

**ASSEMBLY COORDINATOR: PLEASE DISTRIBUTE/POST/ANNOUNCE!**



## **FOOTWORKS PERCUSSIVE DANCE ENSEMBLE**

**PRESENTS:**

### *“Keeping the Beat: Multicultural Influences in American Music and Dance”*

Footworks conveys the joy of dance while illuminating the historical and multicultural perspectives of American percussive dances. The program includes live music, American clogging and hamboning, Irish step dance, African dance, call-and-answer songs and more. Footworks specializes in performing the music and dance that developed across the continent, stemming from African-American, Celtic, and Native American cultural traditions. Students will learn about the diversity and commonality of the people of Maryland, the United States, and the world. They will also learn the multicultural nature of our country and how these cultures borrowed and shared traditions resulting in new traditions. Students will gain an understanding of music and dance as an essential aspect of history and human experience. The program includes lots of participation and students will learn fun and simple rhythm sequences. Curriculum Connections: Multicultural, History/Social Studies, Music, Dance, and P.E.

*“The Footworks assembly was fantastic! Every child and teacher was engaged from beginning to end. They were wonderful, and we hope to have them back!” – Lothian Elementary School*

# FOOTWORKS

**PRESENTS:**

*“Keeping the Beat:  
Multicultural Influences in American Music and Dance”*



**PLEASE PASS ALONG THE ATTACHED TEACHER PROGRAM  
GUIDE TO ALL PARTICIPATING CLASSROOMS**

**SET-UP REQUIREMENTS:**

- A cleared performance space
- No interruptions during performance (bells, announcements, etc.)
- A microphone on a stand – please no clip-mics or mics on podiums.

**ARTIST ARRIVAL TIME:** 60 minutes prior to performance time

**SUGGESTED INTRODUCTION:**

“Footworks Percussive Dance Ensemble is based in Annapolis Maryland. The three performers you will see today are part of a larger group that performs in theaters all around the United States and the world. They also love performing in schools and they are happy to be here today. Please welcome Footworks with a round of applause!”

**INCLEMENT WEATHER:** DON'T WORRY! Artists will follow school closings/delays and be in close contact with you. They will work with you to reschedule the performance if necessary.

**FOOTWORKS CONTACT NUMBER:** 410-897-9299

**AFTER HOURS/EMERGENCY NUMBER:** 410-897-9299 or 443-929-1167

## Teacher Program Guide



# “Keeping the Beat: Multicultural Influences in American Music and Dance” Artist: Footworks Percussive Dance Ensemble

### Artist Bio

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Footworks is internationally renowned for their theater and festival performances, including a Smithsonian Institution tour of Japan, guest artists with Riverdance in London, and a 2015 television appearance on PBS nationally. Footworks has created and produced several productions involving collaborations with multi-ethnic artists and brings a wealth of experience and an extensive and rich repertoire to arts-integrated programming. The 2018-19 school term will be the company’s 39<sup>th</sup> season performing, teaching, and presenting residencies in schools. Footworks' Music Director Mark Schatz is internationally known in acoustic and Americana Music and has won numerous awards, including the 2015 Maryland State Arts Council's Individual Artist Award in Composition. Founding Director Eileen Carson Schatz is a National Endowment for the Arts Choreography Fellow, a Certified Teaching Artist in Maryland, Young Audiences of MD 2006 "Artist of the Year", and twice received (1997, 2014) the Maryland State Arts Council’s Individual Artist Award for Choreography. Footworks remains true to traditional American music and dance and presents connected roots and branches from many cultures. All of Footworks' programming is a celebration of the cultural diversity of the United States.

*"a brilliant troupe.... with one foot in tradition and the other in innovation." - The Irish Echo*

*"...the power of the human spirit at play. Their ability to entertain, to educate, to engage the audience was purely a function of their passion for their art form." - The VCReporter, Ventura, CA*

### Program Description

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The program begins with Steppin’ (for middle school audiences), a fairly new dance form created in the African American college sororities and fraternities. It is followed by an exciting and upbeat Appalachian clogging number. An old style American tap dance called “Hoofin’” is then performed followed by an Irish Sean Nos dance or French Canadian step dance. We then take a breath and get the students involved making rhythms

with us. We use clapping and snapping to teach them poly rhythms in a way that even the very young can be involved and the older students can be engaged. For younger students a song is also taught which uses nonsense words so that all students, including esl students, can be involved equally. We then take time to introduce the dances they just saw, teach about percussive dance, and introduce our musician. The musician then plays a medley of songs from around the world and introduces the next dance, the South African gumboot dance. After this dance we explain how it was created in the diamond and gold mines in South Africa and how they used it to communicate



have fun, and make friends. The next dance is an English Clog dance. This tradition also came from miners, this time from miners who worked in the coal mines in England. Next a contemporary clogging number (a North Carolina tradition) is performed followed by our “Trash Dance”, which shows the audience that they can create their own music and dance inspired by objects they have in their own environment, like the traditional dances they have seen thus far.

