

92Y

DISCOVERY SERIES DANCE

2018/19 SEASON

UNTOLD STORIES: NEW WORKS ROOTED IN TRADITION

From classroom to concert
The world of dance for grades K-5

EDUCATOR GUIDE

Dear Dance Educator:

Welcome to the 2018-19 Discover Dance season. We are looking forward to working with each of you this year and connecting with your classrooms.

Part of 92Y's Center for Arts Learning & Leadership, Discover Dance invites students in grades K-5 to explore a variety of dance genres through school-based learning and attendance at live performances. This unique program brings together performers from around the globe, illuminating connections between cultures and artistic traditions. Live performances at 92Y encourage interaction between artist and audience.

This season, students and classroom teachers are invited to join us as we present ***Untold Stories: New Works Rooted in Tradition*** through two units of study:

Afro-modern with Jamal Jackson Dance Company

December 12

92nd Street Y, Kaufmann Concert Hall

10 & 11:30am

Tap dance with Dorrance Dance, Second Company

February 4, 6, 7

92nd Street Y, Buttenwieser Hall

10 & 11:30am

We have developed this educator guide to serve as a resource as you introduce students to the works of the featured artists. This educator guide has been developed in collaboration with 92Y Dance Education Laboratory (DEL), a unique, nationally recognized professional development program and global network that provides tools, experience and knowledge for dance educators to grow as artists and leaders.

DEL offers the pedagogical and philosophical framework for the educator guide.

Enclosed is a two-unit course of study for the 2018/19 season. The guide is formatted to provide two pre-concert lessons and one post-concert lesson per unit.

92Y encourages collaboration between teaching artists and classroom teachers. In the beginning of the year, during your planning sessions with classroom teachers, we recommend reviewing the guide as well as developing your goals together for the residency.

The educator guide is to serve as a recommended approach to allow for flexibility in your teaching structure. As you review the Discover Dance Educator Guide, consider the following:

Differentiating Instruction: Which activities are best for your students? How should the activity plan be altered to make it as effective and appropriate as possible?

Groupings: What configuration(s) will work best – individual work, partners, or small groups?

Duration: How long should we spend on this activity? How deep do we want to go? Is there another activity we want to make time for?

Sequence: What is the most effective order of activities?

Reflection: What can we learn from our students? What can our students teach us?

We hope this guide serves as an engaging and helpful tool to enhance your teaching and connect the students in your classrooms to the performing artists featured in the 2018/19 Discover Dance season. Looking forward to an exciting year ahead.

Sincerely,

Jennifer Dayton
Associate Director
92Y Center for Arts Learning & Leadership

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2018-2019 Season Schedule

Jamal Jackson Dance Company
Wednesday, December 12

Dorrance Dance, Second Company
Monday, February 4
Wednesday, February 6
Thursday, February 7

Performances take place at the 92nd Street Y at 10 am and 11:30 am

Unit 1 Overview: Jamal Jackson Dance Company

TITLE: *The Temple, Burn it Down*

- **Lesson 1:** *The Temple*: an exploration of BODY
- **Lesson 2:** *Burn it Down*: an exploration of contrast through EFFORT and SPACE
- **Lesson 3:** Reflecting and Connecting: an exploration of RELATIONSHIP

UNIT OBJECTIVES

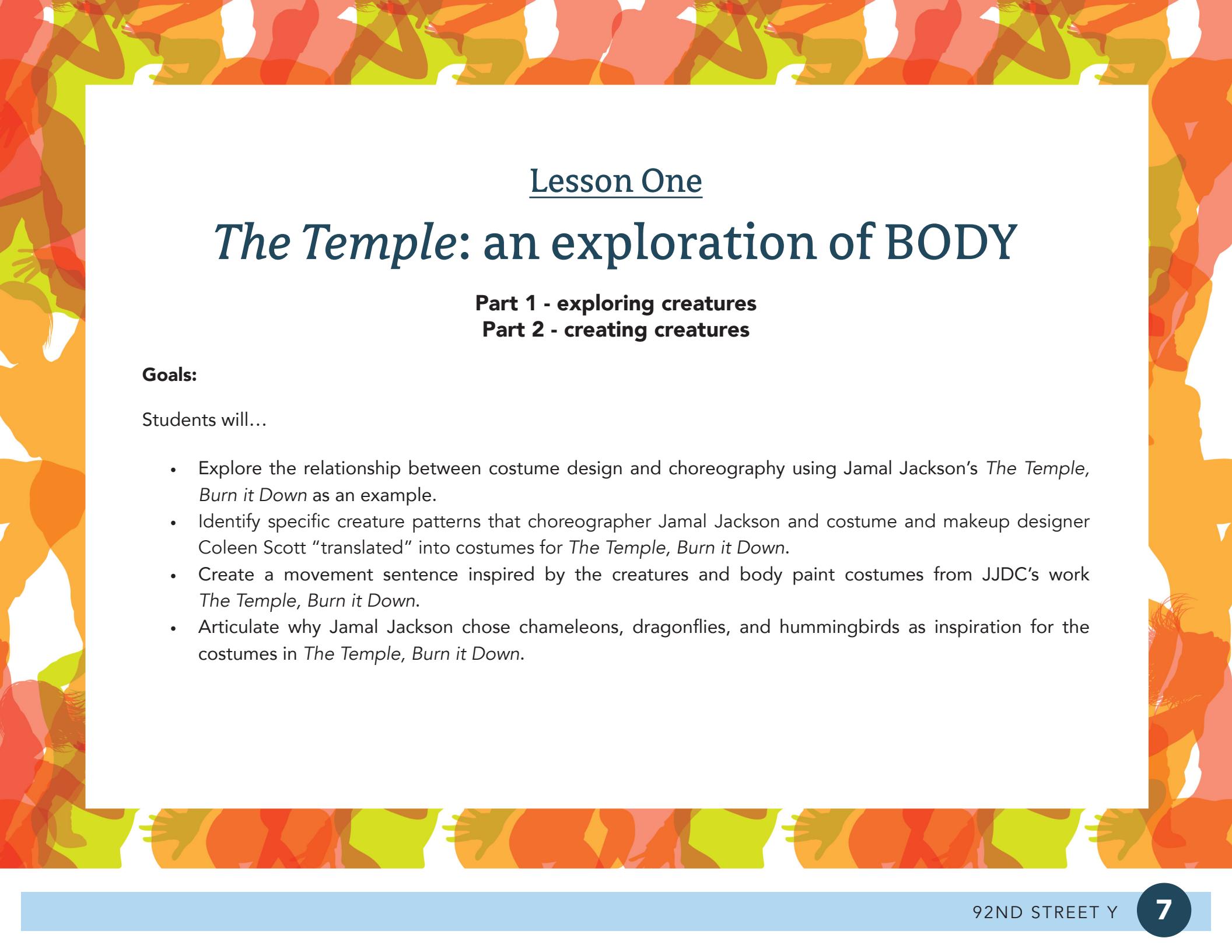
Through interactive classroom experiences with dance educators and exposure to professional dance performances, students will:

- **View and reflect** on the work of Jamal Jackson Dance Company (JJDC).
- **Explore and embody** LMA concepts as they relate to themes from *The Temple, Burn it Down*.
- **Create** original body paint designs inspired by designs from *The Temple, Burn it Down*.
- **Create** original movement inspired by themes in *The Temple, Burn it Down*.
- **Explore and create** movement independently and in collaboration with a partner.

UNIT ASSESSMENTS

I will measure student learning by:

Posing questions, assigning tasks, observing students' verbal and non-verbal responses, and gathering evidence of student learning through written or recorded documentation of student work. I will provide concrete, constructive feedback to facilitate student engagement and understanding.



Lesson One

The Temple: an exploration of BODY

Part 1 - exploring creatures

Part 2 - creating creatures

Goals:

Students will...

- Explore the relationship between costume design and choreography using Jamal Jackson's *The Temple, Burn it Down* as an example.
- Identify specific creature patterns that choreographer Jamal Jackson and costume and makeup designer Coleen Scott "translated" into costumes for *The Temple, Burn it Down*.
- Create a movement sentence inspired by the creatures and body paint costumes from JJDC's work *The Temple, Burn it Down*.
- Articulate why Jamal Jackson chose chameleons, dragonflies, and hummingbirds as inspiration for the costumes in *The Temple, Burn it Down*.

Part 1 - Exploring Creatures

ACTIVITY #1	STEPS	SUPPORT
Warm-up	<p>Guide students through a general warm-up with a focus on LMA concepts of BODY and SPACE.</p> <ul style="list-style-type: none">Include a variety of actions, shapes and levels.	<ul style="list-style-type: none">Refer to LMA charts for BODY and SPACE in Appendix A.Anticipate movements that may be generated in this lesson's exploration and development and include those movements in your warm-up.Refer to descriptions of creatures with suggestions for LMA connections.

Chameleons

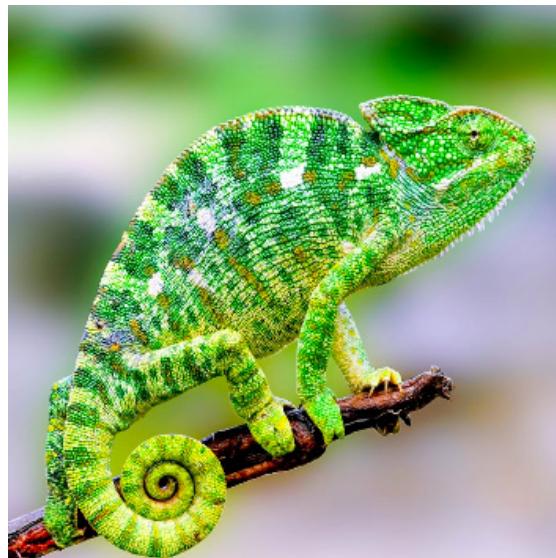
Chameleons are famous for their ability to change color. This serves as a form of communication, a response to temperature, light, and mood. Posture changes are often the first element of communication for chameleons. To guard his territory, a chameleon will turn sideways and change the shape of his body from a narrow tube into a flat panel, allowing him to look as big as possible. Their eyes can rotate and swivel independently, enabling them to see almost a complete 360-degrees or observe two things simultaneously. Their tongues can be as long as their bodies. Chameleons can balance on a branch by gripping it with their claws and wrapping their tail around it to hold on. Chameleons can even sleep upside down! They generally live 1-3 years in the wild, but the *F. Labordi* species has a lifespan of only 4-5 months, making it the shortest lifespan ever recorded for a four-legged vertebrate.

LMA suggestions for exploration

Body – swivel, stretch, balance, rock, wrap, spiral, narrow, flat

Effort – slow, fast (tongue darting)

Space – focus (multi), upside down



Dragonflies

Dragonflies spend only a very short part of their lives as flying insects. Instead, they live in the water as wingless nymphs for up to four years, shedding their skin as much as 15 times, finally maturing into adults who will survive only a few months. Dragonflies can move each of their four wings independently. They can flap each wing up and down and rotate their wings on an axis. Dragonflies can move straight up or down, fly backwards, stop and hover, and make hairpin turns. They can fly up to 60 mph and are able to make lightening stops and starts. Adult dragonflies have an average life span of 4-6 months.

