



The Lively Arts at Indiana University of Pennsylvania presents



FAST FEET: INDIA JAZZ SUITES

FEATURING

PANDIT CHITRESH DAS
JASON SAMUELS SMITH

Study Guide

For Teachers and Students

The Student Program



Thursday, March 22, 2012 at 10am

Fisher Auditorium

403 South Eleventh Street

On the campus of Indiana University of PA

Written and edited by Anne-Marie Mulgrew, Director of Education, Dance Affiliates
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TABLE OF CONTENTS

1. Preparatory Sheet – Pre and Post Concert Lesson Background Information Providing a context for the performance Guiding Questions	all ages
2. Student Program - excerpts from <i>India Jazz Suites</i>	all ages
3. About Pandit Chitresh Das Activity - Language arts, critical thinking	
4. History of India Dance Activities and Follow-up ideas Activities	grades 5-up adapted for all ages
5. About Jason Samuels Smith Activity- Language arts, social studies, critical thinking	all ages
6. Tap Dance – A Sketch of the History Background Information	adapted for all ages
7. A Few Famous Tappers Background Information	adapted for all ages
8. Tap Research Project Research Activity – Language arts, critical thinking, history	grades 4 and up grades 4 and up
9. Tap -Activity Time Line Activity- American History, Geography, Literature, Music, World Events, Fashion/Entertainment and Science	
10. Production Elements pre-post lesson Activity- Guided Questions Language Arts, cultural arts, life skills	adapted for all ages
11. Word Find Puzzle and Bonus Question Language Arts, cultural arts	grades 2 and up
12. Geography of the Dance – About India and United States Geography, history, language arts	grades 4 and up
13. Vocabulary and Key Concepts – India Dance	
14. Selected Tap Glossary	grades 4 and up
15. Suggested Readings and Research	all ages
16. Student Information Sheet Background information on field trips and theater etiquette	all ages
17. Pennsylvania Academy Standards	all ages

IUP WOULD LOVE TO HEAR FROM YOU!

Send your ideas, comments, drawings, written reviews and suggestions on the program to:
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**Special thanks to Dance Affiliates and Pandit Chitresh Das Dance Company
 for source materials for the included in the guide.
 Visit www.danceaffiliates.org www.katbak.org**

Preparatory Sheet Pre-Concert Lesson

TEACHERS AND GROUP LEADERS ARE ENCOURAGED
TO ASK THE FOLLOWING QUESTIONS

1. Why do people dance?
2. What kinds of dancing do people do? Make a list!
3. Where do people dance? Make a list!
4. How is dancing at a party or club different from seeing a live dance production?
5. What is the name of the program that you are going to see?
6. What do an American tap dancer and an Indian dance master share?

India Jazz Suites is a unique collaboration between one of India's foremost Kathak masters, **Pandit Chitresh Das**, and Emmy-award winning tap dancer, **Jason Samuels Smith**. The result is high entertainment which crosses all boundaries of age, race and culture.

THE PURPOSE

Two extraordinary dancers have come together to create a work that showcases their unique talents, culture and history. They both share a passion for rhythm and a desire to share their art form with the next generation with the hope of building a greater understanding about the art forms and cultures through dance.

THE COSTUMES

Performers will be dressed in clothing reflecting their dance styles. Smith's dress includes tap shoes, pants and a shirt. Das is more traditional and may include a churidar, kurta and ghungroo or ankle bells attached to his barefeet.

THE MUSIC

Both forms create visual and aural rhythms. Both use instruments attached to the body – Smith's tap shoes and Das' bells as well as body percussive sounds. There will also be singing, vocalization and tabla drumming.

THE DANCE MOVEMENTS, STAGE ACTIONS AND CHOREOGRAPHY

Audiences will experience two different genres and their unique approaches. Both explore a wide range of rhythmic patterns. Das' vocabulary consists of subtle movements of the neck, head, wrists, and eyebrows as well turns, mudras (hand gestures) and footwork. Smith travels more freely through the space with more explosive sounds, jumps, spins, and slides. There will be virtuoso solo sections and duets that create a conversation. The choreography may tell a story, portray a character or reflect a mood.

THE PERFORMERS

Das is a 67-year old Indian dance master. Smith is a 31-year old American tap dancer. Both were child prodigies. They met while jamming at the American Dance Festival in 2004. They have performed together throughout the US, Canada and India in seven international tours thrilling audiences of all ages.

THE LIVELY ARTS AT INDIANA UNIVERSITY OF PA PRESENTS

in collaboration with the Indiana Arts Council



FAST FEET: INDIA JAZZ SUITES EXCERPTS

Featuring
Pandit Chitresh Das and Jason Samuels Smith

Student Program

Thursday, March 22, 2012 at 10:00 AM
Fisher Auditorium, Indiana University of PA

The program will feature excerpts from the evening show interspersed with narration.