The “Trash Dance” is followed by a Hambone dance. Hamboning is an African American tradition that goes back hundred of years in this country. The dance includes some singing that gets the audience singing with us and after the dance we teach the audience hambone rhythms that they can take home and share with their family, friends, and neighbors. If time allows we let the audiences ask us any questions they might have and then we finish the show with another Appalachian clogging number, this time highlighting improvisation and how traditional music and dance around the world begins with people dancing, singing, and making music for the fun of it.

## Curriculum Connectors

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Social Studies, United States History, Maryland History, Music, Dance

## Common Core Standard Connectors

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CCSS.ELA-Literacy.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

## Maryland State Curriculum Essential Standards

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### K-8 Essential Standards – Dance

**K-8.R.1-** Use a variety of thinking skills to analyze and evaluate dance.

**K-8.C.1-** Understand cultural, historical, and interdisciplinary connections with dance.

### 9-12 Essential Standards – Dance

**B.C.1, I.C.1, P.C.1, A.C.1-** Understand cultural, historical, and interdisciplinary connections with dance.

**Elementary-** K.H.1.3 Explain the impact of how life events bring change (a new sibling, moving to a new house, a new job, a new school, etc.) 1.H.1.1 Explain how and why neighborhoods and communities change over time. 2.C.1 Understand how various cultures influence communities. 4.C.1 Understand the impact of various cultural groups on Maryland.

**Middle School-** Essential Standard: 6.H.2 Understand the political, economic and/or social significance of historical events, issues, individuals and cultural groups

**High School-** AH1.H.1.1 Use Chronological Thinking to:

1. Identify the structure of a historical narrative or story: (its beginning, middle and end)



## ABOUT THE PROGRAM



Footworks Percussive Dance Ensemble, is a non-profit organization funded in part by the Maryland State Arts Council. The full-time professional music and dance ensemble has performed for audiences of different ages and cultures since 1979 in the United States, Canada, the United Kingdom and Japan. Artistic Director Eileen Carson was honored with a two-year National Endowment for the Arts Choreography Fellowship in 1994.

The Footworks Arts-In-Education program is designed to create an environment where every student can feel good about participating and is encouraged to be understanding of new or different multicultural content. Making rhythm together shows how everybody, not just people with learned skill or developed talent can express themselves through music and dance. Traditional percussive dance is about more than physical activity or aesthetic presentation, it is about the power of the human spirit

to thrive through shared cultural experience.

Eileen Carson has brought traditional music and dance into schools for almost forty years, presenting students with an opportunity to express themselves and share in group activity. Being a participating audience member is an exercise in self-discipline that sharpens listening skills and focusing abilities. The sense of community and cooperation involved in group rhythm-making enhances socialization skills. The program can be adapted to any level; the program content and student experience are valuable and fun for any age and curriculum.

### PROGRAM GOALS AND OBJECTIVES:

Program goals include exposing students to traditional music and dance, to inspire students to sing, make music and dance for the fun of it and to present traditional music and percussive dance from diverse backgrounds illuminating the cultural diversity that is at the heart of American society and American music and dance.

Students will:

- Understand the diversity and commonality, human interdependence, and global cooperation of the people of the US and the world through a multi-cultural and historic perspective.
- Develop the ability to recognize dance as an essential aspect of history and as an expression of human experience.
- Understand the multi-cultural nature of the US and how these cultures borrowed and shared traditions, resulting in new traditions.
- Learn simple movement sequences of traditional dance.





## **GLOSSARY OF TERMS**

Note: There is no standard dictionary of terms for Appalachian dance. Dancers and musicians devise their own terms and many are used interchangeably.

**AFRICAN BOOT DANCE:** Danced by African slaves who worked in the diamond mines and wore heavy work boots. The dance includes traditional rhythms and moves of the Zulu tribe.

**BIG CIRCLE DANCES:** These dances are rarely named and do not have a predictable pattern. A number of figures are used by a caller. The dance involves active and inactive couples who perform sets usually of 32 measures. *Footworks* uses some patterns from Big Circle dances.