LMA suggestions for exploration

Body – swarm, float, fly, turn, dash

Effort – quick, sudden stops

Space – up, down, side to side, forward, backward, low (in water), high (flying)



Hummingbirds

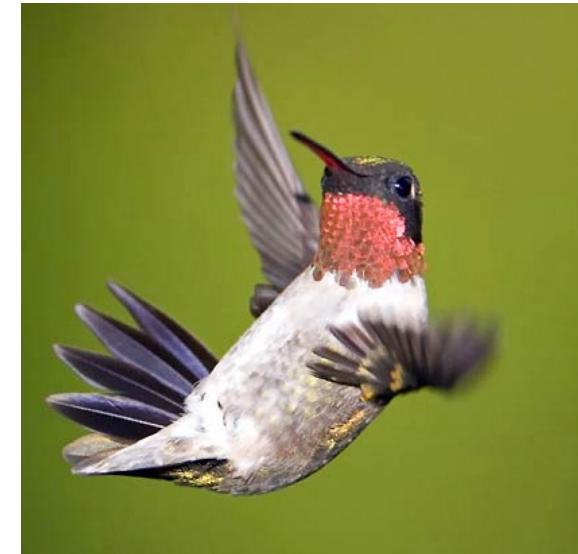
Hummingbirds are very small birds that are known for the speed at which they fly - sometimes up to 30 mph. They hover and fly in different directions and even fly upside down. They need to keep their wings rapidly beating in order to fly and can move their wings in a figure eight pattern, not just up and down. To conserve energy overnight, they enter a hibernation-like sleep state. The average lifespan of a hummingbird is 2-5 years.

LMA suggestions for exploration

Body – fly, hover, flutter (rest)

Effort – rapid

Space – curved/circular pathway (figure eight), forward, backward, side to side, upside down



ACTIVITY #2	STEPS	SUPPORT
<p>Introduce and Reflect on the work of Jamal Jackson Dance Company.</p>	<p>Provide biographical information on Jamal Jackson Dance Company.</p> <ul style="list-style-type: none"> • View video clip introducing <i>The Temple, Burn it Down</i> from JJDC website with descriptions by choreographer Jamal Jackson and costume designer Coleen Scott. • What movements did you see? • Where did Jamal Jackson find inspiration? How did he transform his thoughts and words into movement? • Tell me about the dancers' costumes. <ul style="list-style-type: none"> ◦ What patterns did you notice? ◦ What colors did you see? 	<p>In order to provide adequate surface area for body painting, the dancers wear minimal clothing. Prepare your students through a discussion of what they will see and how the costume choice supports the dance.</p>

ACTIVITY #3	STEPS	SUPPORT
<p>Analyze shapes and actions inspired by chameleons, dragonflies and hummingbirds.</p>	<p>View photographs of chameleons, dragonflies and hummingbirds and guide students to describe and analyze the images. Provide general information about each creature and view photographs of chameleons, dragonflies and hummingbirds. Guide students to describe and analyze the images using LMA vocabulary. Explain why Jamal Jackson was inspired by animals with short life spans when creating his dance.</p> <p>Reflect on and chart inquiry related to the images. Ask your students the following questions related to the photographs. Chart their responses. Remind them to use the LMA vocabulary.</p> <ul style="list-style-type: none"> • What do you notice? • What shapes do you see? • What colors do you see? • Where do you see patterns? <p>Chart movement ideas relating to LMA concepts of BODY and SPACE.</p>	<p>LMA BODY and SPACE charts.</p> <p>Through prior knowledge, students should have an understanding of life cycles from past DOE curricula. Use this as a point of entry when explaining the idea of a short lifespan for these animals. Ask classroom teachers for recommendations and support.</p> <p>Jamal Jackson talks about the creatures he chose as inspiration:</p> <p><i>"Taking very vivid imagery from animals with short lifespans and implementing that on the dancers bodies to also highlight their short lifespans"</i></p>

ACTIVITY #4	STEPS	SUPPORT
Explore movements inspired by chameleons, dragonflies and hummingbirds.	Lead students through a guided discovery of the shapes and actions related to the creatures charted in the previous step. List shape and action words for exploration.	*Suggested modification for grades K-2: You may wish to focus on only one animal for this exploration. After analyzing all of the photographs, select one creature as a class for further discovery.
Share and Reflect	Divide class into two groups and perform and observe a guided exploration of the movement ideas generated in the exploration activity. <ul style="list-style-type: none"> • Describe different ways that you observed dancers performing the actions. • Did you see the actions and effort qualities of the chameleon, hummingbird and dragonfly? • When did dancers look most engaged? For younger students, ask when did they look like they were working hard or having fun? • Give a compliment to a dancer: I liked when you _____ because _____. • How did you feel when you were dancing? Did you feel like one of the creatures? 	

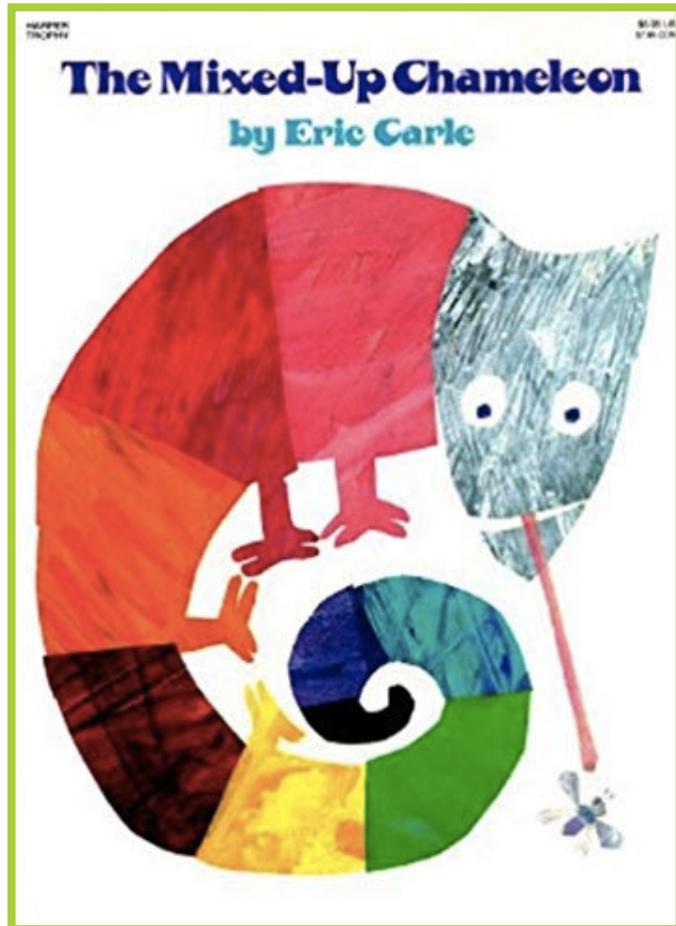
Part Two - Creating Creatures

ACTIVITY #1	STEPS	SUPPORT
<p>Analyze costume and makeup design for <i>The Temple, Burn it Down</i>.</p> <p>Note: this lesson is designed to take place in the classroom.</p>	<p>View renderings and photographs of body paint drawings and dancers in body paint. Guide students to describe and analyze the photographs and images using LMA vocabulary.</p> <p>Reflect on and chart inquiry related to the images:</p> <ul style="list-style-type: none">• What do you notice?• What shapes do you see?• What colors do you see?• What patterns do you see?• What differences do you see between the animal photographs and the body paint designs? What similarities do you see?• How did the costume and make-up designer combine elements from the creatures to develop and create the dancers' body art?	<p>Refer to Coleen Scott's body paint renderings and photographs of dancers in body paint provided in Appendix A.</p> <p>The first four questions are identical to questions from when you looked at the real animals. Notice similarities and differences in your students' observations and point those out to the class.</p>

ACTIVITY #2	STEPS	SUPPORT
<p>Create original student drawings of body paint designs.</p>	<p>Introduce the body art template and instruct students to imagine and draw an original creature design. Your design may be selected to be painted on a dancer for the performance!</p> <ul style="list-style-type: none"> • What animal body characteristics (scales, feathers, wings, etc.) will you use and why? • What colors will you use and why? • What shapes will you draw and why? • Where and how will you incorporate patterns? • How will your creature design be similar and/or different from the real animals? • How will your design be similar and/or different from Coleen Scott's designs? 	<p>Coleen Scott, costume and make-up designer, refers to her designs as "creatures" in the video interview. Using that language when instructing your students to create their own animal inspired designs may encourage them to use imagination and not just replicate one animal.</p> <p>Refer to video by Coleen Scott introducing the body art activity.</p>
<p>Refer to video by Coleen Scott introducing the body art activity.</p>	<p>Collaborate with the classroom teacher. After analysis of the designs with the dance specialist, drawings can be done in the classroom, outside of dance time. Instruct students to bring drawings to the next class.</p>	<p>*Suggested modification for grades K-2: The Mixed-Up Chameleon by Eric Carle and switchzoo.com are fun points of entry to inspire imagination as younger students develop their creature ideas.</p> <p>Adapt: If the classroom teacher is unable to allow time in their schedule to have students complete the drawing assignment, the teaching artist could collectively create on chart paper in the dance classroom. This drawing can become the inspiration for movement exploration in the next activity. Although working with the same creature design, students will arrive at their own movement creations.</p>

Suggested Reading and Activities

Try this activity online at www.switchzoo.com



Home **Switch Zoo® Online** Bison

◀ Zebra ▶



African Lion Painted Stork Bison

Heads Legs Tails Bear Habitat

Lesson Two

Burn it Down: Strength to Struggle

An exploration of EFFORT and SPACE

Goals:

Students will...

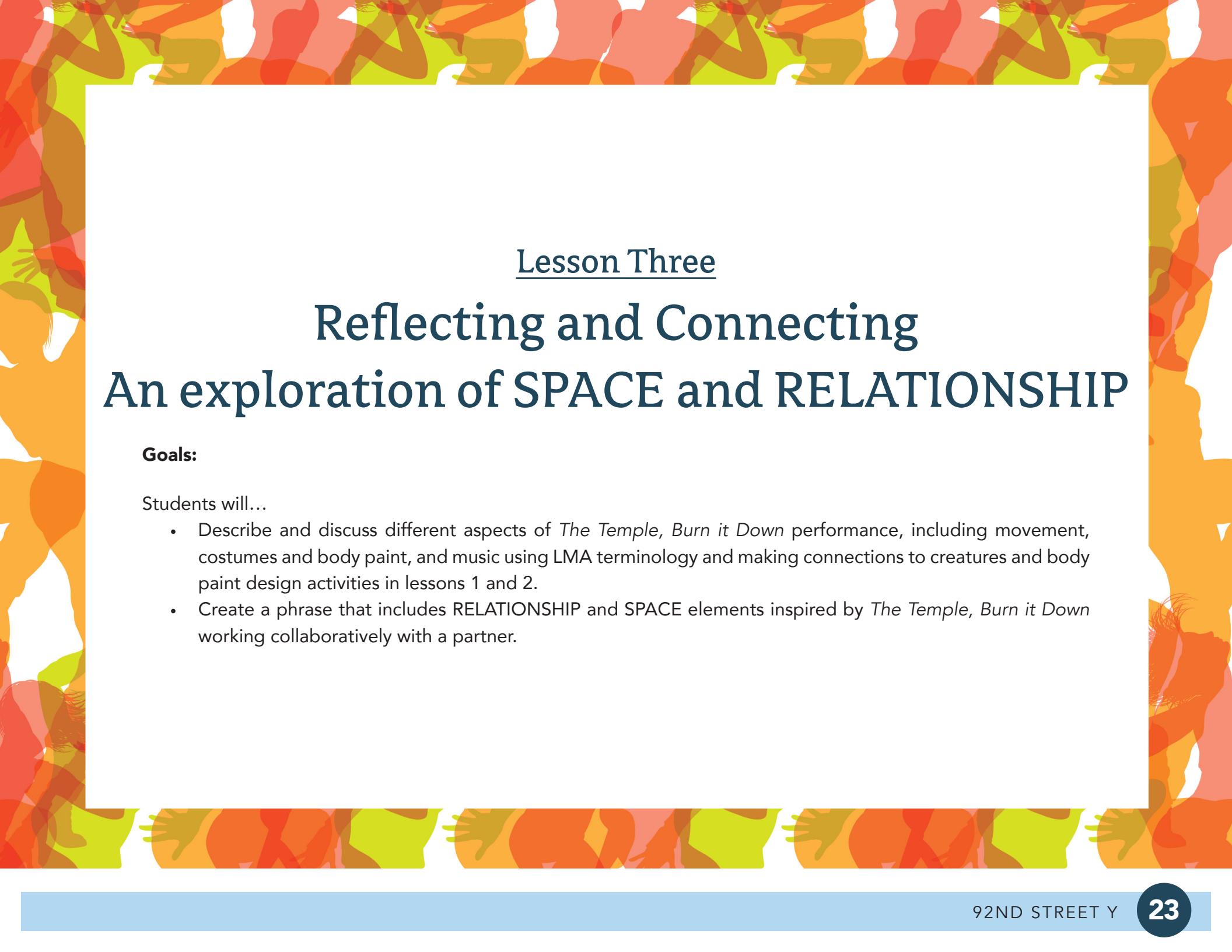
- Create and develop a short dance with a clear beginning, middle and end.
- Demonstrate EFFORT qualities in their movement and use action words to describe their peers' movement.
- Reflect and respond verbally to movement using LMA terminology.

