

Study Guide

North Carolina Youth Tap Ensemble



Did you know? This performance is a public service of the Sampson CenterStage Performing Arts Series and the County of Sampson and is totally funded and underwritten through the financial contributions of many businesses, corporations, civic organizations, and individuals from across Sampson County and is provided **FREE** to students from Clinton City Schools and Sampson County Schools.

Many thanks to all Class Acts-Sampson CenterStage for Students Sponsors...On the day of the performance a complete list of Class Acts Sponsors will be distributed to each teacher.

How you can help! Please take a moment to have YOUR students write a note of appreciation to our sponsors...without them Class Acts performances would not be possible.

This study guide was prepared and provided as a courtesy of the *Class Acts-Sampson CenterStage for Students* series and is designed to aid in preparing students for an exciting performance...We encourage you to make use of this valuable resource designed to not only enhance each student's theatergoing experience; but to also complement their total educational experience.

GOING TO THE THEATRE (101)



Watching a live performance is very different than watching television or going to the movies. When you see a live performance you play a part too! Your role is an audience member. As an audience member you should obey the following instructions:

When you arrive, follow an usher to your seat. Your group may be assigned to specific areas or seats in the theatre. Please stay in the seat that you are given until the show is over.

Most theaters do not allow cameras, cellular telephones or recording devices. Please leave these at home or in your classroom.

Food, drink, candy and chewing gum are not allowed in the theatre.

Book bags and/or oversized handbags are not allowed in the theatre.

When the theater lights dim, it means the show is about to begin...Please be quiet.

Listen and watch carefully. Talking and making noise disturbs the performers on stage and your fellow audience members. Please hold your comments until after the performance. Of course when something is funny you may laugh. You may even cry when something is sad.

Show your appreciation by clapping when the performance is over and when the performers take a bow.

Stay seated after the show and an usher or your teacher will lead you out of the theater.

SPECIAL NOTE

This show will have a question and answer period following the performance. Please stay seated after the curtain call. If you have a question, raise your hand. Speak loudly and clearly when you are called upon.

Theatre Collaborators



When we see a show, we often think of only the performers on stage. However, many people come together to make a performance happen. Read the list of theatre collaborators and answer the discussion questions with a partner.

Choreographer - a person who creates dance compositions and plans and arranges dance movements and patterns for dances and especially for ballets.

Director - helps the performers understand their roles and tells them where to move on stage. The director also collaborates with designers to create the entire picture you see on stage.

Costume Designer - imagines and designs the clothing and other items worn by the performers on stage.

Lighting Designer - imagines and creates the lights of a performance to enhance the mood and the setting.

Sound Designer - imagines and creates the music and other sound effects which help tell the story of a play

Set Designer - makes a map of each set and its changes

Props - items held or used by the actors on stage that help tell the story

Gels - pieces of plastic that are used in stage lights to change their color

THINK ABOUT IT!



Why is changing the color of lights important for the mood in a scene?

If you were a character in a play, what color gel would you choose for your spotlight? Why?

DISCUSSION QUESTIONS...



1. If you were to work in the theater business, which theater collaborator would you rather be?
2. Which job seems most challenging? Why?



PERFORMANCE GUIDE FOR TEACHERS



Rhythm ★ Funk ★ Innovation ★ Excitement

Arts Integration:

Music, Dance, Cultural Studies, Social Studies, Language Arts & Creative Expression

Hello **Teachers!**

Thank you so much for giving us the opportunity to share our talents and knowledge of tap dancing with your students. The dancers in NCYTE are all students who take time off of school to come and perform for and educate others. We feel lucky to be able to share this amazing form of dance with you and your students.

Included in this packet of information are lessons you can use to connect our performance with your classroom teaching. We have also included background information about our dance company; our phenomenal director, Gene Medler; and the art of Tap Dancing.

Performance Manners:

Please encourage your students to clap and show their appreciation during the dances. They do not need to wait for the end of the dance to clap. The dancers in NCYTE feed off of the energy of the crowd and love performing for students who are actively engaged in the performance. Feel free to clap when you see a cool move, or hear fun music, or notice an interesting rhythm.

Contact Us:

We love hearing from you. Please send letters to:

North Carolina Youth Tap Ensemble
Gene Medler, Artistic Director
1603 East Franklin Street
Chapel Hill, NC 27514

Follow us on Instagram @ncyte_youknow

Like us on Facebook: North Carolina Youth Tap Ensemble

ABOUT NCYTE

“...the premier youth tap ensemble in the world: The North Carolina Youth Tap Ensemble.” (Michael N. Horowitz, President, Board of Directors, Chicago Human Rhythm Project)

The North Carolina Youth Tap Ensemble (NCYTE: pronounced “insight”) is one of the best youth tap ensembles in the world. NCYTE features approximately 40 dancers, ages 8 to 18, who reside from throughout North Carolina. Don’t let the word “youth” fool you. These dancers tear up the floor with poise, passion and professionalism. NCYTE honors the traditions of this unique American art form while infusing it with youthful energy, contemporary music, and innovative dances from some of the world’s most talented choreographers.

Founded by JUBA award winning artistic director Gene Medler in 1983, NCYTE entertains audiences with cutting-edge contemporary choreography and traditional rhythm tap. NCYTE has toured throughout the U.S. and the world, with performances in Austria, Brazil, Canada, China, Finland, Germany and Mexico. The company has toured or collaborated with the Greensboro Symphony, Squirrel Nut Zippers, Mallarme Chamber Players, and the North Carolina Jazz Repertory Orchestra, among others.

NCYTE alumni—including tap virtuosos Michelle Dorrance and Jason Janas—have gone on to Broadway and beyond. The list of choreographers who have created the company’s repertoire reads like a who’s who in the tap world, including the legendary Savion Glover.

ABOUT GENE MEDLER

Gene Medler, Artistic Director, founded the North Carolina Youth Tap Ensemble in 1983. Gene teaches in the Department of Performing Arts at Elon University. His previous teaching credits include Duke University and Meredith College. He is on the faculty at The Ballet School of Chapel Hill and has taught master classes at the St. Louis Tap Festival, the American Dance Festival, the Chicago Human Rhythm Project, Tap City in New York City, the Saratov Music Conservatory (Russia), Tap Encontro (Rio de Janeiro), The Hot Shoe Show (Vienna), Feet Beat (Helsinki), the Internationales Steptanz-Festival (Berlin) and the Heidelberger Steptanz Festival (Heidelberg). Gene has also taught at the Broadway Dance Center in New York City.

