting leg.

TOUCH (TCH): A movement executed by ‘touching’ the ball of the foot to the floor, without the change of weight.

TRENCHES (TR): Skate-like steps in which the body leans forward and the steps ‘skate,’ pushing backwards in place.

Credit: Definitions by Jack Stanly and Stan Mazin
Note: This lesson should only be done after the class is familiar with and has practiced the tap basics.

INTRODUCTION: Tap dance is very much like a rhythmic math problem. The choreographer must figure out how to fit different tap sounds and steps into eight counts. To do this, it helps to see how many ways there are to divide the eight counts. They can be divided into half, quarter, eighth or sixteenth notes, if one knows music; or the eight counts can be counted out and students can experiment with the combination of sounds which will fit the phrase. Of course, when someone becomes skilled at this, he/she begins to naturally feel the phrases in terms of 8, 16 or 32 counts and can then handle more complex rhythmic problems. Tap dance disciplines one’s mind to think in strict tempo, coordinate the mind and body and to play within the rules of the rhythmic forms.

The California Arts Standards for Dance: Creating 5.DA.Cr1
Anchor Standard 1: Generate and conceptualize artistic ideas and work.
b.Construct and solve multiple movement problems to develop choreographic content.

ELA Standards:
• Speaking and Listening CCSS ELA #1:
  Prepare for and at participate effectively in a range of conversations and collaborations with diverse partners, building on other’s ideas and expressing their own clearly and persuasively.
• Speaking and Listening CCSS ELA #6:
  Adapt speech to a variety of context and communicative tasks, demonstrating command and formal English when indicated or appropriate.

Student Learning Outcomes: Students will be able to:
• Work within an 8, 16 and 32 count phrase and find ways to design tap steps and create rhythms which work in different combinations.
• Describe, discuss, analyze and connect information and experiences based on this lesson. Refer to Assessment at the end of this lesson.

MATERIALS:
• Audio recording of any type of music with a strong beat in 4/4 meter. Maybe allow the class to choose a song they all like.

PROGRESSION:
• Watch the video of Dorrance Dance Company, notice the way in which the dancers move to the tap rhythms.
• Discuss the video and ask for comments that will help the class in their tap choreography.

DANCE:
• Each student is given the following problem to work on alone or with a partner:

DIRECTIONS: Level 1 Create 8 counts of tap sounds to go with a piece of music, Level 2 Create 16 counts of tap sounds to go with a piece of music, Level 3 Create 32 counts of tap sounds to go with a piece of music.

INCLUDE in the 8, 16 or 32 counts:
• two turns (any type) • heel sounds • toe sounds • shuffles • Stomps • flaps or slaps • brushes • arm and other body movements

DANCE SPECIFICS:
• May be in any order.
• May be done separately or together.
• May include other moves as long as the above 10 ideas are included.
• Have the students perform their work and keep a checklist to see if the above ideas were included in their choreography.

• EXTENSIONS:
• Divide the students into groups of eight. Have them select two 16-count phrases from their group and combine them into a 32-count phrase which the entire group learns and performs.

VOCABULARY: phrase, choreography, combination.

DESCRIBE: Describe the process you went through in creating your tap choreography.

DISCUSS: Discuss the problems you encountered and how you dealt with them.

INTERPRET: Discuss why you made the choices you did in designing your choreography.

CONNECT: Connect this experience to other problem-solving experiences you have had. What was similar and what was different?

* Tap Project courtesy of Karen Ospina, teacher at Pacoima Arts Magnet Junior High School, Los Angeles Unified School District.
About The Music Center

The Music Center convenes artists, communities and ideas with the goal of deepening the cultural life of every resident of Los Angeles County. We strive to continue creating an increasingly relevant, multidisciplinary performing arts center, not only as a home for classical art forms, but also as a driving artistic voice for diversity and inclusion that reflects and responds to the ever-evolving landscape of Los Angeles. The Music Center is also home to four renowned resident companies—Center Theatre Group, Los Angeles Master Chorale, LA Opera and LA Phil.

