

THE BLUE RIBBON CHILDREN'S FESTIVAL



CURRICULUM MATERIALS STREB EXTREME ACTION

February 27-29, 2024

Performances at 9:45 a.m. & 11:15 a.m. each day

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OVERVIEW

THE BLUE RIBBON CHILDREN'S FESTIVAL

The Blue Ribbon Children's Festival, one of California's longest ongoing free arts education programs and a favorite among L.A.'s students and teachers, is an opportunity for students to experience the performing arts by a professional company, along with the chance to dance with each other.

WHEN?

February 27, 28 and 29, 2024
9:45 a.m. & 11:15 a.m. each day

WHERE?

Dorothy Chandler Pavilion
The Music Center

WHAT DOES IT INCLUDE?

Performance of *Time Machine* by STREB EXTREME ACTION

Materials for Teachers

Curriculum, Dance Directions,
Instructional Patterns for the Student Dance can be found here:

[Musiccenter.org/BRCF](https://musiccenter.org/BRCF)

WHO SPONSORS IT?

The Blue Ribbon
in association with The Music Center

BEFORE YOU COME TO THE FESTIVAL

P

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

R

WRITE the word **Acrobatics** on your board.

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

E

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

P

TEACH students the Children's Dance. The instructional dance can be found at musiccenter.org/BRCF. Written dance instructions are included in this packet to help you.

- View the full Children's Dance.
- Help your students learn the Children's Dance by using the link to the dance patterns and the written instructions. Students can follow the dancers from the front or from the back. Practice the dance several times so the class feels confident about their ability to remember the dance and perform it well.

A

REVIEW the sample lessons on pages 16-18 to teach your class.

R

PREPARE students by reviewing "Things to Watch for at the Performance" on page 12 to increase their awareness and to guide their viewing.

E

ABOUT STREB EXTREME ACTION

For over forty years, STREB has performed in theaters large and small, served as artists-in-residence at the world's top art museums, and taken its work into the streets and sports stadiums. The company's extensive international touring calendar has included presentations at the Louvre Abu Dhabi, the Théâtre du Châtelet, the Musée D'Orsay, Greece's Summer Nostos Festival, Lincoln Center Festival, and many other worldwide events. The company has received commissions to perform at the 2012 London Olympic Festival, the 2010 Vancouver Olympics, the Whitney Museum of American Arts groundbreaking, the Pan Am Games Arts Festival in Toronto, and Cirque de Soleil 20th anniversary celebration. The company has also taken their signature extreme action to numerous iconic locations, including Grand Central Station, Madison Square Garden, and many more.

In January 2003, STREB moved into a vacant former loading facility and transformed 51 North 1st Street in Williamsburg, Brooklyn, into the STREB LAB FOR ACTION MECHANICS (SLAM) which now serves as the home of STREB EXTREME ACTION, the STREB PopAction School and the España-STREB Trapeze Academy. As a performance and presenting venue and an open access education and rehearsal space, SLAM creates community through interaction and experimentation.

Each year, STREB typically welcomes more than 10,000 people to SLAM: over 5,000 audience members, almost 1,000 students weekly from toddlers to adults, 3,000 children from NYC public schools and community organization constituents, and over 200 working artists who rent space to create, present work, teach or take a class. STREB employs 150 local artists, technicians, and administrators.

MEET THE CREATIVE TEAM

ELIZABETH STREB

Founder & Artistic Director/Choreographer



MacArthur "Genius" Award-winner, Elizabeth Streb has dived through glass, allowed a ton of dirt to fall on her head, walked down (the outside of) London's City Hall, and set herself on fire, among other feats of extreme action. Her popular book, STREB: How to Become an Extreme Action Hero, was made into a hit documentary, *Born to Fly*, directed by Catherine Gund (Aubin Pictures), which premiered at SXSW in 2014, followed by an extended run at The Film Forum in New York City in 2014. Streb founded the STREB EXTREME ACTION Company in 1979. In 2003, she established SLAM, the STREB Lab for Action Mechanics, in Williamsburg, Brooklyn. SLAM's garage doors are always open, anyone and everyone can come in, watch rehearsals, take classes, and learn to fly.

