



The BLUE RIBBON CHILDREN'S FESTIVAL CURRICULUM MATERIALS



Versa-Style Dance Company

March 22-25, 2022

Performances at 9:45 & 11:45 am each day

Materials by: Susan Cambigue Tracey & Tara Cook Davis

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OVERVIEW

THE 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 an opportunity for students to experience the performing arts by a professional dance company, along with the chance to dance with each other.

WHEN?

March 22-25 2022
9:45 & 11:45 am each day

WHERE?

The Music Center's Jerry Moss Plaza

WHAT DOES IT INCLUDE?

Performance of Take It Back, Wonderful World, Legacy, Blues Boy, Funkville and Freestyle

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 **popping, locking and breaking** on your board.

- Ask students to brainstorm what they already know about these terms or associate with this discipline.
- Ask them to share their feelings and experiences (all responses are acceptable).

E **SHARE and** discuss with the students what they are most looking forward to during this process.

P **TEACH** students the Children's Dance. Use the link on page 14 to the instructional dance. 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.

R **REVIEW** the sample lesson on pages 16-20 to teach your class.

E **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 Versa- Style

THE FOUNDERS

In 2005, Jackie Lopez, aka Miss Funk, was in the final year of pursuing her Bachelor of Arts degree at UCLA in World Arts and Cultures, with a Dance emphasis. She was creating her first repertory work, “The Perfect Song” and was recommended to work with a dancer named Leigh Foaad, aka Breeze-lee. Through this project, the two instantly bonded as collaborators, and decided to create a company together, calling it “Versa-Style,” to reflect versatility within street dance, and to honor the roots, origins, beauty, and power of Hip Hop dance.

In May of 2005, Lopez and Foaad co-created their first work together, debuting their brand new company, Versa-Style, at the world famous Los Angeles dance industry showcase, “Choreographer’s Carnival.” In the following years, they continued to showcase at prestigious Hip Hop dance festivals such as The J.U.i.C.E. Hip Hop Dance Festival (2009, 2010, 2012 & 2014), San Francisco Hip Hop Dance Festival (2009-2012), and internationally renowned Hip Hop dance theater artist Rennie Harris’ Illadelph Legends Festival (2010). Also in 2010, the company performed its first full-length theater work, “Feel Our Rhythm,” at the intimate Rosenthal Theater at Inner-City Arts in Los Angeles, achieving rave reviews from audiences, leading to an encore run later in the fall. In 2011, the company produced its second full-length work, “Positive Dose,” also premiering at the Rosenthal Theater.

2013 was a year of exponential growth for the company, debuting a new work, “Furious Beauty,” this time in the John Anson Ford Amphitheater’s Summer Series Partnership Program, selling out the theater and again garnering rave reviews. This year also saw Versa-Style grow internationally, performing in Chennai, India, as part of the city’s first ever Hip Hop dance festival, as well as a seven-city tour of Israel, as part of the US Embassy Envoy program. Since that year, Versa-Style has enjoyed significant momentum, performing all over the country in Iowa, Montana, Utah, and throughout Alaska. Continuing its international efforts, performing at the Fringe Festival in Edinburgh, Scotland, as well as in Bogota, Colombia, and Cesenatico, Italy. In 2016, Versa-Style returned to the Ford Amphitheatre to debut its latest full-length work, Box of Hope, which also premiered in 2017 at The Japanese Cultural and Community Center, as well as The Broad Stage. At the conclusion of the Box of Hope tour in 2019, Versa-Style began developing their latest production, “FREE-Mind FREE-Style” debut at the Ford Amphitheatre in summer of 2020.

Meet the Creative Team

Created By

Jackie “Miss Funk” Lopez and Leigh “Breeze Lee” Foaad

Choreography & Artistic Direction

Jackie Lopez and Leigh Foaad

Music Credits

Take it Back-"Hip Hop Mix" by Various Artists
Wonderful World-"What a Wonderful World" by Louis Armstrong
Legacy-"Legacy Mix" by DJ JoJo Flores
Blues Boy-"Blues Boy Tune" by BB King
Funkville-"Shortyville" by Trombone Shorty
Freestyle-"Moonshine (Masters at Work Remix)"-Ken Lou

DANCERS

Ceanne “Cyclone” Augustin, Anthony “Berry Groove” Berry, Leigh “Breeze Lee” Foaad, Ernesto “Precise” Galarza, Alli Gray, Brianna “Passion” Grey, Cynthia “Divina” Hernandez, Brandon “BeastBoi” Juezan, Jackie “Miss Funk” Lopez, Harry “Full Out” Weston.

