



**Ten Week Patch Program  
For all Grade Levels**

**girl scouts**   
north carolina  
coastal pines

The Make Every Dance Step Count Patch program is set up so that you and your troop can explore the world of dance. You will take on many of the most popular types of dance.

In the first week, discover what group knows about dance, I bet there is a dancer or two in your midst. In week 2, explore the world of ballet, where it started and get a few of the basic steps down. From ballet explore Jazz, Tap, Hip-Hop, Musical Theater and few different cultural dances. In weeks 8, 9 and 10 put it all together and have groups choreograph their own dance programs and work to create a troop recital.

Each week you will learn a bit of the history of dance style. There is a lot of information about dance all around us. In this packet of information we have included many links to videos and picture of the different types of dance. The best way to learn dance is to do it. So make sure to get out and explore.

Look for more resources on the website as we move forward.

Happy Dancing!

## **WEEK 1: INTRO & OVERVIEW OF THE PROGRAM**

- Why Dance?

Why do people dance? Why do you dance? You may dance at a dance school where you receive formal training. You may dance with friends to your favorite music in the privacy of your bedroom. You may dance in social scenarios, such as a school event or at a family event like a wedding. Whatever the reason, people typically dance because it is fun, and it is a great way to exercise and interact with friends!

Take a moment and share with each other reasons why you dance and what experiences you've had while dancing.

- Different Styles of Dance

There are many different styles of dance, ranging from the classically known styles (i.e. ballet) to street styles (i.e. krumping) to cultural styles (i.e. Irish dancing). Several styles of dance are listed below. Read through the list and if any of your troop members can demonstrate the style, please allow them to do so.

- Ballroom Dance
  - Waltz
  - Tango
  - Viennese Waltz
  - Foxtrot
  - Quickstep
- Latin Dance
  - Mambo
  - Rumba
  - Cha-cha
  - Samba
  - Paso Doble
  - Salsa

- Swing Dance
  - Modern Jive
  - Lindy Hop
  - East Coast Swing
  - West Coast Swing
  - Carolina Shag
  - Hand Jive
  - Charleston
- Liturgical Dance
- Disco Dance
- Acro Dance
- Ballet
- Lyrical/Contemporary
- Tap Dance
- Hip-Hop
- Modern
- Clogging
- Belly Dancing
- Irish Dance
- African Dance

Of course, this is just a taste of the many styles and cultural assimilations that exist in the world of dance! How many of these did you know? Are you excited to learn about them?

- Different Avenues of Dance

Dance has really broadened itself to a wide audience over the past several years. With television shows like *So You Think You Can Dance* and *Dancing with the Stars*, dance has really emerged to the forefront of the entertainment industry.

On a local scale, you may find that you dance at a studio. At your studio, you may perform in a recital or at competitions. Several young dancers may also find opportunities to dance in their school musicals, dance teams, and show choirs.

Once you graduate from a studio program, you may go on to continue dancing at the college level, on Broadway, with a professional company, or you may find your niche in teaching or choreographing.

The opportunities are endless, and if you really love dancing, you'll be able to do it for the rest of your life!

▪ Different Careers in Dance

If you love dance, you may wonder what you can do with it as a career? Several options are listed below:

- Dance Instructor
- Studio Owner/Artistic Director
- Choreographer
- Broadway Performer
- Cirque du Soleil Performer
- Competition Judge
- Ballet Dancer in a Ballet Company
- Theatrical Performer
- Dance Therapist
- University Professor
- Elementary/Middle/High School Instructor
- Administrative Side of Ballet Companies, Dance Companies, Theatre Companies

And, even if you decide not to perform as a dancer for your career, there are many advantages to the training you receive. You will be more poised and more confident, and you will have an appreciation of the arts that you will treasure for your lifetime.

- Structure of the Dance Program

This program is structured to give you a “taste” of several dance styles. From the sampling, you may choose your favorites and independently explore more about those techniques, performances, and choreography.

At the end of the program, you should feel confident enough to begin exploring your own movement. The culmination of this program is the group performance that is staged by your troop!

Before you begin dancing, always remember to stretch!

- Share Your Knowledge

As a troop, go around and share your knowledge and background of dance.

1. Do you dance at a studio?
2. What dance styles are your favorite?
3. Share your experiences with performing and/or competing.
4. Do you watch television shows or movies that feature dance? What are some of your favorites?
5. What do you hope to learn/achieve with this program?

- Let's Get Dancing!

Now, that we've had an overview of dancing, let's get to the fun part: learning about dance!

## **WEEK 2: BALLET**

- **History/Background**

Everybody participating in this program has probably at least heard of ballet. You may have seen the famous ballets: *Nutcracker*, *Swan Lake*, or *Sleeping Beauty*. The graceful elegance is truly beautiful. Ballet is a controlled, disciplined art form that takes many years to master. Below is a brief overview of this history of the art...check it out, and then we'll begin discussing the technical components of the style.

### **History of Ballet**

The earliest precursors to ballets were lavish entertainments given in the courts of Renaissance Italy. These elaborate spectacles, which united painting, poetry, music, and dancing, took place in large halls that were used also for banquets and balls. A dance performance given in 1489 actually was performed between the courses of a banquet, and the action was closely related to the menu: For instance, the story of Jason and the Golden Fleece preceded the roast lamb. The dancers based their performance on the social dances of the day.

The Italian court ballets were further developed in France. *Le Ballet Comique de la Reine* (The Queen's Ballet Comedy), the first ballet for which a complete score survived, was performed in Paris in 1581. It was staged by Balthazar de Beaujoyeux, a violinist and dancing master at the court of Queen Catherine de Medicis. It was danced by aristocratic amateurs in a hall with the royal family on a dais at one end and spectators in galleries on three sides. Since much of the audience saw the ballet from above, the choreography emphasized the elaborate floor patterns created by lines and groups of dancers. Poetry and songs accompanied the dances.

Most French court ballets consisted of dance scenes linked by a minimum of plot. Because they were designed principally for the entertainment of the aristocracy, rich costumes, scenery, and elaborate stage effects were emphasized. The proscenium stage was first adopted in France in the mid-1600s, and professional dancers made their first appearance, although they were not permitted to dance in the grand ballet that concluded the performance; this was still reserved for the king and courtiers.

The court ballet reached its peak during the reign (1643-1715) of Louis XIV, whose title the Sun King was derived from a role he danced in a ballet. Many of the ballets presented at his court were created by the Italian-French composer Jean Baptiste Lully and the French choreographer **Pierre Beauchamp**, who is said to have defined the five positions of the feet. Also during this time, the playwright Moliere invented the *com,die-ballet*, in which danced interludes alternated with spoken scenes.

## Early Professional Ballet

In 1661 Louis XIV established the Acadmie Royale de Danse, a professional organization for dancing masters. He himself stopped dancing in 1670, and his courtiers followed his example. By then the court ballet was already giving way to professional dancing. At first all the dancers were men, and men in masks danced women's roles. The first female dancers to perform professionally in a theater production appeared (1681) in a ballet called *Le Triomphe de l'Amour* (The Triumph of Love).

The dance technique of the period, recorded by the French ballet master Raoul Feuillet in his book *Choregraphie* (1700), included many steps and positions recognizable today. A new theatrical form developed: the opera-ballet, which placed equal emphasis on singing and dancing and generally consisted of a series of dances linked by a common theme. A famous opera-ballet, by the French composer Jean Philippe Rameau, was *Les Indes Galantes* (The Gallant Indies, 1735), which depicted exotic lands and peoples.

Eighteenth-century dancers were encumbered by masks, wigs or large headdresses, and heeled shoes. Women wore panniers, hoopskirts draped at the sides for fullness. Men often wore the *tonnelet*, a knee-length hoopskirt. The French dancer Marie Camargo, however, shortened her skirts and adopted heelless slippers to display her sparkling jumps and beats. Her rival, Marie Sall, also broke with custom when she discarded her corset and put on Greek robes to dance in her own ballet, *Pygmalion* (1734).

During the second half of the 18th century the Paris Opera was dominated by male dancers such as the Italian-French virtuoso Gastan Vestris and his son Auguste Vestris, famed for his jumps and leaps. But women such as the German-born Anne Heinel, the first female dancer to do double pirouettes, also were gaining in technical proficiency.

Despite the brilliance of the French dancers, choreographers working outside Paris achieved more dramatic expression in ballet. In London the English choreographer John Weaver eliminated words and tried to convey dramatic action through dance and pantomime. In Vienna the Austrian choreographer Franz Hilverding and his Italian pupil Gasparo Angiolini experimented with dramatic themes and gestures.

The most famous 18th-century advocate of the dramatic ballet was the Frenchman Jean Georges Noverre, whose *Letters on Dancing and Ballets* (1760) influenced many choreographers both during and after his lifetime. He advised using movement that was natural and easily understood and emphasized that all the elements of a ballet should work in harmony to express the ballet's theme. Noverre found an outlet for his ideas in Stuttgart, Germany, where he first produced his most famous ballet, *Medea and Jason* (1763).

