

URBANGATEWAYS

HISTORY OF DANCE FROM BALLET TO BREAKDANCING CHICAGO DANCE CRASH



ABOUT THE PERFORMANCE

With each performance catered differently towards the audience's age range, the development of Chicago Dance Crash's unique 'fusion-style' contemporary aesthetic is used as an overlying backdrop to explain how the creative process ultimately works. **Step 1: Educate...** Crash dancers isolate and explain the origins and most notable aspects of individual styles, not only in a live solo performance but also in a brief lesson on how/why the style was created as well as what the movement, contextually, means for its performers. **Step 2: Experiment...** The students get in on the action as they help play 'director' and discover what comes out of giving Crash fun performance obstacles, stipulations, and suggestions. What yet-to-be-invented dance style are we discovering in real time when we ask a krumper to mirror a ballet variation or when we ask a modern dancer to move to a funk rhythm? **Step 3: Enjoy...** These lessons and games are garnished with existing Crash group repertory and structured freestyles for the students to experience everything from initial discovery to finished product. Once isolated and remolded right in front of their eyes, it quickly becomes apparent how much knowledge and discipline goes into making something so much fun!

MEET THE ARTISTS

Lead by Artistic Director Jessica Deahr, Chicago Dance Crash is a contemporary dance company performing at home while touring nationally boasting an aesthetic that's both unique and accessible, and manifests itself in a diverse array of programming opportunities that appeal to audiences of all ages, cultures, and income levels across Chicagoland. We want dance to change lives, and as such, we present dance that we believe is invigorating and accessible and that newcomers will be curious and motivated to see.

Founded in 2002, our company has an aesthetic and creative vision that has evolved over the past decade into a style of performance and tone of production that awakens longtime concert dance patrons with something fresh and invigorating while appealing to the curiosity of the masses whose exposure to dance hasn't grown beyond the latest reality-based network game show. This movement aesthetic and performance style is also channeled through an aggressive outreach program aimed at underserved areas of the Chicagoland community.

TECHNICAL REQUIREMENTS

- PA system with auxiliary hook up and cord
- One microphone (preferably wireless)
- Minimum 20x12 of performance space with clean floor
- Floors cannot be tile or concrete
- Access to electricity

MEET THE ARTISTS *Continued*

Our programming offers us the opportunity to enrich diverse audiences through our own work, while also lifting and promoting the community of dancers, choreographers, organizations, and companies with opportunities through our producing efforts. We cast a wide net in terms of age, race, and tax brackets with our programming, and our range in movement styles provides an appealing product to fans of classic, contemporary, and urban genres, as well as those unfamiliar with dance altogether.

As expected, these dancers are as diverse as the program title suggests. Combining for decades of professional performance and teaching experience, the ensemble's training background ranges from Oklahoma and Atlanta to LA, London, and Chicago's Southside. Consistently featured in performance festivals here in the U.S., Crash dancers' TV credits include programs in Italy, France, and back here at home including "So You Think You Can Dance." As a collective whole, the "History of Dance" team is versed and ready to perform, teach, speak on, and freestyle ballet, jazz, breaking, funk, contemporary, gymnastics, capoeira regional, aerial work, house, ballroom, tap, and countless modern techniques.

CONTEXTUAL INFORMATION

Ultimately these performance processes work together. After covering styles spanning several different continents, centuries, and formats the importance of diversity in one's personal choices is instilled. What possible ties could today's music video choreography have with that seen on a European stage in the 1700's? The Crash ensemble, representing different ages, races, and backgrounds, showcases themselves along with their mutual respect for each other's training and values. With so many courageous dance origins beginning with a rebellion of some sort, it cannot be overstated the importance of first becoming versed in the very form that is ultimately changed or personalized. As with all individual choices in life, the ones made that are the most fun and beneficial are founded on knowledge, hard work, and tolerance.



RESOURCES

So You Think You Can Dance takes dancers trained in a variety of dance forms and has them dance/ compete in all different styles of dance (hip hop, modern, ballet, etc – clips available on YouTube).

History World: History of Dance (timeline, pictures, links to additional resources)
goo.gl/Nv74jD

Arts Alive: Dance Forms (descriptions of dance styles from around the world)
goo.gl/UnN168

Chicago Guide for Teaching and Learning in Arts: Scope and Sequence

Dance Literacy:

History and Culture (IL 27B; Nat'l 5)

- Investigate the impact of historical events or significant contributors on the development of dance.
- Investigate aspects of dance in various cultures or historical periods.
- Describe similarities and differences in dance movements from various cultures and forms.
- Identify and explore dance genres and innovators from various historical periods.

Critical and Creative Thinking:

(IL 25B; Nat'l 4, 6)

- Define the role of an audience and performer in dance.
- Observe and describe the dance elements in various dance movement studies using appropriate dance vocabulary.

Interpretation & Evaluation:

(IL 26B, 27A; Nat'l 3)

- Discuss various dance movement experiences and express preferences.
- Observe and describe the dance elements in various dance movement studies.

VOCABULARY

BALLET

A type of performance dance that originated in Italy in the 15th century and later developed into a concert dance form in France and Russia.

BOB FOSSE

An American dancer, actor, and choreography most notably on Broadway in the 1900's.

BREAKDANCING

Also called 'breaking' or 'B boying' it's a style of street dance that originated among African American and Puerto Rican youths in New York City during the early 1970's.

CONTEMPORARY DANCE

A form of concert dance originating in the mid 20th century, most notably performed in the U.S. and Western Europe and distinguished by its borrowing of aspects from other existing dance forms.

FUNK

A music genre from the mid 1960's emphasizing a strong rhythmic groove of electric bass and drums.

HIP HOP

A classification of artistic forms stemming from New York City in the 1970's including dance, DJing, MCing, and graffiti art.

ISADORA DUNCAN

An American dancer of the late 1800's and early 1900's credited with the founding of modern dance.

JAZZ DANCE

A classification of several types of social, performance, and concert dances made most popular in various forms of commercial entertainment.

KING LOUIS XIV

"Louis the Great", a French king of the 17th century who founded the first professional ballet company.

KRUMPING

An American street and praise dance originating in L.A. in the early 2000's.

MODERN DANCE

A type of concert dance originating in the United States in the 20th century typically performed barefoot.

RODA

Meaning 'wheel' in Portuguese, it's the circular formation within which participants perform in any of several Afro Brazilian dance art forms.

TIGHT EYEZ

Ceasare "Tight Eyez" Willis is an American street dancer credited with the founding of Krumping.

SHOW INTRODUCTION

On the day of the performance, please have someone from the school read the following introduction when welcoming the performers onstage. "Today we have a show from Urban Gateways. We are so excited to have Chicago Dance Crash here with us today. Their show is called 'The History of Dance from Ballet to Breakdancing.' Please give the performers your full attention, and welcome them to the stage."

PRE-SHOW ACTIVITIES

1. Play different songs and ask students to move how the music makes them feel (play a classical song, salsa, appropriate hip hop). Afterwards, have a discussion about why they chose to move the way they did? Why do certain styles of dance go with certain styles of music?
2. Have students work in groups to research different styles of dance, looking into history, famous dancers, video clips, etc. Ask groups to share their findings with the classroom.

POST-SHOW ACTIVITIES

1. Have your own classroom dance battle! Remind students of all the different dance styles and encourage them to incorporate what they learned or saw during the show. Encourage students to get creative and have fun!
2. Classroom Discussion: Why do people dance? Why is it important in society?
3. Free-write: What style of dance did you enjoy the most? What did you like about it?