THEMES

Artistic expression holds a mirror up to life and Versa-Style reflects an incredibly energetic one. Use the themes below to make connections to your own life.

- **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 Versa-Style 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.



A BRIEF HISTORY OF HIP-HOP

There is no easy answer to the question, “What is Hip-Hop?” It does not just refer to a style of dance or music; it embodies the much broader hip-hop culture.

Rapping and DJ-ing, street dancing, fashion and graffiti were all at the center of the emerging hip-hop culture in the early 1970s. Young people in the Bronx borough of New York City were responding to the social and economic crisis in their community. Suppressed energy and lack of recreational outlets were leading to violence. Clive Campbell, better known as DJ Kool Herc, began organizing block parties, using music to break down tensions. He is credited with originating hip-hop music, isolating the instrumental portion of records to emphasize the drum beat — the ‘break.’

Hip-hop dance means different things to different people, so one single definition is challenging. Dance styles associated with hip-hop developed on both the East and West Coasts. African Americans and Latino Americans created uprock (or rocking) and breaking in New York. African Americans in California created *locking*, *roboting*, *boogaloo* and *popping*. Although all were developed in street culture and embrace improvisation (making up things on the spot within a structure), they were all different stylistically.

Hip-hop dance became widely known after street-based dance ‘crews’ formed. A “crew” is a group of hip-hop dancers who dance in a similar style, create and perform together, and have a specific name. Some of the most influential crews were Rock Steady Crew, New York City Breakers, The Lockers and The Electric Boogaloos.

Early styles were brought about through a combination of events, including the fancy foot and floor work of entertainers like Sammy Davis, Jr., and James Brown. Wikipedia states: “*James Joseph Brown was an American singer, songwriter, and dancer. The founding father of funk music and a major figure of 20th-century popular music and dance, he is often referred to as ‘The Godfather of Soul’.*”

The hip-hop “studio” is most often an outside, everyday space, such as a park, playground or street corner, where the dance is created and performed. This is where the innovation, competition and development of the styles and steps evolved. You might find some hip-hop classes, but it continues to be performed and passed on in urban (city) neighborhoods without a formal process of instruction.

A man named Don Cornelius created a television show called “Soul Train” that primarily featured R&B (Rhythm & Blues), soul, and hip-hop artists. Hip-hop music and dance developed in a parallel fashion. During the 90s, social dances, such as the *Running Man*, *the Worm*, and the *Cabbage Patch*, emerged. Continuing this tradition, *Cha Cha Slide* and *Dougie* came into being after the millennium. This art form is always morphing into something new, however, it is clear is that each individual dance style maintains its connection to hip-hop culture as a whole.

References: *Wikipedia, BBC Arts, The Kennedy Center Education*

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, Versa-Style Dance, and their performance of *Take it Back, Tribute to Soul Train, and Legacy*. Please teach them the children's dance so they can perform it in front of their seats with the students from other schools.

WHAT TO EXPECT

Coming to an outdoor theatre performance is different from going to a sporting event. The outdoor theatre is a very special place that has been designed especially for people to see artistic performance. You will notice the lights on, around and above the stage. 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 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 theatre 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 the featured segment (such as a solo or duet) or in responding to a spectacular step or special moment.

DANCE MOVEMENT TERMS

Axial Movements

Bend **Tilt** **Fall** **TURN** **ROCK**

Rock

Rise/Fall

Stretch

Shake

STRETCH

Fling

Contract

Expand

Brush

Sway

Twist

Swing

Kick

Shake

Contract

Stop

Locomotor Movements

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

Skip

Roll

Climb

Hop

Bounce

Gallop

Freestyle

Combinations of these, and also with turns, jumps and gestures

Other notable terms:

Solo- a featured performer.

Duet- two performers moving as partners.

Trio- three performers working together.

Focus- the dancer's line of sight; pulling together all one's attention and energy on a central idea or activity.

Crew- a group of street dancers who come together to develop new moves.

Locking- sharp transition between each of multiple freezes/poses to have the effect of locking the joints; done with locking to create movement/stop effect.

Popping- movement with elements made by flexing the muscles and joints to the beat of the music.

Rolls/Waves- roll part of the body, like an arm or torso from one end to the other, in a smooth wave-like motion.

Pose- a particular way of standing or sitting, usually adopted for effect.

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.

*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 techniques of hip-hop? (Example: 90's hip-hop, popping, locking & breaking).

- III. **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?