Noverre's pupils included the Frenchman Jean Dauberval, whose ballet *La fille mal gardée* (The Ill-Guarded Girl, 1789) applied Noverre's ideas to a comic theme. Dauberval's Italian pupil Salvatore Viganò, who worked at La Scala, a theater in Milan, developed a variety of expressive pantomime performed in strict time to the music. **Charles Didelot**, a French student of both Noverre and Dauberval, worked mainly in London and Saint Petersburg. In Didelot's ballet *Flore et Zephyre* (1796), invisible wires helped the dancers appear to fly.

Toe dancing began to develop at about this time, although the dancers balanced on their toes only for a moment or two. Blocked toe shoes had not yet been invented, and dancers strengthened their light slippers with darning.

The Italian choreographer **Carlo Blasis**, a pupil of Dauberval and Vigan\*, recorded the dance technique of the early 19th century in his *Code of Terpsichore* (1830). He is credited with inventing the attitude, derived from a famous work by the Flemish sculptor Giambologna, a statue of the god Mercury poised lightly on the toes of the left foot.

### **Romantic Ballet**

The ballet *La Sylphide*, first performed in Paris in 1832, introduced the period of the romantic ballet. Marie Taglioni danced the part of the Sylphide, a supernatural creature who is loved and inadvertently destroyed by a mortal man. The choreography, created by her father, Filippo Taglioni, exploited the use of toe dancing to emphasize his daughter's otherworldly lightness and insubstantiality. *La Sylphide* inspired many changes in the ballets of the time-in theme, style, technique, and costume. Its successor, *Giselle* (1841), also contrasted the human and supernatural worlds, and in its second act the ghostly spirits called *wilis* wear the white tutu popularized in *La Sylphide*.

The romantic ballet was not restricted, however, to the subject of otherworldly beings. The Austrian dancer Fanny Elssler popularized a more earthy, sensuous character. Her most famous dance, the cachucha (in *Le Diable Boiteux*, 1836), was a Spanish-style solo performed with castanets, and she often performed very stylized versions of national dances.

Women dominated the romantic ballet. Although good male dancers such as the Frenchmen Jules Perrot and Arthur Saint-Léon were performing, they were eclipsed by ballerinas such as Taglioni, Elssler, the Italians Carlotta Grisi and Fanny Cerrito, and others.

Taglioni and Elssler danced in Russia, and Perrot and Saint-Léon created ballets there. Elssler also danced in the United States, which produced two ballerinas of its own: Augusta Maywood and Mary Ann Lee, both from Philadelphia, Pennsylvania.

In Paris itself, however, ballet began to decline. Poetic qualities gave way to virtuosic displays and spectacle. Male dancing was neglected. Few ballets of note were produced at the Opera during the second half of the 19th century. An exception was *Coppelia*, choreographed by Saint-Léon in 1870, but even in it the principal male role was danced by a woman.

Denmark, however, maintained the standards of the romantic ballet. The Danish choreographer Bournonville, who had studied in Paris, not only established a system of training but also created a large body of works, including his own version of *La Sylphide*. Many of these ballets are still performed by the Royal Danish Ballet.

Russia also preserved the integrity of the ballet during the late 19th century. A Frenchman, **Marius Petipa**, became the chief choreographer of the Imperial Russian Ballet. He perfected the full-length, evening-long story ballet that combined set dances with mimed scenes. His best-known works are *The Sleeping Beauty* (1890) and *Swan Lake* (co-choreographed with the Russian Lev Ivanov), both set to commissioned scores by Peter Ilich Tchaikovsky.

## 20th Century

With time, Petipa's choreographic method settled into a formula. Fokine called for greater expressiveness and more authenticity in choreography, scenery, and costume. He was able to realize his ideas through the Ballets Russes, a new company organized by the Russian impresario Sergei Diaghilev.

The Ballets Russes opened in Paris in 1909 and won immediate success. The male dancers, among them the Russian dancer Vaslav Nijinsky, were particularly admired because good male dancers had almost disappeared in Paris. The company presented a broad range of works, including Fokine's compactly knit one-act ballets with colorful themes from Russian or Asian folklore: *The Firebird* (1910), *Sheherazade* (1910), and *Petrushka* (1911). The Ballets Russes became synonymous with novelty and excitement, a reputation it maintained throughout its 20 years of existence.

Although the most famous members of the company were Russian (among them the designers Leon Bakst and Alexandre Benois, and the composer Igor Stravinsky), Diaghilev commissioned many Western European artists and composers, such as Pablo Picasso and Maurice Ravel, to collaborate on the ballets. Diaghilev's choreographers, Fokine, Polish choreographer Branislava Nijinska, Nijinsky, Russian-born Leonide Massine, Russian-born American **George Balanchine**, and the Russian-born French dancer and choreographer Serge Lifar, experimented with new themes and styles of movement.

The offshoots of the Ballets Russes revitalized ballet all over the world. The Russian ballerina **Anna Pavlova**, who danced in its early seasons, formed her own company and toured internationally. Fokine worked with many companies, including the future American Ballet Theatre. Massine contributed to the Ballet Russe de Monte Carlo, a company formed after Diaghilev's death. Two former members of the Ballets Russes, the Polish-born British dancer Dame Marie Rambert and the British dancer Dame Ninette de Valois, became the founders of British ballet. Rambert's students included the British choreographers Sir Frederick Ashton, Antony Tudor, and John Cranko. De Valois founded the company that became Britain's Royal Ballet. Balanchine was invited to work in the United States by Lincoln Kirstein, a wealthy American patron of the arts. Lifar worked at the Paris Opera and dominated French ballet for many years.

In the 1920s and 1930s, modern dance began to be developed in the United States and Germany. The American dancers **Martha Graham** and Doris Humphrey, the German dancer Mary Wigman, and others broke away from traditional ballet to create their own expressive movement styles and to choreograph dances that were more closely related to actual human life. Ballets also reflected this move toward realism. In 1932 the German choreographer Kurt Jooss created *The Green Table*, an antiwar ballet. Antony Tudor developed the psychological ballet, which revealed the inner being of the characters. Modern dance also eventually extended the movement vocabulary of ballet, particularly in the use of the torso and in movements done lying or sitting on the floor.

Popular dance forms also enriched the ballet. In 1944 the American choreographer **Jerome Robbins** created *Fancy Free*, a ballet based on the jazz-dance style that had developed in musical comedy.

The idea of pure dance also grew in popularity. In the 1930s Massine invented the symphonic ballet, which aimed to express the musical content of symphonies by the German composers Ludwig Van Beethoven and Johannes Brahms. Balanchine also began to create plotless ballets

in which the primary motivation was movement to music. His ballet *Jewels* (1967) is considered the first evening-length ballet of this type.

Two great American ballet companies were founded in New York City in the 1940s, **American Ballet Theatre and the New York City Ballet**. The latter drew many of its dancers from the School of American Ballet established by Balanchine and Kirstein in 1934. Since the mid-20th century, ballet companies have been founded in many cities throughout the United States and in Canada, among them: the National Ballet of Canada, in Toronto (1951); Les Grands Ballets Canadiens, in Montreal (1952); the Pennsylvania Ballet, in Philadelphia (1963); and the Houston Ballet (1963).

Beginning in 1956, Russian ballet companies such as the Bolshoi and Kirov performed in the West for the first time. The intense dramatic feeling and technical virtuosity of the Russians made a great impact. Russian influence on ballet continues today, both through visits from Russian companies and the activities of defecting Soviet dancers such as Rudolf Nureyev, artistic director of the Paris Opera Ballet from 1983 to 1989; Natalia Makarova; and Mikhail Baryshnikov, director of the American Ballet Theatre, New York City, from 1980 to 1989.

Dance in general underwent an enormous upsurge in popularity beginning in the mid-1960s. Ballet began to show the influence of a younger audience, in both themes and style. The athleticism of dancing was enjoyed in much the same way as sports, and virtuosic steps were admired for their challenge and daring. Popular music such as rock and roll and jazz was used to accompany many ballets.

Today's ballet repertoire offers great variety. New ballets and reconstructions and re-stagings of older ballets coexist with new works created by modern-dance choreographers for ballet companies. Choreographers experiment with both new and traditional forms and styles, and dancers constantly seek to extend their technical and dramatic range. The frequent tours of ballet companies allow audiences throughout the world to experience the full spectrum of today's ballet activity.

History text derived from: <http://www.ccs.neu.edu/home/yiannis/dance/history.html>

Can you recognize and discuss the following famous figures from ballet history? See if you can recognize their names and do more research to further understand and explore their contributions to ballet and dance history.

- Pierre Beauchamp
- Charles Didelot
- Carlo Blasis
- Marius Petipa
- George Balanchine
- Anna Pavlova
- Martha Graham
- Jerome Robbins
- American Ballet Theatre & New York City Ballet

- **BALLET BASICS**

Now that you know a little bit about the history, let's jump in to learning some of the ballet movements.