The Music Center Arts (TMC Arts) is the umbrella department for our artistic and educational programming, which provide year-round programming inside The Music Center’s four theatres, and outside on The Music Center Plaza, at the 12-acre Grand Park and in schools and other locations across Los Angeles County. TMC Arts presents world-class dance with Glorya Kaufman Presents Dance at The Music Center, free and low-cost public concerts and events, as well as arts education programs reaching over 150,000 students and educators annually.

The Music Center is a national leader in arts education and is committed to helping provide standards-based instruction in the arts for all students. For over 40 years, The Music Center has designed programs to help schools increase capacity in and through the arts by engaging the active participation of students, teachers, school leadership, and the whole school community. The Music Center believes that the arts transform lives and are crucial to the development of every child. We work year-round to provide lifelong learning opportunities that benefit students in grades PreK-12 and educators in schools throughout Los Angeles County and directly at The Music Center, cultivating the next generation of artists, leaders and creative thinkers.

For more information, visit musiccenter.org. Follow The Music Center on Facebook, Instagram and Twitter @MusicCenterLA.
Written Directions  
BLUE RIBBON  
CHILDREN’S FESTIVAL  
2019  
(Tap shoes are NOT required)

This year's Children’s Festival Dance is based on body percussion, tap dance and hip hop moves. This dance is about being both a dancer and a musician. The dance is choreographed to introduce specific skills that are then combined into more complex patterns. Each pattern is repeated. The dance builds from simple to a more complex pattern which ends with a part of the “Shim Sham,” a popular tap dance sequence.

Pattern 1: Body Percussion

• Pat Chest with right hand, Pat Chest left hand, Stomp right foot, Stomp left foot (cts. 1,2,3,4) Clap hands in front of chest (ct. 5) Hold (cts. 6,7,8)

• Pat Chest with right hand, Pat Chest left hand, Stomp right foot, Stomp left foot (cts. 1,2,3,4) Clap hands in front of chest (ct. 5) Hold (cts. 6,7,8)

• Pat Chest with right hand, Pat Chest left hand, Stomp right foot, Stomp left foot (cts. 1,2,3,4) Clap hands in front of chest (ct. 5) Hold (cts. 6,7,8)

• Pat Chest with right hand, Pat Chest left hand, Stomp right foot, Stomp left foot (cts. 1,2,3,4) Clap hands in front of chest (ct. 5) Hold (cts. 6,7,8)

Pattern 2: Alternate Tap and Step

• Tap right foot on the ground in front of body (ct.1), Step on right foot, in place (ct. 2) Tap left, foot on the ground in front of body (ct. 3), Step on left foot, in place (ct. 4) Tap right foot on the ground in front of body (ct. 5), Step on right foot, in place (ct. 6) Tap left foot on the ground in front of body, in place (ct. 7), Step on left foot (ct. 8)

• Turning around while the feet do toe heel toe heel toe heel toe heel (cts. 1,2,3,4,5,6,7,8).

Repeat Pattern 2
Pattern 3: Step, Tap Behind- each side- feet out/out- in/in; Circular Clapping

- Step onto the left foot (ct. 1), tap the right foot behind (ct. 2), Step into left foot (ct. 3), Tap the right foot behind (ct. 4). Right foot goes out (ct. 5), left foot goes out (ct. And), both feet pull in (ct. 6), Right foot goes out (ct. 7), Left foot goes out (ct. And), both feet pull in together (ct. 8), Step out on the right foot as your hand clap up and around the body (cts. 1,2,3,4,5,6,7,8)

- Step onto the left foot (ct. 1), tap the right foot behind (ct. 2), Step into left foot (ct. 3), Tap the right foot behind (ct. 4). Right foot goes out (ct. 5), left foot goes out (ct. And), both feet pull in (ct. 6), Right foot goes out (ct. 7), Left foot goes out (ct. And), both feet pull in together (ct. 8), Step out on the right foot as your hand clap up and around the body (cts. 1,2,3,4,5,6,7,8)