- IV. **Feel the emotions communicated in each piece. Think about the meaning.**
 - Do any of the pieces make you feel a specific emotion (Strong, playful, determined, confident)? 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.

AFTER THE PERFORMANCE

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 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?
- 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.

- 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 . . . ;*

- Describe the role of a critic who analyzes the performance for a newspaper or online 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 Versa-Style Dance.
- Ask students to write a letter to a friend or relative telling them about the performance. Encourage them to describe their favorite part with as much detail as possible.

Draw

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.

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

- 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.
- 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 the suggested lesson (on pages 16-20).
- 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 22-25th 2022.

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

(Make copies for your class)

The BLUE RIBBON CHILDREN'S FESTIVAL PERFORMANCE VERSA-STYLE

What did I **know** about Hip-Hop 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

Creating a Hip-Hop Pattern

Parts: 1-4

By: Tara Cook Davis

Big Idea of the Lesson:

This activity will set the stage so that students will be able to piece together Hip-Hop movements to create a hip-hop movement pattern. The students will experiment with Hip-Hop movement from a bank of movements. In small groups, that we will call a “crew,” each person will be able to choose a different movement from the movement bank. The students will then put these complex and interesting movements together in a pattern following a set of criteria. Each small group will have a final pattern to perform at the end of the lesson.

Teachers: If you are short on time, teach parts 1 & 2. If you would like to continue on to a deeper level, continue on to parts 3 & 4.

Student Learning Outcomes: Students will be able to:

- maintain focus during activity.
- create a short hip-hop movement pattern.
- follow the selected criteria.
- 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:

Collaboration Crew Dynamics Formations Freestyle
Hip-Hop Solo Strength Unison

Materials:

Large empty space

Progression:**Part 1: Observe & Discuss**

1. Allow students the opportunity to listen/watch the promo clip from the Versa- Style website www.Versastyledance.org under media. Have the students discuss the different movements that are seen. Notice that there might be many different hip hop dance styles going on at the same time. Review vocabulary with students at this time.

Discussion: Discuss the dancers' energy/mood & movements observed in the dance.

- What types of movement are seen in the video?
- What words would you use to describe the dancers' energy or mood?

2. Have the students watch the video a second time. After watching the video, have them write down the overall mood of the dancers. Then, ask them to give an example of a particular mood they observed. For example: The dancers were very happy, The dancers seemed excited, The dancers had very high energy. How did the dancers express this mood through dance?

Part 2: Movement exploration

1. Go to the link provided: <https://drive.google.com/file/d/1CAheWwHBwYLKV6-jhrZat-EchCgQ9zs7e/view>

***Only play the first part of the video with the dancers talking about hip-hop and teaching the dances.

On a large screen project the Versa-Style video and have the students learn the movements with the dancers from Versa-Style. Allow the students time to experiment with each movement. This might mean that you rewind the video a few times to ensure students are able to learn the movements. Ask the students learn the movements and write them on the white board in a movement bank (see below). Google any movements not covered in the video.

Movement Bank

Kid'N Play

The Rock

Cabbage Patch

Roger Rabbit

The Bounce

The Dougie

The Milly Rock

Kick Ball Change

2. Break the students into pairs, the students will practice and refine the movements listed in the movement bank. Once the students have revisited the learned movements, it is their job to **add one** movement to the bank. Encourage students to create or recall a dance they like and add it to the bank. Once they have done so, you may add the name of their dance to the movement bank.

3. As a large group review all of the movements in the movement bank- the movements that Versa-Style taught, as well as the new movements that each pair created. If there is confusion on a movement, allow the pair to clarify the movements. Once this step is completed, everyone in the class should know all of the movements in the bank.

4. Watch the end of the Versa-Style video as the dancers put all the movements together in a dance piece they call *Take it Back* (Hip-Hop).

Part 3: Reflection

1. Working with a partner, students will answer the reflection questions:

- Which movements did you recognize?
- Did the dance tell a story?
- How did the dance make you feel? Why? Be specific.

Part 4: Crew Creation

- Break the students into small crews of no more than 4-5 students.
- Pass out the Dance Pattern Worksheet (Page 19).
- Have the students sit in a circle and take a look at the criteria 1-5.
- Allow them to talk as a crew to make some choices on the dance pattern they are going to create.

Criteria: 1-5

1. Have the crew name themselves, for example: The Lady Bugs or Tootsie Rolls

2. Each crew must choose one *formation from three options and write it on the crew dance worksheet.

A-The crew of dancers stand in a straight line.