In ballet, there are five basic positions of the feet: first position, second position, third position, fourth position, and fifth position. Really work the rotation from your hips in order to properly achieve the alignment. Visit this link to see photo examples of the proper positions:

[http://dance.about.com/od/stepsandmoves/ss/Ballet\\_Five.htm](http://dance.about.com/od/stepsandmoves/ss/Ballet_Five.htm)

Visit this link for a video example of the five positions of the feet:

<http://video.about.com/dance/The-Five-Ballet-Positions.htm>

Ballet class typically begins with a warm-up at the barre (pronounced "bar"). The barre is a long wooden structure that may be attached to the wall or freestanding at a dance studio. We are now going to try four exercises that may be performed at the barre: plie, eleve, battement tendu, and rond de jambe. To see demonstrations and examples of these steps, please visit:

<http://dance.about.com/od/stepsandmoves/tp/Barre-Exercises.htm>.

Let's also discuss how to do an arabesque. This step is the longest line you can create with the body from fingertip to toe. Here is an instructional link...

<http://dance.about.com/od/ballet/ss/Arabesque.htm>

See who can get the prettiest arabesque line in your troop!

Check out the American Ballet Theatre's online dictionary to see an extensive library of ballet steps:

<http://www.abt.org/education/dictionary/index.html>

- **LEARNING THE STYLE**

There are several schools of ballet training. See what you can discover about the following schools:

- Cecchetti
- Vaganova (Russian)
- Royal Academy of Dance

Hint: You can get started at this link:

<http://www.the-ballet.com/techniques.php>

Which one do you think you would like to study? Why?

- **CHOREOGRAPHY SAMPLE**

There are so many ballets that are very popular! Break into groups and see what you can learn about the following famous ballets:

- The Nutcracker
- Sleeping Beauty
- Giselle
- Swan Lake
- Coppelia

Can you re-create a sample of the story with your own choreography? Explore video outtakes on youtube and work together to re-create a scene. Perform the variations for your troop!

## **WEEK 3: JAZZ**

- **History/Background**

Jazz Dance is one of the most difficult dance styles to define, but it is definitely one of the most fun styles to perform! Jazz dance has consistently evolved over time—the style now represents a variety of sectors, including High Energy Jazz, Broadway Jazz, Lyrical Jazz, and Contemporary.

The following article mentions some of the history/origins of Jazz dance:

### **Jazz Dance History Notes**

Today, Jazz Dance has a place in theatre, concert stage, studios, universities, movies and television.

JAZZ Dance History can be traced to Africa.

In the 17<sup>th</sup> Century, slaves were brought to America from Africa and with them came their traditional music and dancing.

The African drumming and dancing continued on the plantations until eventually the slaves owners outlawed drumming. But rhythms of African music were kept alive in clapping and stomping. On plantations, dances were performed for enjoyment, competition and entertainment. Slave masters would often times have the best dancers entertain their guests or compete against other dancer/slaves from other plantations.

Eventually the songs and dances of the African people were brought into the theatre, but not by the people who created them. 1830's-Minstrel Shows showcased black songs and dances by white people in blackface-because blacks were prohibited from dancing on the public stage.

1860's – Blacks began to appear in their own Minstrel Shows, were they performed for other blacks and Irish immigrants. The “New” Minstrel show was very popular, due to the “Cakewalk” which was usually performed at the end of the first act. The “Cakewalk” was a contest among dancing couples who attempted to outdo each other in the mock imitation of the white man’s manners and behaviors. Dancers would display struts, high kicks and intricate footwork. The Minstrels stayed popular through the turn of the century.

Early 1900's ushered in the Vaudeville Era. The African American contribution to Vaudeville was important as they kept creating and performing new movements to African rhythms. The Vaudeville Era marked the emergence of jazz music – combination of ragtime and the blues. Dancers began to associate with the syncopated rhythms of jazz – which today characterizes jazz dance. Latin jazz music was also introduced – combination of African rhythms, traditional Caribbean music, and music from the United States. The dancing to this music created several axes of motion.

Harlem Renaissance (1921-1933) Harlem N.Y was a place for high society people to be seen. Clubs opened –“THE COTTON CLUB”. These clubs catered to the white clientele with elaborate floors shows featuring black singers and dancers. These clubs provided an opportunity for employment for black entertainers. Dances like the Charleston and the Black Bottom became a part of the American dance craze. Movements in the Charleston can be traced back to Haiti.

During the next few decades, jazz dance was a part of theatre, nightclubs, movie musicals, dance concerts and dance studios. During the 1950's-the Lawrence Welk Show and the Ed Sullivan Show featured jazz/musical theatre greats.

Today Jazz Dance is representative of many things to many people but most would concur: Jazz could be described as “sensual, visceral, improvisational, syncopated, hot and cool”.

Notes Retrieved From:

[http://learn.sdstate.edu/melissa\\_mork/jazz\\_dance\\_history\\_notes.htm](http://learn.sdstate.edu/melissa_mork/jazz_dance_history_notes.htm)

Jazz classes are usually structured with a warm-up (featuring isolations of parts of the body), stretching/flexibility exercises, across the floor progressions, and a center combination.

The following people were integral to stylizing jazz dance as we know it today. Break your troop into groups and let the participants explore the contributions and styles of the following:

- Jack Cole
- Luigi
- Bob Fosse
- Gus Giordano
- Jerome Robbins
- Gwen Verdon
- Alvin Ailey

- **JAZZ BASICS**

To gain a general overview of the style of the jazz class, visit this link: <http://dance.about.com/od/typesofdance/p/Jazz.htm>

Now, let's have some fun and dance! Take turns leading a warm-up with each other to make sure our muscles are fully and properly stretched.

Let's challenge each other with some jazz dance steps. See if you can master a few of the following:

- **Ball Change:** This is a change of weight between both feet. Change weight and do a stamp-stamp
- **Cat Walk:** A type of walk where one leg smoothly crosses over the other in a tango like fashion or a "cat like" way with the other foot bending back from the knee and the other extends forward
- **Chassè:** A basic ballet move that is used in all styles. A chasse is a kind of gallop where one foot chasses the other. It is a traveling step.
- **Contract:** A basic modern movement used in all styles. This is where the dancer contracts the mid section and pull back against a movement for emphasis.

- **Fan Kick:** This is a round about kick where the body stays aligned but the leg kicks high in a fan motion starting inward and around or vice versa.
- **Freeze:** Just what you think it means...to freeze a movement! This type of movement (or lack thereof) is more of an accent on music than a movement. It gives a moment flare and emphasis in a subtle way.
- **Head-roll:** Speaks for itself! A head roll is letting the head move around it's entire circular access in a controlled but relaxed fashion while the body stays aligned and in position. Head and hand rolls were a very popular movement [Bob Fosse](#) used. He liked small rolling movements as in his choreography from "Cabaret".
- **Hip-roll:** This is an isolated roll of the hips while the rest of the body stays in position.
- **Jazz Split:** This is a split on the floor with the back leg bent upward from the knee. Sometimes the knee can be grabbed or the head can be arched back towards it.
- **Jazz Square:** This is a smooth four step movement, example: step out on your right leg, step back with your left, cross over with your right leg and step forward with your left. A full square movement in a sassy jazzy motion.
- **Jazz Walk:** A low gravity type of walk where the body is in pliè and the shoulders and arms are curved in opposition while walking forward. This is without a hip roll. The Hip walk is the same but with a hip roll.
- **Knee Turn:** A 360 degree turn or the like but on both knees or one knee (usually two).
- **Lay Out:** This is the jazz moves of all jazz moves. The layout is a difficult one to master for some. The body must be flexible to kick out and within' the kick the body will lean into it with the leg still high, and the entire torso will follow it until it's parallel with the floor and the arms follow behind (or above) it.
- **Pencil Turn:** This is a spin on both feet where the body is straight and the body spins a few times with ease.
- **Pivot Step:** This is a step forward (or in any direction) with a pivot right after.
- **Snake:** Think "80s" – think "Paula Abdul" – the snake is an S movement starting from the head and curving the body sideways in a smooth and slinky movement all the way throughout the body and going to the other side in a seamless way.
- **Snap:** A finger snap – like in West Side Story

Terminology derived from:

<http://www.dancehelp.com/articles/dance-dictionary/jazz-terminology.aspx>

A lot of jazz moves are demonstrated on the Just For Kix YouTube Channel: <http://www.youtube.com/user/jfkvideos>. Go to the site and see if you can imitate some of the more difficult moves!

- **LEARNING THE STYLE & CHOREOGRAPHY**  
**SAMPLES**

The great thing about Jazz Dance is that you can make it a style of your own! You can add your own personality, flair, and excitement to your moves.

You constantly see jazz dance in movies (*High School Musical, Camp Rock, Hairspray, Step Up*), on television (*Glee, So You Think You Can Dance*, and commercials {especially Gap and Old Navy}), and in theatre (*Wicked, West Side Story, Cabaret, Chicago*, etc.). You may even want to watch a few dance clips together to pick out some of the new moves you now know.

See if you can think of some examples you're familiar with and work a partner to create your own 16 counts of jazz dance (remember, dance is notated in 8 counts!). Set your piece to some of your favorite music and share it with your troop! Be sure to applaud and support your fellow dancers!