India Jazz Suites has become an international sensation since it first premiered in San Francisco in 2005. Rather than fusing the art forms of *Kathak* and Tap, each artist, as masters of their own forms, uses the common ground of footwork (at break-neck speeds or slowly with great finesse), rhythm, improvisation, and movement to explore and shed new light on the *Kathak* and Tap traditions. Sections in the show will highlight the unique approach that *Kathak* and Tap have to footwork and rhythm, to spoken word within the dance forms (the recitation of the ancient North Indian classical rhythmic language and the contemporary form of rap), as well as the distinct percussive traditions associated with both dance forms (on Tabla and Jazz drums). Das also performs his innovation *Kathak Yoga*, in which he simultaneously sings, plays Tabla and performs complex footwork at incredible speeds

ACT I

JASON SAMUELS SMITH SOLO

ACT II

TRADITIONAL KATHAK SOLO

ACT III

RAP AND TAP

Pandit Chitresh Das & Jason Samuels Smith

ACT IV

INDIA JAZZ SUITES

Pandit Chitresh Das & Jason Samuels Smith

THE PROGRAM IS SUBJECT TO CHANGE.

ABOUT PANDIT CHITRESH DAS



Chitresh Das was born November 9, 1944 in Calcutta, West Bengal to parents Nrityacharya Prohlad Das and Smt. Nilima Das. His parents founded “Nritya Bharati,” one of India’s first institutions for dance that housed teachers of several classical and folk styles. His father was a dance scholar and choreographer who used traditional dance forms to express modern issues. Das cites his mother, Nilima Das, as having a profound impact on his life as a dancer, often stating, “mother is the first guru.”

A child prodigy, Pandit Chitresh Das has become one of the most dynamic and far-reaching artists to have emerged from modern India. His performance, choreography and evolution of Kathak, classical dance of North India, have influenced the art form world-wide.

Das is a master and virtuosic performer of the classical Kathak tradition. As a committed guru, he has trained many dancers who have gone on to establish their own careers in Kathak dance. Based on his concept of “innovation within tradition,” Das explores the boundaries of Kathak technique and performance, creating compelling, new works and techniques that are inventive, yet deeply rooted in the Kathak tradition. His innovative technique, Kathak Yoga, was recently published as the subject of a doctoral dissertation at Harvard University. “A performer who has opened new avenues for his form, it is easy to see why Das has been acknowledged as a phenomenon.” Hindustan Times India.

Trained from the age of nine by his guru, Pandit Ram Narayan Misra, Das was schooled in both major Kathak traditions, embodying each in his artistry: the graceful and sensual elements of the Lucknow school combined with the dynamic and powerful rhythms and movements of the Jaipur School.

He has received numerous awards and grants from Olympic Arts Festival, National Endowment for the Arts, National Dance Project, California Arts Council, Rockefeller Foundation, Irvine Fellowships in Dance, among others. He formed the first university accredited Kathak course in the US at San Francisco State University and taught twice at the West Bengal State Academy and has represented the state of Bengal in tours throughout India.

ACTIVITY — language arts, cultural arts, critical thinking

1. Read about Pandit Das
2. Write **THREE** facts that you found fascinating in the space below

History

Kathak is among the six major classical dances of India and one of the most dynamic theater arts in the world. The word *kathak* is derived from *katha*, meaning “the art of storytelling.” It is also synonymous with the community of artists known as *Kathakas*, whose hereditary profession it was to narrate history while entertaining. With dance, music and mime these storytellers of ancient India would bring to life the great scriptures and epics of ancient times, especially the *Mahabharata*, the *Ramayana*, and *Puranas* of Sanskrit literature

From its early form as a devotional expression dedicated to the Hindu gods, kathak gradually moved out of the temples and into the courts of the rulers: the Hindu *maharajas* and the Muslim *nawabs*. With these rulers’ cultural wealth and preoccupation with lavish entertainment, a class of dancing girls emerged to entertain in the palaces. Much later, during the mid-1800s, kathak enjoyed a renaissance and gained prominence among the kings and *zamindars* (feudal overlords) not only as a form of entertainment, but as a classical art form.

The Two Schools of Kathak

In the Hindu courts of the vast semi-desert of the principality of Rajasthan, kathak developed in the Jaipur *gharana* (school), a regional style emphasizing the technical mastery of pure dance. To the east in Lucknow, in the court of Wajid Ali Shah, the nawab of Oudh and himself a student of Kathak, the dance emphasized dramatic and sensuous expression and developed into the style characteristic of the Lucknow *gharana*.