Pattern 4: Shuffle/Step/Clap; Shuffle/ Ball-change

- Shuffle with the right foot (cts. 1,2), step on the right foot (ct. 3), Clap (ct. 4)
- Shuffle with the left foot (cts 5,6), step on the left foot (ct. 7), Clap (ct. 8)
- Shuffle with the right foot (cts. 1,2), step on the right foot (ct. 3), Clap (ct. 4)
- Shuffle with the left foot (cts. 5,6), step on the left foot (ct. 7), Clap (ct. 8)
- Shuffle with the right foot, ball change (cts. 1 & 2), Stomp right foot (ct. 3), stomp left foot (ct. 4)
- Shuffle with the right foot, ball change (cts. 5 & 6), Stomp right foot (ct. 7), stomp left foot (ct. 8)
- Shuffle with the right foot, ball change (cts. 1 & 2), Stomp right foot (ct. 3), stomp left foot (ct. 4)
- Shuffle with the right foot, ball change (cts. 5 & 6), Stomp right foot (ct. 7), stomp left foot (ct. 8)

Pattern 5: Drop/Step/Shuffle/Ball-change

- Drop onto the right foot (ct. 1), step onto the left foot (ct. 2), shuffle ball change with the right foot (cts. 3 & 4)
- Drop onto the right foot (ct. 5), step onto the left foot (ct. 6), shuffle ball change with the right foot (cts. 7 & 8)
- Drop onto the right foot (ct. 1), step onto the left foot (ct. 2), shuffle ball change with the right foot (cts. 3 & 4)
• Drop onto the right foot (ct. 5), step onto the left foot (ct. 6), shuffle ball change with
the right foot (cts. 7 & 8)

Pattern 6: Hip Hop Section- Step Out/ 4 Bounces/ Tap Chest

• Step out with your right foot, (cts. 1,2), step out with your left foot (cts. 3,4), bounce
right (ct. 5), bounce left (ct. 6), tap your chest 3 times (cts. 7 & 8)

• Step out with your right foot, (cts. 1,2), step out with your left foot (cts. 3,4), bounce
right (ct. 5), bounce left (ct. 6), tap your chest 3 times (cts. 7 & 8)

• Step out with your right foot, (cts. 1,2), step out with your left foot (cts. 3,4), bounce
right (ct. 5), bounce left (ct. 6), tap your chest 3 times (cts. 7 & 8)

• Step out with your right foot, (cts. 1,2), step out with your left foot (cts. 3,4), bounce
right (ct. 5), bounce left (ct. 6), tap your chest 3 times (cts. 7 & 8)

Pattern 7:

• Drop step onto the right foot, step left foot (cts. 1,2), shuffle ball change right/step left, (cts.
3,4), step right (ct. 5), left toe tap behind right side (ct. 6), step back in place on the left (ct. 7),
clap clap (cts. And 8)

• Drop step onto the right foot, step left foot (cts. 1,2), shuffle ball change right/step left, (cts.
3,4), step right (ct. 5), left toe tap behind right side (ct. 6), step back in place on the left (ct. 7),
clap clap (cts. And 8)

• Drop step onto the right foot, step left foot (cts. 1,2), shuffle ball change right/step left, (cts.
3,4), step right (ct. 5), left toe tap behind right side (ct. 6), step back in place on the left (ct. 7),
clap clap (cts. And 8)

• Drop step onto the right foot, step left foot (cts. 1,2), shuffle ball change right/step left, (cts.
3,4), step right (ct. 5), left toe tap behind right side (ct. 6), step back in place on the left (ct. 7),
clap clap (cts. And 8)

Pattern 8 Ending Combination

• Turning around while the feet do toe heel toe heel toe heel toe heel
(cts. 1,2,3,4,5,6,7,8)

• Scoot forward (cts. 1,2,3,4)

• Slide to the right (cts. 5,6,7,8)

• Ending pose* (ct. 1)*Ending pose is “Free Choice” for each student (practice interesting poses at different levels and facing different directions). Suggestions are on the practice video.