ACTIVITY #1	STEPS	SUPPORT
Warm-up	<p>Guide students through a general warm-up, adding contrasting EFFORT qualities (ex. strong/light, sharp/smooth, fast/slow).</p> <p>Chart contrasting EFFORT qualities from the warm-up and reflect on the exploration.</p> <ul style="list-style-type: none"> • How did you feel when moving smooth, sharp, light, etc.? • When did you feel most powerful? • What movements were the most challenging for you to perform? Why? 	<p>Use LMA EFFORT/DYNAMICS chart for reference and to generate movement ideas.</p> <p>Notice and identify differences in student responses. Some will feel more powerful when moving smooth and sustained, while others may feel more powerful when moving fast and sharp.</p>
Explore and review content from lesson 1.	<p>Guide students through an exploration of general space with a review of creature-inspired action words generated and explored in lesson 1.</p>	<p>LMA SPACE chart.</p> <p>General Space: All the available space through which a dancer can move which is also available to other dancers; differentiated from personal space and shared space.</p>

ACTIVITY #2	STEPS	SUPPORT
Develop and create a short dance.	<p>Guide students to create a short dance inspired by their original creatures.</p> <ul style="list-style-type: none"> How will the characteristics you included on your drawing inform your movement choices? Do you have wings? Scales? A long tail for balancing? <ul style="list-style-type: none"> What actions will you do? Will it move fast or slow? Will it stay in place or travel? Or both? Consider how multiple creature characteristics will lead to new and original movement ideas. Organize your ideas into a movement sentence. 	<p>Movement Sentence: A combination of two or more action words with a clear beginning, middle and end.</p> <ul style="list-style-type: none"> Grades K-2: Shape + three Actions + Shape Grades 3-5: May be given a more open structure for designing their dance. It should have a clear beginning and ending, but might include entrances, exits, beginning or ending in motion, etc. <p>LMA BODY, EFFORT/DYNAMICS, SPACE and RELATIONSHIPS chart.</p>
Share and Reflect on the works in progress.	<p>Divide the class into two groups and present movement sentences to their peers for observation and reflection.</p> <ul style="list-style-type: none"> What shapes did you see? What actions? When did the dancers look most like a creature? Give a compliment to a dancer: I liked when you _____ because _____. 	

ACTIVITY #3	STEPS	SUPPORT
<p>View and Respond to the work of JJDC, <i>The Temple, Burn it Down</i>.</p>	<p>View excerpt from <i>The Temple, Burn it Down</i> and identify and analyze contrasting effort qualities in the dance.</p> <p>Reflect:</p> <ul style="list-style-type: none"> • Describe the movement using LMA concepts. • Did you notice any contrasting effort qualities? 	<p>Avoid reflection questions that ask for students' personal interpretation of meaning until after the performance, but you may provide context by referring to Jamal Jackson's statement on contradiction and the parallel between dancers and animals with short life spans:</p> <p><i>[The dance] plays with the subtle contradiction of the body as an honored temple of art while simultaneously serving as this debilitating instrument that a dancer feverishly manipulates over the course of his or her career.</i></p> <p>Video excerpt at timestamp 6:20 https://vimeo.com/185085861?ref=em-v-share</p>
<p>Explore and Create: Students will build on their dances through further development.</p>	<p>Guide students to apply contrasting effort qualities to their creature dances. Model with a student volunteer. Ask students for suggestions to experiment with and apply to that student's solo, for example, starting fast and ending slow or going back and forth between strong and light movement.</p> <ul style="list-style-type: none"> • What changed about the movement when we applied different effort qualities? 	<p>LMA EFFORT Chart.</p> <p>*Suggested modification for grades K-2: Give specific instructions for applying contrasting effort qualities (ex. start fast and end slow; make sure your dance has both strong and light movements, etc.).</p>

ACTIVITY #4	STEPS	SUPPORT
Share and Reflect	<p>Assign each student a partner for observation. Divide the class into two groups and perform and observe. For example, name one partner A and the other partner B and have all A students perform while B students observe their partner, then switch.</p> <ul style="list-style-type: none"> • What actions did you observe in your partner's dance? • When did your partner look most powerful? Why? • What effort qualities did you see? Where did you notice contrast? • What animals do you think inspired their creatures? Why? • Give a compliment to your partner: I liked when you _____ because _____. <p>Prepare students for the performance by discussing what to expect at the 92nd Street Y and expectations for audience etiquette. Ask them to notice different aspects of the production and performance:</p> <ul style="list-style-type: none"> • Notice movements, costumes, music, lights. • Notice how the dancers work with and relate to each other through movements and space. 	<p>Collect student drawings (or select just a few to collect) to be submitted for consideration to be painted on a dancer for the performance at the 92nd Street Y. All drawings must be submitted to the CALL offices by Monday, November 19.</p>



Lesson Three

Reflecting and Connecting

An exploration of SPACE and RELATIONSHIP

Goals:

Students will...

- Describe and discuss different aspects of *The Temple, Burn it Down* performance, including movement, costumes and body paint, and music using LMA terminology and making connections to creatures and body paint design activities in lessons 1 and 2.
- Create a phrase that includes RELATIONSHIP and SPACE elements inspired by *The Temple, Burn it Down* working collaboratively with a partner.

ACTIVITY #1	STEPS	SUPPORT
<p>Reflect on the performance of Jamal Jackson Dance Company at the 92nd Street Y.</p>	<p>Guide students to reflect on their experience of the live performance. Chart responses.</p> <ul style="list-style-type: none"> • What did you like? Why? • What movements did you see? What patterns? • How were the creatures portrayed in the movement? • How did the dancers relate to each other? Students will describe through LMA SPACE and RELATIONSHIP • When did the dancers look strong? Tired or weak? • How did the body paint relate to the choreography? • How did it change during the dance? • Tell me about the technical elements (music, lighting). • What do you think the dance is about? • How is <i>The Temple, Burn it Down</i> similar to the dance you created? Different? • What questions do you have about the dance? 	<p>Jamal Jackson on the rigor of dance and the effects on the dancer's body:</p> <p><i>What I want you to look at as you're viewing this piece is the strength and technical aspect of the dancers and how they manipulate their bodies in such a way to create beautiful work, but also the pain and struggle that happens and showing that conflict within each dancer.</i></p> <p>Jamal Jackson on the body paint during performance:</p> <p><i>As they work through the piece, that painting gets distorted. It becomes different. It starts to fade, it starts to wear, it starts to tear, so that also sort of lends to what the piece is talking about.</i></p>

ACTIVITY#2	STEPS	SUPPORT
Warm-up	<p>Guide students through your general warm-up, including an exploration of shapes using negative space.</p>	<p>Negative Space: The unoccupied space surrounding a body, in the opening created by body shapes, or between bodies.</p>
<p>View and analyze one section of the dance.</p>	<p>View and reflect on the duet (timestamp 13:42) in terms of relationship and support.</p> <ul style="list-style-type: none"> • How did the dancers share space? • How did the dancers support each other? • What is their relationship in this section of the dance? 	<p>Video excerpt of duet at timestamp 13:42 https://vimeo.com/185085861?ref=em-v-share</p>

ACTIVITY #3	STEPS	SUPPORT
<p>Explore movement inspired by the duet.</p>	<p>Explore negative space through shapes and positional concepts.</p> <ul style="list-style-type: none"> One partner makes shape with negative space while the other dances over, under, around, through (LMA SPACE concepts). Encourage students to travel around their partner to discover multiple ways to interact through movement with the negative space surrounding their partner's body. <p>Explore shared weight through shapes. Working with their partners from lesson 2, guide students to create connected shapes that maintain balance through pushing or pulling.</p> <ul style="list-style-type: none"> Grades K-2: Explore a variety of shapes with hands pushing together and pulling away. Grades 3-5: May use a variety of body surfaces and levels as developmentally appropriate for your students. Depending on your students' prior experience with this concept, they may incorporate movement (with or without traveling) in their shared weight exploration. 	<p>LMA SPACE and RELATIONSHIP chart.</p> <p>Model each step with a student volunteer to demonstrate movement concepts as well as guidelines for respect when sharing personal space with another dancer.</p>

ACTIVITY #4	STEPS	SUPPORT
<p>Share and reflect: Synthesize concepts of shared weight and negative space.</p>	<p>Divide the class into groups of duets to perform and observe.</p> <ul style="list-style-type: none"> • Grades K-2: Begin and end in shared weight connected shapes with improvisational movement interacting with negative space in the middle portion of the dance. Give a cue for when to switch roles (as shape maker or dancer) during the duet. • Grades 3-5: Invite students to decide the sequence of their duet. Ask students to include a negative space improvisation and the use of connected shapes in their dances. Remind them to begin and end their dance in stillness. <p>Reflect as an observer and a performer.</p> <ul style="list-style-type: none"> • As an observer: <ul style="list-style-type: none"> ◦ Identify a duet that was especially connected and supportive. ◦ How did the dancers help each other during the duet? ◦ Identify a duet that looked challenging or took risks in their dance and describe what you saw in their shapes and movements. • As a performer: <ul style="list-style-type: none"> ◦ When did you feel you were most supporting your partner? How did your choices help your partner? ◦ When did you most feel your partner was supporting you? How did that help your dance? 	<p>In guiding your students, consider Jamal Jackson's idea of showing the hard work, strength and struggle that dancers go through in the execution of their art form. In this duet, we see dancers physically supporting each other and demonstrating moments of contrasting weight, sometimes strong and sometimes light.</p>

ACTIVITY #5	STEPS	SUPPORT
<p>Reflect on the unit as a whole.</p>	<p>Review, discuss and chart the various activities the students engaged in related to <i>The Temple, Burn it Down</i>, including exploration of movement inspired by creatures, creation of original body paint designs inspired by the work of Coleen Scott, creation of short solo dances using LMA, and duets exploring connected shapes and negative space.</p> <ul style="list-style-type: none"> • How was the work that you created similar to the professional performance? How was it different? • What was your favorite element from <i>The Temple, Burn it Down</i> and why? <i>It might be movement, music, body paint, a particular section, etc.</i> • Ask students to think about how a choreographer finds inspiration to create a dance. • For older students: Jamal Jackson used creatures with short lifespans to make a comparison to dancers with short career spans. <ul style="list-style-type: none"> ◦ What are the connections? How did he show this in the dance? ◦ Do you think it is an accurate comparison? Why or why not? ◦ What would you add to the dance? Why? • What questions do you still have? 	<p>As a culminating celebration, you may choose to combine the solo and duet sections created during this unit and perform together as a larger ensemble dance.</p>