Selected performances include solos in Duke Ellington's "Nutcracker," Ellington's "David Danced," "Rising Stars of Tap" (Colorado Dance Festival), and "The Great Tap Reunion" (Boston) as well as an appearance with the Squirrel Nut Zippers. He has been seen nationwide in the PBS special, "Juba! Masters of Tap and Percussive Dance."

Gene has received grants from the Durham Arts Council, the North Carolina Arts Council, and the Orange County Arts Commission. He has been featured in such publications as *Dance Teacher Now*, *Carolina Alumni Review*, *Southern Living*, and *Our State*.

Gene has received many honors for his contributions to dance and his achievements as a dance artist. These include: "Tar Heel of the Week" from *The News and Observer*; an Indy Arts Award from *The Independent*; the North Carolina Dance Alliance Annual Award; and the JUBA Award from the Chicago Human Rhythm Project, the Academy Award of the tap dance world.

Gene started dancing at the age of 28 and was quickly bitten by the tap dance bug. He was entranced by the combination of movement, rhythm, and sound. He started the ensemble because he wanted to offer his students more opportunities to perform and wanted to expand his own teaching and choreography. After nearly 30 years, he still loves mentoring young dancers and is thrilled with the journey NCYTE has taken him on.

ABOUT TAP

Born in America from the same roots as jazz music, tap dance emerged in the mid-1800s from the fusion of African and European dance styles and rhythmic sensibilities. In minstrel shows, Caucasian performers darkened their faces with burnt cork and “acted Black.” By the 1890s, African-American performers were being advertised as “authentic Negroes,” darkening up their own faces and imitating the Caucasian performers who had been imitating African-Americans.

Vaudeville, or variety shows, grew out of the minstrel shows and provided an explosion of live theatre. Typical shows had an orchestra and many different acts; singers, dancers, comics, and even animal acts. A Typical tap act was eight minutes long and often the performers played five shows a day. By the 1930s tap had become richly diverse with elegant “class” acts, comic and eccentric acts, acrobatic dancers who flipped upside down off of most anything, and any number of acts which combined other skills such as hat tricks, cane tricks, and spinning plates and trays. The greatest vaudeville hoofer, Bill “Bojangles” Robinson, danced in a style which was upright, clearly European, yet always swinging.

Classic movies of the 1930s and 40s showcased the great Caucasian dancers of the day, but seldom included African-Americans. The Nicholas Brothers, whose speed and daring acrobatics, broke many color lines and pushed the boundaries of tap. Fred Astaire brought choreographic genius to tap and set standards for filming dance. At this time, tap dance became a syncopated, more sophisticated musical style know as rhythm, or jazz, tap.



ABOUT TAP

By the 1940s, tap dance moved in two important directions: onto the concert stage and into the small music clubs where bebop was brewing. Paul Draper fused ballet with tap, gave concerts for tap, piano, and harmonica, and was America's top concert attraction for most of a decade. Meanwhile in the jazz clubs, African-American dancers were extending concepts for rhythm dancing in much of the same way as their peers were stretching out musically. The cultures and paths of tap and jazz repeatedly crossed, as did some of their practitioners. For example, James "Buster" Brown, could scat, or sing, with most every jazz tune ever written.

By the 1960s, tap dance was in decline. The "bible" of tap dance, Jazz Dance by Marshall and Jean Stearns, ends with a "requiem for a dying art form." However, in the 1970s a tap renaissance began, powered largely by middle-aged Caucasian women who sought out the old African-American male masters. Brenda Bufalino, a protégé of the late Charles "Honi" Cole, has mentored several generations of tap dancers, produced documentary footage on the great old timers, and pushed the choreographic limits of tap like no one since Astaire. By the late 1970s, Gregory Hines paved the way for a whole new generation of younger African-American dancers, most notably Savion Glover.

Today, tap is no longer an exclusively American art form, and the up-and-coming stars of tomorrow include NCYTE alumna, Michelle Dorrance, who was awarded a MacArthur "Genius" grant in 2015. As a massively successful ambassador for tap, Dorrance even taught Stephen Colbert to dance the Shim Sham on national TV. In Germany, Spain, Brazil, Australia, and Japan there are fabulous dancers pursuing new avenues, each influenced by their own cultures and histories. In America, repertory companies like the North Carolina Youth Tap Ensemble help to build and maintain a repository of choreography new and old, and produce some of the finest dancers on the planet. As a mature, concert art form, tap dance may not be as visible to the public eye as it was in the 1930s, but with the dedicated work of an international community, the legacies of the past pave the way for a future of unlimited creativity and artistic expression.



CURRICULUM CONNECTIONS

To ensure that all students receive an arts-integrated learning experience, we have provided a few possible introductory and/or follow up lessons to use with your students. These are suggested lessons, and can be modified to fit your students' needs.

Grades K-2

Tap Around the World

In this lesson, students will investigate different styles of tap dancing around the world. From Ireland to Africa, the students will be exposed to Step Dancing, Clogging, and many more forms of rhythmic dances.

Grades 3-5

Tap Timeline

During this lesson, students will learn about the history of tap dancing and develop their own tap timeline. This lesson will expose students to famous tap dancers, styles of tap, the evolution of the dance form over time.

Grades 6-8

Famous Tap Dancers

In this lesson, students will research famous tap dancers. They will compare and contrast the tap styles and lives of two dancers, and create a detailed presentation sharing their findings with others.

Discussion Questions:

1. What is tap dance?
2. What are some unique characteristics of tap dance?
3. How does tap both reflect and contribute to American society?
4. What is a percussion instrument? How is it different from other instruments?
5. What are some different types of percussive dance forms?
6. Have you ever taken a tap class or seen a tap performance?
7. Can you name any famous tap dancers?
8. What is jazz music?
9. What is improvisation?
10. How is a tap shoe a percussive instrument?

TAP TERMS

This vocabulary includes terms used in reference to aspects of dance, especially tap.

A cappella: performance of a tap dance without musical accompaniment.

Ballet: a choreographed presentation of a story or theme performed to music by ballet dancers.

Blues: a style of music using 12-bar phrasing, originating in the US and closely associated with tap.

Choreographer: one who plans out the specific steps and movements that dancers are to make.

Funk: an urban style of dancing, crossing jazz and hip-hop.

Improvisation: made up on the spot; something danced without preparation or pre-determination of particular steps to follow.

Jam Session: dancers spending time together doing improvisation and working on dances, usually with no set objective other than enjoyment.