Elizabeth Streb was invited to present a TED Talk – "My Quest to Defy Gravity and Fly" at TED 2018: The Age of Amazement. She has been a

featured speaker presenting keynote lectures at numerous events and venues, including the Rubin Museum of Art, TEDxMET, the Institute for Technology and Education, POPTECH, the Institute of Contemporary Art, the Brooklyn Museum of Art, and the National Performing Arts Convention, among many others. She was profiled in *The New Yorker* magazine in June 2015, was featured in Smithsonian Magazine, and was on the front page of *The Wall Street Journal* in 2019.

Streb received the John D. and Catherine T MacArthur Foundation “Genius” Award in 1997 and USA Fellowship in 2020. She holds a Master of Arts in Humanities and Social Thought from New York University, a Bachelor of Science in Modern Dance from SUNY Brockport, and honorary doctorates from SUNY Brockport, Rhode Island College and Otis College of Art and Design. Streb has received numerous other awards and fellowships including the Guggenheim Fellowship in 1987, a Brandeis Creative Arts Award in 1991, two New York Dance and Performance Awards (Bessie Awards) in 1988 and 1999 for her “sustained investigation of movement;” a Doris Duke Award in 2013; and over 30 years of ongoing support from the National Endowment for the Arts (NEA). In 2009, Streb was the Danspace Project Honoree. She served on Mayor Bloomberg’s Cultural Affairs Advisory Commission and is a member of the board of the Jerome Foundation.

CASSANDRE JOSEPH

Co-Artistic Director/Director of Corporate Growth & Program Development



Cassandra Joseph was born and raised in Brooklyn, New York. Her investigation in movement began at the age of four with the sport of gymnastics. Over a span of twenty years as a competitive gymnast, she earned several state and regional titles. She graduated from Cornell University with a B.A. in English Literature and studied journalism at Temple University’s graduate communications program. She joined STREB in 2007 as an instructor and company member.

In September 2017, Cassandra Joseph was appointed Associate Artistic Director of STREB Extreme Action, and also oversees SLAM’s education program. As a performer, she has been seen ziplining across the Park Avenue Armory, scaling the walls of the Bergdorf building and dancing on the spokes of the London Eye. Cassandra has been the Creative Director of the STREB Kid Company since 2010 for which she has choreographed and self-produced three evening length works: *Heroes* (2015), *Momentum* (2016) and *Navigation* (2017). She is a strong believer in the transformative power of movement and is passionate about empowering young people to push boundaries and expand their notions of what is possible. When she is not seen in a rehearsal, teaching classes, or creating action events at SLAM, she can be found training her daughter Nia to be a mini-action hero.

THE COMPANY / ACTION HEROES

**Cassandra Joseph, Jackie Carlson,
Nailah Cunningham, D'Sherrick (Dee) Williams,
Andrea Laisure, Sarah Perez,
Kai Rizzuto, Jaylen Taylor, Luciany Germán**