Unit 2 Overview: Dorrance Dance, Second Company

TITLE: Dorrance Dance

- **Lesson 1:** Play the Floor
- **Lesson 2:** Composition to Improvisation - Embody the Rhythm
- **Lesson 3:** Legacy to Innovation - *Thou shalt not steal another's steps...exactly*

UNIT OBJECTIVES

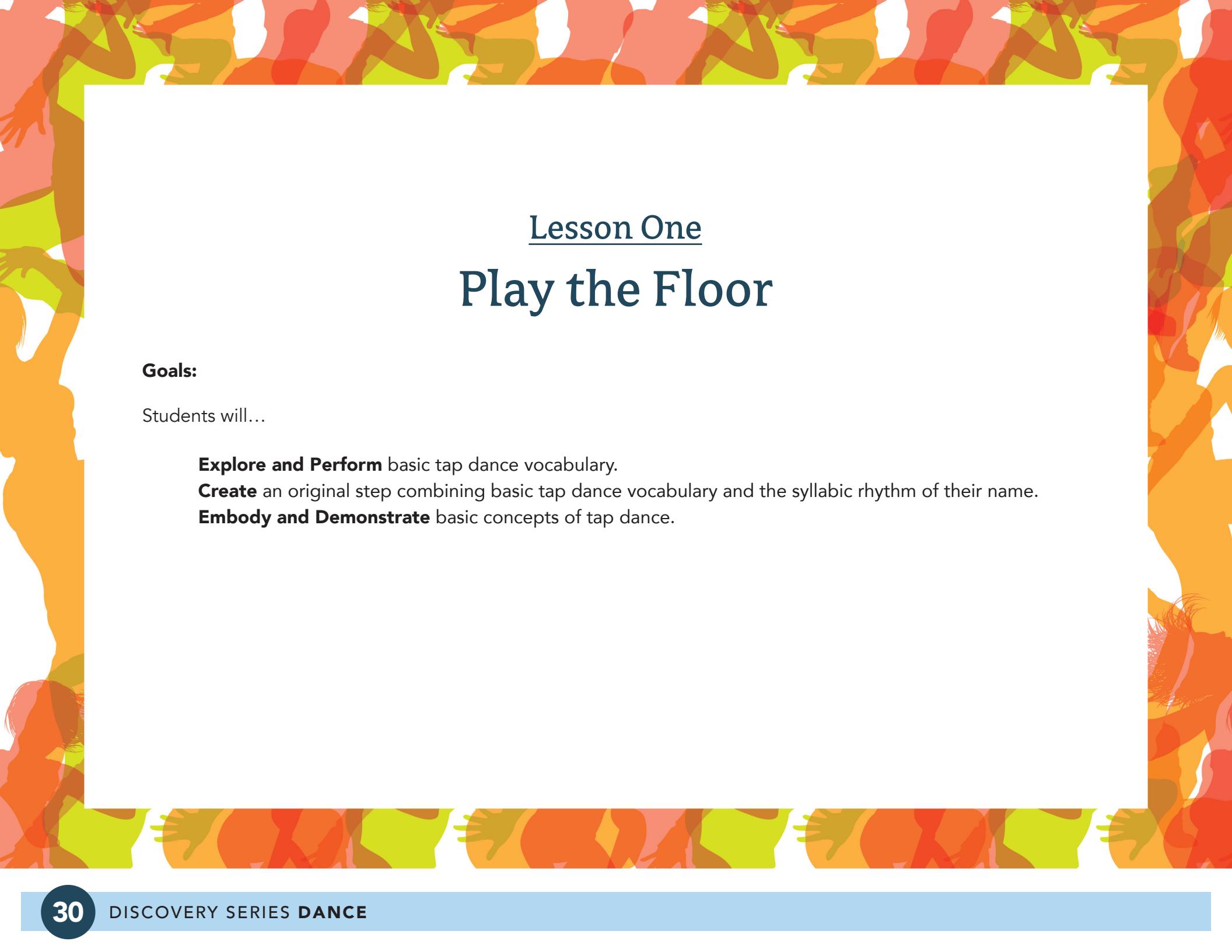
Through interactive classroom experiences with dance educators and exposure to professional dance performances, students will:

- **View and Reflect** on the work of Dorrance Dance.
- **Explore and Embody** basic tap dance concepts, vocabulary and rhythms.
- **Create and Perform** original movement using tap dance vocabulary.
- **Experiment with Improvisation** as a shared dance activity.
- **Connect** how tap dance history informs and inspires modern day dancers and choreographers.

UNIT ASSESSMENTS

I will measure student learning by:

Posing questions, assigning tasks, observing students' verbal and non-verbal responses, and gathering evidence of student learning through written or recorded documentation of student work. I will provide concrete, constructive feedback to facilitate student engagement and understanding.



Lesson One

Play the Floor

Goals:

Students will...

Explore and Perform basic tap dance vocabulary.

Create an original step combining basic tap dance vocabulary and the syllabic rhythm of their name.

Embody and Demonstrate basic concepts of tap dance.

ACTIVITY #1	STEPS	SUPPORT
<p>Gathering activity and introduction</p>	<p>Say it / Clap it / Embody it - Begin the class by asking the students to gather in a circle formation.</p> <p>1st round: Ask each student to say their first and last names in the circle. Group repeats in call and response structure.</p> <p>2nd round: Ask each student to say and clap their names in the circle. Group repeats in call and response structure.</p> <p>3rd round: Ask each student to clap their name in the circle (no voices, only clapping). Group repeats in call and response structure.</p> <p>4th round: Ask each student to stomp names in the circle (no voices, only stomping). Group repeats in call and response structure.</p> <p>Introduce unit of study Introduce Dorrance Dance and the genre of tap dance.</p>	<p><i>Tap Dance is music: the floor is an instrument the dancers play with their feet.</i> From Schroeder's "Dorrance Dance: Rooted in Tap Dance's Legacy" (p. 3, para 2).</p> <p>Dorrance Dance – Dorrance Dance is an award-winning tap dance company based out of New York City. The company's work aims to honor tap dance's uniquely beautiful history in a new, dynamic, and compelling context; not by stripping the form of its tradition, but by pushing it - rhythmically, technically, and conceptually.</p> <p>Tap dance – A percussive American dance form distinguished by the interplay of rhythms and amplification of sounds by the feet.</p> <p>Dos and Don'ts: Tap dancer rather than tapper Tap dance rather than tap <i>Dorrance Dance: Rooted in Tap Dance's Legacy</i> (p. 3, text box)</p> <p>Call and Response – a choreographic form, characteristic of African dances, where a solo dancer demonstrates a dance step and the group responds by repeating the step or with another step or movement combination.</p>

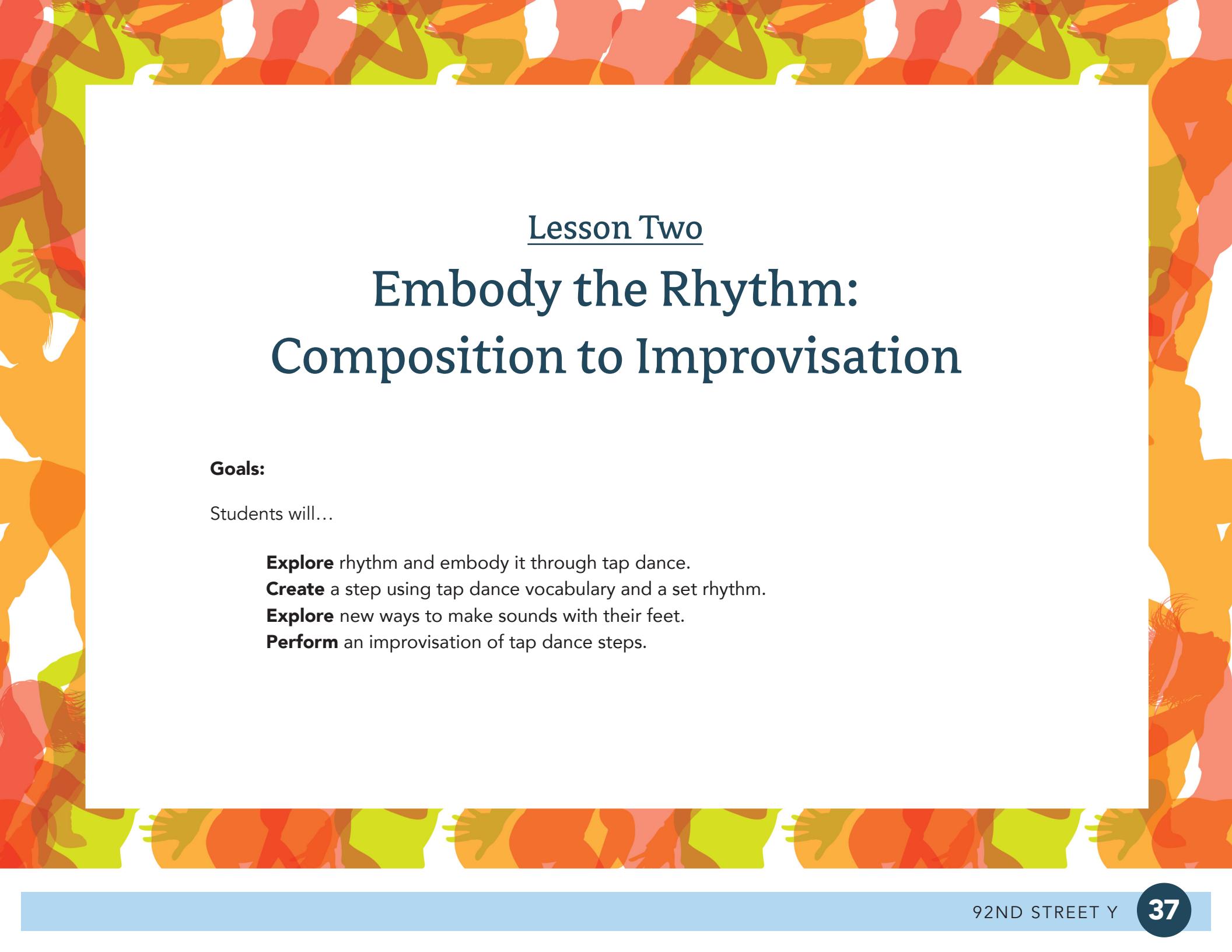
ACTIVITY #2	STEPS	SUPPORT
Warm-up and introduction to tap dance vocabulary	<p>In a circle, lead students through an exploration of basic tap dance steps and sounds. Choose steps that are developmentally appropriate for the age and technical level of your students. Begin the warm-up with stretches of the feet, ankles and knees and include general isolations of the upper body. Suggested sequence:</p> <p>Articulation of the feet (point, flex, circle, shake) <i>For younger students, this can be done seated with legs extended front.</i></p> <p>Plie, releve, lifting the knee to raise the foot from the floor</p> <p>Toe taps front, side and back</p> <p>Toe drops and heel drops</p> <p>Cramp roll (RRLL and LLRR)</p> <p>Toe digs and heel digs</p> <p>Ball heel drop (RR LL RR LL)</p> <p>Ball change (RL RL RL Tog / LR LR LR Tog)</p> <p>Shuffle step (R and L repeating)</p> <p>Shuffle ball change (R and L repeating)</p> <p>Chart the tap dance vocabulary explored in the warm-up.</p>	Appendix - Tap Dance Glossary, p. 62