Jazz: both a style of music and associated style of dance.

Latin: a style of music and a style of dance, identified by rhythmic patterns traditionally associated with Latin America.

Modern Dance: initially a rebellion against the rigid structure of ballet, stressing more emotion—how the movement felt rather than how it looked.

Percussive: to hit or shake in order to make sound.

Rhythm Tap: the style of tap dancing that stresses rhythmic patterns as a way to express oneself—to create interest, excitement and feeling.

Scatting: repetition of rhythmic patterns that are spoken or sung, substituting nonsense syllables for words.

Softshoe: a tap style characterized by slower and smoother movements.

Syncopation: accenting the weak beat in a musical phrase.

TAP TERMS

Directions: Circle the words in the word search.

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

Beat
Rhythm
Flap
Riff
Break
Wings

Brush
Shuffle
Shim Sham
Buffalo
Chug
Trench

Cramp Roll
Dig
Irish Jig
Maxie Ford
Paddle
Time Step

CURRICULUM CONNECTIONS

TAP AROUND THE WORLD Grades K-2

Objectives: Students will...

- Learn about the different types of percussive dance around the world
- Use the Internet to research and answer questions about different types of percussive dancing

Materials:

- Website Resources List
- Tap Around the World Map
- Tap Around the World Writing
- iPad or Computer
- Crayons or color pencils

Procedures: This lesson can be done as a whole class or individually. If using the QR codes map, the students can work together in pairs or individually to watch the videos on iPads. If using the video list, the teacher can show the videos to the whole class, as the students color in the map.

1. Start the lesson by tapping out a rhythm with your hands. Have the students repeat the rhythm. Then pair up the students and have them take turns clapping out rhythms and copying each other. Tell the students that clapping is a way to create percussive music. Ask them if they can think of other percussive instruments? What does tapping have in common with percussive instruments?
2. Tell the students that today they will be travelling around the world to learn about a variety of percussive dances that influenced modern tap dancing.
3. Handout the Tap Around the World Map. Read the descriptions of the different types of dances the kids will be learning about.
4. Students can color in the map as they view the different videos for each country.
5. After they have completed coloring their map, have the students write about their favorite type of percussive dance.

Extensions:

- Students can compare and contrast two different types of percussive dance using a graphic organizer.
- Students can create a book highlighting the various styles of percussive dancing around the world.

WEBSITE LIST

TAP AROUND THE WORLD Grades K-2

1. Ireland: Irish Step Dancing

Irish Step Dancing is a style of dance characterized by a stiff upper body and quick and precise movements of the feet. Two types of shoes are worn: hard shoes and soft shoes. Dancers sometimes wear elaborate costumes and may dance in groups or solo.

<https://www.youtube.com/watch?v=fYvU7oBBgKA&list=PLIZim6tQ1qk2fXKyAc-kP4xV19CErwRbI>

2. Spain: Flamenco

The Flamenco dance is an art form based on traditional folk music of Southern Spain. In this type of dance, dancers perform by clapping their hands, stomping their feet, snapping their fingers, and singing. The dance is usually accompanied by guitar music.

<https://www.youtube.com/watch?v=XdBluPafFE4>

3. South Africa: Gumboot

Gumboot is an African dance that is performed wearing rainboots. The boots may have bells attached to them. The dancers stamp their feet, slap their boots, and chant. This dance was originally developed and performed by miners for communication and competition.

<https://www.youtube.com/watch?v=U0Q51WVrR40>

4. United States: African American Step Dancing

African American Step Dancing is a form of percussive dance where the dancer uses their whole body to make sounds and rhythms. Dancers use a mixture of footsteps, spoken word, and hand clapping.

<https://www.youtube.com/watch?v=fwaYnJ2ogQk>

5. United States: Rhythm Tap

Rhythm Tap is a form of dance where the dancers shoes have metal taps attached to them to create different beats and rhythms. Tap dancers dance to a variety of musical styles including jazz, blues, classical, and pop.

<https://www.youtube.com/watch?v=1N8sp1Syw5Q>

5. India: Kathak

Kathak is one of the ten major forms of Indian classical dance. Dancers tell stories of epics and ancient mythology. They wear traditional clothing and bells around their ankles. The dancers move their feet in a variety of rhythms making the bells shake.

https://www.youtube.com/watch?v=T6C9G_gDkOw

WEBSITE LIST

TAP AROUND THE WORLD

6. England: Clogging

Clogging is a type of folk dance where dancers strike the heel, the toe, or both against a floor to create sounds. They wear hard-soled shoes and beat them against the floor. Another name for clog dancing is “buck and wing” dancing.

<https://www.youtube.com/watch?v=Kqbf7j9-PE8>

7. Indonesia: Saman

Saman, also known as the dance of a thousand hands, is a popular dance in Indonesia. The dance involves fast-paced rhythms and harmonies between dancers. The dancers sit in a line and move their hands in unison to the beat of the music.

<https://www.youtube.com/watch?v=n9dppgFB7WQ>

ADDITIONAL RESOURCES:

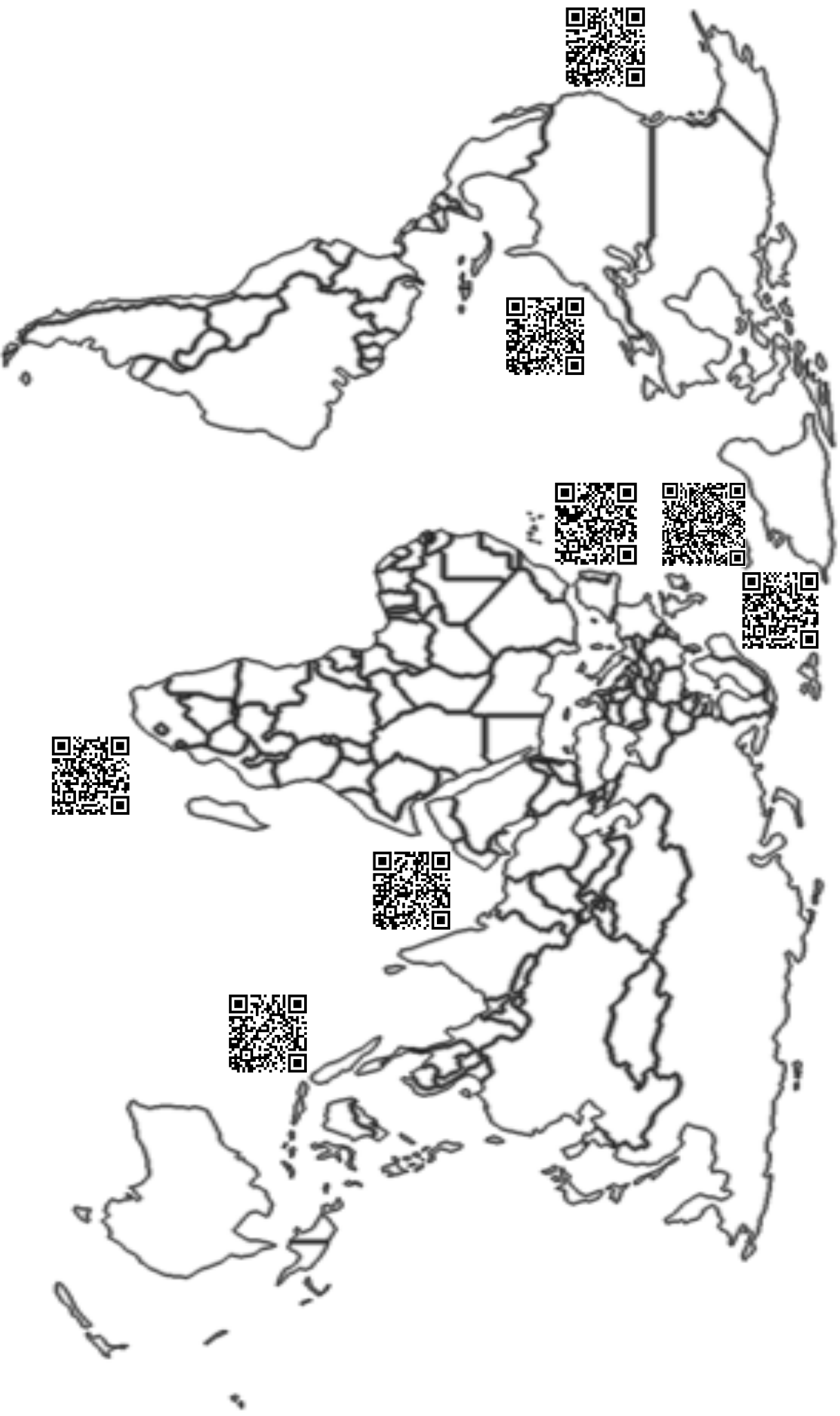
PICTURE BOOKS:

1. Rap a Tap Tap: Here's Bojangles—think of that! by Leo Dillon
2. Tap Dance Fever by Pat Brisson
3. Tallulah's Tap Shoes by Marilyn Singer
4. Tip-Tap Pop by Sarah Lynn
5. I got the Rhythm by Connie Schofield-Morrison
6. Tommy Can't Stop by Tim Federle
7. Tap Dancing (Dance, Dance, Dance) by Kathryn Clay



Name: _____

Tap Around the World Map



WRITING

Name: _____

TAP AROUND THE WORLD



CURRICULUM CONNECTIONS

TAP TIMELINE Grades 3-5

Objectives: Students will...

- Learn about how tap dance evolved over time
- Use the Internet to research different tap dancers and styles of tap throughout history
- Create a timeline to show the important events in the history of tap
- Research and write about an important tap dancer in history

Materials:

- Website Resources List
- Tap Timeline
- Research Guide
- Tap Timeline Writing
- iPad or Computer

Procedures:

1. Start the lesson by stomping out a rhythm with your feet. Have the students repeat the rhythm. Then pair up the students and have them take turns stomping out rhythms and copying each other. Tell the students that tap dancing has its roots in several ethnic percussive dances including African tribal dances and Irish Step Dancing.
2. Tell the students that today they will be going back in time to create a timeline of the history of tap dancing.
3. Handout the Tap Timeline and Research Guide.
4. Students will research and fill in the timeline with key information about famous tap dancers, and important events they find as they research. They will answer the questions in the guide as they collect information on one famous tap dancer.
5. After they have completed their timelines and research guide, have the students write about one famous tap dancer.

Extensions:

- Students can create a book highlighting different tap dancers who were influential to the development of tap dancing.

WEBSITE LIST

TAP TIMELINE Grades 3-5

VIDEOS: (see following page with QR codes for each link)

1. Tap History: <https://www.youtube.com/watch?v=Tz3az94XYIQ>
2. Origins of Tap Dancing:
<https://www.youtube.com/watch?v=6t56dXlse4Y&index=3&list=PLhPP7jDuCgUpGj9VBlibyR-uFaZEnXf1o>
3. Savion Glover: <https://www.youtube.com/watch?v=eEUO59hBt4Q>
4. Michelle Dorrance: https://www.youtube.com/watch?v=lyAc_GqTrSs
5. Minstrel Shows:
<https://www.youtube.com/watch?v=tHB8l1NPSUA&list=PLhPP7jDuCgUpGj9VBlibyR-uFaZEnXf1o&index=4>
6. Vaudeville and Prohibition:
<https://www.youtube.com/watch?v=AXfGMdpISSQ&index=5&list=PLhPP7jDuCgUpGj9VBlibyR-uFaZEnXf1o>
7. Women of Tap:
<https://www.youtube.com/watch?v=9Dkn9wwfqyY&list=PLhPP7jDuCgUpGj9VBlibyR-uFaZEnXf1o&index=8>
8. The Condos Brothers:
https://www.youtube.com/watch?v=L_bVIXjDxA&list=PLhPP7jDuCgUpGj9VBlibyR-uFaZEnXf1o&index=37
9. Bill “Bojangles” Robinson:
<https://www.youtube.com/watch?v=rLxqKTUtsKg&list=PLhPP7jDuCgUpGj9VBlibyR-uFaZEnXf1o&index=54>
10. Fred Astaire:
https://www.youtube.com/watch?v=e_K3zrAi2RI&index=29&list=PLhPP7jDuCgUpGj9VBlibyR-uFaZEnXf1o
11. Gene Kelly:
<https://www.youtube.com/watch?v=vR1pCQgzzPY&list=PLhPP7jDuCgUpGj9VBlibyR-uFaZEnXf1o&index=45>
12. Honi Coles:
https://www.youtube.com/watch?v=nn_7qN8Vf0o&index=35&list=PLhPP7jDuCgUpGj9VBlibyR-uFaZEnXf1o
13. Shirley Temple:
<https://www.youtube.com/watch?v=l1gFEJckbhQ&index=57&list=PLhPP7jDuCgUpGj9VBlibyR-uFaZEnXf1o>