**BLUEGRASS MUSIC:** Stylized, ornamental version of traditional fiddle music.

**BUCKDANCING:** A simple dance for one person. Sometimes involves a set of steps done up on the balls of the feet (heels raised). Dancers in many regions of the country do a similar dance. Only in Appalachia is this dance called buckdancing and performed solo. The choreography is improvised and the length depends on the dancer's stamina and inspiration.

**CALLER:** The person who leads a dance by calling patterns in advance for the group of dancers to follow. The caller selects the patterns and the music. Square dances are generally led by callers.

**CHOREOGRAPHER:** The person who creates dances by designing steps into patterns. The choreographer teaches the steps to the dancers and rehearses them until they are ready to perform.

**CLOGGING:** A dance style that has been developing in the Appalachian mountains since the 1700s. Clogging is a modern term (used since the '60s) for the blend of the older flatfoot, buck, and hoe-down styles. In clogging, dancers stamp their feet in rhythmic patterns with or without taps on their shoes. Cloggers kick higher than buckdancers and have a range of "fancy" steps. They use a full, flat foot rather than just the balls of their feet. Their upper bodies are more relaxed than those of step dancers. "Free style" clogging allows each dancer to improvise their own steps. "Precision" clogging involves choreographed steps done in unison by a team of dancers.

**COMPETITION/PERFORMANCES:** As you watch a competition or performance, you should observe the variations of steps, smoothness, ability to change steps, quickness, ability to perform different styles, and the performer's personality.

**FLATFOOTING:** A group of steps closer to the ground than "buckdancing". The heel of the foot is often on the floor.

**HAMBONE:** The dancer uses his or her entire body as a rhythm instrument.

**IMPROVISATION:** Dancers sometimes make up steps as they go along. They base their dances on the rhythm of the music, how they feel and the steps they especially enjoy performing.

**JAZZ TAP:** A dance style that is closely identifies with African-American culture. It is based on improvisation, and dancer must be musician and dancer, choreographer and performer. The jazz dancer uses his/her body as a percussive instrument, and the floor is like a drum. The audience sees and hears the music through the dancer.

**MUSIC:** In Appalachian dance, the fiddle is always the primary instrument and drives the rhythm and melody. Other instrument may include the banjo, guitar, mandolin, and bass. Tunes are traditional and are often noticeable English, Irish, or Scottish.

**OLD-TIME MUSIC:** Fiddle music from the old days. The modern version of this music is called “bluegrass”.

**RAPPER SWORD DANCE:** Is performed by five dancers with flexible swords. The swords are work tools used by miners to scrape mud from their ponies.

**SHOES:** Several types of shoes are used in this performance. The “tap” shoe is leather with a metal plate attached for amplification. The “hard shoe” is leather with hard leather sole sometimes tipped with fiberglass. “Clogs” are wooden shoes with thick soles.

**STEP DANCE:** A dance form rooted in Celtic history and the British Isles. Step dancers move on the balls of their feet and keep their upper bodies and arms rigid and straight.

**HOT DOG LINE:** A term used by many cloggers today. Dancers form a line as a background and take turns stepping out as soloists to do their own special trick step.



## POST PERFORMANCE



### VOCABULARY: (including geographic locations)

dance	African-American
music	Native American
percussion	Southern Appalachia
percussive dance	French Canada
rhythm	Ireland
improve	England
culture	South Africa
multi-cultural	call-and-answer
heritage	clog dance
tradition	step dance
folk	tap dance
folk festivals	hoofin'
diversity	hambone
evolve	choreographer
rural	fiddle

### DISCUSSION TOPICS

Are clogging and string band music just old forms of music and dance found strictly in the South?

Although not part of "pop" or commercial entertainment, they are unique American forms that are enjoyed the world over.

What are other forms of music and dance born in America?

How does music and dance evolve?

Do traditions change?

How has television affected us? (socially, creatively, being an audience, etc.?)

What is the difference between improvisational and choreographed dance?

How do people learn to dance? Are you a dancer? Why do people dance?

### WRITING ACTIVITIES

Learn about another form of folk dance and music found in this country and write a report: What is the origin of the dance/music? Who does it, and why? Is there folk dance/music in your family's heritage?

To understand how traditions (like dance) are carried on, write about traditions in your family, such as the way holidays are celebrated, dinner is served, reunions are held, or anything your family does in a certain way each time. How is the tradition passed along to each new generation? What is your special role in the tradition right now, and how will your part change as you grow up? Will you pass along the traditions and would you change them?