B-The crew of dancers stand in the shape of a triangle.

C-The crew of dancers will stand in two lines.

***Formation:** A formation is a pattern in which dancers stand to perform their dance. The “X” represents people standing in a formation.

A. Line

X X X X

B. Triangle

X
X X
X X

C. Windows

X X
X X X

3. Revisit the movement bank we created as a class. Each crew must choose a minimum of five movements from the bank. Once the crew has chosen movements they will then write them in the movement section on the worksheet.

Movement Bank

Kid’N Play

The Rock

Cabbage Patch

Roger Rabbit

The Bounce

The Dougie

The Milly Rock

Kick Ball Change

5. Create an ending pose

The ending pose can be a shape that the dancers create together or they can make individual poses. The goal of the ending pose is for the audience to know that the dance pattern has come to an end. See examples below:

Crew working time: Each crew stand up and begin working together as a team. They will use the hip-hop worksheet they created and begin putting their pattern together.

Hip-Hop Dance Pattern Work Sheet

1. Name of the crew: _____

Crew members: _____ , _____

_____, _____ , _____

2. Draw the chosen formation:

3. Dance Pattern Movements:

4. Draw or describe of the ending pose:

* Once this worksheet is completed, stand up and begin piecing it together.

Assessment: After working together as a crew, ask the class what made their experience successful and what challenges they encountered. How did they meet the challenges and also fulfill the criteria for the movement exercise?



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
THE BLUE RIBBON
CHILDREN'S FESTIVAL DANCE
2022

Pattern 1: Step Claps with circle

- Step clap to the right (ct.1,2)
- Step clap to the left (ct. 3,4)
- Step clap to the right (ct. 5,6)
- Step clap to the left (ct. 7,8)
- Turn around in a circle around yourself clapping on the even counts 2,4,6 and 8 (ct. 1,2,3,4,5,6,7,8)

Repeat Pattern # 1

Pattern 2: Jump and punch

- Jump up and punch your arms out to the right (ct. 1 and 2)
- Jump up and punch your arms out to the left (ct. 3 and 4)
- Jump up and punch your arms out to the right (ct. 5 and 6)
- Jump up and punch your arms out to the left (ct. 7 and 8)

Repeat Pattern # 2

Pattern 3: Grapevine

- Step side on the right foot (ct. 1)
- Cross the left foot behind the right (ct. 2)
- Step side on the right foot (ct. 3)
- Lift the left leg and twist the leg out and in with a little kick (ct. 4)

Note: Repeat to the left

- Step side on the left foot (ct. 5)

- Cross the right leg behind the right (ct. 6)
- Step side on the left foot (ct. 7)
- Lift right leg and twist the leg out and in with a little kick (ct. 8)

Repeat Pattern # 3

Pattern 4: Bounce & Rock

- Bounce front right (ct. 1)
- Bounce back left (ct. 2)
- Bounce front right (ct. 3)
- Switch side to the left & clap (ct. 4)
- Bounce front left (ct. 5)
- Bounce back right (ct. 6)
- Bounce front left (ct. 7)
- Switch sides to the right & clap (ct. 8)

Repeat Pattern # 4

Pattern 5: Criss Cross & Groove

- Jump to cross feet (ct. And)
- Jump feet out to waist distance apart (ct. 1)
- Groove, groove, groove, groove (ct. 2, 3, 4)
- Jump to cross feet (ct. And)
- Jump feet out to waist distance apart (ct. 5)
- Groove, groove, groove, groove (ct. 6,7,8)

*Note: Groove can be any movement that fits the beat of the music that feels good.

Repeat Pattern # 5

Pattern 6: The Reebok

- Step right, step left, step right, turn (ct. 1,2,3,4)
- Step left, step right, step left, turn (ct. 5,6,7,8)
- Step right, step left, step right, turn (ct. 1,2,3,4)
- Step left, step right, step left, turn (ct. 5,6,7,8)

Repeat Pattern # 1 Step Clap with Circle

Repeat Pattern # 2 Jump and Punch

Repeat Pattern # 3 Grapevine

Repeat Pattern # 4 Bounce & Rock

Repeat Pattern # 5 Criss Cross & Groove

Ending Pattern

- Freestyle Dance* (ct. 1,2,3,4,5,6,7)
- Ending pose (ct.1)

* **Freestyle:** Freestyle dance, or dance improvisation, is when you spontaneously make movement with your body. This means you're not following a dance or choreography; just moving to the music. Freestyle dancing gives you the chance to dance however you want.