TIME MACHINE PERFORMANCE

GIZMO

POLE VAULTS

BUSTER / WALLFALL

ADD

LITTLE EASE

TIED

SURFACE

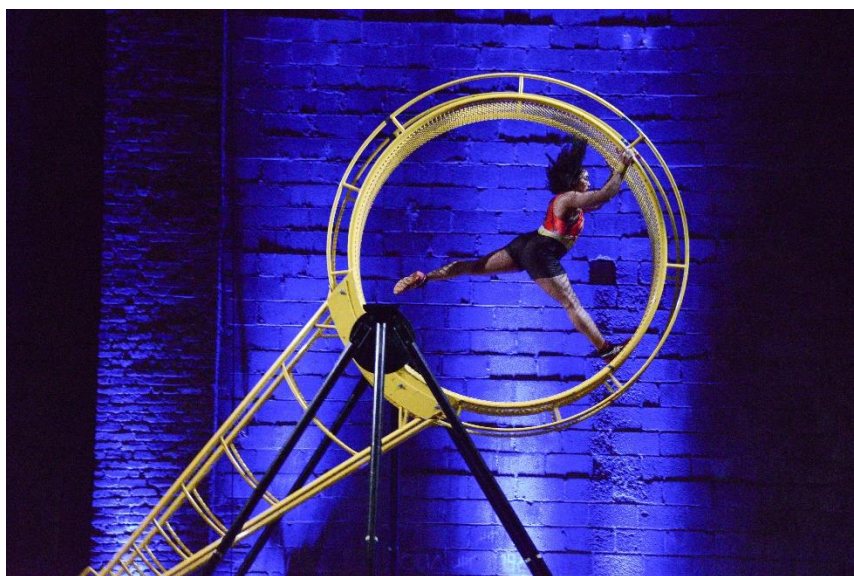
AIR

THEMES

Live theater holds a mirror up to life and STREB EXTREME ACTION reflects an incredibly energetic one. Use the themes below to make connections to your own life.

- **BALANCE:** The artists balance themselves, others, and numerous objects throughout the performance. What do you have to balance in your own life? Why is having balance in life important?
- **COOPERATION:** It takes a tremendous amount of cooperation to create and to perform like STREB EXTREME ACTION. What activities are you involved in at school that require cooperation? Outside of school? With your family? Why might a talent for cooperation be an important talent to have?
- **DIVERSITY:** The show contains diversity in terms of performers, styles, techniques, rhythmic tempos, beats and artistic media. Where can you celebrate diversity in your class? Your school? Your life?
- **CHALLENGE*:** The performing artists of STREB EXTREME ACTION are always trying to improve by practicing their skills and exploring new ways to work. What do you want to do better? What new skills do you want to learn? How can you find a new challenge to help you get better at something?

***Definition of challenge:** a test of one's ability and resources in a demanding but stimulating undertaking.



A Short History of Dance, Acrobatics and Extreme Action

Dance is an art form that is expressed primarily through movement, emotion and energy. It often has rhythmic elements and is performed to music. People danced long before there were theaters, lights, fancy costumes or even shoes. It is one of the most ancient forms of expression, used by mankind to communicate to the Gods, impact nature and tell stories. Styles of dance are diverse and include tribal dances, folk dance, social dance, ballet, modern, jazz, tap, and musical theater, as well as popular culture and street dance styles. Dance is always evolving, and acrobatic dance is one of these newer forms.

5th Grade VAPA Dance Standards:

Connecting – Anchor Standard 11:

Relate Artistic Ideas and Works with Societal, Cultural, and Historic Context to Deepen Understanding

5.DA: CN11 Describe how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period or community from which the genre of style originated.

Acrobatics is the performance of extraordinary feats of balance, agility, and motor coordination. It can be found in many of the performing arts as well as in many sports. Acrobatics is most often associated with activities that make extensive use of gymnastic elements, such as acro dance, circus and gymnastics, but many other athletic activities – such as ballet and diving – may also employ acrobatics.

Acrobatic traditions are found in many cultures. Minoan art from circa 2000 BC contains depictions of acrobatic feats on the backs of bulls, which may have been a religious ritual. Ancient Greeks and Romans practiced acrobatics, and the noble court displays of European Middle Ages would often include acrobatic performances along with song, juggling and other activities. In China, acrobatics have been a part of the culture since 206 BC, and the Chinese continue to be among the most skilled acrobats in the world.

EXTREME ACTION:

Extreme Action is an activity perceived as involving a high degree of risk. These activities often involve speed, height, a high level of physical exertion and highly specialized gear.

AUDIENCE ETIQUETTE

HOW TO BE A GOOD AUDIENCE MEMBER

You can enhance the enjoyment of your students by preparing them for this artistic experience. They will be able to participate more fully if you provide them with some background information on the company, STREB EXTREME ACTION and their performance of *Time Machine*. Please teach them the children's dance so they can perform it outside with the students from other schools.

WHAT TO EXPECT

Coming to a theater performance is different from going to a sporting event. The theater is a very special place that has been designed especially for people to see the artistic performance. You will notice the lights on, around and above the stage. This focuses all the attention on the stage, and everyone begins to feel a sense of excitement and anticipation. **Please don't steal attention away from the performers!**

Here are three guidelines for appropriate audience etiquette. By discussing appropriate behavior ahead of time, the students will be better able to act with courtesy, concentrate on the performance, and show respect and appreciation for the performers.