ACTIVITY #3	STEPS	SUPPORT
Exploration of tap dance vocabulary	<p>Give the students some tap dance problems to solve. For example, <i>What would it sound like if we did a shuffle and two stamps? How about a step using only heel drops and toe drops?</i></p> <p>Next, ask the students for their own ideas for combining tap dance steps and try them out together as a class. Allow this to be an exploration of sound without focusing too much on rhythm. This is an opportunity to simply play and experiment with sounds and combinations of sounds.</p> <p>Notice and reflect on which combinations the students felt were most successful in their opinion and why.</p> <p>Chart the combinations to be used as a resource for the next activity.</p>	<p>Michelle Dorrance embraces a spirit of individual expression. Encourage students to draw attention to the whole body and notice how it responds through shape and energy while they are dancing.</p>

ACTIVITY #4	STEPS	SUPPORT
Create an original tap dance step	<p>Model an original step using the syllables of your (the teaching artist's) first and last names and our tap dance vocabulary. It should have the same number of sounds as syllables and follow the rhythm of your name when it is spoken.</p> <p>Instruct students to find a comfortable place in the room to work individually and create an original tap dance step using the syllables of their name. Remind them to use a variety of steps and sounds.</p>	<p>Refer to the chart of tap dance vocabulary created earlier in the lesson as a resource for movement ideas.</p> <p>Adaptation for K-2: As an alternative to students working independently to create their own syllable name steps, create one name phrase together as a class using the teaching artist's or classroom teacher's name. Take suggestions from students for which steps and sounds will be the components of the step.</p>

ACTIVITY #5	STEPS	SUPPORT
<p>Sharing signature steps</p>	<p>Gather back to a circle and invite students to take turns in the center to share their signature steps. After each student shares, the group repeats in call and response structure. The group call and response may not be exact, which is fine. Ask students to challenge themselves to use their skills of observation to do the best they can.</p> <p>Optional extension activity: Teach and learn signature steps with a partner and combine them to create one tap phrase together.</p> <p>Perform as duets for the class.</p> <p>Ask students to notice the following after each duet has shared.</p> <p>What tap dance vocabulary did the dancers include in their step?</p> <p>How did the duet use SPACE? <i>Did their step travel? Did they change levels?</i></p> <p>How did the duet use RELATIONSHIP? <i>Were they facing each other? Did they travel around each other?</i></p>	<p>For future activities, refer to this original syllable name step as their signature step.</p> <p>LMA SPACE and RELATIONSHIP Chart</p>

ACTIVITY #6	STEPS	SUPPORT
Reflection	<p>Reflection on their peers' signature steps:</p> <p><i>What tap dance vocabulary did you observe in their signature steps?</i></p> <p>Give a star to another dancer: <i>What did you like about their signature step? Why?</i></p> <p>General reflection on the lesson:</p> <p>Vocabulary recall</p> <p>Tell me: Teaching artist demonstrates a step for the class and asks what it is called.</p> <p>Show me: Teaching artist says the name of a tap dance step and asks the students to demonstrate it.</p> <p><i>How did you use your name to create an original tap dance step?</i></p> <p>Reflect with prompts aligned with LMA</p> <p>BODY – <i>How did you use your whole body while tap dancing?</i></p> <p>EFFORT/DYNAMICS – Energy, effort (light, strong, relaxed, tense)</p> <p>SPACE – Directions (i.e. toe taps front, side, back); <i>Did your step travel?</i></p> <p>RELATIONSHIP – With the floor; with the syllables of your name; with other dancers in the call and response</p>	<p>Appendix - LMA Chart, p. 48</p>



Lesson Two

Embody the Rhythm: Composition to Improvisation

Goals:

Students will...

Explore rhythm and embody it through tap dance.

Create a step using tap dance vocabulary and a set rhythm.

Explore new ways to make sounds with their feet.

Perform an improvisation of tap dance steps.

ACTIVITIES 1&2	STEPS	SUPPORT				
Gathering activity and warm-up	<p>Lead students through an exploration of basic tap steps and sounds. Begin the warm-up with stretches of the feet, ankles and knees and also include general isolations of the upper body.</p> <p>Gather in a circle to perform signature steps from Lesson 1. Each student will move to the center to perform their step and the class will repeat in call and response structure.</p>	Appendix - Tap Dance Glossary , p. 62				
Introduce the concept - Rhythm	<p>Using tape or a hanging pocket chart, present a selection of rhythm cards (page 65) to your students. Explore the rhythms through sight, sound and movement.</p> <p>See it / Say it / Clap it / Embody it</p> <p>Look at the rhythm cards Read the rhythms together Repeat the rhythms as a group while clapping Repeat the rhythms as a group with one tap dance step [1 2 3 4] for example, with all toe taps, then all stomps [1& 2& 3& 4&] for example, with heel drops, then with shuffles</p>	<p>Beat - a regular, recurring, and periodically accented pulse which constitutes the unit of measurement in all measured music.</p> <p>Rhythm - the pattern of regular or irregular pulses caused in music by the duration and stress of the beat.</p> <p>Rhythm cards (page 65)- the rhythms on these cards range from very simple to moderately complex. Choose cards that are appropriate for the age and technical skill of your students, or feel free to create and introduce new rhythms to your class.</p> <p>Another way to vocalize rhythms is with sounds instead of numbers and words.</p> <p>For example:</p> <table style="margin-left: 200px;"> <tr> <td>1 2 3& 4&</td> <td>(ta – ta – ti ti – ti ti)</td> </tr> <tr> <td>1&2 3&4</td> <td>(ti ti – ta – ti ti – ta)</td> </tr> </table> <p>* use any sounds that work for you and your students</p>	1 2 3& 4&	(ta – ta – ti ti – ti ti)	1&2 3&4	(ti ti – ta – ti ti – ta)
1 2 3& 4&	(ta – ta – ti ti – ti ti)					
1&2 3&4	(ti ti – ta – ti ti – ta)					

ACTIVITY #3	STEPS	SUPPORT
Introduce the concept - Composition <p>As a class, create a tap dance step to go with some of the rhythms on the cards. Sequence 2-4 rhythms to create a more complex combination of steps. Take suggestions from students for sequencing a variety of steps to create the phrase. For example:</p> <p>1 2 3&4& R Heel Drop / L Heel Drop / R Shuffle Shuffle</p> <p>1 2& a 3&a 4 Stomp R / Dig L Hop R Step L / Dig R Hop L Step R / Stomp L</p> <p>Perform in small groups. Include repetition and perform the step a set number of times.</p> <p>Look for:</p> <ul style="list-style-type: none"> Clarity of sounds Consistency of rhythm 		<p>Choreography/Dance Composition: Dances, movements and steps that are created and arranged for dancers by a choreographer.</p> <p>Tap Dance in Concert Dance Context See Schroeder's "Dorrance Dance: Rooted in Tap Dance's tradition" (p. 2, para. 1).</p>

ACTIVITIES 4&5	STEPS	SUPPORT
Introduce the concept - Improvisation	<p>Guide students in the discovery of original tap dance steps and sounds.</p> <p><i>In addition to the vocabulary we learned, what are some new sounds you can make with tap shoes?</i></p> <p>Provide time for exploration and give suggestions for experimentation, including using different surfaces of the foot, different force and energy, allowing the body to react and respond, etc.</p>	<p>Improvisation - Original movement created in a free or structured environment. To work from inspiration and impulse rather than from a previously designed plan.</p>
Share and Perform	<p>Lead the class in clapping a steady tempo (you may instead choose to play a metronome track, recommended bpm range from 105-125) while dancers take turns in the center with improvisation. Students are dancing their own rhythm simultaneously with the steady beat of the accompaniment.</p>	<p>Africanist Legacy of Rhythmic Tap Dance <i>Dorrance Dance: Rooted in Tap Dance's Legacy</i> (p. 1, para. 2)</p> <p>Tempo - The pace or rate of speed at which music is played or a dance is executed.</p>

ACTIVITY #6	STEPS	SUPPORT
Reflection	<p>Reflect as a group on the improvisation activity:</p> <p><i>What were your preferences as a performer, dancing with choreographed or improvised steps? Why?</i></p> <p><i>What was most challenging for you?</i></p> <p><i>What did you notice about your peers' improvisations?</i></p> <p>Reflect with prompts aligned with LMA:</p> <p>BODY – <i>what parts did they use? What shapes were they making?</i></p> <p>DYNAMICS/EFFORT – <i>what qualities did you notice in their dancing?</i></p> <p>RELATIONSHIP – to the floor while dancing; to the rhythm</p>	LMA Charts, p. 48
Prepare for Dorrance Dance, Second Company performance at 92nd Street Y	<p>Provide historical context of tap dance and company information about Michelle Dorrance and Dorrance Dance. Focus on Michelle's work as an innovator who honors the legacy of the art form and the tradition of passing down knowledge and steps from one generation to the next.</p> <p>Students will be able to identify the following in the performance:</p> <ul style="list-style-type: none"> Different styles of dance Choreographed vs. improvised movement Different musical styles and costumes 	<p>What to Look For in Performance</p> <p>See Schroeder's "Dorrance Dance: Rooted in Tap Dance's tradition" (p. 3, para. 2).</p> <p>Dorrance Dance fact sheet, p. 60</p> <p>Timeline of tap dance history, p. 68</p>

Lesson Three

Legacy to Innovation: *Thou shalt not steal another's steps...exactly*

Goals:

Students will...

Reflect on the performance of Dorrance Dance, Second Company at the 92nd Street Y.

Perform choreographed and improvised tap dance in a movement conversation with another dancer.

Analyze a tap dance video.

Revise a tap dance step created by another dancer.

Understand the relationship between legacy and innovation as it relates to tap dance.

ACTIVITIES #1&2	STEPS	SUPPORT
Warm-up	<p>Lead students through an exploration of basic tap dance steps and sounds. Begin the warm-up with stretches of the feet, ankles and knees and include general isolations of the upper body.</p> <p>Gather in a circle. Instruct students to perform two at a time in the middle of the circle, dancing back and forth as a movement conversation, a call and response between two dancers each using their signature steps and improvisation.</p> <p>Model exercise with a student volunteer.</p>	<p>It is not necessary to follow a structured pattern when students go to the center to dance. Allow this to be informal, student driven, and playful. You might ask for volunteers to raise a hand when they're ready, or choose one dancer and let them select a partner to join them. Just make sure everyone has an opportunity to share.</p>
Reflect on performance of Dorrance Dance, Second Company at the 92nd Street Y	<p>As a group, reflect on the performance:</p> <p><i>What did you see?</i></p> <p><i>What stood out for you and why?</i></p> <p><i>Where did you see choreographed movement? Improvised?</i></p> <p><i>How did the dancers use their whole body in performance?</i></p> <p>Discuss the music and costumes:</p> <p><i>What was the relationship between the sounds produced by the dancers' feet and the music that accompanied them?</i></p> <p><i>How did the costumes support the different dances?</i></p> <p><i>How did the costumes relate to, highlight or enhance the movement?</i></p> <p><i>What questions do you have about the performance?</i></p>	