The Lucknow *gharana* is said to have originated with Wajid Ali Shah’s court dance Thakur Prasadji. The lineage of kathak dance can be traced from generation to generation, father to son, guru to disciple. Thakur Prasadji’s nephew, Binda Din Maharaj, excelled in the study of Kathak. Binda Din’s nephew, Achhan Maharaj, helped carry the tradition into the twentieth century. Achhan Maharaj had among his many disciples, Ram Narayan Misra and Prohlad Das, respectively guru and father of Chitresh Das.

Footwork

Tatkar is the basic footwork of kathak. While the origin of this footwork still remains somewhat uncertain, it is considered to have derived from the *natawari bols* (syllables) *ta*, *thei*, and *tat*. These *natawari bols* come from *Natawara*, another name for the deity Lord Krishna, which means “Lord of the dance” or “best among dancers.” It is believed that when *Natawara* subdued the monster-serpent *Kaliya* and danced on its hood, the sounds *ta*, *thei*, and *tat* were produced.

Even as far back as the Vedic period, the idea of worship through dance existed involving the spiritual relationship between the dancer in contact with the earth in order to reach God.

Ta, body; **The**, Earth **li**, Lord
The body that dances on the earth for the Lord

From these early stages, *tatkar* has developed into a very sophisticated system of footwork and rhythmic patterns. Modern *kathak* leans heavily on the elements of technique and *tatkar* is the fundamental footwork from which all other foot sounds and compositions are created. By nature it is a very grounding force and when executed correctly resonates a melodious sound.

Tatkar is also a study into the power of energy. From the soles of the feet generating the flow of energy, through all the cells in the muscles and bones of the body moving in tune with the energy, up to the crown of the mind dissolving thought through the union with the energy, a harmony of body and mind is realized. It is at this level that dance becomes a yogic practice.

Activities:

- Since there is a difference in North and South Indian dance forms, it would be helpful to find India on a world map and identify North India. If a detailed map of India is available, locate the state of Rajasthan, which is the specific region where this dance originated.
- Discuss American Sign Language. During the performance students will be able to look for gestures and may even notice their similarities to sign language
- This dance originated 2000 years ago. Show a general world events timeline and let students see what was happening in the rest of the world at that same time. Show a picture of a Hindu temple and explain that this was where a dance like this might be performed.
Discuss how this setting might be different from a modern dance stage.
- There is a lot of information and pictures of *kathak* and other Indian dance forms on the Internet that might be helpful in the classroom. An interesting discussion would be to compare *kathak* to a dance of South India, such as *Bharata Natyam*.

Follow-up Ideas and Activities:

- Have students write a review of the performance. Make comparisons to other music and dance forms. Have them tell what they liked best about the performance and why.
- Have students create a dance, using music of North India as a point of departure. Ask students to think about the rhythm and mood of the music as well as words of the song, if any. Encourage students to perform their dance for an audience of classmates. Students may wish to work in pairs and have their partner sing or chant the song as an accompaniment to the dance.
- Ask students to explore and report to the class on dance in their community. Point out that they can use such resources as telephone directories, newspapers, guidebooks, fliers posted on bulletin boards, etc. Ask students to focus on answering these questions: What is available for spectators of dance? What is available for those who wish to participate in dance?
- Research and compare the sacred music and dance from Christianity, Islam, Buddhism to that of Hinduism. Another interesting project would be to even compare the Muslim-influenced *Kathak* dancing with *Bharata Natyam* as a way of exploring how philosophy and spirituality affects the development of an art form. (High School)

Source: Courtesy of CHITRESH DAS DANCE COMPANY

ABOUT JASON SAMUELS SMITH



Jason Samuels Smith, a native New Yorker, was born on October 4, 1980 to professional performing arts parents Sue Samuels and JoJo Smith.

In less than a decade, Jason Samuels Smith (performer, choreographer, director) has emerged as a multi-talented leader in the art form of tap. He won an Emmy and American Choreography Award for “Outstanding Choreography” for the Opening number of the 2003 Jerry Lewis/MDA Telethon in a tribute to the late Gregory Hines. Smith was also awarded a Certificate of Appreciation by the City of Los Angeles for creating the

First Annual Los Angeles Tap Festival in 2003; a Proclamation declaring April 23rd “Jason Samuels Day” from the City of Shreveport, Louisiana; the “Ivy of Education” from Brainerd Institute; and the “President Kenny Award” from Stony Brook. He was also the recipient of an Arts International Grant and an Alpert McDowell Fellowship Award and most recently received the 2007 Gregory Hines Humanitarian Award.