QUIET CONCENTRATION

Sound carries very well so that the music and voices can be easily heard. This also means that any sounds in the audience-whispering, rustling papers, laughing, or speaking will also be heard. To enjoy the performance and allow the rest of the audience to enjoy it, be quiet and concentrate. **It is not acceptable to take photos with a flash in any performance because the flash may disrupt the performers' ability to concentrate or see clearly.**

RESPECT

The performers have worked very hard to prepare a wonderful program for you. The audience shows respect for the performers by watching quietly and attentively. The performers show respect for the audience by doing their best work. This requires them to concentrate so they can focus their energy on dancing.

APPRECIATION

When a performance ends, it is appropriate for the audience to applaud. Applause is the best way for a theater audience to share their appreciation and enthusiasm with the performers. It lets the performers know that they did well. In performances, it is sometimes acceptable to applaud in the middle of the featured segment (such as a solo or duet) or in responding to a spectacular step or special moment.

MOVEMENT TERMS

Axial Movements

(when dancers stay in one place)

Bending – shape or force into a curve

Pushing – tension applied to connection

Swinging – movement that creates arches or circular shapes

Twisting – the body moving in opposition

Stretching – to elongate a part of the body

Locomotor Movements

(when dancers move through space)

Jump

Walk

Leap

Slide

Skip

Roll

Climb

Hop

Bounce

Gallop

Freestyle

Combinations of these, and with turns, jumps and gestures

Other notable terms relating specifically to STREB EXTREME ACTION:

Solo – a featured performer.

Duet – two performers moving as partners.

Trio – three performers working together.

Ensemble – a group of performers working together.

Gravity – a powerful natural force that holds or pulls performers to earth.

Focus – the performers line of sight; putting attention on a central idea or activity.

Weight and Balance (weight distribution) – Performers must be aware of how to balance their weight alone, and with others. Sometimes they balance on another person, or on a still or moving structure or prop. When they move on different props, they must work with the force of gravity as they use their weight to move it.

Fly, Jump, Fall or Leap through space – the action of bodies flying or falling through space is a big aspect of STREB EXTREME ACTION's style. The catchers must be positioned so that they can receive flying, jumping, and leaping bodies without hurting themselves or each other. Flying bodies are heavy unless the performers align their weight and balance with gravity.

Lifts – one or more performers lifting or being lifted or supported.

*The California Arts Standard: **Connecting-5th Grade Anchor Standard 10: Synthesize and relate knowledge and personal experience to make arts. Select, analyze, and interpret artistic work for presentation. 5.DA:Cn10 a. Compare two dances with contrasting themes. Discuss feelings and ideas evoked by each. Describe how the themes and movements relate to points of view and experiences.***

THINGS TO WATCH FOR AT THE PERFORMANCE

Here are some things to remind yourself as you watch the performance:

- I. **Observe how each piece begins and ends.**
 - Are the performers already on stage or do they make an entrance?
 - What is the mood or image at the beginning of each piece? Does it change?
 - How does each piece end? (Performers onstage, exiting, still or moving poses.)
- II. **Listen closely as each piece is performed.**
 - What sounds do you hear?
 - Which piece did you most enjoy? Why? Do you agree or disagree with the musical choices? Why or why not?
- III. **Notice the lighting choices used for each piece.**
 - How do the color choices and lighting create different moods throughout the performance? You may notice the lights getting brighter or dimmer. How does this impact the performance?
- IV. **Feel the emotions communicated in each piece. Think about the meaning.**
 - Do any of the pieces make you feel a specific emotion (Strong, playful, determined, confident)? If so, what are the emotions or moods they communicate to you?
 - What is the most powerful moment in the performance for you? Why?

*The California Arts Standards: **Performing-5.TH:Pr4**. a. Describe the underlying thoughts and emotions that create dialogue and action in a drama/theater work.*

*The California Arts Standards: **Creating-5.DA:Cr1** a. Build content for choreography using several stimuli.*

Common Core State Standards Speaking and Listening K-5:

Engage effectively in a range of collaborative discussions (one-on-one, in groups and teacher led) with diverse partners building on others' ideas and expressing their own clearly.