WEBSITE LIST

TAP TIMELINE Grades 3-5

READING: (see following page with QR codes for each link)

1. Tap: <http://www.theatredance.com/tap/>
2. Tap History: <https://www.britannica.com/art/tap-dance>
3. History of Tap: <http://dancelessons.net/dancehistory/HistoryofTapDance.html>
4. The History of Tap Dancing: <http://theartofsimple.net/history-of-tap-dancing/>
5. The Birth of Tap:
<http://www.highbrowmagazine.com/1896-master-juba-happy-feet-brief-history-tap-dancing>
6. From Margins to Mainstream:
<http://ums.org/2016/10/05/from-margins-to-mainstream-tap-dance-history/>

NONFICTION BOOKS:

1. What the Eye Hears: A history of Tap Dancing by Brian Seibert
2. The Souls of Your Feet: A Tap Dance Guidebook for Rhythm Explorers by Acia Gray
3. Tap! The Greatest Tap Dance Stars and Their Stories 1900-1955 by Rusty Frank



QR CODES FOR WEBSITES

TAP TIMELINE Grades 3-5

VIDEOS:

1. Tap History:



2. Origins of Tap Dancing:



3. Savion Glover:



4. Michelle Dorrance:



5. Minstrel Shows:



6. Vaudeville and Prohibition:



7. Women in Tap:



8. Condos Brothers:



9. Bill “Bojangles” Robinson:



10. Fred Astaire:



11. Gene Kelly:



12. Honi Coles:



13. Shirley Temple:



“Tap Dance is the first American dance form. “
People don’t know that tap dance is older than jazz
music.”

“Tap dance and the blues come from the same place.”

-Michelle Dorrance, 2015 MacArthur
“Genuis” Fellow

QR CODES FOR WEBSITES

TAP TIMELINE Grades 3-5

VIDEOS:

1. Tap:



2. Tap History:



3. History of Tap:



4. The History of Tap Dancing:



5. The Birth of Tap:



6. From Margins to Mainstream:



"Tap makes music visible...It's music for the deaf. Yet tap also makes movement audible. Call it dance for the blind."
-Brian Siebert, What the Eye Hears

RESEARCH GUIDE

TAP TIMELINE Grades 3-5

Directions: Use this graphic organizer to help you plan your writing and keep track of important details.

Who are you researching?	Where and how did this person grow up? What was their childhood like?	What are some of their greatest accomplishments?
Who are some important people in their lives that helped them reach their goals?	Why was this person famous?	What were some of their character traits?
What lesson can you learn from this person or people?	How has this person inspired you?	How did this person influence tap dancing?

HISTORY

Name: _____

TAP TIMELINE

1650-1800

1900-1920

1930

1940

1950

1960

1970

1980

1990

2000

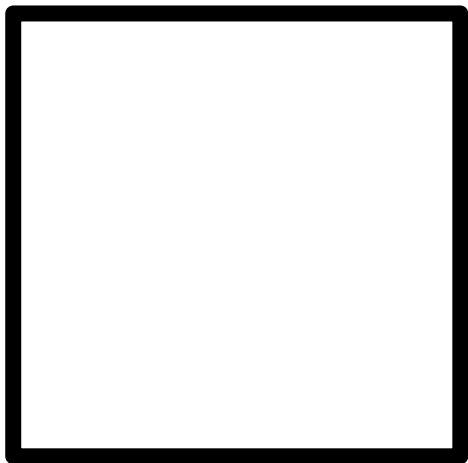
2010

2020

WRITING

Name: _____

TAP HISTORY



WRITING

Name: _____

TAP HISTORY

[illegible]

CURRICULUM CONNECTIONS

TAP DANCERS IN HISTORY Grades 6-8

Objectives: Students will...

- Compare and contrast two famous tap dancers in history
- Understand that tap is an art form that has adapted over time
- Research famous tap dancers and present their findings to peers

Materials:

- Website Resources List
- Tap Timeline
- Research Guide
- Writing
- Graphic Organizer
- iPad or Computer

Procedures:

1. Start the lesson by stomping out a rhythm with your feet. Have the students repeat the rhythm. Then pair up the students and have them take turns stomping out rhythms and copying each other. Tell the students that tap dancing has its roots in several ethnic percussive dances including traditional dances from Africa and the British Isles.
2. Tell the students that today they will be going back in time to create a timeline of the history of tap dancing, and using it to compare and contrast different tap dancers.
3. Handout the Tap Timeline.
4. Students will fill in the timeline with key information they find as they research.
5. Then have the students compare and contrast two different tap dancers in history. They can use the research guide, and graphic organizer to help them record important information.
6. After completing the research guide and graphic organizers, students will write an essay comparing and contrasting two famous dancers.
7. Then the students will create a presentation to share with their peers.

Extensions:

- Students can create a webpage or blog showing the progression of tap dance throughout history.

WEBSITE LIST

TAP HISTORY Grades 6-8

VIDEOS: (see following page with QR codes for each link)

1. Tap History: <https://www.youtube.com/watch?v=Tz3az94XYIQ>
2. Origins of Tap Dancing:
<https://www.youtube.com/watch?v=6t56dXlse4Y&index=3&list=PLhPP7jDuCgUpGj9VBlibyR-uFaZEnXf1o>
3. Savion Glover: <https://www.youtube.com/watch?v=eEUO59hBt4Q>
4. Michelle Dorrance: https://www.youtube.com/watch?v=lyAc_GqTrSs
5. Minstrel Shows:
<https://www.youtube.com/watch?v=tHB8l1NPSUA&list=PLhPP7jDuCgUpGj9VBlibyR-uFaZEnXf1o&index=4>
6. Vaudeville and Prohibition:
<https://www.youtube.com/watch?v=AXfGMdpISSQ&index=5&list=PLhPP7jDuCgUpGj9VBlibyR-uFaZEnXf1o>
7. Women of Tap:
<https://www.youtube.com/watch?v=9Dkn9wwfqyY&list=PLhPP7jDuCgUpGj9VBlibyR-uFaZEnXf1o&index=8>
8. The Condos Brothers:
https://www.youtube.com/watch?v=L_bVIXjDxA&list=PLhPP7jDuCgUpGj9VBlibyR-uFaZEnXf1o&index=37
9. Bill “Bojangles” Robinson:
<https://www.youtube.com/watch?v=rLxqKTUtsKg&list=PLhPP7jDuCgUpGj9VBlibyR-uFaZEnXf1o&index=54>
10. Fred Astaire:
https://www.youtube.com/watch?v=e_K3zrAi2RI&index=29&list=PLhPP7jDuCgUpGj9VBlibyR-uFaZEnXf1o
11. Gene Kelly:
<https://www.youtube.com/watch?v=vR1pCQgzzPY&list=PLhPP7jDuCgUpGj9VBlibyR-uFaZEnXf1o&index=45>
12. Honi Coles:
https://www.youtube.com/watch?v=nn_7qN8Vf0o&index=35&list=PLhPP7jDuCgUpGj9VBlibyR-uFaZEnXf1o
13. Shirley Temple:
<https://www.youtube.com/watch?v=l1gFEJckbhQ&index=57&list=PLhPP7jDuCgUpGj9VBlibyR-uFaZEnXf1o>