ACTIVITIES 3&4	STEPS	SUPPORT
View video for analysis	<p>View a video clip of The Nicholas Brothers dancing. Instruct students to call out movements as they see them being performed.</p> <p>Chart student responses.</p> <p><i>What movements did you recognize? What was the same and different about the movements?</i></p>	<p>Video clip of The Nicholas Brothers: https://youtu.be/fNKRm6H-qOU</p>
Reflect on performance of Dorrance Dance, Second Company at the 92nd Street Y	<p>Share the history of “stealing steps” from the 1920s and 30s.</p> <p><i>What would you steal from The Nicholas Brothers?</i></p> <p><i>What would you change? What would you add? How would you make it your own?</i></p> <p>Provide time for students to work on their own, taking a step from the video analysis of The Nicholas Brothers, revising it to create an original movement.</p> <p>Provide some suggestions for revision:</p> <ul style="list-style-type: none"> Perform at a different speed Add a turn or other actions to the step. Make the step travel Add a detail by using other body parts (i.e. arms, head) Change the quality of the movement (i.e. from sharp to smooth) 	<p><i>In the 1920s and 30s at the Hoofer’s Club in Manhattan, dancers followed an unwritten rule: “Thou shalt not steal another’s steps...exactly.” So if a dancer saw something they liked, they could take it, but they had to make it his own. Today’s dancers continue this legacy of sharing steps to inspire new, previously unimagined possibilities.</i></p> <p>LMA Charts, p. 48</p>

ACTIVITY #5	STEPS	SUPPORT
Performing	<p>Students perform their revised “stolen steps” in groups.</p> <p>Observers will reflect on how the dancers made it their own. Encourage them to describe not just what actions they noticed, but what style and quality the students brought to their performance.</p> <p>If multiple students “stole” the same step, have them perform together for a deeper analysis:</p> <p><i>What was different about the way the dancers chose to revise the same step?</i></p>	

ACTIVITY	STEPS	SUPPORT
Reflection and culminating experience	<p>Reflect on full experience with Discover Dance: Dorrance Dance, Second Company.</p> <p>Turn and talk with a partner:</p> <p>Recall and share your favorite activities learning, exploring and creating tap dance during this unit of study. <i>Do you think you will continue to create tap dances at home?</i></p> <p>Share responses together as a class.</p> <p><i>How do tap dancers honor the past while creating new work? Why is it important?</i></p> <p>Culminating experience:</p> <p>Create an Improvisation circle.</p> <p>As solos, duets or small groups, take turns at center performing your “signature step”, your new “stolen step ” and/or freestyle improvisation. You may choose to use recorded music or a group clapped rhythm.</p> <p>A nod to history: Many famous tap dancers had fun nicknames like Jimmy Slyde, Honi Coles, Cookie Cook and Peg Leg Bates.</p> <p>Ask students to give themselves a nickname that captures the essence of their style. Select one student from the class to play the role of the emcee, introducing the dancers by their nicknames as they take the floor to perform.</p>	

Appendix A: Support Materials

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Laban Movement Analysis (LMA)

Body	Effort/ Dynamics	Space	Relationship
What	How	Where	With Whom
Actions Traveling Stillness Turning Jumping Twisting Swinging Shaking	Motion Quality Factor Contracting/Expanding Rising/Sinking Narrowing/Widening Advancing/Retreating	General Space Everywhere	Situations Unison Solo Duet Trio Group Leading Following Shadowing Mirroring Copying Matching Action/Response Echoing
Body Shaping Stillness	Time Sustained Sudden	Reach Near Mid Far	Spatial Relationships Meeting Parting Linking Connecting
Parts Used Leading Gesturing Emphasized Touching	Space Indirect Direct	Levels High Middle Low	Spatial Formations Line (spoke, cross, square) Circle Scattered Solid (wedge, block)
Shapes Stillness	Flow Free Bound	Directions Up/Down Forward/Backward Right/Left Diagonal	Time Relationships Metrical/Non-Metrical Beat Tempo Accent Rhythm Pattern
Regions Stillness	Actions Float Punch Glide Slash Flick Press Dab Wring	Pathways Straight Angular Circular Curvy	Body Relationships Parts to Each Other Individuals to Each Other Groups to Each Other
Bases Stillness	Descriptive Words Bubbly Carefree Droopy Soft Bold Confident Fierce Sharp Excited Heavy Sticky	Space Words Over Under Around Through In Front Behind Beside Toward Away	Other Music Props Costumes Curriculum Environment Audience
Flow Stillness	Regions Upper/Lower Right/Left Front/Back	Choreographic Structures Theme & Variation - AB Sandwich - ABA Rondo - ABACADA Accumulation - AABABC Call & Response Canon Chance Site Specific	© 2015 DANCE EDUCATION LABORATORY (DEL) 92ND STREET Y - WWW.92Y.ORG/DEL

Laban Movement Analysis (LMA)

Body

What

Actions

Traveling
Stillness
Turning
Jumping
Twisting
Swinging
Shaking

Parts

Used
Leading
Gesturing
Emphasized
Touching

Body Shaping

Contracting/Expanding
Rising/Sinking
Narrowing/Widening
Advancing/Retreating

Shapes

Round (ball)
Wide (wall)
Narrow (arrow)
Twisted (pretzel)
Symmetrical
Asymmetrical

Regions

Upper/Lower
Right/Left
Front/Back

Bases

Standing/Sitting

Kneeling/Lying

Flow

Simultaneous
Sequential

Laban Movement Analysis (LMA)

Effort/Dynamics

How

Motion Quality Factor

Weight — Light
Strong

Time — Sustained
Sudden

Space — Indirect
Direct

Flow — Free
Bound

Descriptive Words

Bubbly
Carefree
Droopy
Soft
Sticky
Bold
Confident
Fierce
Sharp
Heavy
Excited

Actions

Float
Glide
Flick
Dab
Punch
Slash
Press
Wring

Laban Movement Analysis (LMA)

Relationship

With Whom

Situations

Unison

Solo Duet Trio Group
Leading Following
Shadowing Mirroring
Copying Matching
Action/Response
Echoing

Spatial

Formations

Line (spoke, cross, square)
Circle Scattered
Solid (wedge, block)

Spatial Relationships

Meeting Parting
Linking Connecting

Body

Relationships

Body Parts to Each Other
Individuals to Each Other
Groups to Each Other

Time Relationships

Metrical/Non-Metrical
Beat Tempo Accent
Rhythm Pattern

Other

Music
Props Costumes
Curriculum
Environment Audience

Choreographic

Structures

Theme & Variation - AB
Sandwich - ABA
Rondo - ABACADA
Accumulation - AABABC
Call & Response
Canon Chance
Site Specific

Laban Movement Analysis (LMA)