Research a school tradition. What is its origin? How is it passed along? What is your part in it?

Make up a story about a young person growing up in early rural America. Include hardships, daily tasks, fun activities, etc. Try to imagine how they might accomplish the same things as you each day but in a different way.

### MUSIC ACTIVITIES

Practice making rhythms learned in the program on percussion instruments to different types of music.

Make up a call-and-answer song to share with your class.

Listening to recordings of folk music, figure out how many instruments are being played and what they are. For example, listen to which instruments sound high or low; which ones play the melody or harmony or keep rhythm?

Listen to recordings of Irish (or Scots, or French-Canadian, etc.) fiddle music and compare with Southern American fiddle tunes.

If you play an instrument, try to learn a simple tune by ear rather than by reading music. For example, think of a melody that you already know in your head (maybe a song?) and figure out how to play it on your instrument.

## DANCE ACTIVITIES

Make up a hambone rhythm to share with the class. Hambone rhythms are good for call-and-answer. For example, call-and-answer with the class a few times without stopping, improvising a different rhythm for each call.

With hands and/or feet, make up a simple rhythm for half of the class to do. Then make up a different simple rhythm for the other half to do at the same time. See how two rhythms can complement each other to create one layered, more complex rhythm. This can also be done with three or four different rhythms.

Project ideas for the teacher/school:

-Physical education classes can follow up with square dancing, so that students experience how to cooperate in their movements to dance in concert with each other. Participating in a group dance such as this requires no special knowledge or dance experience, and allows for each individual to be an integral part of the whole.

-Schools could sponsor a community dance, possibly a fundraiser.

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- Smith, Frank H. The Appalachian Square Dance, Berea College, 1955.
- Stearns, Marshall & Jean. Jazz Dance: The Story of American Vernacular Dance, Macmillan, 1968.

### ARTICLES

- Appalachian Journal* "Thicker Than Fiddlers in Hell: Issues and Resources in Appalachian Music", D. Whisnant, Issue 5, 1978; "Friday at Porhams: Contemporary Appalachian Music In Context", J. Moser, Volume 4, 1977.
- Journal of American Folklore* "Rose Connoley: An Irish Ballad", D. Wilgus, Issue 92f, 1979.
- Journal of Popular Culture* "Folk Music in America: John Powell and the National Musical Idiom", L Simms, Volume 7, 1973.
- National Geographic* "Masters of Traditional Arts", M. Hunt, January 1991.
- Southern Exposure* "Chase That Rabbit", S. March, Volume 5, 1977.
- Washington Monthly* "When Bluegrass is Better than Ballet", N. Lemann, Volume 9, 1978.

### FILMS / VIDEOS

- "Talking Feet" – Distributed by Flower Films, El Cerrito, CA (510) 525-0942
- "The Visible Anthem" – Distributed by the Lloyd Shaw Foundation, P.O. Box 203, Colorado Springs, CO 80901

### RESOURCES / SERVICES ORGANIZATIONS

American Folk Life Center

Library of Congress, Washington, DC

(202) 707-6590

National Council for the Traditional Arts

1328 Fenwick Lane, Silver Spring, MD 20910

(301) 565-0654

Center for Folk Life Programs and Cultural Studies, Smithsonian Institution

Washington, DC 20560

(202) 287-3424

### Websites

[www.footworks.org](http://www.footworks.org)

