Using Dance and Movement to Foster Learning

Grades 6-12

XAVIER'S
THE MUSICIAN
& THE MOVER

STUDY GUIDE
Using Dance and Movement to Foster Learning

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Originally from Wilmington, Delaware, Raphael Xavier (pronounced ZAH-vee-ay) has been a Breaking practitioner since 1983. As he has forged an exceptional approach to improvisation, Brenda Dixon Gottschild deemed Xavier, ‘A fine rhythm technician who transforms a bravado dance style into an introspective meditation.’ Extensive research in the Breaking form has led to the creation of Ground-Core, a Somatic dance technique that gives the practitioner a better understanding of the body within all dance forms. His solo and ensemble choreographic dance works have been performed worldwide. 

XAVEIR’S: The Musician & The Mover is currently being developed as part of New York Live Arts’ Live Feed Artist Residency. Past works have been performed at REDCAT Los Angeles, Kennedy Center in Washington DC, ART (American Repertory Theatre in Boston), the Dance Center at Columbia College Chicago and Painted Bride in Philadelphia, PA among others. He currently lives in Philadelphia. He has presented guest lectures across the country and abroad, has taught at the University of Texas Austin and is currently Professor of dance at Princeton University.
Jocko MacNelly (Upright Bass) is a multi-instrumentalist, composer, arranger and teacher. At any given moment he is as likely to break into a calypso tune as to be writing a choral arrangement of an African soukous song. Though he considers the Blues and Soul Music to be his “base camp,” he takes great joy in covering a range of styles: Jazz, R&B, calypso, reggae, Afro-Cuban, country, bluegrass, various styles from Brazil and Africa, Arab and Jewish music, along with European classical music from all periods. His instrumental versatility and expertise are equally as far ranging from playing electric bass with an R&B band or accompanying jazz singers on guitar or string bass to playing banjo with the Café Accordion Orchestra.

Kimpedro Rodriguez (Percussion) is a product of the culturally diverse Spring Garden section of North Philadelphia. An illustrator, author and drummer, Kimpedro received his formal education in fine arts, advertising illustration and graphics at not only The Museum School, Thomas Eakins’ House and Fleischer Art Memorial but also The Philadelphia College of Art, Hussian School of Art, Pennsylvania Academy of Fine Art and The Society of Illustrators in New York. His musical education began in his neighborhood, where the soundtrack of his life was the Afro Caribbean and Indigenous rhythms that filled the air. Formal lessons began at Julia Reynolds Masterman (1973). They would further develop at Overbrook, Lutheran Ministries Touring Performing Arts Program, the Philadelphia Clef Club of Jazz, private instruction, in his living room and on the bandstand.
Sumi Tonooka (Piano). Tonooka (pronounced To-NO-ka) has been called a “fierce and ascinating composer and pianist” (Jazz Times), “provocative and compelling” (New York Times), and “continually inventive, original, surprising, and a total delight,” (Cuadranos de Jazz, Madrid). During a career spanning more than 30 years that has taken her from bases in Philadelphia & Boston, to New York & Seattle, Tonooka has been developing a body of work that surprises and delights audiences – quietly piling up accolades from jazz writers and fellow musicians. Her recent activity as a composer includes receiving the Music Alive: New Partnerships residency with The South Dakota Symphony Orchestra through New Music USA to take place in November 2015. The residency will culminate with a premier of her symphonic work Full Circle and a new work for woodwind quintet.

Bobby Zankel (Saxophone). The Brooklyn born composer/alto saxophonist first began attracting national attention around 1971, while a student at the University of Wisconsin as a member of the NEA Jazz Master and MacArthur Fellow Cecil Taylor’s “Unit Core Ensemble”. Downbeat described Zankel as “a skillful young altoist with a powerful music at his fingertips”. Zankel was combining his performing and research with Taylor while working with master drummer George Brown’s quartet that featured the brilliant under appreciated organist Melvin Rhyne. His “underground” reputation grew on the New York “Loft Scene” (73-75), where he performed with the likes of William Parker, and Ray Anderson.
Josh Culbreath born September 19, 1990. Influenced by his mother Josh started dancing at the age of 5. Josh’s Breaking journey began after watching the movies “Breakin” and “Beat street”. In middle school Joshua got involved with a dance group called KRS Ent. Credited for introducing him to theater, where he learned how to perform on stage. In High school Josh met Joe son, who helped further his Breaking. Joshua joined Rennie Harris’s second dance company RHAW in 2009. Shortly after joining RHAW he met Raphael Xavier. In 2014, after performing in one of Raphael Xavier’s works called “The Unofficial Guide To Audience Watching Performance”, Josh wanted to work with Raphael more due to the direction he is taking the breaking movement. Josh continues to perform with both Raphael Xavier and Rennie Harris all while learning the ropes, so he can create his own work and expand the possibilities of the Breaking Movement.
XAVIER’S: The Musician & The Mover