WEBSITE LIST

TAP HISTORY Grades 6-8

READING: (see following page with QR codes for each link)

1. <http://www.theatredance.com/tap/>
2. Tap History: <https://www.britannica.com/art/tap-dance>
3. History of Tap: <http://dancelessons.net/dancehistory/HistoryofTapDance.html>
4. The History of Tap Dancing: <http://theartofsimple.net/history-of-tap-dancing/>
5. The Birth of Tap:
<http://www.highbrowmagazine.com/1896-master-juba-happy-feet-brief-history-tap-dancing>
6. From Margins to Mainstream:
<http://ums.org/2016/10/05/from-margins-to-mainstream-tap-dance-history/>

NONFICTION BOOKS:

1. What the Eye Hears: A History of Tap Dancing by Brian Seibert
2. The Souls of Your Feet: A Tap Dance Guidebook for Rhythm Explorers by Acia Gray
3. Tap! The Greatest Tap Dance Stars and Their Stories 1900-1955 by Rusty Frank



QR CODES FOR WEBSITES

TAP HISTORY Grades 6-8

VIDEOS:

1. Tap History:



2. Origins of Tap Dancing:



3. Savion Glover:



4. Michelle Dorrance:



5. Minstrel Shows:



6. Vaudeville and Prohibition:



7. Women in Tap:



8. Condos Brothers:



9. Bill “Bojangles” Robinson:



10. Fred Astaire:



11. Gene Kelly:



12. Honi Coles:



13. Shirley Temple:



“Tap Dance is the first American dance form. “
People don’t know that tap dance is older than jazz
music.”

“Tap dance and the blues come from the same place.”

-Michelle Dorrance, 2015 MacArthur
“Genuis” Fellow

QR CODES FOR WEBSITES

TAP HISTORY Grades 6-8

VIDEOS:

1. Tap:



2. Tap History:



3. History of Tap:



4. The History of Tap Dancing:



5. The Birth of Tap:



6. From Margins to Mainstream:



"Tap makes music visible...It's music for the deaf. Yet tap also makes movement audible. Call it dance for the blind."
-Brian Siebert, What the Eye Hears

HISTORY

Name: _____

TAP TIMELINE

1650-1800

1900-1920

1930

1940

1950

1960

1970

1980

1990

2000

2010

2020

RESEARCH GUIDE

TAP HISTORY Grades 6-8

Directions: Use this graphic organizer to help you plan your writing and keep track of important details.

Category	Dancer 1: _____	Dancer 2: _____
Date of Birth Date of Death		
Early life and family background		
How did this person influence tap dancing?		
Accomplishments		
Who are some important people in their lives that helped them reach their goals?		

RESEARCH GUIDE

TAP HISTORY: NOTETAKING

Grades 6-8

SOURCE # ____

TITLE: _____
AUTHOR: _____ PUBLICATION DATE: _____
PUBLISHER: _____ TODAY'S DATE: _____

WRITE THE MAIN IDEA OF THE SOURCE:

SUMMARIZE THE SUPPORTING DETAILS IN YOUR OWN WORDS:

SOURCE # ____

TITLE: _____
AUTHOR: _____ PUBLICATION DATE: _____
PUBLISHER: _____ TODAY'S DATE: _____

WRITE THE MAIN IDEA OF THE SOURCE:

SUMMARIZE THE SUPPORTING DETAILS IN YOUR OWN WORDS:

RESEARCH GUIDE

TAP HISTORY: OUTLINE Grades 6-8

1. INTRODUCTION

Thesis: _____

2. BODY PARAGRAPH I – SIMILARITIES

Topic Sentence: _____

Example 1: _____

Example 2: _____

Example 3: _____

3. BODY PARAGRAPH II- DIFFERENCES

Topic Sentence: _____

Example 1: _____

Example 2: _____

Example 3: _____

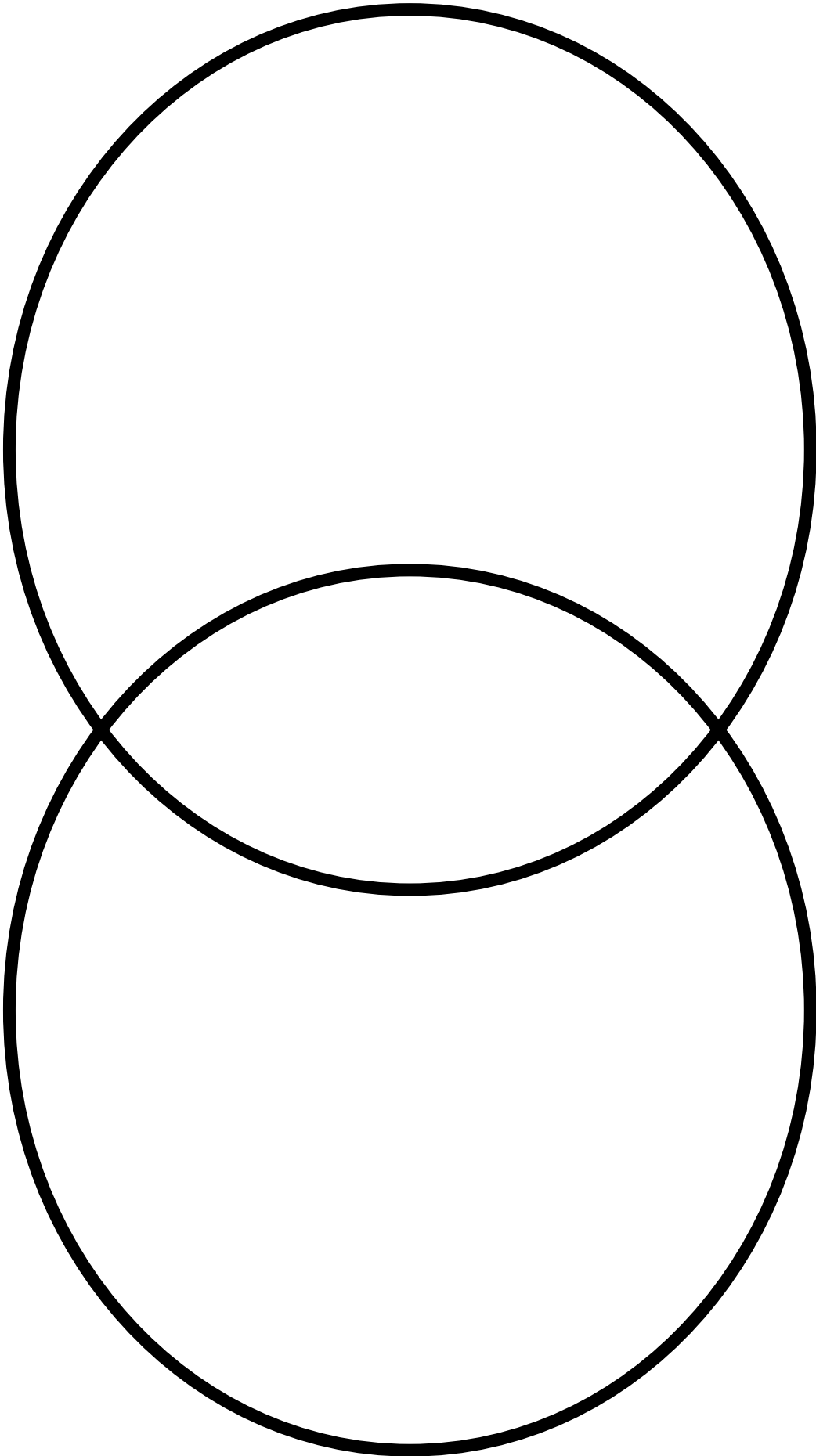
4. CONCLUSION

Restate Thesis: _____

GRAPHIC ORGANIZER

Name: _____

TAP HISTORY: COMPARE & CONTRAST



WRITING

Name: _____

TAP HISTORY: COMPARE & CONTRAST

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

CONTENT STANDARDS

The following standards are applicable to NCYTE's performance. Other standards may also apply. We encourage you to develop additional lessons that align to local, state, and national standards and requirements.

CORE SUBJECT STANDARDS

Social Studies

Kindergarten-Grade 2

K.C.1.2 Explain the elements of culture (how people speak, how people dress, foods they eat, etc.).

1.C.1.1 Compare the languages, traditions, and holidays of various cultures.

2.G.1.2 Interpret the meaning of symbols and the location of physical and human features on a map (cities, railroads, highways, countries, continents, oceans, etc.).

2.C&G.2.1 Exemplify characteristics of good citizenship through historical figures and everyday citizens.

Grade 3-5

3.H.1.2 Analyze the impact of contributions made by diverse historical figures in local communities and regions over time.

3.H.2.1 Explain change over time through historical narratives. (events, people and places)

3.C.1.2 Exemplify how various groups show artistic expression within the local and regional communities.

4.C.1.2 Explain how the artistic expression of various groups represents the cultural heritage of North Carolina.

5.C.1.2 Exemplify how the interactions of various groups have resulted in the borrowing and sharing of traditions and technology.

5.C.1.4 Understand how cultural narratives (legends, songs, ballads, games, folk tales and art forms) reflect the lifestyles, beliefs and struggles of diverse ethnic groups.

Grade 6-8

6.C.1.1 Analyze how cultural expressions reflected the values of civilizations, societies and regions (e.g., oral traditions, art, dance, music, literature, and architecture).

7.C.1.2 Explain how cultural expressions (e.g. art, literature, architecture and music) influence modern society.

8.C.1.2 Summarize the origin of beliefs, practices, and traditions that represent various groups within North Carolina and the United States (e.g. Moravians, Scots-Irish, Highland Scots, Latinos, Hmong, Africans, and American Indians)

Language Arts

Kindergarten-Grade 2

CCSS.ELA-LITERACY.W.K.2 Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic.

CCSS.ELA-LITERACY.W.1.2 Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.

CONTENT STANDARDS

CCSS.ELA-LITERACY.W.1.5 With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.

CCSS.ELA-LITERACY.W.2.2 Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.

CCSS.ELA-LITERACY.W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

Grade 3-5

CCSS.ELA-LITERACY.W.3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

CCSS.ELA-LITERACY.W.4.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

CCSS.ELA-LITERACY.W.4.7 Conduct short research projects that build knowledge through investigation of different aspects of a topic.

CCSS.ELA-LITERACY.W.5.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

CCSS.ELA-LITERACY.W.5.7 Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.

CCSS.ELA-LITERACY.W.5.8 Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

Grade 6-8

CCSS.ELA-LITERACY.W.6.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

CCSS.ELA-LITERACY.W.6.7 Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

CCSS.ELA-LITERACY.W.6.8 Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.

CCSS.ELA-LITERACY.W.7.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

CCSS.ELA-LITERACY.W.7.6 Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.

CCSS.ELA-LITERACY.W.7.8 Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

CCSS.ELA-LITERACY.W.8.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

CCSS.ELA-LITERACY.W.8.7 Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

CCSS.ELA-LITERACY.W.8.8 Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

CONTENT STANDARDS

FINE ARTS STANDARDS

Dance

Kindergarten- Grade 2

- K.R.1.1 Identify examples of movement skills and elements observed in dance performed by peers.
- K.R.1.2 Interpret the meaning of various dance movements and dances.
- K.C.1.1 Use dance to illustrate how people express themselves differently
- K.C.1.2 Recognize connections between dance and concepts in other curricular areas.
- 1.R.1.1 Explain movement skills and elements observed in dances performed by peers.
- 1.R.1.2 Understand how responses to dance can be used to represent feelings and opinions.
- 1.C.1.1 Recognize how dance is used in customs and traditions of various cultures.
- 1.C.1.2 Understand connections between dance and concepts in other curricular areas.
- 2.R.1.1 Distinguish movement skills and elements observed in significant dance works.
- 2.R.1.2 Use words or images to describe possible meanings observed in dance.
- 2.C.1.1 Exemplify dance representing the heritage, customs, and traditions of various cultures.
- 2.C.1.2 Understand connections between dance and concepts in other curricular areas.