## WEEK 4: TAP

- History/Background

### **THE UNIQUE AMERICAN ART FORM OF TAP DANCE**

Tap was created from combining elements of African drumming and dancing with the techniques of European clog and step dancing. **The unique rhythms of jazz music distinguish American tap dance from all other kinds of dancing based on percussive footwork.**

Between the 1600's and early 1800's, tap slowly evolved from European step dances like the jig and clog and a variety of secular and religious African step dances that were loosely labeled "juba" dances and "ring shouts." Danced primarily by enslaved Africans, this blend of jig and juba was transferred to the minstrel stage, and there it was polished into something identifiable as "American tap dance."

After the Civil War, vibrant new steps were added to the tap vocabulary including syncopated 'stop time,' 'soft shoe,' 'waltz clog,' and 'time step.' Dancers relaxed their postures and arms and shoulders were often used for whimsical gestures.

With vaudeville, great individual talents like Bill "Bojangles" Robinson and John Bubbles helped to refine rhythm tap dance, and later Hollywood popularized tap dance worldwide with films featuring Fred Astaire, the Nicholas Brothers, and Eleanore Powell, among others.

During the 1950's, the style dance changed and tap lost its popularity, although tap dancers continued to dance for their own pleasure.

In the 60's, several public tap dance events ignited the great revival of tap dance. Suddenly, tap was considered an art form rather than just entertainment. During the 1970's, tap returned to Broadway, film, and the concert stage throughout the USA, Europe, and Japan. The public's interest in watching tap dance has produced several Broadway hits, including the recent "Black and Blue," and "Jelly's Last Jam," and films such as "The Cotton Club," "Steppin Out," and "Tap."

May 25th was proclaimed as National Tap Dance day by a vote of Congress in 1989, and is celebrated by enthusiasts across the USA. Recent Presidential Awards have been given to tap legend Honi Coles and the Nicholas Brothers for their lifelong contributions to the arts. Perhaps Gregory Hines said it best: "Tap is here, Now!"

History derived from:

<http://www.performingarts.net/Shafman/Rhapsody/history.html>.

The following people are some of the greatest tap dancers of all time. Have you heard of them?

- Fred Astaire
- Bill Bailey
- Bill “Bojangles” Robinson
- Eleanor Powell
- Jimmy Slyde
- The Nicholas Brothers
- Cholly Atkins
- Sandman Sims
- Gregory Hines
- Savion Glover

You can read more about these famous tappers and see clips of their amazing skills at <http://www.offjazz.com/tap-stars.htm> and <http://www.offjazz.com/tap-stars-2.htm>.

- **TAP BASICS**

The most important supply to have before starting tap dance are the tap shoes! Tap shoes are structured very similarly to jazz shoes, but there are two taps on the bottom—one is located on the heel of the foot and one is located on the ball of the foot. These shoes create sounds and rhythm. When wearing tap shoes, you literally become another musical instrument to a song—creating rhythms that follow the existing tempo line.

Do any of you tap dance? What are your favorites about the style?

Let’s learn some of the basic moves of tap dancing.

### BASICS : 1 RHYTHMIC SOUND

<b>CLAP</b>	Clap your hands.
<b>TAP</b>	Tap with the ball with out weight transfer.
<b>SNAP</b>	Fingersnap.
<b>STEP</b>	Step with the ball, (or flat foot) changing weight .
<b>STOMP</b>	Full flat foot with out changing weight.
<b>STAMP</b>	Full flat foot step with weight change.
<b>BRUSH</b>	Hitting the floor with the ball in a pushing motion.
<b>BRUSH BACK</b> <b>PULL BACK</b> <b>SPANK</b>	Brush (spank) back with the ball (pull-bck is also a 4 beat back-jump).
<b>SCUFF</b>	Forward brush with heel, end in the air.
<b>CHUG</b>	Short slide fwd with a heel-drop
<b>HOP</b>	Leaving ground and landing on the same foot. (temps levé).
<b>TOE</b>	The pointe of your shoes.
<b>LEAP / JUMP</b>	Leaving ground and landing on the other foot. (jeté).
<b>HEEL</b>	Heel
<b>PICK UP</b>	Brush to top, brush up (lifting the knee).
<b>NERVE TAP / rolls</b>	Very fast taps or touches on one foot

### BASICS : 2 RHYTHMIC SOUNDS

<b>CRAMP</b>	STP-HE
<b>WALK</b>	HE-BALL, double walk HE-BALL HE-BALL
<b>BALL CHANGE</b>	Change weight R+L ball-stamp (step-stamp), or stamp-stamp.
<b>SHUFFLE</b>	Brush forward and back with ball.
<b>SCUFFLE</b>	Like the shuffle but with the heel. ( heel-brush back).
<b>PULL- BACK STP</b>	Brush-back step.
<b>CHUGG</b>	Glissement avant sur le pied plat.
<b>CLICK</b>	(Heel-click ou toe-click)
<b>ROLLS</b>	Tap-heel-tap-heel ( a fast go forward-and-come-back-sequence.)
<b>FLAP</b>	Brush forward and down on ball (brush-ball), or tp-stp in a jumping sequence.
<b>SLAP</b>	Brush-step sans transfert de poids.
<b>RIFF</b>	Brush-heel forward or side.

### BASICS : 3 SOUNDS AND MORE / misc.

<b>RIFFLE</b>	Brush-heel-spank .
<b>FLAT RIFF</b>	BRSH-HE-BALL
<b>PULL BACKS</b>	Spank-step right Spank-step left in one single jump
<b>CRAMP ROLLS (single)</b>	Four steps crammed together; STP-right,STP-left, HE-right , HE-left,
<b>CRAMP ROLLS (change)</b>	STP-right, STP-left, HE-left,HE-right
<b>CRAMP ROLLS (double)</b>	with flap at the beginning
<b>CRAMP ROLLS (triple)</b>	with shuffle at the beginning
<b>PADDLES &amp; ROLLS</b>	HE brshBCK STP HE, R+L accent on the end HE
<b>DOUBLE ROLL</b>	SCUFL- SHFL- STP- HE
<b>OVER THE TOP</b>	Go from one leg over the other also JUMP OVER THE LOG / LEG
<b>FLEA HOP</b>	Slide with the hip R+L (Gene KELLY)
<b>TOE STAND</b>	TOE-TOE STP STP

### CLASSIC TAP MOVES

<b>TIME STEP</b>	... there are as many time steps as sweat drops to learn them !
<b>WINGS</b>	SHFL STP r+left to the side with one jump (4 or 6 beats).
<b>SHIM SHAM</b>	SHFL STP 3x SHFL BLLCH r+left SHFL STP SHFL BCH d+g STMP TOE ST-HP-STP-HP-STP-HP échappé fermé
<b>BUFFALO</b>	STP r SHFL l (leap l)
<b>SUSY Q</b>	STMP TP STP (to the side)
<b>WALZCLOGG</b>	STP SHFL BLLCH 1+2+3 4+5+6
<b>TRENCHING</b>	P-BCK STP (difficult to write down ...)
<b>RIFF TIME STEP (the train)</b>	BLLCH - BLLCH SPNK FLP STAM SPNK FLP FLP +8+1+2+3+syncp +5+6+7
<b>STEP SHUFFLE HOP STEP</b>	STP STP STP STP SHFL-HO-STP SHFL-HO-STP STP STP STP SHFL-HO-STP-BLLCH 1 2 3 4+5+6+7+8 1 2 3 4+5+6+7
<b>BOMBERSHAY</b>	STP-BRSH-HE (fast to the side)

Descriptions derived from: <http://www.offjazz.com/term-tp.htm>.  
Please visit the page to see video demonstrations of several of the steps!

- **LEARNING THE STYLE & CHOREOGRAPHY**  
**SAMPLES**

Tap is a very intricate art that can be performed in single, double, triple, and even quadruple time! Rhythm is very important. Have the troop leader play music that represents different tempos. See if the troop can clap the beat. Once they can clap the beat, see if they can march and clap out the beat. Keep adding moves to make it trickier! And, to challenge yourselves more, add “and” counts (1 and 2 and 3 and...) to speed up the tempo of the steps.

There are several films that have awesome examples of tap dancing. To view some of these video clips, please visit the link: <http://mightygirl.com/2009/08/17/top-ten-best-tap-numbers-in-film/>.

Can you create 16 counts of your own tap dance? See if you can link your troop’s choreography together to form an entire routine!

## **WEEK 5: HIP-HOP**

### ▪ **History/Background**

Hip-Hop has really emerged to the forefront of popular styles of dance. Popular movies such as *Step Up* and *Stomp the Yard* have featured this style of dance, forcing it into the mainstream. Music videos also feature this style. The primary characteristic of hip-hop is that it is danced in plie, low to the group. The moves may be smooth, or they may be hard hitting. Read below to get an idea about how the art form emerged.