Common Core State Standards Language K-5:

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

AFTER THE PERFORMANCE

Discuss

- Ask each student to pick one word, or short phrase, that best describes the performance, passing quickly from one student to the next. Encourage each one to think of a different word or phrase.
- Allow each student to express something they noticed or responded to in the performance (all answers are acceptable; avoid making judgmental comments).
- Use the questions in **Things to Watch for in the Performance** (Page 12) to guide the discussion. This section includes questions on stage design, movement, music, and lighting.
- Ask students to close their eyes and think back to the performance. Then, ask them to describe the images, rhythms, movements, and melodies that come to their minds, being as specific as possible. Who is on stage? What is the action? What words, sounds or music do you hear? What feelings do you have when recalling this? How are the performers arranged on stage?
- Strong teamwork is absolutely necessary for the ensemble to be successful. Talk about the components of effective teamwork. When strong teamwork is needed, how do you make it work? What happens when teamwork is weak or disorganized?
- Give the students a prompt to stimulate and focus their ideas so they can write about their experience. Prompts can include: *I was surprised by...*; *The piece I found most interesting was...*; *The thing that impressed me the most was...*; *The feelings I had were...*; *I saw images that reminded me of . . .* ;
- Describe the role of a critic who analyzes the performance for a newspaper or online publication. Direct students to select one of the pieces and write about it from the point of view of what worked well and what they would suggest as changes. What was most surprising or entertaining? Share responses with a partner or small group. For a bigger challenge, publish their pieces as a class review of STREB EXTREME ACTION.
- Ask students to write a letter to a friend or relative telling them about the performance. Encourage them to describe their favorite part with as much detail as possible.

Common Core State Standards Speaking and Listening K-5: *Identify the reasons and evidence a speaker provides to support particular points.*

Common Core State Standards Speaking and Listening K-5: *Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details speaking clearly at an understandable pace.*

Draw



Direct them to select one of the pieces and identify colors that represent their feelings. Ask them to draw one of the scenes they remember, using the featured colors.

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

- Direct students to recall a moment from one of the pieces. Then, encourage them to capture the mood, costumes and poses (shapes or designs) of the artists.
- Select only three colors and use them to show the movement, mood, pathway, and rhythm of the performers rather than drawing people or objects. Use the music from the Children's Dance or other appropriate piece to enhance this activity.

The California Arts Standards for Dance 5th Grade: **Connecting-Anchor Standard 10:** *Synthesize and relate knowledge and personal experiences to make art.*

The California Arts Standard for Dance 5th Grade: **Responding-Anchor Standard 8:** *Interpret intent and meaning in artistic work.*

Dance & Movement



- Use the suggested lessons (on pages 16-18).
- Learn the Children's Dance by accessing this link:

[Musiccenter.org/BRCF](https://www.musiccenter.org/BRCF)

- All students will participate in the Children's dance together on February 27-29, 2024.

The California Arts Standards for Dance: **Creating Anchor Standard: 3** *Refine and complete artistic work.*

5.DA:Cr3: *Explore through movement the feedback from others to expand choreographic possibilities for a short dance study that communicates artist intent. Explain and document the movement choices and refinements.*

AN ASSESSMENT FOR STUDENTS

(Make copies for your class)

The BLUE RIBBON CHILDREN'S FESTIVAL PERFORMANCE STREB EXTREME ACTION

What did I **know** about extreme action artists before the performance?

1.

What did I **learn** from watching the performance?

1.

2.

What would I **like to know more about** (or what questions do I have)?

1.

2.

Select one of the following writing prompts that describe your response to the performance. Write a paragraph about the one that most interests you.

1. Most amazing or unusual

2. Most memorable or inspiring

3. Most confusing or mysterious

4. Made me think or ask questions

5. Most physically challenging or risk-taking

LESSON PLANS

DANCING SPORTS

Transforming Sports Actions into Dance Movements

Introduction: Transforming sports actions into dance movement is a lot of fun and requires cooperation, respect and teamwork. Students will select three actions done in sports and then create an original dance phrase that incorporates them.

Performing-Anchor Standard 5: *Develop and Refine Artistic Techniques and Work for Presentation*
5.DA:Pr5: *a. Recall and execute a series of dance phrases using technical dance skills (e.g., alignment, coordination, balance, core support, clarity of movement.)*

Student Outcomes: Students will be able to:

- Create, memorize, and perform sequences of movement, based on sports, with focus, energy, and clear intent.