Choreographed & Directed by: Raphael Xavier

Performers: Raphael Xavier, Josh Culbreath, Guest Mover

Music by: Raphael Xavier and Musicians

Music performed by: Sumi Tonooka (piano), Jocko Macnelly (bass), Kimpedro Rodriguez (drums), Bobby Zankel (saxophone)

Poetry written by: Raphael Xavier and Mr. Lei

XAVIER’S: The Musician & The Mover was made possible by the New England Foundation for the Arts' National Dance Project with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation. The work is also supported by New York Live Arts' Live Feed creative residency program.
The work weaves together song, dance and poetry, drawing parallels to the Artists’ unrelenting struggle for mastery and the cautionary story of Sisyphus. "We carry the burden of our practice as what we feel success is supposed to be."
- Raphael Xavier
What emotions and movements were presented by the dancers?
What dynamics did they have and what shapes did they create?
What is the relationship between the movement and the music?
What role did the drum play in this performance?
How did the performance make you feel?
Was there anything you recognized in the gestures, movement or music?
Does it remind you of any personal experience or something you’ve witnessed before?
What will you take away from this?
HISTORY

HIP HOP & BREAKING

The South Bronx in the 1970’s was heavily influenced by the Civil Right Movement. In the decades prior, African Americans constitutionally gained rights against racial discrimination and segregation. However, the country was socially many steps behind. Supreme court rulings began to implement the busing of African American students to white schools in efforts to desegregate. The ruling was resisted by many white families so much so that they would protest and/or move to new areas. For the white families in resistance, the South Bronx was no longer where they wished to live. As large numbers moved away and not enough people were replacing their living spaces, the property value of the area began to decrease and the racial demographic became predominantly African American. Despite the drop in property value, landlords were raising rent to new highs. This enforced the cycle of poverty in the community as unemployment also went up. When the tenements almost lost all of their value, landlords would set fire to their buildings to collect insurance money. Amidst the urban decay the borough faced, the cultural and artistic movement known as hip hop was born. Hip hop is a movement that originated with African American youths. The movement brought about breaking, MCing (or rapping), grating and DJing.
The founding father of hip hop is DJ Kool Herc, who experimented altering music of R&B and funk records with turntables. While DJing at large block parties in the Bronx, DJ Kool Herc would sample the break of a song and create a rhythmic base known as the break beat. The break beat is where DJ Kool Herc noticed the dancing of the crowd elevated. He began to call the especially talented dancers “b-boys” and “b-girls”. Breakdancing, inheriting its competitive nature from earlier gang-related mock-battle forms, emerged as a dance challenge between b-boys and b-girls. Important moves within breaking include toprock, downrock, 6-step, and freeze. As the media began to take notice of the hip hop movement and its popularity grew, the dance form became even more acrobatic and extreme. Today, breakdancing is no longer done just in the streets but in traditional theater spaces, dance studios, universities and schools. Hip hop in all of its facets has become ingrained into what we and the world associate with American culture.
DANCE INTERVIEW

Dance has existed in many forms across cultures and generations. The goal of this activity is to enable students to explore dance in their own lives and across the years. In The Musician and the Mover, Raphael and his crew look at the connection between music and the human experience.

• Students will select a family member or friend to interview about the role dance and music have played in their life. The interviewee should be at least 15 years older than the student.
• Interview questions:
  1. What dances were popular when you were my age? Can you show any of them to me?
  2. How important was dance in your community when you were growing up?
  3. Why do you think dance was (or wasn’t) important? In what ways do you think dances have changed since then?
  4. When you think about different dances over the years, does the music change with the dances?
• Students will then create a visual chronology/timeline.
• Students will analyze interview answers and look for visual and textual evidence to display their findings. (students should focus on evidence that relates to the interviewee’s responses in order to further examine their views)
• During this analysis, students should be thinking about how physical movements evolved alongside musical trends.
• Grade 6-8 students will present their findings using a trifold or digital presentation tool.
Language takes many forms. Raphael’s work explores how the body can communicate things like perseverance, strength, and connection. He also connects words to his movements. In this activity, students will explore the ways in which the body can communicate alongside words. After analyzing the lyrics to Gang Starr's "Jazz Thing" (another poem or song can be substituted), students will answer the following questions in a group discussion in order to examine ways in which the body can “speak” just as words do.