### **Looking to Hip-Hop's Beginnings**

Hip-hop, as a form of street dance, was born of folk art traditions. And the forerunners of hip-hop dance have often been poorly introduced to the world they have affected. Since hip-hop's beginnings, new styles have often been discovered within a "cipher," the circle that forms around dancers performing on the floor. From these ciphers have come countless innovators who, through their cultural influences and through their own innovations, have influenced the history of hip-hop dance.

### **"Snake Hips," James Brown, and Rap**

The history of hip-hop dance is tied inextricably to the history of both hip-hop music—DJing and MCing, or rap—and graffiti. In 1973, hip-hop DJ Kool Herc, a Jamaican-American who arrived in the Bronx at age 12, began developing the sound that hip-hop dance artists have embraced as "break beats."

But, the history of hip-hop reaches back to much earlier influences. In the 1920s, Earl Tucker, "Snake Hips," performed at venues like the Cotton Club in New York City. In Tucker's dance moves, one can see the beginnings of waving and sliding, or gliding, which are now fundamental elements of hip-hop dance.

Street dance flourished with the music of artists like James Brown, whose use of drummers like Clayton Fillyau influenced the beat of upcoming hip-hop music. As funk was changing in California on the US West Coast, it was also changing on the East Coast, namely in Philadelphia and in New York City. From these three centers, unique forms of hip-hop dance developed.

### **“Stepping,” “Uprocking,” and “BBoying”**

In 1964, hip-hop dance master Rennie Harris was born in Philadelphia. He would learn dance during a period when Black social dance flourished, and he would grow up during the development of hip-hop. Harris learned “stepping” which was—in some of its techniques and in the way dance groups competed—similar to social tap-dance clubs. During the 1960s, the Black Arts movement prompted institutions to look more carefully at folk dances like “stepping.” A representative of the Smithsonian Folklife Center recognized Harris’s dance skills, and he hired the teenager to perform in local schools.

As Harris was stepping in North Philadelphia, dancers “Rubber Band” and “Apache” introduced Brooklyn gang dances into New York City’s discos. This introduced “uprocking,” or the “Brooklyn rock.”

Soon, the Bronx was following DJ Kool Herc’s break beats, and Kool Herc began calling the dancers at his parties “b-boys.” Fans and dancers interpreted this term to mean “break boys,” or “beat boys,” or “Bronx boys.” But regardless of interpretation, “b-boys” are part of modern hip-hop dance. As with Philadelphia’s stepping groups and California’s boogaloo groups—which transformed a dance called “strutting”—b-boys were also highly competitive. Battles were held between dancers, with the winners remembered as the masters of hip-hop dance.

### **“Campbellocking” and Popping**

One of the most important hip-hop dance developments of the 1970s came out of Los Angeles, California when Don Campbell introduced a new style of dance. The “Campbellock,” as it was originally known, consisted of dance moves broken up by short, abrupt pauses. This style won Campbell a spot on *Soul Train*, and eventually it became the modern hip-hop style known as “locking.”

Influenced by The Lockers and motivated by his own innovation, Boogaloo Sam created The Electronic Boogaloo Lockers in Fresno, California in 1977. In 1978, Boogaloo Sam—now known as the creator of popping and the master of boogaloo style—would reorganize his group as The Electric Boogaloos.

### **“Love Bug” Starski’s “Hip-Hop” Culture**

In 1974, DJ/MC “Love Bug” Starski began referring to his culture as “hip-hop.” Today, he’s generally credited with coining the term.

With The Electric Boogaloos, several dance groups formed in the 1970s, including Granny & Robotroid, Inc.—a professional boogaloo and robotting group—and the Untouchable Four B.Boys—who expanded to form the original Rock Steady Crew.

### **Hip-Hop Reaches the World**

In the 1980s, hip-hop dance took off internationally with the help of television. Rod Stewart’s “Young Turks” music video featured locker and popper “Cool Pockets”

from the dance group Chain Reaction. And, popper “Poppin Pete” performed in a music video for The Talking Heads.

DJs had been rapping for years. But when Blondie released her album “Rapture,” she put rap music on pop charts for the first time. Other advances in hip-hop music during these years did a great deal to popularize the culture’s dance styles.

In 1981, the Lincoln Center in New York City hosted a battle between the Rock Steady Crew and b-boys The Dynamic Rockers. This event, which was covered by the *New York Times*, the *Village Voice*, the *Daily News*, *National Geographic*, and local news stations helped b-boying gain the world’s attention.

### **Fierce Battles, New Bonds**

Throughout the 1980s, dance groups engaged in a number of famous battles. But in spite of the competitiveness, collaboration also occurred. Hip-hop dancers from the East and the West learned each other’s styles and took them home to teach and expand on them.

With increased collaboration, groups soon began touring together throughout the United States and throughout the world. In 1983, DJs, dancers, and graffiti artists began the international “Wild Style Tour,” which included performances in Japan.

### **Hip-Hop in Traditional Dance Venues**

Hip-hop dance underwent mainstreaming during the 1980s. In 1983, top New York City hip-hop dancers performed at the Kennedy Center Honors for dancer and choreographer Katherine Dunham.

In 1986, Steve “Mr. Wiggles” Clemente became one of the first b-boys to appear in a Broadway show when he performed in *Mystery of Edwin Drood*. In 1991, Clemente’s group, which would eventually become GhettoOriginal, presented a sold-out run of the evening-length musical, *So What Happens Now?* at P.S. 122. That year, the Rock Steady Crew and Rhythm Technicians performed again in the Kennedy Center Honors, this time in a tribute to the Nicholas Brothers.

### **Rediscovering Hip-Hop’s Origins**

By the early 1990s, hip-hop groups from France, Germany, and the UK, as well as groups from within the US, were already trying to rediscover the roots of hip-hop dance. The 1994 creation of the “[BBoy Summit](#)” provided a venue for the world’s hip-hoppers to gather, meet, and compete.

Since the mid-1990s, hip-hop dance has continued evolving internationally. Several names continue turning up as innovators and leaders within that culture. Rennie Harris, who had created hip-hop dance shows at the request of Philadelphia Movement Theater International for the “New Voices New Views” festival, eventually formed the company Puremovement. This company’s work marries hip-hop, theater, and contemporary dance.

GhettOriginal continued performing and appeared in, among other shows, the off-Broadway *Jam on The Groove* at New York City's Minnettea Lane Theater in 1995. And throughout the years, ballet and modern dance companies have featured b-boys in performances.

### **Commemorating Hip-Hop History and Continuing the Culture**

In 1999, the Rock and Roll Hall of Fame honored hip-hop legends in the museum and conference "Roots, Rhymes, and Rage: The Hip-Hop Story." The exhibit, which opened with 250 artifacts, was organized into five sections that outlined the chronology of hip-hop: "The Block Party"; "The Roots"; "The Golden Era"; "Controversy, Outrage & the Rise of Gangsta Rap"; and "Pop Goes the Culture".

The annual Illadelph Legends Festival—begun by Rennie Harris over ten years ago—allows hip-hop dancers and the public to learn from the original hip-hop creators through lectures and master-classes. Many schools also now teach hip-hop to dance students. And increasingly, students of modern dance, jazz, and even ballet, seek out hip-hop instruction.

One of the arguments in today's world of hip-hop dance concerns the work of those who teach it. Gabriel "Kwikstep" Dionisio, co-founder of the Full Circle Productions hip-hop group, and former member of GhettOriginal, has questioned whether hip-hoppers like Rennie Harris should be "deconstructing" hip-hop when teaching and combining it with forms of concert dance. He and his partner, b-girl Ana "Rockafella" Garcia, say that they recognize the importance of change in hip-hop. But, they also say that it's important to tell the story of hip-hop that hasn't been told yet.

Today, hip-hop competitions exist across the globe. And, new forms of dance continue to appear, with "clowning" and "krumping" being two recently mainstreamed styles out of Los Angeles.

Information retrieved from: <http://www.dancehere.com/hip-hop-dance-history/>.

- **HIP-HOP BASICS**

You may already know several dances that are rooted in hip-hop basics: have you ever danced the Cupid Shuffle? Have you heard/seen them “Walk It Out” at a sporting event? These are just a couple of examples of the street style that’s creating a popular dance frenzy!

Check out these videos and see if you can follow along and learn some of the stylized moves:

<http://www.wonderhowto.com/how-to-basic-hip-hop-dance-moves-224915/>

There are also lots of tricks that can be done in hip-hop: the worm, the stall, a freeze, the moonwalk, headstand, etc. Can any members of your troop do any of those tricks? Give it a try!

- **LEARNING THE STYLE & CHOREOGRAPHY SAMPLES**

Hip-Hop is one of the few forms of dance that isn’t rooted in a technical background. It is very free forming and often emerges from “battles”. See if your troop can break into groups and create hip-hop moves to use in a battle. Share your findings with the group! Have fun with, and be relaxed—you don’t need to point your toes in hip-hop! ☺

For some examples of performances of hip-hop, check out the following videos:

<http://www.youtube.com/watch?v=jqcUAerkCks>  
(Jabbawoockeez on America’s Best Dance Crew)

<http://www.youtube.com/watch?v=JQptFUbf7TU>  
(another example from America’s Best Dance Crew)

## **WEEK 6: MUSICAL THEATRE STYLES OF DANCE**

### ▪ **History/Background**

The Musical Theatre genre of dance is actually an extension of ballet, jazz, and tap dancing combined. Musical Theatre dance is created to further a storyline that is being performed on stage. Have you seen any musicals that have utilized dance? At school? On television? At the movies?