In 2004, Smith co-starred in Dean Hargrove’s “Tap Heat,” an award-winning short film. He is also a featured dancer in Outkast’s feature film “Idlewild.” Debbie Allen has featured his talents in several productions including the AMC television series “Cool Women,” “Sammy” (a tribute to the life of Sammy Davis Jr.), and in a leading role of “Soul Possessed” with Patti LaBelle, Arturo Sandoval and Carmen De Lavallade. Additional performance credits include the Tony Award winning Broadway cast of *Bring in Da’Noise*, *Bring in Da’Funk* in principal and lead roles, *Imagine Tap!* at the Harris Theater in Chicago, Savion Glover’s NYOTs (Not Your Ordinary Tappers), *Cross Currents: Turned on Tap* at the Queen Elizabeth Hall - South Bank in London, the 2002-2003 Harlem Jazz Dance Festivals, *TAAP: The Art and Appreciation of Percussion*, the NY Tap Committee/Town Hall’s *21Below!* with Jennifer Holliday, *Thank You Gregory: A Tribute to the Legends of Tap* (the Dance Celebration Series, Philadelphia PA), *The Cotton Club Returns: A Tribute to Great Jazz Legends*, the American Institute of Vernacular Jazz Dance Darktown Strutters Ball Gala, and the Career Transition for Dancers 20th Anniversary Jubilee. Smith is currently performing *India Jazz Suites*, a collaboration with Kathak Master Pandit Chitresh Das worldwide. Smith founded the tap company, A.C.G.I. (Anybody Can Get It) as well as JaJa Productions, a band featuring original jazz-influenced hip hop music with appearances throughout the United States.

ACTIVITY Word Wall - language arts, cultural arts, critical thinking

1. Read about Jason Samuels Smith
2. Define the following words and use them in a sentence.

Native	Professional	Legend	Collaboration	Feature
Humanitarian	Tribute	Principal	Choreography	Vernacular

TAP DANCE - A SKETCH OF THE HISTORY

Some historians claim that one important event in tap history took place in 1739 when the Cato Conspiracy occurred on the Stono Plantation in South Carolina. Cato, an African-American slave, led a rebellion – killing two guards. This group used the beat of the drums to rally other slaves to join them as they escaped to Florida.

In West Africa, drums are a means to send messages and communicate with one another. Some Southern plantation owners knew this and were scared. To protect themselves they banned the use of drums in 1740. People had to design other ways of creating rhythms. They made noises with their mouths, clicked spoons or animal bones, clapped their hands and began to stomp their feet. Feet in lieu of a drum can shuffle, brush, slap, tap, slide or rub against a surface. Feet can make music and dance.

As times changed, dancers began to think about how their **footwear** and how the **surface** of the floor made different sounds. For instance, wooden shoes sounded very different from leather. A concrete surface such as pavement produced one kind of sound, a wooden floor another. The Civil War brought an end to slavery. Tap dance was on the rise as freed slaves moved north looking for a better life bringing their rhythms. These dancers would brush and slap their feet on the ground, building some of the basic steps such as shuffle, slap and brush used today. Children who couldn't afford tap shoes put bottle caps or pennies on their shoes for a louder sound or even between their bare toes to make sounds!

In 1845, the Potato Famine in Ireland forced many Irish to leave their country. Europeans and people of all ethnicities entered America searching for “streets paved in gold.” The Irish brought step dancing, the British clogging, the Spanish flamenco. Some Irish step dancers can tap the floor 70 times in 15 seconds while keeping the torso vertical and arms motionless down by the side. This style of quick fast beats and erect body traits appeared in “Buck and Wing” tap style. The European forms (clogging, reels, jigs) mixed with the African-American rhythms creating a foundation for tap dance and American Jazz dance.

One early famous tap dancer was William Henry Lane, known as Master Juba. Juba is a way of making percussive sounds by patting, slapping and hitting your body parts in intricate patterns. Using the body as an instrument became known as “pattin juba.” Lane's brilliant use of the body and feet to create complicated rhythms made him a sought after minstrel entertainer.

Modern tap dancing as we know it today appeared in the 20th century. Tap dancing was popular in clubs, stages, and film, bringing people together to create visual and aural rhythms.

A FEW FAMOUS TAPPERS AND WHAT MAKES THEM UNIQUE

Bill ROBINSON, the first major tap dance star, spent many years on the theatre circuits before his appearance in Hollywood movies. He is credited for putting the bounce into tap, or bringing it up onto its toes. There are many stories which surround Robinson's life, as in running backwards faster than most people could forwards, taking part in tap competitions which included Fred Astaire and coming first. He created the stair dance and was said to have threatened any one who tried to perform it. On May 25, 1989, Congress declared that day (Robinson's birthday) National Tap Dance Day.

Sandman SIMS is another great all rounder, but also developed the specialty of sand dancing, which he performed in a sand box. Sandman used to travel America challenging all the tap dancers he came across, it is said that he never lost a challenge.