Progression: Reflect on the dances performed in STREB EXTREME ACTION. Discuss how the dancers used gestures and movements. Name as many of the actions they can remember and identify. Discuss how these actions were changed from everyday actions into dance movement. What changed? (i.e., tempo – fast or slow, balance, teamwork, tumbling and falling).

- Ask the class to find a space where each person can move freely. Direct the students to find ways to show some of the following actions in movement, or mime: **running, reaching, catching, swinging, throwing, falling, sliding, jumping, dodging, rolling, turning and balancing**. Encourage them to find several ways to express each action rather than stay with their first idea.
- Repeat several of the actions and experiment by doing them with quick time and sharp energy, then with slow time and smooth energy. Then take one of the actions and improvise ways to include quick time and sharp energy **and** slow time and smooth energy. Repeat the idea several times. Work to fulfill the movements and show contrast.
- Try the same actions again and find new variations for each one, changing some of the following: **levels, directions, larger or smaller gestures, weak or strong energy, etc.**
- Ask each student to pick three actions from the list and combine them any way they choose. Count out eight slow counts for them to improvise or mime each action, “freezing” in the final pose or shape. Have them practice their movement idea (phrase) several times until they feel really clear about it, as well as comfortable in performing it. Encourage them to have a strong beginning and ending, as well as an interesting middle with contrasting time, space or energy.
- Have students pair up with a partner and number themselves #1 and #2. All the #1’s perform their movement phrase for their partners, simultaneously (if there is enough room). Remind them that the observing partner is to watch with respect and in silence. Then switch roles by having all the #2’s perform and #1’s observe. If space is limited, have only a few partners perform at a time.
- After both partners have performed, ask them to each tell their partner two things they liked about the dance phrase, then give each other one constructive suggestion for improvement.

Assessment: Discuss the process of exploration, invention and selection they experienced.

MIRRORING

Lead and Follow

Introduction: This lesson focuses on students working with a partner and taking turns creating slow, continuous and clear movements that are precisely “mirrored” by their partner.

Performing—Anchor Standard 5: *Develop and Refine Artistic Techniques and Work for Presentation*
3.DA:Pr5: *a. Replicate body shapes, movement characteristics and movement patterns in a sequence with awareness of body alignment and core support.*

Student Outcomes:

- Students will demonstrate focus, physical control, and accurate reproduction in performing axial (in place) and locomotor (traveling) movement.
- Students will apply the principles of *variety*, *contrast* and *unity* when creating movement.

Progression:

- Reflect upon how the dancers in the performance sometimes moved together in unison. Briefly discuss how they demonstrated focus, control and accurate reproduction of movement.
- Ask the class to think about movement that is **slow, continuous, smooth** and **clear**. Ask for a volunteer to lead the class in a warm-up exercise called “mirroring.” The leader stands in the front and faces the class. He/she will create movements that are slow, continuous, smooth and clear. The challenge for the group is to observe and simultaneously duplicate the movement of the leader as accurately as possible. They should think of themselves as a mirror image of the leader. This means that if the leader lifts his/her **right** arm, the class will lift their **left** arms.
- If there is interest for others to be leaders, have several students lead the mirroring exercise. It is also helpful to play music that is slow, continuous and expressive while they move.
- Divide the students into partners and have them select who is “A” and who is “B.” Ask them to sit or stand about 18 inches apart, facing each other. Direct “A” to lead “B” in a series of simple actions moving slowly and smoothly. Actions can include raising one arm and lowering it, reaching out to the side and back, circling shoulders, lifting a leg, etc. Repeat this with “B” being the leader and “A” following. Emphasize that the partners should focus on each other’s eyes, rather than directly on the movement. This will help them stay focused and united. They will see the movement with their periphery (side and edges) vision.
- When they have practiced how to **create and duplicate movement that is slow, continuous, smooth and clear**, direct them to think of a beginning, middle and end for each of their movement ideas. This would be similar to verbal phrases or sentences. Also encourage them to change their level as they move. Change roles several times. Appropriate music can add support, assist with the flow and phrasing of the movement, and encourage expression. Divide the class in half and perform for each other.