The history of Musical Theatre dance is rich, and we're going to explore some of the significant moments in its evolution.

### **Agnes DeMille: Oklahoma!**

Rodgers and Hammerstein's *Oklahoma!* (1943) signaled a new era for the musical theatre in many ways. One of its most influential innovations was the use of dance as a story telling tool. American ballet choreographer **Agnes DeMille** created dances that joined the songs and libretto, giving the show a power no other musical comedy had shown before. The all-American story of a cowboy romancing a farm girl touched audiences far beyond US shores. One social commentator described the impact of *Oklahoma's* London premiere –

DeMille was also the inventor of the "dream ballet," a form that was copied by lesser talents on stage and screen through the 1950s. Thanks in large part to DeMille's success, choreographers moved to a more central position in the musical theatre's creative hierarchy.

### **The Director-Choreographers**

**George Abbott** redefined what it meant to be a director, taking a central role in shaping stage musicals. Two of Abbott's choreographers brought things to the next level, combining the roles of director and choreographer. These director-choreographers utilized an almost unlimited variety of dance idioms, including **tap, jazz dance, ballroom, ballet**, and any number of **folk dance** forms from around the world.

- **Jerome Robbins** came from the world of classical ballet, pre-convinced of the story-telling power of dance. He collaborated with George Abbott on *On the Town* (1944) and other shows, then took the helm as both director and choreographer of such extraordinary hits as *West Side Story* (1957), *A Funny*

*Thing Happened on the Way to the Forum* (1962) and **Fiddler on the Roof** (1964).

- **Bob Fosse** was a graduate of vaudeville and nightclubs. He was George Abbott's choreographer for *The Pajama Game* (1956) and *Damn Yankees* (1957), creating dances that throbbed with the playful sexuality that became his trademark. Fosse created many of his finest dances for **Gwen Verdon**, who became his wife and lifelong collaborator. As director-choreographer, he helmed *Sweet Charity* (1968), **Pippin** (1972), **Chicago** (1975) and several memorable films.
- **Gower Champion** used his background in ballroom dancing to bring a seamless flow to stage musicals. In **Bye Bye Birdie** (1960), *Carnival* (1961), and **Hello Dolly** (1964), he established a style of staging that placed every prop, set piece and performer into a dynamic flow of song, story and motion. That style found its ultimate expression in Champion's final musical, **42nd Street** (1980).
- **Tommy Tune** was an experienced musical comedy performer. As a director-choreographer, he tempered traditional show business razzmatazz with an array of fresh staging ideas, giving audiences surprises and showstoppers galore in *Best Little Whorehouse in Texas* (1978), **Nine** (1982), **My One and Only** (1983), **Grand Hotel** (1989) and *Will Rogers Follies* (1991).

**Historical note:** In the 1960s, a form of dance notation was devised that could preserve on paper the detailed movements required by contemporary Broadway choreography. Known as **labanotation**, it was first used to preserve Gower Champion's work on *Bye Bye Birdie* (1960). The lack of a central reference source makes it hard to track down those musical stagings which have been preserved in this manner, but they are out there somewhere.

### **Concept Musicals**

Songwriter **Stephen Sondheim** and producer **Hal Prince** rejuvenated Broadway with a series of Tony-winning concept musicals – shows built around a "concept" rather than a standard romantic plot. Instead of focusing on the one or two pairs of lovers in a standard book show, concept musicals could showcase the thoughts and feelings of a wide range of characters without losing coherency. Sondheim and Prince relied heavily on **Michael Bennett**'s innovative choreography to give **Company** (1970) and **Follies** (1971) a driving visual impact.

Bennett began developing works on his own. His towering hit was **A Chorus Line** (1975), easily the most popular musical of the 1970s. Dance was used as a crucial storytelling tool in almost every scene and song, examining the anguish faced by dancers auditioning for a Broadway show. Bennett's stagings of *Ballroom* (1978) and *Dreamgirls* (1981) also made innovative and entertaining use of dance. His death due to AIDS at age 44 cut short one of the most brilliant careers in musical theatre history.

Mentioned briefly above, **Bob Fosse's Chicago** (1975) was one of the finest concept musicals, but this biting social satire had the singular misfortune to open in the same season as *A Chorus Line*. As a result, *Chicago* won no Tonys and got far less general

attention than it deserved. It was rediscovered in a 1996 Broadway revival that far outran the original, and a 2002 screen version that became the first musical in 35 years to win the Academy Award for Best Film. Sometimes, it takes the world a few decades to recognize a masterpiece.

The British-born Mega Musicals of the 1980s and 90s were mostly about technical spectacle. The only one that stressed dance was ***Cats* (1982)**, a revue-like musical adaptation of T.S. Eliot's *Book of Practical Cats*. Audiences may have hummed Andrew Lloyd Webber's ballad "Memory," but it was **Gillian Lynne's** acrobatic feline dances that kept theatres packed for record setting runs in both London and New York.

### **Dance Musicals**

As the 20th Century faded into the 21st, a new breed of dance musicals appeared. These shows tended to use recycled showtunes and pop songs, and in some cases even recycled dance sequences -- the main focus was on the dancing. **Bob Fosse** had pointed the way for all this with ***Dancin'* (1978)**, a long-running all-dance hit that did not spawn any immediate successors. More than a decade later, others took up the challenge, beginning an eleven year period in which no less than three dance musicals would capture the Tony for Best Musical.

- ***Jerome Robbins' Broadway* (1989)** - Robbins himself supervised this encyclopedic review of his works. Despite a healthy run, this show lost money thanks to an extended rehearsal period and unusually large cast.
- ***Fosse* (1999)** - **Gwen Verdon** (Bob Fosse's widow) and **Ann Reinking** (his sometime mistress) spent years bringing this tribute to Broadway. It included numbers from most of Fosse's stage and screen musicals, as well as several of his less known dance creations.
- The one original contribution to the dance musical form came from **Susan Stroman**, a former chorus dancer who's creative use of props within traditional stage added fresh sparkle to such hits as *Crazy For You* (1992). Her greatest personal triumph was ***Contact* (2000)**, a trio of dance pieces set to pre-recorded classical and popular recordings. There was almost no book, no orchestra, and no live singing – yet *Contact* became the first "original" dance show to win the Tony for Best Musical.

Choreographer **Twyla Tharpe** fashioned pop composer Billy Joel's songs into ***Movin' Out* (2002)**. Despite heavy competition, it received a Tony for Best Choreography, affirming that dance musicals are still a vital part of the Broadway landscape.

(Thank you to the site: <http://www.musicals101.com/dancestage3.htm> for this information.)

- **MUSICAL THEATRE BASICS**

There is not a strict technique to musical theatre dance. Instead, incorporates a mixture of the other technical styles. Listen to some songs from musicals and see if you can think of ways to incorporate moves to further convey the story. For Girl Scout troops, I recommend the following musicals: *The Lion King*, *Mary Poppins*, *The Sound of Music*, *My Fair Lady*, *Annie*, *Wicked*, etc.

Select one song from one of the aforementioned musicals. Have groups interpret the song and create moves to guide the storyline. Have everyone share their creations!

- **LEARNING THE STYLE & CHOREOGRAPHY SAMPLES**

Musical Theatre style dance is so individualistic. Each show is different and will require a different interpretation/style of dance to convey the message. Musical theatre is more about storytelling than about elaborate moves.

Check out some examples of musical theatre choreography with the links below:

<http://www.youtube.com/watch?v=T51J1ldVE2E>

(*A Chorus Line* 2007 Tony Awards)

<http://www.youtube.com/watch?v=3g4ekwTd6Iq>

(*Wicked* at the 2004 Tony Awards)

<http://www.youtube.com/watch?v=yPAo389cQ4U>

(*The Lion King* at the 2008 Tony Awards)

<http://www.youtube.com/watch?v=qkHV6THFoDs>

(*Mary Poppins* on Broadway)

Check out this link to discover Behind the Scenes information from Disney on Broadway: <http://www.youtube.com/user/DisneyOnBroadway>

## **WEEK 7: CULTURAL/ ETHNIC STYLES OF DANCE**

Dance is so important in a variety of cultures. Below are some of the examples of ethnic/cultural dance forms.

- **African Dance:**

Africa is a vast continent, consisting of many countries and hugely diverse cultures. African dance mainly refers to the collective dance type of the Sub-Saharan Africa, which is the African tribal dance. There are many aspects that affect the African dance types. Here are some glimpses of African dance types...