Jimmy SLYDE (Godbolt) is a tap wonder who specialized in the slide, which he executed so effortlessly, as if he was skating on ice. He worked with the big bands Count Basie, Duke Ellington and Louis Armstrong. He moved to Paris where he was a featured performer in the show *Black and Blue*, which opened on Broadway in 1989. He danced with Sammy Davis, Jr., and Gregory Hines in the film *Tap* and appeared in the films *Round Midnight* and *The Cotton Club*.

Fayard and Harold NICHOLAS, whose careers span more than six decades, make up one of the most beloved dance teams in the history of dance - the Nicholas Brothers. Legends in their own time and most recently portrayed in the award-winning made-for-television documentary, *We Sing and We Dance*, they are best known for their unforgettable appearances in Hollywood musicals of the 1930s and 40s. Their artistry and choreographic brilliance, as manifested in their unique style - a smooth mix of tap, ballet, and acrobatic moves - have astonished and excited Vaudeville, theater, film, and television audiences all over the world.

Fred ASTAIRE was probably the greatest, most original dancer of all time. He began his career in vaudeville with his sister Adele in 1905. Between 1912 and 1933 they starred 12 musicals together. By 1933, Fred journeyed to Hollywood, where between then and 1976 he made 33 musical films with esteemed co-stars Ginger Rogers, Joan Crawford, Rita Hayworth, Ann Miller, Debbie Reynolds, and Cyd Charisse. He is known for his elegance, superb partnering, grace and wit.

Peg Leg BATES was a world famous tap dancer best known for his 20 appearances on the Ed Sullivan Show, the last being in the early 1960's, delighting an audience of millions. Bates lost his left leg in a Cotton Gin accident at age 12. He subsequently taught himself to tap dance with a wooden peg leg attached where his missing left leg should have been. Peg Leg also owned and operated the Peg Leg Bates Country Club in Kerhonkson, New York from 1951 and 1987.

Shirley TEMPLE, American motion-picture actress, considered among the most successful child stars in the history of film. Temple made her film debut at the age of three, and at age six she was featured in *Stand Up and Cheer* (1934). Known for her blond ringlets and her appealing lisp, and recognized for her ability to sing and tap-dance, Temple became a celebrity in 1934, when she starred in four films: *Now and Forever*, *Little Miss Marker*, *Baby Take a Bow*, and *Bright Eyes*.

TAP RESEARCH PROJECT

Tony Waag of the American Tap Dance Foundation notes, Tap has a “vast, varied and rich history.” Here’s a selected list of Tap Mavericks and Masters

John Diamond	Henry “Juba” Lane	George Primrose Delaney
Bill “Bojangles” Robinson	King Rastus Brown	Fred Astaire
John Bubbles	George Murphy	Clayton “Peg Leg” Bates
Mae Barnes	Leonard Reed	Buddy and Vilma Ebsen
Paul Draper	Maceo Andeson	Ruby Keeler
Hermes Pan	Bubba Gaines	Gene Kelly
Charles “Cholly” Atkins	The Nichols Brothers	Eddie Brown
Baby Laurence	Warren Berry	Bunny Briggs
Leon Collins	Ann Miller	Donald O’Connor
LaVaughan Robinson	Shirley Temple	Jimmy Slyde
Harriet Brown	Gregory Hines	Savion Glover
Sammy Davis	Howard “Sandman” Sims	Maurice Hines

ACTIVITY

- ◆ Pick ONE name.
- ◆ Research the person.
- ◆ Write a short 200 word essay on the person.
- ◆ Think about the following questions.

Why did you select that person?

Who influenced this person?

What did this person contribute to tap i.e. did they invent a new step or style?

ACTIVITY TIME LINE

See example below of selected tap highlights per decade.

(1) Divide the class into groups, (2) Research topics across the top of the page and

(3) Find THREE facts that defined the decade.

Tap Dance Fact **American History** **Geography** **Literature** **Music** **World Events**
Fashion/Entertainment **Science**

