



BLUE RIBBON CHILDREN'S FESTIVAL

CURRICULUM MATERIALS



Dorrance Dance

March 2nd, 2021

Materials by: Susan Cambigue Tracey & Tara Cook Davis

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OVERVIEW

THE 50TH ANNUAL BLUE RIBBON CHILDREN'S FESTIVAL

The Blue Ribbon Children's Festival - one of California's longest ongoing free arts education programs, and a huge favorite among L.A.'s students and teachers - is now expanding from fifth grade to include students in grades 3-12! The Blue Ribbon Children's Festival is an opportunity for students to experience the performing arts by a professional dance company, along with the chance to dance along at home.

WHEN?

March 2, 2021
10:00am-10:45

WHERE?

<http://musiccenter.org/brcf>

WHAT DOES IT INCLUDE?

Performance of Holiday House Jam, Basses Loaded, Sugar Rum Cherry and Cavalier Duet, Aaron and Warren Trade and DD128QR
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 Experience The Festival

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

R **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.

E **SHARE** the background information found on page 5 about the productions of Dorrance Dance the featured performers. Discuss how your ideas were similar, or different, from this information.

P **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.

A

- 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.

R **SELECT** one or more of the sample lessons on pages 13-21 to teach your class.

E **PREPARE** students by reviewing "Things to Watch for at the Performance" on page 10 to increase their awareness and to guide their viewing.



The Story of Dorrance Dance

Dorrance Dance is an award-winning tap dance company based in New York City. Founded in 2011 by Artistic Director Michelle Dorrance, the company shares the expansive dynamic range that tap dance has to offer through performance & education.

While the members at Dorrance Dance are exploring new ideas in many of these works, the members are also rooted in the rich history of tap dance. They invite audience members to experience tap dancing with fresh eyes and ears; and demonstrate both a reverence for the past and an excitement for the future.

Michelle Dorrance says

“Our goal is to engage with audiences on a musical and emotional level, and to share the complex history and powerful legacy of this American art form throughout the country and the world”.

The five works that you will experience today are:

Holiday House Jam This work is a site-specific exploration of the spaces within a unique studio at Jacobs Pillow, a dance center located in Becket, Massachusetts. It is a celebration of the special opportunity granted to the company to safely dance, create, and make music together this past December 2020.

Basses Loaded Featuring four tap dancers and four basses (two upright or “double” basses and two electric basses), this piece features percussive rhythms and *melodic hocketing* (a rhythm or melody played by alternating notes between multiple people in order to create the composition). *Melodic hocketing* is executed by both the dancers and musicians at different points throughout the work.

Sugar Rum Cherry and Cavalier Duet This version of the “The Nutcracker Suite’ is set to Duke Ellington and Billy Strayhorn’s extraordinary interpretation of Tchaikovsky’s score. This version is a transformation of the classic tale through tap dance and jazz. In this duet (an excerpt from the full production) the Sugar Rum Cherry has just welcomed Clara and the Nutcracker into the Land of Sweets. She introduces her Cavalier, who awards Clara with a Medal of Gratitude.

Aaron and Warren Trade In this segment, vocalist Aaron Marcellus and dancer Warren Craft trade musical phrases - one using vocal sound phrases and the other the sounds and rhythms of tap dance. The rhythmic and musical exchange between Aaron and Warren illustrates the edges of possibility in an improvised conversation.

DD128QR is both the title and a code name for this dance. The **DD** is one of the ways the Dorrance Dance company members refer to themselves. **12/8** (pronounced twelve eight) is the musical time signature of the piece; it’s also the name of a dance that Michelle choreographed in 2011-12. The “**Q**” stands for *Quarantine** and the “**R**” stands for *Remix*. This piece is the “quarantine remix” of our Dorrance Dance classic *The 12/8*. *Covid-19 quarantine

Meet the Creative Team

Created By

Michelle Dorrance and Nicholas Van Young

Choreography

Michelle Dorrance

Artistic Associates and Choreographers

Josette Wiggan-Freund and Joseph Wiggan

Original Music

Gregory Richardson, Donovan Dorrance, Aaron Marcellus, Nicholas Van Young, Kate Davis, Warren Craft, with Michelle Dorrance

Sound Design

Christopher Marc

Lighting Design

Kathy Kaufman

Costume Design

Amy Paige and Andrew Jordan

MUSICIANS

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

THEMES

Artistic expression holds a mirror up to life and Dorrance Dance 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 together. 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
Harold (1921-2000)
Gregory Hines (1946-2003)
Savion Glover (b. 1973)



*The California arts Standard **Connecting**:5th Grade
Anchor standard 11: Relate artistic ideas and works
with societal, cultural, and historical context to deepen
understanding.*

DANCE MOVEMENT TERMS

Axial Movements

Bend **Stomp** **Fall** **Shuffle** **Toe**

Tap

Rise/Fall

Stretch

Buffalo

Hop shuffle

Fling

Contract

Expand

Brush

Sway

Dig Toe

Twist

Swing

Stamp

Shake

Dig

Flap Ball change

Locomotor Movements

Ju mp **w a l k** **Leap** **Slide**

Roll

Drawback

Climb

Hop

Paddle Turn

Gallop

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

Other notable terms:

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.

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.*

5.DA.Cr1 a. Build content for choreography using several stimuli

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.

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 13-21).
- Learn the Children's Dance by following this link: <http://musiccenter.org/brcf> All students will participate in the Children's dance together on March 2nd.

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

BLUE RIBBON CHILDREN'S FESTIVAL PERFORMANCE Dorrance Dance

What did I **know** about Rhythm and Tap Dance before 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

LESSON PLANS

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>. 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?

Tap Dance Movement Bank

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

TAP CHOREOGRAPHY

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 Gloria 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
2021
(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.