African dance types are distinct from each other because of the diversity, of the nomadic groups and the indigenous tribes, that practice them. The African dances symbolize social structure and traditional values of the people related to them. These dance types help the African people to praise, criticize and even work with each other. African dances heavily rely upon the African music, which is a very interesting form of music, despite the fact that in many African tribal languages, there is no particular word for 'music'.

### **African Dance Peculiarities**

In most African countries, music is an essential part of people's daily life. The two basic and very important musical components in African culture are human voice and the drums. It is also true that many African tribal dance forms, such as the Masai, don't use the African drums. In native language African drums, known as *Djembe* symbolize people's day to day life. The drum beats explain the mood of the tribal people and evokes the deepest emotions.

African dances tend to explain the lives and feelings of an African individual, a couple or an entire community. The African dances are classified on the basis of gender and deeply reinforce certain community structures like age, status, context and kinship. In African dance, men usually expend jumps and leaps while women dancers perform crooked knee positions and bent body postures. The most recognized dancing method is a group of dancers dancing in a circle with a drummer in the middle.

The African attitude towards music is said to be "two dimensional", the tribal Africans supposedly follow the "three against the two" beats of the drum. Drums always accompany them at every occasion in their life. African dance includes cross-rhythms of the musical instruments along with total body movements. Different body parts are highlighted in different tribal groups. To be more precise, subtle movement of the hips is emphasized in the *Kalabari* dance form of Nigeria, whereas upper body movements are essential part in the dance form of Ghana, named *Anlo-Ewe*.

African dance is mainly a sort of public event, where there are lesser number of spectators and more of performers. So, in dance forms like *Yoruba*, people touching each other while dancing was not so appreciated. Their main dancers and master drummers are very particular about the correctness of the dancing postures. There are not many lyrics but there are nonverbal clues and the lyrics are explained through the beats of the drums and intense humming and other such type of sounds.

## **African Dance Types**

African tribal dance or African folk dance is performed on almost all the occasions in the people's everyday life. The African folk dance is nothing but a cultural activity that is followed sincerely, almost as a ritual. African people dance on all the occasions like childbirth, various festivals, marriages, recalling certain experiences in the past, funerals and also to worship Gods.

### **Welcome Dance**

These dances are performed to please the visitors and show them the happiness that the tribe is feeling on their arrival. The other reason to perform welcome dance is to show the guests, how versatile and talented the villagers are.

### **Celebration or Love Dance**

These dances are performed on certain festive and really very happy occasions like weddings, various tribal festivals and anniversaries.

### **Coming of Age Dance**

This dance is performed to celebrate 'coming of age' of the young men and women. It is a rite of passage that many tribes follow and celebrate. The dancers perform in front of all the tribal members, which gives them immense pride as well as confidence.

### **Warrior Dance**

Warrior dances are performed at various cultural events and occasions. The warrior dance movements are a fusion of warfare movements such as stabbing with the artistic movement of the body, according to the drum beats. The dance steps also consist of 'turn with phrase endings' and various other aggressive body movements.

### **Summoning and Possession Dance**

Summoning and possession are the most common African folk dances and are also very important in many indigenous religions. This dance is performed in almost all tribes for 'calling a spirit'. The spirits are the ones that are worshiped by that specific tribe. The summoning dance is also performed when there is a drought or a war.

## **African Tribe Dance Trivia**

African tribal dances totally differ from their counterparts all over the world. In some African tribal dances, certain impressive dancing properties are also used to entertain the guests. For example:

- **Yabara dance:** Yabara is dance form from Nigeria or the western African region. In this dance, "The Beaded Gourd Rattle" called *Shekere* in native language, is thrown in the air to indicate the rhythm changes.
- **Agbekor dance:** This dance is originally the dance of 'Ewe' and 'Foh' tribes from western African region. This dance is peculiarly performed with horsetails, at the times of funerals.
- **Adumu dance:** The Maasai people perform their traditional dance called 'Adumu'. This dance is performed at the coming of age ceremony of the warriors.
- **Kpanlogo dance:** This African folk dance belongs to the Ga ethnic group from Ghana. This dance is performed with certain conga like drums that are called as Kpanlogo. The dance is also known as African drum dance.
- **Umteyo dance:** This dance is also referred to as shaking dance, as the dance involves peculiar movement of the pectus region of the body. This dance is specifically performed by the South African Xhosa tribe.

- ***Indlamu dance:*** This dance is best known as African Zulu dance. It is performed by the Zulu tribes of [South Africa](#). In this dance the dancer lifts his one leg to the height of his head and bangs it down hard against the ground. This dance is also referred as Zulu war dance and is mainly performed at the Zulu weddings.

There are numerous different African folk dances, as there are a lot of tribes present in the continent. African tribe dances like 'Tamenaibuga', 'Amaggunju' and 'Bwola' from Uganda, 'Makosa' from Zaire and many other dance forms are still practiced in Africa.

Due to globalization and several other reasons, like extinction of certain African tribes, the traditional African tribe dances are on the verge of quenching. There are several famous African nationals who are constantly trying to save and make the types of African dance popular all over the world. (Information derived from:

<http://www.buzzle.com/articles/african-dance-types.html>)

Video Examples of African Dance:

<http://www.youtube.com/watch?v=UH6yC7GjqZk>

Basic African Dance Moves for You to Try!

<http://www.youtube.com/watch?v=gb0FRJV4-j0&feature=related>

- **Indian Dance:**

### **Introduction**

India has a very rich tradition of classical and non-classical dance. The *Natya Shastra*, which is the oldest surviving text on stagecraft in the world, spends a considerable time discussing it. In the old days of the theatre, the dancers would mime the story while the singers would sing the dialogue. The instrumentalists would accompany them all. The nature of the old theatre was such that the dancers occupied a central position.

For many centuries the dancers were attached to the temples. This maintained a strong religious flavor to dance. Even today many of the traditional themes are mythological in nature.

Over the centuries different areas have given their own color to the ancient classical tradition. Today the acknowledged classical styles are: *Bharatnatyam* of Tamil Nadu, *Kathakali* of Kerala, *Kuchipudi* of Andhra Pradesh, *Manipuri* of Northeast India, *Orissi* from Orissa, and *Kathak* from north India and Pakistan. Each of these styles has a strong regional connection and none can claim to be representative of the entire Indian subcontinent.

### **CLASSICAL DANCE**

It is particularly problematic to talk of classical Indian dance. The problem stems partly from the definition of the word "classical", and partly from the nature of the Indian dance forms.

We will use three simple benchmarks to determine whether something is "classical". The first benchmark is age. The second is its ability to cross ethnic boundaries, and third is class associations.

Age is the first benchmark to come to anyone's mind. It is generally acknowledged that for something to be considered classical, it must have great age. This seems simple at first, but it begs the obvious question of how one determines age. Clearly every performance exists in the here-and-now, so the performance itself cannot be used. Although the performance may not be used to determine age, we might consider using the genre. This would be acceptable to many people; however if this is used, it is surprising how recently some genre have developed. For instance *Bharat Natyam* as it is thought of today, only goes back to the early 20th century! Since the genre also produces ages which are not acceptable in traditional Indian world views, most Indians would use the tradition to define age. (The relationship between performance, genre, and tradition will be discussed later.)

The ability to span different ethnic groups is another common benchmark. This is best illustrated by a simple model put forth by the anthropologist, Robert Redfield in the early to middle part of the 20th century. According to Redfield's model, there are "great" and "little" traditions. We may simplify these concepts by saying that "little" traditions are the folk traditions while the "great" traditions are the classical traditions. The "great" tradition of European classical music was able to span the different ethnic groups that extend from Russia, throughout Europe, and even into the new world, yet the "little" folk traditions remained isolated to smaller geographical areas. It is in this same manner that Carnatic classical music spans the diverse cultures of Tamil Nadu, Kerala, Carnatica, or Andhra Pradesh.

Cultural connotations are also a benchmark for determining whether something is classical. "Classical" arts tend to be used by the upper classes to define their cultural identity.

So we have three benchmarks to define "classical"; age, transethnicity, and class associations. These benchmarks work very well in describing Indian classical music (both Hindustani and Carnatic), but the various schools of dance tend to fall short in one or more areas.

This brings up the curious question of how many classical dance forms there are in India. Since all the various schools of dance are deficient in one or more of the benchmarks, one may argue that there are no classical dance forms in India. I think that most people would be dissatisfied with this proposition. On the other hand if we relax our criteria excessively, we find that there may be a dozen "classical" forms. I think that this too, is unacceptable to most people.

Therefore we will try and steer a middle path. One that will produce about half a dozen systems. If a reader wishes to take exception with our inclusion of a particular form as "classical", we certainly understand. As has already been stated there are ample reasons to disallow particular genres as being classical. By the same token if a reader takes exception to the exclusion of a particular genre, this too is understandable. It is our belief that the informed reader may make their own decision in these matters.

## **NON-CLASSICAL DANCES**

Not every dance in India strives for the status of being "classical"; it also has a very rich tradition of non-classical dances.

Probably the most well known of the non-classical Indian dance forms is the Bollywood dance. Although strictly speaking the term Bollywood be only be applied to the arts that are connected with the Bombay (Mumbai) film industry, all of the modern *filmi* dances from anywhere in India are often referred to under this term.