Grade 3-5

- 3.R.1.1 Compare movement elements (body, space, time, energy)
- 3.R.1.2 Identify examples of movement skills and elements observed in dance from one's own and different cultures.
- 3.C.1.1 Exemplify how dance is used by various groups for artistic expression within the local community.
- 3.C.1.2 Exemplify connections between dance and concepts in other curricular areas.
- 4.R.1.1 Use dance vocabulary to describe elements of movement (body, space, time, energy) while observing dance.
- 4.R.1.2 Explain how personal perspective influences interpretations of dance.
- 4.R.1.3 Use different aesthetic criteria for evaluating dances.
- 4.C.1.1 Understand how dance has affected, and is reflected in, the culture, traditions, and history of North Carolina.
- 4.C.1.2 Exemplify connections between dance and concepts in other curricular areas.
- 5.R.1.1 Analyze the relationship between dance elements when observing dance.
- 5.R.1.2 Illustrate the roles and responsibilities of the viewer in interpreting dances.
- 5.C.1.1 Understand how dance has affected, and is reflected in, the culture, traditions, and history of the United States.
- 5.C.1.2 Exemplify connections between dance and concepts in other curricular areas.

Grades 6-8

- 6.R.1.1 Analyze the relationship between dance elements when observing dance.
- 6.R.1.2 Interpret the meanings of dances created by peers and others.
- 6.C.1.2. Exemplify connections between dance and concepts in other curricular areas.
- 6.C.1.4 Identify the various roles a person may play when putting together and presenting a dance production.
- 7.R.1.1 Use dance vocabulary to describe how elements of movement are used to communicate ideas in dance.

CONTENT STANDARDS

Grades 6-8

- 7.R.1.2 Understand how personal experiences and perspectives influence interpretations of dance.
- 7.C.1.1 Understand dance in relationship to the geography, history, and culture of modern societies from the emergence of the First Global Age (1450) to the present.
- 7.C.1.2 Exemplify connections between dance and concepts in other curricular areas.
- 8.R.1.1 Use accurate terminology to describe the major movement ideas, elements, and choreographic structures of dance.
- 8.R.1.2 Use multiple perspectives and criteria in evaluating dances.
- 8.C.1.1 Understand the role of dance in North Carolina and the United States in relation to history and geography.
- 8.C.1.2 Exemplify connections between dance and concepts in other curricular areas.

Music

Kindergarten-Grade 2

- K.ML.3.3 Create patterns that illustrate a steady beat.
- K.MR.1.5 Classify sound sources as musical or environmental
- K.CR.1.1 Use music to illustrate how people express themselves differently.
- 1.CR.1.1 Recognize how music is used in customs and traditions of various cultures.
- 2.CR.1.1 Exemplify music representing the heritage, customs, and traditions of various cultures.

Grade 3-5

- 3.CR.1.1 Exemplify how music is used by various groups for artistic expressions within the local community.
- 4.CR.1.1 Understand how music has affected, and is reflected in, the culture, traditions, and history of North Carolina.
- 4.CR.1.2 Understand the relationship between music and concepts from other areas.
- 5.CR.1.1 Understand how music has affected, and is reflected in, the culture, traditions, and history of the United States.

Grade 6-8

- 6.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.
- 6.MR.1.3 Identify criteria for evaluating performance, compositions, and musical ideas and apply the criteria in personal listening and performing.
- 6.CR.1.1 Understand music in relationship to the geography, history, and culture of world civilizations and societies.
- 7.MR.1.3 Evaluate the quality and effectiveness of performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music.
- 7.CR.1.1 Understand music in relationship to the geography, history, and culture of modern societies.
- 7.CR.1.2 Understand the relationships between music and concepts from other areas.
- 8.MR.1.2 Identify principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions using appropriate music terminology in analyses of music.

TEACHER EVALUATION

1. What grades do you teach? _____

2. How engaged were your students in this performance?

3. Did the performance meet expectations in terms of quality?

☐

Yes

☐

No

4. Did the performance meet expectations in terms of content?

☐

Yes

☐

No

5. What did you enjoy about this performance?

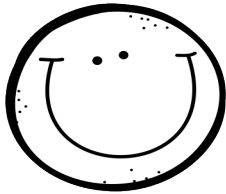
6. What would make this performance better?

7. Did you use the materials contained in the teacher's guide with your students? If so, which materials were most valuable? If not, why not? What could we do to improve them?

STUDENT EVALUATION

WHAT DID YOU THINK?

Did you like the performance?



What was your favorite or least favorite part? Write and Draw.

A large, empty rectangular box with a thick black border, intended for a student to draw or write their response.

STUDENT EVALUATION

WHAT DID YOU THINK?

Did you like the performance?



What was your favorite or least favorite part? Write and Draw.

A large, empty rectangular box with a thick black border, intended for a student to draw a picture related to their favorite or least favorite part of the performance.A series of seven horizontal lines, intended for a student to write their response to the question about their favorite or least favorite part of the performance.

STUDENT EVALUATION

WHAT DID YOU THINK?

Did you like the performance?



1. What was your favorite part?

2. What do you think could have been changed to make it better?

STUDENT EVALUATION

1. What grade are you in? _____

2. Have you ever seen a dance performance before?

☐

Yes

☐

No

3. What did you enjoy about this performance?

4. What would make this performance better?

5. Would you like to see another tap dance performance like this one?

☐

Yes

☐

No

6. Comments:



AT HOME

Dear Parents,

Recently, your student attended a performance by the North Carolina Youth Tap Ensemble. One of the best youth tap ensembles in the world, NCYTE features dancers, ages 8 to 18, who hail from throughout North Carolina. Don't let the word "youth" fool you. These dancers tear up the floor with poise, passion and professionalism. NCYTE honors the traditions of this unique American art form while infusing it with youthful energy, contemporary music, and innovative dances from some of the world's most talented choreographers.

Prior to attendance, teachers reviewed proper theatre etiquette with students and provided background information about the performance. Aside from the many benefits for students of simply experiencing theater, the material addressed in this performance supported many goals in the North Carolina Standard Course of Study.

As a parent, you are your child's best teacher. They can also teach you through their experiences. Ask your student about the performance they attended and read through this booklet. This is a wonderful opportunity to talk with your child about the performance they experienced.

Thank you for your participation in the arts.



DO IT!

A reviewer writes an opinion of the actors, sets, and director for a newspaper or magazine. Write your review of the performance for your family.