Space

Where

General

Space

Everywhere

Reach

Near
Mid
Far

Personal

Space

Located

Levels

High
Middle
Low

Space Words

Over
Under
Around
Near
Far
Through
Behind
Beside
In Front
Toward
Away

Pathways

Straight
Angular
Circular
Curvy

Directions

Up/Down
Forward/Backward
Right/Left
Diagonal

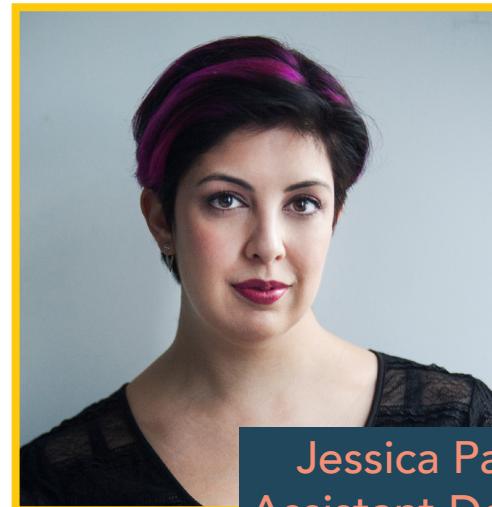
Meet Jamal Jackson Dance Company



Jamal Jackson



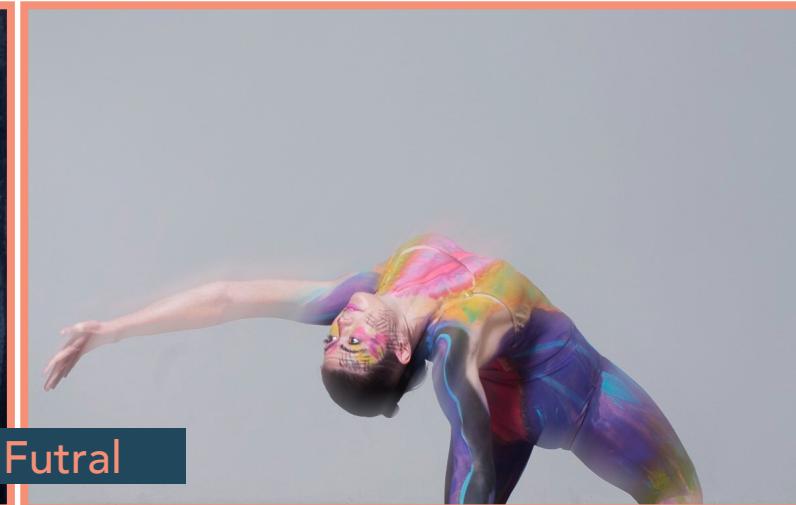
Coleen Scott
Designer



Jessica Padilla
Assistant Designer



Joanna Futral





Karina Ikezoe



Rebecca Greenbaum



Dana Thomas

Inspiration for Dragonflies



Inspiration for Hummingbirds



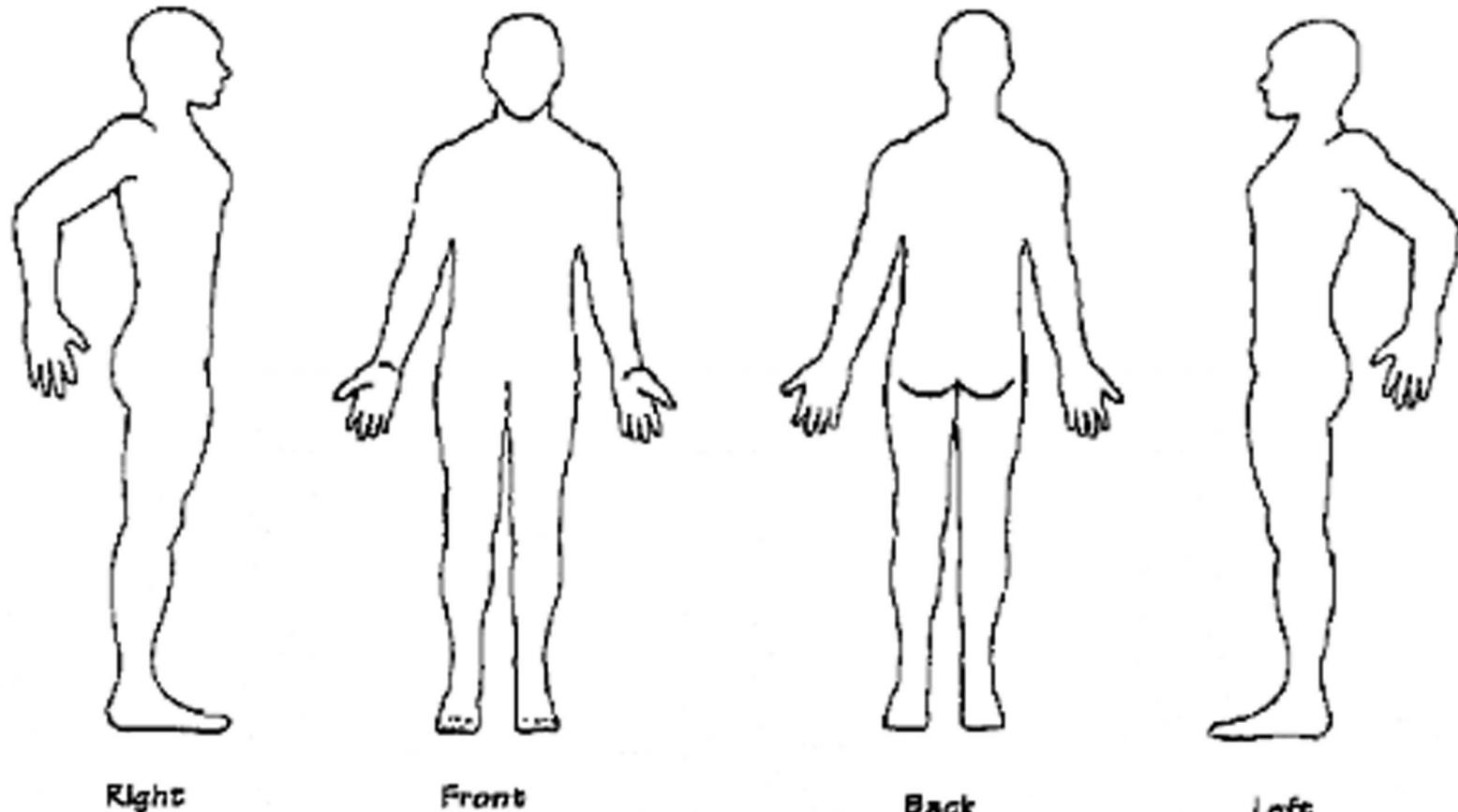
Inspiration for Chameleons

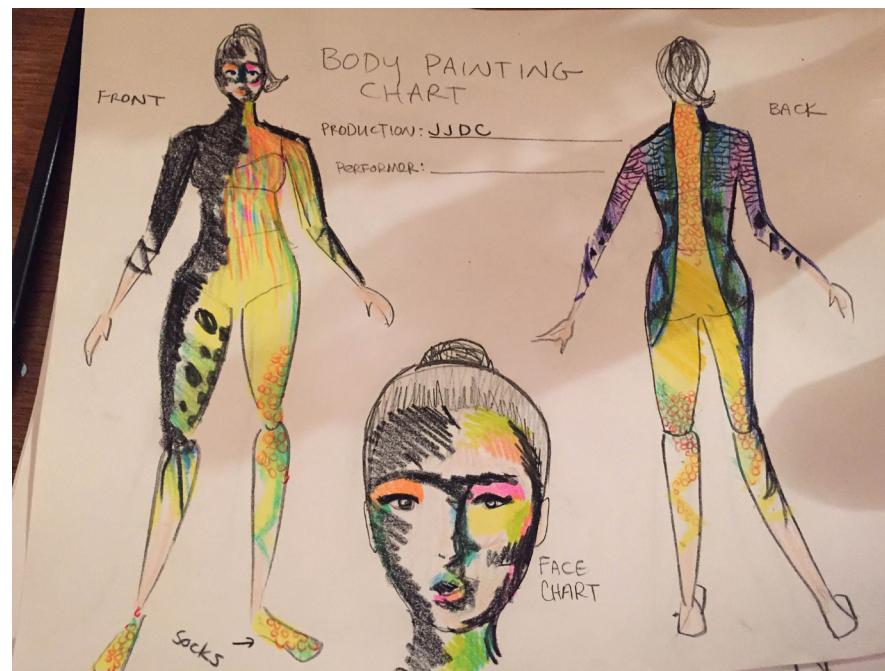
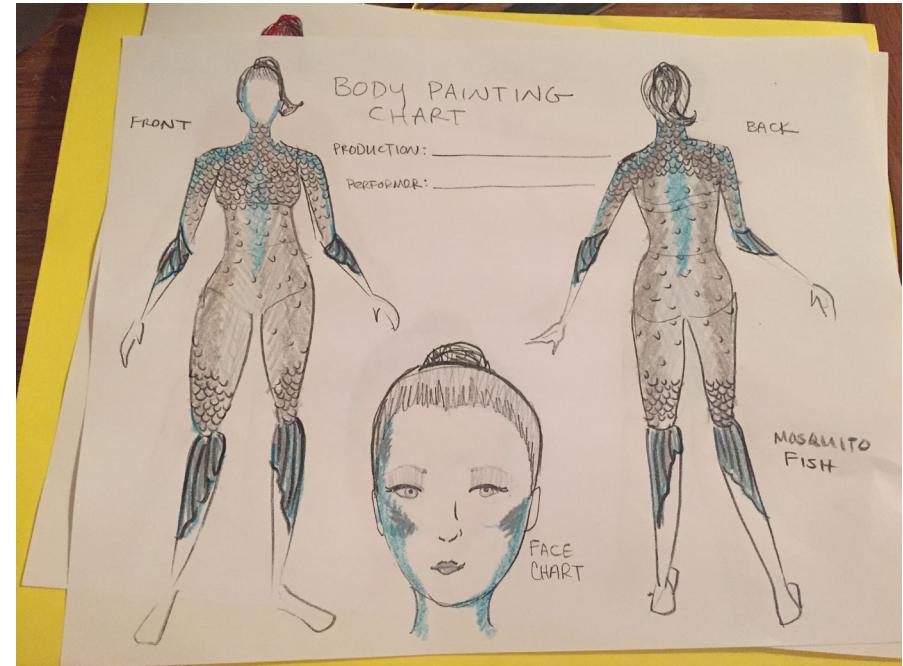
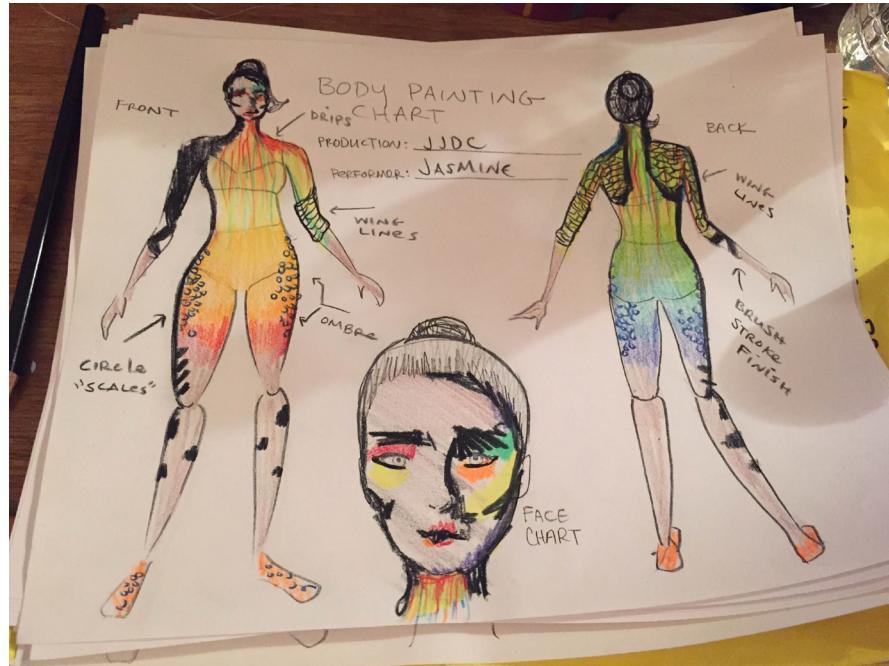


Body Paint Chart

Show:

Dancer:





Meet Dorrance Dance, Second Company



Michelle Dorrance

Artistic Director

Michelle Dorrance is a New York City-based artist. Mentored by Gene Medler (North Carolina Youth Tap Ensemble), she was lucky to study under many of the last master hoofers. Career highlights include: STOMP, Derick Grant's Imagine Tap!, Jason Samuels Smith's Charlie's Angels/Chasing the Bird, Ayodele Casel's Diary of a Tap Dancer, Mable Lee's Dancing Ladies, and Darwin Deez. Company work includes Savion Glover's Ti Dii, Manhattan Tap, Barbara Duffy, JazzTap Ensemble, Rumba Tap, and solo work ranging from The Late Show with Stephen Colbert to commissions for the Martha Graham Dance Company and American Ballet Theatre. A 2018 Doris Duke Artist, 2017 Ford Foundation Art of Change Fellow, and 2015 MacArthur Fellow, Dorrance is humbled to have been acknowledged/supported by United States Artists, the Joyce Theater, New York City Center, the Alpert Awards, Jacob's Pillow, Princess Grace Foundation, The Field, American Tap Dance Foundation, and the Bessie Awards. Dorrance holds a BA from New York University and is a Capezio Athlete.

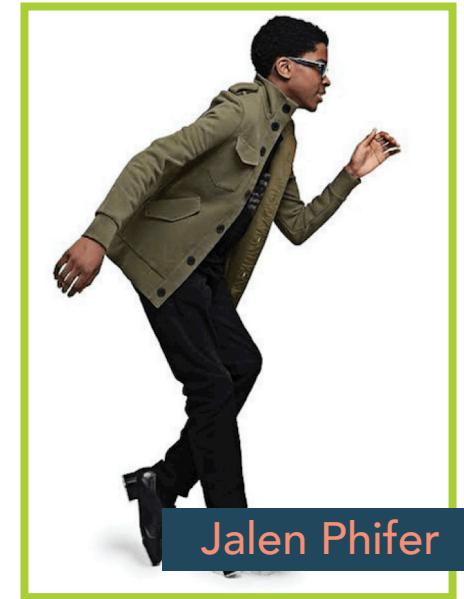
Meet Dorrance Dance, Second Company Dancers



Byron Tittle



Brittany DeStefano



Jalen Phifer



Elizabeth Burke



Naomi Funaki



Claudia Rahardjanoto

Tap Dance Glossary

Ball	Step the ball of the foot to the floor with the heel raised
Ball Change	Step behind on the ball of the R foot, then step forward with weight on the L foot (or the ball of the L foot). Reverse to execute Ball L Step R
Brush	Strike the ball of the foot in any direction with a swinging motion away from the body
Cramp Roll	Ball R Ball L Heel Drop R Heel Drop L (reverse starting Ball L)
Flap	Brush forward, then step forward on the ball of the foot
Heel Dig	From a raised foot, strike the back edge of the heel tap on the floor
Heel Drop	With toe on the floor and heel raised, forcibly lower heel tap to the floor
Hop	Standing on one foot, spring up in the air and land on the same foot

Shuffle	A forward brush followed by a backward brush. Can be executed forward, side or back
Spank	A backward brush that moves toward the body instead of away
Stamp	Forcefully step with the whole foot on the floor
Stomp	A stamp carrying no weight
Tap	Strike the toe tap to the floor with no weight
Toe Dig	Strike the tip of the toe tap on the floor
Toe Drop	With heel on the floor and toe raised, forcibly lower toe tap to the floor