# Vocabulary Resource Sheet

## Footworks

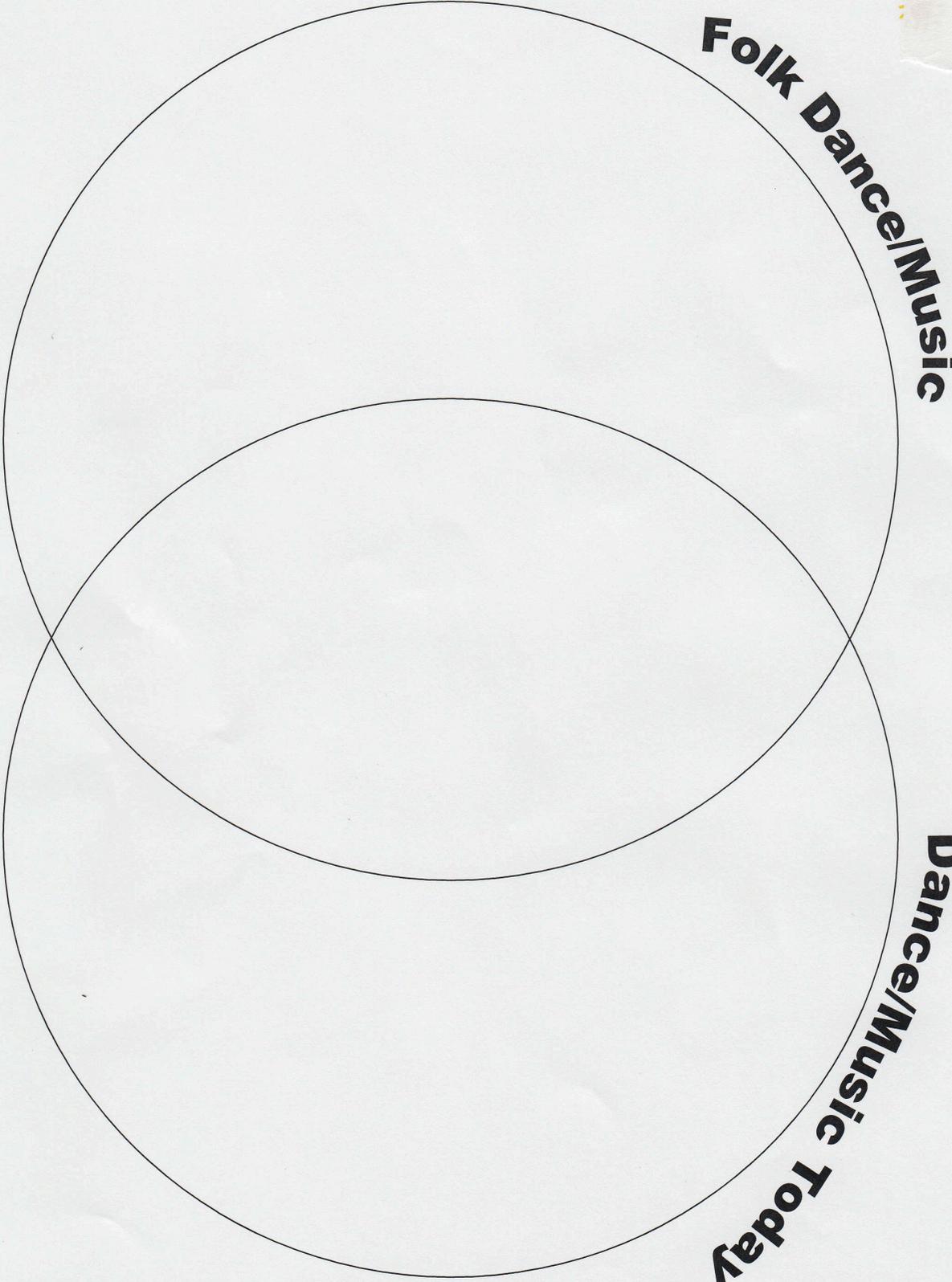
“Keeping the Beat:

Contemporary American Traditional Dance”

Draw a line matching the word with it's definition.

<b>Clog dance:</b>	to develop and or adapt over time
<b>Culture:</b>	the way of life for an entire society, including codes of manners, dress, language, religion, rituals, law, morality, and beliefs
<b>Customs:</b>	derives from Old English "folc" meaning "common people"
<b>Evolve:</b>	used to describe an activity where the participant is free to choose a style at will
<b>Folk:</b>	any object which produces a sound by being struck with an implement, shaken, rubbed, scraped, or by any other action which sets the object into vibration
<b>Free-style:</b>	the generic term for dance styles where the footwork is the most important part of the dance. Body and arm movements and styling are either restricted or considered irrelevant
<b>Hambone:</b>	a traditional type of percussive folk dance which is associated with a number of different regions across the world
<b>Heritage:</b>	a story or a custom that is memorized and passed down from generation to generation
<b>Improvise:</b>	ways and culture passed down through the centuries
<b>Percussion:</b>	originally known as PATTIN' JUBA (Giouba, Haiti: Djouba), is a style o dance that involves stomping as well as slapping and patting the arms, legs, chest, and cheeks. It is related to Clogging and the Jig.
<b>Rhythm:</b>	
<b>Step-dance:</b>	refers to something which is inherited from one's ancestors
<b>Tradition:</b>	is the art of acting and reacting, in the moment, to one's surroundings
	a movement, action, or sound marked by it's occurrence over time

Name: \_\_\_\_\_ Date: \_\_\_\_\_



Name: \_\_\_\_\_ Date: \_\_\_\_\_