- 1850 William Henry Lane Master Juba (1825-1852) beat reigning Irish-American John Diamond (1823-1857) in Jigging Competitions
- 1860 Charles M. Clarke, a professional jig dancer, did a straight jig with 82 steps and won a silver cup valued at \$12.
- 1870 "The Essence of Old Virginia" (tap dance) popularized by Billy Kersands, later revised by George Primrose
- 1880 First all-black Broadway review
- 1890 Eduardo Corrochio, a Spanish-born dancer, won the first Tap Dancing Championship in New York City in 1890.
- 1900 Ned Wayburn created a show "Minstrel Mistress" and coined the term "tap and step dance"
- 1910 Aluminum heels and toe taps appeared on shoes. Earlier tap dancers wore clogs or hammered pennies or nails into their shoes.
- 1920 Ford Lee Buck and John Bubbles reached the pinnacle of their vaudeville act "Buck and Bubbles."
- 1930 Hollywood Era Bill "Bojangles" Robinson starred in four films with Shirley Temple; Fred Astaire and Ginger Rodgers film partnership.
- 1940 Comedy Acts singing/dancing duo "Stump" (James Cross) and "Stumpy" (Harold Comer) who inspired Jerry Lewis and Dean Martin
- 1950 Henry LeTang (Gregory Hines' mentor) is first credited as a full-fledged choreographer for the 1952 revue *Shuffle Along* with Eubie Blake. *Singin' in the Rain*, the hit comedy musical film, starred Gene Kelly, Donald O'Connor, and Debbie Reynolds.
- 1960 Berlin Jazz Festival hails "Harlem All-Star Tappers" Jimmy Slyde, Baby Laurence, Chuck Green, James Buster Brown
- 1970 Honi Coles and Brenda Bufalino perform in their concert of the Morton Gould Tap Concerto and toured the United States.
Coles toured *Bubblin' Brown Sugar*, performed as a soloist in Carnegie Hall and Town Hall.
- 1980 "Round Midnight" and "Tap" films starring Gregory Hines
In 1989, May 25th was proclaimed as National Tap Day
- 1990 Productions such as *Stomp Out Loud*, *Bring in Da Noise*, *Bring In Da Funk*, and *Tap Dogs* cause box office sensations.
- 2000 Tap City in 2002 creates the first International Tap Dance Hall of Fame

PRODUCTION ELEMENTS

(pre and post show lesson)

Costumes help to tell the story, define the time period or create a mood.

Notice the costumes, what kind statement do they make?

LIGHTING helps to create a mood. The lighting designer selects the color, intensity and focus of the lights that illuminate the stage. Stage lighting is crucial to create a sense of space where the dance exists. Lighting allows the audience to see the dancer. What colors are used to light the different sections of the dance? What mood does the lighting evoke? Does the lighting change with each dance, within the dances?

MUSIC can set the mood, be used as a rhythmic force or atmosphere.

Listen to the music, what images, pictures or colors do you imagine?

How does the music differ from music you hear today?

What relationship does the music have to the dances?

Where else might you hear the music used for the dances shown today?

SETS are the place where the dance takes place. Sets help to establish the tone or time period. How do the dancers interact with the set? Did the sets enhance the Performance, if yes how? List other productions that use sets.

PROPS are objects used by the dancer to explore an idea or image.

Did the production use any props? If yes, what were they? How did the props add another layer to the production? Would the production be as effective without the props?

What other production elements might you see in a dance production?

Where else might you see production elements?

What are some careers for people interested in working on the production team?

How and where do people train to learn the skills necessary to be part of a touring production?

Word Find Puzzle in 15 minutes or less

(language arts, culture, entertainment, life skills) grades 2 and up

PHOTOCOPY THIS PAGE. USE A PENCIL OR COLORED MARKERS.

SET THE CLOCK FOR 15 MINUTES. SEE IF YOU CAN COMPLETE THE PUZZLE.

FIND THE FOLLOWING WORDS

Look for the words on the **diagonal, backwards, forwards or side by side.**

- Circle the word. See example.
- Many words relate to the performance you are about to see. Look up any unfamiliar words or names. You will find all the answers in the guide.
- Define each word and explain how it relates to the program.
- Younger classes can draw their ideas.

IMPROVISATION	TRADITIONAL	JAZZ	TAP	RAP
CHOREOGRAPHY	SUITES	COSTUME(S)	DUET	SOLO
COLLABORATION	FOOTWORK	SOUND	ART	KATHAK
PERCUSSIVE	AMERICAN	INDIA	TABLA	STORY
MASTER	TRIBUTE	RHYTHMS		

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

BONUS ACTIVITY

Can you find 10 additional words? Circle them and write them below.

THE GEOGRAPHY OF DANCE

Two sensational dance artists – Das from Calcutta, India and Smith from Brooklyn, NY. Sharing a passion for movement, culture, tradition and innovation, they collaborate to create *India Jazz Suites*. The name implies two different worlds that are somewhat connect.