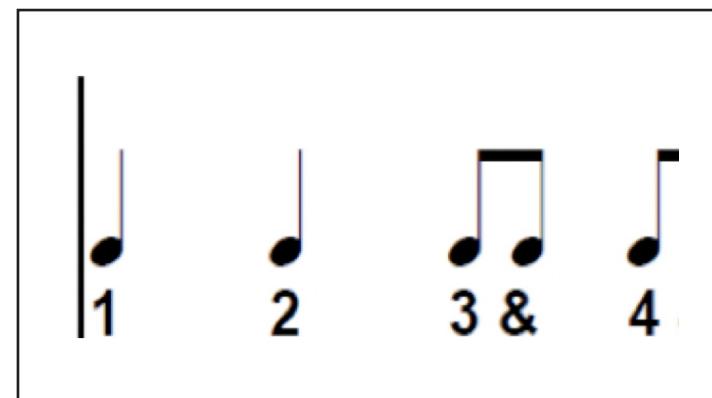
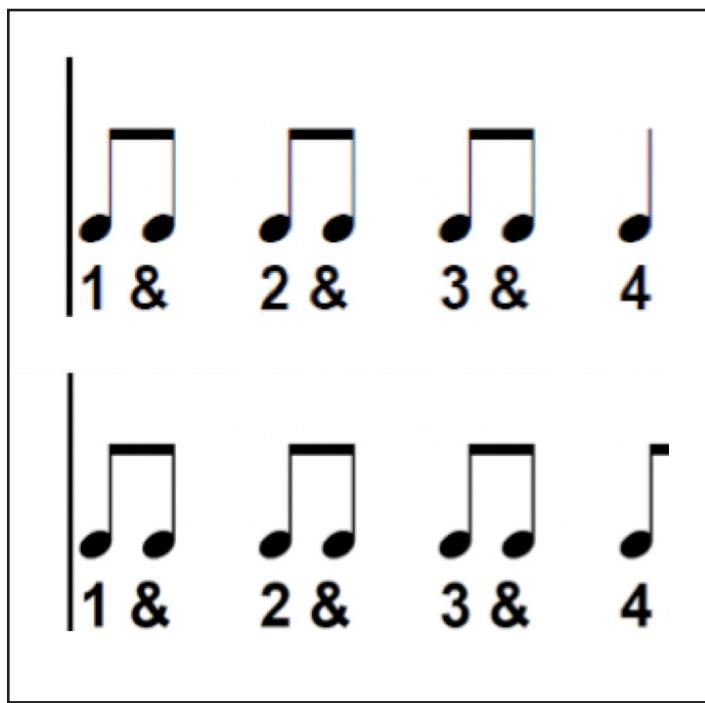
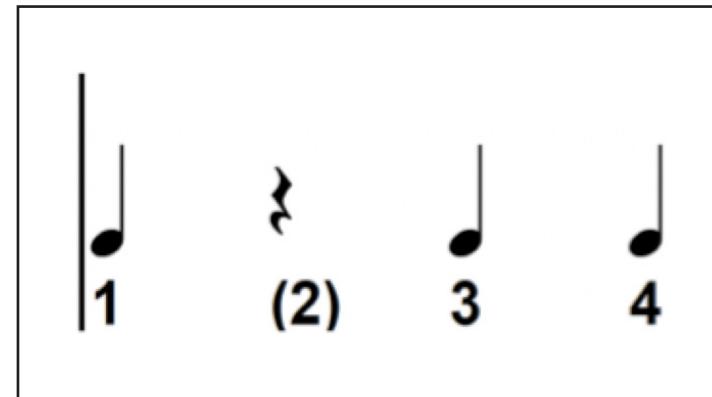
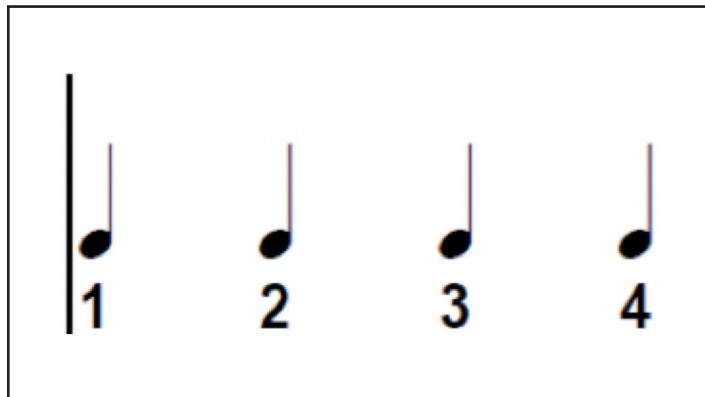
Tap Dance Word Search

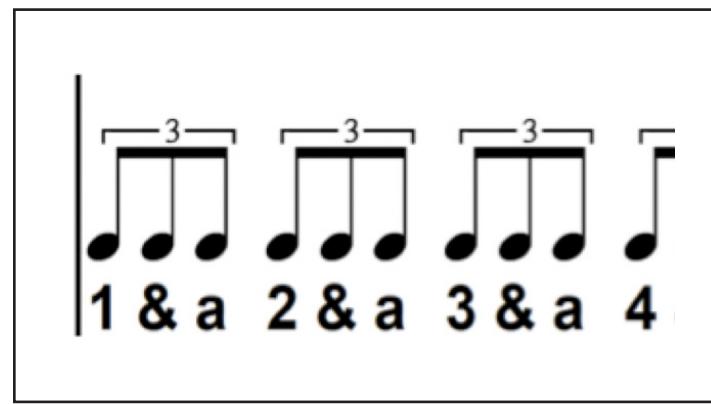
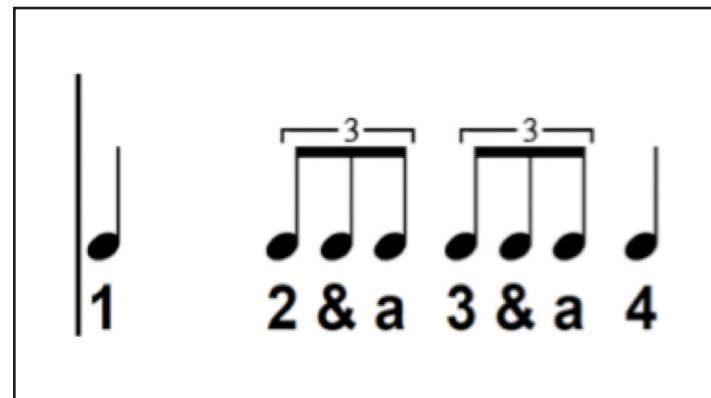
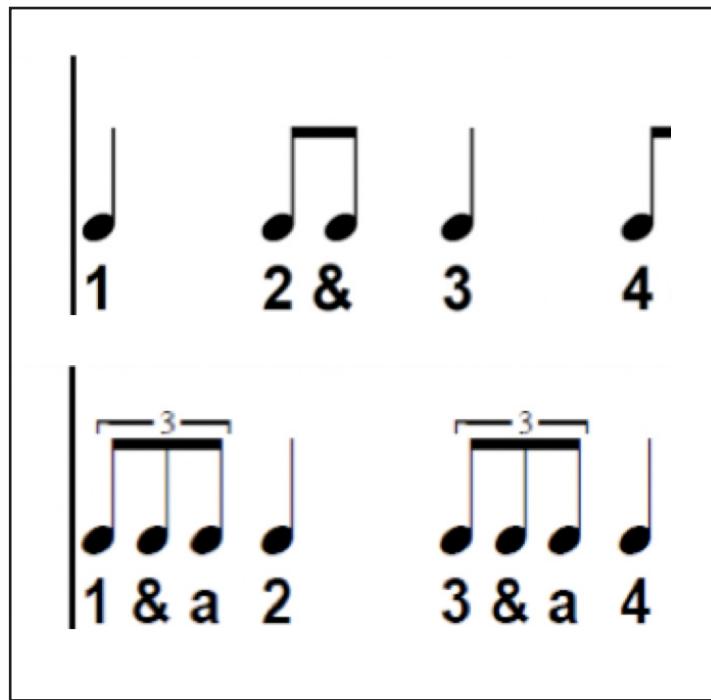
Find the following tap dance vocabulary words in the word search below. Circle the word once you've found it.

Words to find: Ball, Brush, Flap, Hop, Shuffle, Stamp, Stomp, Tap

C	R	A	V	S	E	S	E
S	N	U	Q	T	T	T	Y
C	B	T	P	O	G	A	M
B	K	X	G	M	F	M	T
A	L	V	B	P	F	P	J
L	E	O	A	S	H	D	I
L	T	A	P	D	O	A	P
K	J	H	G	F	P	Z	Y
L	C	V	B	R	U	S	H
F	L	A	P	H	B	R	G
L	S	H	U	F	F	L	E

Rhythm Cards





Tap Dance Word Match

Draw A Line To Match The Tap Word To Its Correct Definition

Tap Word:

Definition:

Tap

Strike the tip of the toe tap on the floor

Ball

Strike the back edge of the heel tap on the floor

Toe Dig

Forcefully step with the whole foot on the floor

Toe Drop

From one foot, spring up and land on the same foot

Stamp

Step the ball of the foot to the floor

Stomp

Forcibly lower heel tap to the floor

Hop

Strike the toe tap to the floor with no weight

Heel Drop

Strike the ball of the foot with a swinging motion

Heel Dig

A stamp carrying no weight

Brush

Forcibly lower toe tap to the floor

Tap Dance Timeline

1600s-1700s

Tap dance emerges in the United States, evolving from the dances of African slaves (gioube, a sacred and secular step dance) and Irish indentured servants (jig, a musical and dance form). The fusion of dances became known as "jigging."



1900s

Jazz tap dance is introduced, influenced by Ragtime music and jazz rhythms.



1800s

William Henry Lane, hailed as "Master Juba," is credited for blending African rhythms with the technique of jigging and is considered the most influential performer in 19th century dance.

Vaudeville troupes and touring shows bring tap dance to audiences across America.

William Henry Lane



1920s and 1930s

Shuffle Along (1921), the all black musical, introduced an exciting form of jazz tap dance to the Broadway stage. Bill "Bojangles" Robinson starred in Blackbirds of Broadway (1928). The Hoofers Club in Harlem provided a place for dancers to share steps, including John Bubbles and Charles "Honi" Coles.



1930s and 1940s

Tap dance is featured in such Hollywood films as *Forty-Second Street* (1933) starring Ruby Dee, *The Little Colonel* (1935) starring Bill Robinson and Shirley Temple, *Swing Time* (1936) starring Fred Astaire, and *Stormy Weather* (1943) starring Bill Robinson and The Nicholas Brothers. Other popular film tap dancers included Gene Kelly, Eleanor Powell, Jeni Legon and Ann Miller.



1950s

A shift toward ballet and modern dance styles on the Broadway stage contribute to a decline in the popularity of tap dance.

1960s and 1970s

On July 6, 1963, the Newport Jazz Festival presents a show entitled *Old Time Hoofers* featuring Honi Coles, Chuck Green, Cookie Cook, Brownie Brown, Pete Nugent, Cholly Atkins and Baby Laurence. By the mid 1970s, younger dancers begin to seek out elder tap masters, sparking a renewed interest in tap dance. Several female tap dancers, such as Brenda Bufalino, Dianne Walker, Jane Goldberg and Lynne Daly are widely credited for this resurgence.

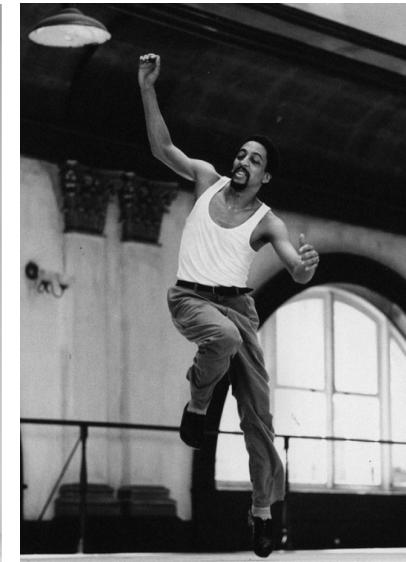


1980s-1990s

Gregory Hines stars in the Broadway musical *Sophisticated Ladies* (1981), *The Tap Dance Kid* (1983), *Jelly's Last Jam* (1991) and films *White Nights* (1985), *The Cotton Club* (1984) and *Tap* (1989).

PBS produced *Tap Dance In America*, featuring Hines and introducing young Savion Glover, who will revitalize tap dance for the next generation.

Tap dance is featured in many popular stage shows such as *Riverdance*, *Stomp*, *Tap Dogs*, and Savion Glover's *Bring in 'Da Noise, Bring In 'Da Funk* on Broadway.



National Tap Dance Day

May 25th, on Bill "Bojangles" Robinson's birthday, National Tap Dance Day is celebrated around the country.

2000s-Today

Artists like Savion Glover, Jared Grimes, Omar Edwards, Dormeshia Sumbry Edwards, and Michelle Dorrance continue to honor the legacy of the past while innovating, creating and teaching for future generations of tap dance in America.



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