Assessment: After the mirroring experience, ask the class what made their experience successful and what challenges they encountered. How did they meet the challenges and also fulfill the criteria for the movement exercise? How did this lesson relate to the dance.

PROPS IN MOTION

Inventive Thinking Using Props

Introduction: This lesson helps students design body shapes with awareness and sensitivity, incorporating them into simple tableaux (still arrangements, like a photograph) with a small group.

Performing—Anchor Standard 5: *Develop and Refine Artistic Techniques and Work for Presentation*
2.DA:Pr5: *c. Coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues (e.g., music, text or lighting). Reflect on feedback from others to inform personal dance performance goals.*

Student Outcomes: Students will be able to:

- Create, memorize, and perform sequences of movement with focus, energy, and intent.
- Convey a wide range of ideas using gestures, postures, movement, and props.

Progression:

- Reflect on the pieces and discuss how the performers used props in the dance. Ask the students what they liked best about these dances. Ask them to identify and analyze why the pieces were interesting and inventive. Discuss how props in a dance are used differently than the same objects would be used in everyday life. Ask students why this might be.
- Select a variety of different props that are easily available in your school or classroom. These might include balls, books, erasers, brooms, poles, containers, shoes, chairs, etc. The object should be big enough and light enough to manipulate while moving.
- Divide into groups of four or five and have each group decide on a leader and a recorder. Discuss the role of leader (to make sure that the group stays on task and is inventive and productive) and the role of recorder (writes down all the final ideas in the chosen sequence.)
- Give each group enough of the same object/prop so that each person in the group has the same type of object, although they can be assorted sizes, such as chairs, books or balls. **The movement/dance task is to find ten interesting ways to use the object/prop. The group must work cooperatively and inclusively and be as inventive as they can.** After they explore their ideas, they are to select the ones they like best and sequence them. The recorder writes the ideas or uses symbols to represent them. Exploring, inventing, selecting and refining should take about 10 minutes.
- Each person in the group performs with their own interpretation and variations of the actions, e.g., all bouncing their own ball or changing positions on cue with their own chair. Encourage them to show variety, contrast and smooth transitions from one idea to the next.
- After each group has created their ten ideas and practiced them, they can take turns performing them for each other. Emphasize that they should aim to perform with focus and strong energy.

Assessment: Discuss the process of exploration, invention and selection that they went through as a group. Discuss how this experience related to the performance they saw.



ABOUT THE MUSIC CENTER

The Music Center convenes artists, communities and ideas with the goal of deepening the cultural life of every resident of Los Angeles County. We strive to continue creating an increasingly relevant, multidisciplinary performing arts center, not only as a home for classical art forms, but also as a driving artistic voice for diversity and inclusion that reflects and responds to the ever-evolving landscape of Los Angeles. The Music Center is also home to four renowned resident companies—Center Theatre Group, Los Angeles Master Chorale, LA Opera and LA Phil.

The Music Center Arts (TMC Arts) is the umbrella department for our artistic and educational programming, which provides year-round programming inside The Music Center's four theatres, and outside on The Music Center Plaza, at the 12-acre Grand Park and in schools and other locations across Los Angeles County. TMC Arts presents world-class dance with Gloria Kaufman Presents Dance at The Music Center, free and low-cost public concerts and events, as well as arts education programs reaching over 150,000 students and educators annually.

The Music Center is a national leader in arts education and is committed to helping provide standards-based instruction in the arts for all students. For over 40 years, The Music Center has designed programs to help schools increase capacity in and through the arts by engaging the active participation of students, teachers, school leadership, and the whole school community. The Music Center believes that the arts transform lives and are crucial to the development of every child. We work year-round to provide lifelong learning opportunities that benefit students in grades PreK-12 and educators in schools throughout Los Angeles County and directly at The Music Center, cultivating the next generation of artists, leaders and creative thinkers.

For more information, visit musiccenter.org.