- A. Look at the two maps.
- B. Identify the following places by placing the number on place.
- C. Research these places
- D. Write one fact about each place

1. Calcutta
2. Bay of Bengal
3. New Delhi
4. Sri Lanka
5. Pakistan
6. New York
7. California
8. Canada
9. Alaska
10. Gulf of Mexico

E. If you were to visit one of the places, what would it be and why?

Vocabulary and Key Concepts

- **Abhinaya:** Expression. It especially means the expression of the classic stories and songs through gesture and mime. Also, "the art of acting."
- **Bol(s):** The abstract syllables that comprise the language of the dance, drum and music
- **Kharanth:** The stance assumed by the dancer
- **Kathakas** From the word *katha* meaning "to tell." Kathakas of ancient times were the wandering bards and minstrels who rendered stories through music and mime. These stories were primarily taken from the great Hindu epics and legends.
- **Lasya** The feminine aspect of the classical dance, in which the movements reflect a more graceful and softer dimension.
- **Laya** Tempo. Generally classified as slow, medium and fast.
- **Lord Krishna** The incarnation of the deity Vishnu upon whom much of the dance is centered - especially since medieval times when devotion to Lord Krishna was especially fervent.
- **Mahabharata** the great Indian epic of 9,000 stanzas, centering on the war between the Pandava and the Kaurava families; it is a classic and titanic struggle between good and evil.
- **Matra** Beat, or the basic unit of a tala
- **Mudra** Any hand gesture
- **Namaskar** The Hindu form of greeting: "that which is part of the Great Soul greets the Great Soul in you."
- **Pranam** A gesture of respect done by the dancer at the beginning and end of the dancing. In the pranam, the dancer invokes a respectful, even devotional attitude as he/she acknowledges the teachers present and past, the floor on which one dances, the musicians, and in performance, the audience.
- **Ramayana** The great epic of Lord Rama, an incarnation of Vishnu, his wife Sita and his brother Lakshmana. The Ramayana was composed around 500 B.C.
- **Rangmanch** "To color the stage." Generally done at the beginning of a performance, the rangmanch evokes the devotional elements of *puja* (Hindu worship)
- **Salami** The Muslim form of greeting, also normally performed in the early part of a concert.
- **Tandava** The vigorous elements of the dance, represented in the dance of Lord Shiva, always done with a very strong, powerful heroic movement and representing the masculine qualities of nature as they are expressed through dance.
- **That** The highly stylized "tuning of the body, mind and spirit" done early in the kathak performance. That displays the subtle techniques of the face, hands and breath, while sometimes interspersing dramatic rhythmic flourishes which end quickly in crisp poses and stances.
- **Tatkar** The basic footwork of kathak dance.

SELECTED TAP GLOSSARY

BEBOP	Style of jazz characterized by a jagged and surprising beat.
BLACK BOTTOM	Was basically a solo challenge dance, predominately danced on the "Off Beat." The Dance featured the slapping of the backside while hopping forward and backward, stamping the feet and gyrations of the torso while making arm movements to music with an occasional heel-toe scoop.
BREAK DANCING	Dance style usually performed to rap music involves acrobatic and difficult floor movements such as head spins, flares, etc
BROADWAY TAP	Also called "Show Tap," a style that emphasizes the presentation and arrangement of steps.
CHALLENGE DANCE	Comes from the African tradition whereby dancers compete with one another, also used in tap, hip-hop, acrobatics etc.
CHOREOGRAPHY	The arrangements of the steps and patterns of a dance that can be repeated.
CHORUS LINE	Dancers is a line that do the same steps at the same time.
IMPROVISATION	Acting spontaneously "making it up as you go along."
MINSTREL	Musician or entertainer who traveled from town to town.
POLYRHYTHM	Use of more than one rhythm at a time.
RHYTHM	A musical pattern of regularly recurring sounds or beats.
SOFT SHOE	A form of tap only done with soft soled shoes without metal taps attached. The characteristics of the soft shoe was the humor, wit, and delicate nature of the tapping performed with a very smooth and leisure cadence. Occasionally this is referred to as the Sand Dance.
SWING	Style of jazz characterized by a steady, lively rhythm and improvisation.
VAUDEVILLE	Theater show featuring a variety of short acts.

Resources:

Classical Dances and Costumes of India, by Kay Ambrose, Allied Publishers Private Limited, 1985.

Basic Concepts of Indian Dance, by Projesh Banerji, Chaukhambha Orientalia, Varanasi, 1984.

Dance in India, by Enakshi Bhavnani, Tarporevala, Bombay, 1980.

Indian Classical Dance: Tradition in Transition by Leela Venkataraman and Avinash Pasricha, 2004.

Shoot Me While I'm Happy by Jane Goldberg, 2008

Tapping the Source New book by Brenda Bufalino. Published by Codhill Press.

Brotherhood in Rhythm: The Jazz Tap Dancing of the Nicholas Brothers Written by Constance Valis Hill. Oxford University Press, New York 2000

Tap! The Greatest Tap Stars and Their Stories Written by Rusty Frank. Interviews with a wide variety of living tappers (at that time.) Great anecdotes on tap dancers and a filmography.

Jazz Dance - The Story of American Vernacular Dance Written in the early sixties by Marshall and Jean Stearns, this documentary of American dance includes much on tap and its practitioners to that time.