India also has a very rich tradition of folk and tribal dances as well. The variety and richness of such forms nearly defies description.

Information derived from: [http://chandrakantha.com/articles/indian\\_music/nritya.html](http://chandrakantha.com/articles/indian_music/nritya.html). Please visit this website to see examples of Indian dance, too.

- **Native American Dance:**

Native Americans incorporate their dancing into their culture, typically at ceremonial gatherings such as the powwow. Listed below are some examples of their dancing.

There are many different types of dance and dance categories at a powwow. Dance categories are divided by age, gender, and style of dance.

**Traditional Male**

These dancers may wear bead work, a breastplate, a back bustle made of Eagle or hawk feathers, matching round arm bands, ankle bells, a breechcloth, choker, a wapeco (feathered porcupine headdress), leggings, and moccasins. Some regalia may include pieces of fur or bone from animals. Dance movements include active head movements re-enacting warriors searching the ground for tracks of enemy or prey.

**Traditional Female**

These dancers wear buckskin or cloth ankle-length or mid-calf dresses, sometimes decorated with elk teeth or shells. The regalia includes a knee-length breastplate, leggings, brass tack or leather belt, otter braid wraps, and moccasins. Dancers may carry a long-fringed shawl, fan, bag, or scarf and dance movements are dignified and graceful. The movements are characterized by the swaying of the fringe.

**Fancy Feather**

This dance is performed by men and boys, having its origin in the old war dances. Regalia is usually bright, colorful, and elaborate and includes two long, fringe-back bustles, a head roach, decorated yokes and breech cloths, angora anklets, ankle sheep bells, moccasins, and arm bands. The dance steps are fast, intricate, and include twisting, leaping, twirling, splits, footwork, and acrobatics. Dance sticks are carried and twirled during this high-energy dance.

**Fancy Shawl**

These dancers are women and girls, usually dressed in colorful, elaborate regalia with a calf-length skirt and beaded or sequined vest. A long, fringed shawl is worn over the shoulders and held out at the elbows. Movements include fine footwork and fast spins, meant to mimic a joyful butterfly.

**Grass Dance**

This dance is very old, and dates back to the days of the camp circle when Grass Dancers were the first to dance after moving camp. This dance was intended to introduce the people to the new location to which they had moved. They prepared the earth in a good way for the people to follow and for other dancers. The movements of the dancer represent the flow of prairie grass in the wind. Grass Dancers wear long, flowing fringe of yarn or ribbons to represent the grass, a yoke, breechcloth, a roach or wapeco (wah-pe-sha) headdress, fringed anklets, ankle bells, bead work, and moccasins. They shake and sway like the grass in the wind while their feet perform a variety of slides, hops, and other moves.

### **Jingle Dress**

These dancers are female. The Jingle Dress is made with tin cones attached to the dress. The cones are made out of chewing tobacco can lids. The dancing movements shake the cones, which hit each other and make the jingle sounds. Dance movements include a straight posture, up and down motion, and hopping or rocking with the feet moving in a shuffle. Arms are bent at the elbows, with one or two hands on hips or carrying a scarf, fan, or purse. On honor beats, the fan is raised proudly in the air.

### **Golden Age**

These dancers are all Elders. A Golden Age dancer is older than 60 years of age. Native elders are held in the highest esteem in Dakota culture. They have done much living and learning and are prized for the wisdom and insight they have to share. Dancers that are also elders are especially looked after and honored. They are also served first at mealtimes, have special seating areas at the wacipi, and can dance any style in the Golden Age competition.

### **Tiny Tots**

This dance category is for all children age five and under, in regalia. They are invited to dance either by themselves or with a relative. Each dancer is given a small gift after their exhibition dance.

(Information derived from: [http://www.prairieisland.org/dance\\_styles.htm](http://www.prairieisland.org/dance_styles.htm))

### **Video Samples of Native American dance:**

<http://www.youtube.com/watch?v=9yPAwU6M0AU&feature=related> (Jingle Dress Dance)

<http://www.youtube.com/watch?v=gCjiiyiqU7pl&feature=related> (Fancy Shawl Dress Dance)

<http://www.youtube.com/watch?v=-zjdwNFFYM0> (Grass Dance)

- **Cultural Food For Thought**

How do we incorporate dance into our culture? What are some occasions where dancing is used as a celebration (prom, wedding, etc.)? What are your experiences? How does our cultural dancing tend to differ from other cultures? Share with the group.

## **WEEK 8: CREATING CHOREOGRAPHY**

At this point, you have spent weeks learning about different styles of dance. Go around the group and let everybody share their favorite style.

Now, it is time for you to further explore your favorite style and create your own choreographic masterpiece.

Take some time to think about your piece...Ask yourself the following questions:

1. What style do I want to showcase?
2. What piece of music do I want to use?
3. Will my piece be a solo, a duet, a trio, or a group dance?
4. Am I going to tell a story with my dance?
5. What should the costume be for the dance?

Think about your work as a whole. What is your ultimate goal with your final presentation?

Brainstorm and write some ideas down. Feel free to reference some of our earlier notes.

Take the time to create a well-thought out, one minute piece. Make sure you and your dancers are confident in the routine and are prepared to perform it!

## **WEEK 9: STAGING A PERFORMANCE**

This is the week where the dancers get to share their choreography in their quest to obtain the dance patch.

Clear an area out of your meeting facility that is suitable for a dance performance.

Give each of the performing a groups a number and set up the event like it is a real show.

Talk about show etiquette—remind the girls that it is important to sit quietly, watch their peers, and applaud/support their efforts. Some dancers may be nervous, but with gentle encouragement, they should warm up to the performance scenario.

Tell all of the dancers to “BREAK A LEG”!

For fun, it might be great to videotape their performances and show them at the Week 10 Debriefing event.

## **WEEK 10: PUTTING IT ALL TOGETHER/DEBRIEF OF PROGRAM!**

Congratulations on making it through the Girl Scouts' Dance Patch Program! I hope that you've made your way through the array of styles and have explored and grown as performing artists and as arts enthusiasts.

Even if you have decided that dance "isn't your thing", I hope you can take away the cultural influence that it has in many facets of our life.

Take some time and discuss your favorite parts of the program, things that surprised you, steps that were hard to learn, famous artists you recognized, developments that were surprising, or learning more about things you already knew.

Once you've taken some time to discuss the program, take the time to reward your troop with their new dance patch!

And, it would seem only appropriate to end the dance patch program with a dance party! 😊

## ABOUT THE PROGRAM AUTHOR



Originally from Tennessee, Chasta relocated to North Carolina as a full scholarship student at North Carolina State University where she graduated with a degree in Arts Applications (Theatre) and a minor in Film Studies. Her dance training includes tap, jazz, ballet, contemporary styles, and hip-hop, which were expanded upon by attending regional conventions, workshops, and competitions across the east coast. Chasta has spent her summers studying in Atlanta, GA, Los Angeles, CA, and New York City, NY where she has taken from Mia Michaels, Tyce Diorio, Shane Sparks, and Napoleon and Tabitha D'Umo—to name a few! Chasta's performance experience ranges from local stages in Tennessee and North Carolina to Disney World, the Cherry Blossom Festival Parade in Washington, DC, and the Lord of Mayor's Day Parade in London, England. And, while performing will always remain a passion, Chasta found her true niche in choreography and dance instruction.

Chasta began instructing and choreographing in North Carolina in 2005. From her first competition piece, which received the "Best Overall Choreography" Award, she knew that she had found her talent! Chasta proceeded to teach at several dance schools throughout the Triangle area where she was mentored by some of the best instructors in the industry. During this time, she choreographed A Chorus Line for Shaw University and Annie, Jr. for Centennial Middle School. She also founded and coached the Ravenscroft Dance Team, created a successful and innovative contemporary company, and served as the founder and artistic director of the Sightless Rhythm Tap Project at the Governor Morehead School for the Blind. Chasta serves as a judge for several dance competitions, ranging from Indian fusion competitions to traditional dance competitions, and has choreographed several award-winning competition pieces. In 2009, Chasta saw her dream become a reality when she opened the doors of her very own dance studio in Raleigh, NC—Stage Door Dance Productions ([www.stagedoorraleigh.com](http://www.stagedoorraleigh.com))! Chasta now teaches nearly 300 students per week and loves every second of it.

Chasta is also the founder and director of the dance program at the Carolina Country Club, the Montessori School of Raleigh, and various other satellite programs. Chasta is currently a member of Dance Masters of America, where she is certified by exam to teach ballet, tap, jazz, and acrobatics. She has contributed to the North Carolina Dance Alliance and *Dance Teacher Magazine* and maintains her service connections by belonging to the Junior League of Raleigh.

Chasta is known for her energy, enthusiasm, and devotion to her students. Writing this patch program for the Girl Scouts has truly been rewarding because she is so excited to spread her love of dance across the great state of North Carolina!

If you have any questions or need any further information about ANYTHING dance, please feel free to contact her:

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HAPPY DANCING!