**Follow The Music Center on Facebook, Instagram and Twitter
@MusicCenterLA.**

WRITTEN INSTRUCTIONS

THE BLUE RIBBON CHILDREN'S FESTIVAL

STUDENT DANCE 2024

- **Bounce**
- **Bounce**

Pattern 1: Walk Forward

- Walk forward with arms up, hands flicking to the right (ct. 1)
- Walk forward with arms up, hands flicking to the left (ct. 2)
- Walk forward with arms up, hands flicking to the right (ct. 3)
- Walk forward with arms up, hands flicking to the left (ct. 4)
- Walk backwards with arms up, hands flicking to the right (ct. 5)
- Walk backwards with arms up, hands flicking to the left (ct. 6)
- Walk backwards with arms up, hands flicking to the right (ct. 7)
- Walk backwards with arms up, hands flicking to the left (ct. 8)

Repeat Pattern 1

Pattern 2: Alternate Kicks

- Kick right leg out in front of body (ct. 1)
- Kick left leg out in front of the body (ct. 2)
- Kick right left out in front of the body twice (ct. 3, 4)
- Kick left leg out in front of the body (ct. 5)
- Kick right leg out in front of the body (ct. 6)
- Kick left leg out in front of the body twice (ct. 7, 8)

Repeat Pattern 2

Pattern 3: Clapping in a square

- Clap up to the right (ct. 1, 2)
- Clap up to the left (ct. 3, 4)
- Clap down to the right (ct. 5, 6)
- Clap down to the left (ct. 7, 8)

- Clap up to the right (ct. 1, 2)
- Clap up to the left (ct. 3, 4)
- Clap down to the right (ct. 5, 6)
- Clap down to the left (ct. 7, 8)

Repeat Pattern 3

Pattern 4: Arms open wide

- Facing right, open arms wide into a curved shape (ct. 1, 2, 3, 4)
- Facing left, open arms wide into a curved shape (ct. 5, 6, 7, 8)

Pattern 5: Tug of war

- Pull the rope backwards (ct. 1, 2)
- Lean forward (ct. 3, 4)
- Pull backwards (ct. 5, 6)
- Lean forward with foot shuffle (ct. 7, 8)

Pattern 6: Walking In a Circle

- Walk in a circle around yourself while snapping (ct. 1, 2, 3, 4, 5, 6, 7, 8)

Pattern 7: Charleston

- Step forward on the right foot (ct. 1)
- Touch your left foot in front (ct. 2)
- Step backwards on your left foot (ct. 3)
- Touch your right foot behind (ct. 4)
- Step forward on the right foot (ct. 5)
- Touch your left foot in front (ct. 6)
- Step backwards on your left foot (ct. 7)
- Touch your right foot behind (ct. 8)

Repeat Pattern 7

Pattern 8: Fall & Recover

- Right arm up (ct. 1, 2)
- Fall forward on your right foot (ct. 3, 4)
- Left arm up (ct. 5, 6)
- Fall forward on your left foot (ct. 7, 8)

Pattern 9: Poses

Pose 1: Facing side, hands on hips - Hold (ct. 1, 2, 3, 4)

Pose 2: Facing front, hands by your face with arms bent - Hold (ct. 5, 6, 7, 8)

Pose 3: Push your right arm across your body, left hand on your hip - Hold (ct. 1, 2, 3, 4)

Pose 4: Facing front, both arms crossed at the wrist above your head - Hold (ct. 5, 6, 7, 8)

Pattern 10: Step touch with Clap

- Step out to the right side (ct. 1)
- Moving to the right, step the left foot next to the right (ct. 2)
- Step the right foot out to the right side (ct. 3)
- Moving to the right, step the left foot in & clap (ct. 4)
- Step out to the left with the left foot (ct. 5)
- Moving to the left, step the right foot next to the left (ct. 6)
- Step the left foot out to the left side (ct. 7)
- Moving to the left, step the right foot in & clap (ct. 8)

Repeat Pattern 10

Repeat Pattern 1: Walk Forward

Repeat Pattern 2: Alternate Kicks

Repeat Pattern 3: Clapping in a Square

Repeat Pattern 4: Arms Open Wide

Ending Pattern: Circle into ending pose

- Walk in a circle around yourself while snapping (ct. 1, 2, 3, 4, 5, 6, 7)
- One arm up on a diagonal (ct. 8)
- Other arm up on a diagonal to make a letter V (ct. 1)

Hold