Tapworks, 2nd Ed: A Tap Dictionary and Reference Manual Written by Beverly Fletcher. Includes over 1500 entries, a history of tap, notes on teaching levels and performing, bibliography and videography. ISBN: 0-87127-247-4. Princeton Book Company, Publishers

Inside Tap Written by Anita Feldman - subtitled "Technique and Improvisation for Today's Tap Dancer" this book is an introduction to tap that offers traditional and improvisational instruction for the beginner as well as new and innovative material for the intermediate and advanced dancer.

The Souls of Your Feet Written by Acia Gray – a tap dance guidebook for professionals, students and brand new beginners to discover their inner rhythms through this indigenous American artform.

Footprints: A Tap Dancers World Photographs by Peter Petronio" of several of the tap greats with some text by Sarah Petronio. Available from: Grand Weaver's Publishing, P.O. Box 152995, Austin, TX 78715

The Tap Dance Dictionary by Mark Knowles

STUDENT INFORMATION SHEET



Audience Behavior

You are about to attend a very exciting dance performance. Your teacher and family will prepare you by reviewing your audience behavior and the information we have provided.

Theater Etiquette involves The Audience, The Performer(s) and the Stage Activity

Appropriate theater behavior is extremely important not only to you as a member of the audience but to the performers on stage. As you learn more about theater etiquette, think about the role of the audience.

Audience Etiquette includes:

- Following the instructions of your teacher at all times
- Entering the theater and sitting quietly in your assigned seat
- Being polite and attentive
- Refraining from talking, chewing gum or eating during the performance
- Staying with your group at all times
- Remembering to walk and **NOT RUN** when entering and leaving the theater
- **NOT** leaving the theater at ANY time without your teacher or chaperone
- Showing your appreciation to the performers by clapping or applauding at key moments during the performance
- **PLEASE NO PHOTOGRAPHS**
- **NO FOOD IN THE THEATER**
- **PLEASE TURN OFF CELL PHONES**

Review these tips with your classmates.

Add others to the list as you discuss them with your teacher, family and friends.

Here's space for two additional tips.

1. _____
2. _____

Think about the last special event you attended.

Name that event. _____

Who attended that event with you? _____

What was the audience's reaction? _____

What made the event special? _____

Define: etiquette, reaction, behavior, appreciation, event, audience, and role.

India Jazz Suites Pennsylvania Academic Standards

Academic Standards for Arts and Humanities

9.2. Historical and Cultural Contexts

- A. Explain the historical, cultural and social context of an individual work in the arts.
- B. Relate works in the arts chronologically to historical events.
- C. Relate works in the arts to varying styles and genre and to the periods in which they were created.
- D. Analyze a work of art from its historical and cultural perspective.
- E. Analyze how historical events and culture impact forms, techniques and purposes of works in the arts
- I. Identify, explain and analyze philosophical beliefs as they relate to works in the arts (e.g., classical architecture, rock music, Native American dance, contemporary American musical theatre).

9.3. Critical Response

Identify critical processes in the examination of works in the arts and humanities.

- Compare and contrast
- Analyze
- Interpret
- Form and test hypotheses
- Evaluate/form judgments

9.4. Aesthetic Response

D. Explain choices made regarding media, technique, form, subject matter and themes that communicate the artist's philosophy within a work in the arts and humanities

Academic Standards for Geography

7.1. Basic Geographic Literacy

7.1.3 A. Identify how basic geographic tools are used to organize and interpret information about people, places and environment.

7.2. Physical Characteristics of Places and Regions

7.2.3.A. Identify the physical characteristics of places and regions.

7.3. Human Characteristics of Places and Regions

7.3.3.A. Identify the human characteristics of **places** and **regions** using the following criteria:

- Population
- Culture
- Settlement
- Economic activities
- Political activities

Academic Standards for Economics

6.1. Scarcity and Choice

6.1.4.A. Identify scarcity of resources in a local community.

Academic Standards for Reading, Writing, Speaking, and Listening

1.7. Characteristics and Functions of the English Language

1.7.5.A. Identify differences in formal and informal language used in speech, writing and literature.

Academic Standards for History

8.1. Historical Analysis and Skills Development

8.1.4.A. Identify and describe how geography and climate have influenced continuity and change over time.

8.1.6.B. Differentiate between fact and opinion, multiple points of view, and primary and secondary sources to explain historical events.

8.4. World History

8.4.4.A. Differentiate common characteristics of the **social**, **political**, cultural, and **economic** groups in world history.

Academic Standards for Science, Technology and Engineering

3.4.A. The Scope of Technology

3.4.7.A1. Explain how technology is closely linked to creativity, which has resulted in innovation and invention.