• What was the song's main point?
• Are there specific lines that say more about that point than others?
• If you were going to summarize the lyrics in one word, what would it be?
• Can you create a physical movement or gesture that represents that word?

Students will then be asked to pair up and create a poem on a topic of their choosing. Once the poem is completed (using any scheme/meter the teacher prefers), each pair will create a series of at least 5 movements/gestures to communicate specific points from the piece. Each pair will perform their piece for the group with one member reading the poem aloud as the other performs the movements.
In The Musician and the Mover, Raphael and his crew emphasize the importance of remembering one’s roots. In this activity, groups of students will be asked to create and market a dance related product from another era. After researching dances that contributed to or derived from breaking, students will select one era or dance style to create a product for (shoes, windbreakers, hats, pads, etc.). Groups will be required to devise the following:

- Logo (Digital/Collage/Hand Drawn)
- Slogan/Jingle (Phrase or Tune, Spoken or Recorded)
- 1 Minute Elevator Speech/Product Pitch (Spoken)
- Pricing (Including at least one chart)
- Target Demographic
- Spokesperson
(Each component is expected to be refined and be accompanied by rationales.)

Upon completion, students will create a sales pitch presentation for classmates in which they share each item and receive critical feedback.
VOCABULARY

- **6-step**: A floor movement that transfers weight between the hands and feet in a circular motion.
- **Break**: An instrumental or percussion section of a song.
- **Breaking/Breakdancing**: A style of street dance coined by its acrobatic floorwork and intricate footwork.
- **B’boys/B’girls**: A break boy or break girl; A breakdancer.
- **DJ**: A title for a person who mixes and alters music to create a new sound.
- **Downrock**: Movements done on the floor. Freeze - A sudden stop in a routine that is typically difficult or eye catching (shown to the right).
- **Graffiti**: Writings or drawings scratched, scribbled or spray painted on public spaces.
- **Improvisation**: The process of spontaneously creating and/or implementing movement in dance (and music).
- **Jazz**: A type of music of black American origin characterized by improvisation, syncopation, and usually a regular or forceful rhythm, emerging at the beginning of the 20th century.
VOCABULARY (Cont).

- **MC**: A master of ceremonies, more popularly known as rappers today.
- **Sample**: A portion of a song recorded and replayed to as part of a different song.
- **South Bronx**: A sub-borough made up of the neighborhoods called Melrose, Concourse, Mott Haven and Port Morris; The Bronx is the most northern borough of New York City.
- **Spoken-Word**: An oral art that focuses on the aesthetics of word play such as intonation and voiceinflection.
- **Tempo**: The speed (or pacing) of a dance or song. Toprock - Movements done while standing upright.
- **Urban decay**: Economic, social and physical decline of a once highly functioning city.
Resources & Further Learning

Reading

- Dance into More Engaged Learning (Edutopia)
- A Report on the Impact of Dance in the K-12 Setting (arts.gov)
- Hip-Hop, Popular Music in Education-Resource List (Ithaca College)
- #HipHopEd
- Connections Between Jazz and Hip Hop (New York Jazz Workshop)
- Robert Glasper On Jazz as the Mother of Hip Hop (NPR)
- Famous Poems Reimagined Through Dance (Dance Magazine)
- National Arts Standards

Movies:

- Wild Style (1982)

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Relevant Content Area and Arts Strands: Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

ELA:
CCSS.ELA-LITERACY.RH.9-10.1 Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.
CCSS.ELA-LITERACY.SL.6.1, 7.1, 8.1, 9.1, 10.1, 11.1, 12.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6-12 topics, texts, and issues, building on others’ ideas and expressing their own clearly.
CCSS.ELA-LITERACY.SL.6.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study. CCSS.ELA-LITERACY.SL.6.4 Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.
CCSS.ELA-LITERACY.SL.7.2 Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.
CCSS.ELA-LITERACY.SL.7.4 Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.
CCSS.ELA-LITERACY.SL.8.2 Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.
CCSS.ELA-LITERACY.SL.8.4 Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.
CCSS.ELA-LITERACY.SL.9-10.2 Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source. CCSS.ELA-LITERACY.SL.9-10.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
CCSS.ELA-LITERACY.SL.11-12.2 Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

CCSS.ELA-LITERACY.SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

Math:

CCSS.MATH.CONTENT.6.RP.A.1 Understand the concept of a ratio and use ratio language to describe a ratio relationship between two quantities.

CCSS.MATH.CONTENT.6.RP.A.2 Understand the concept of a unit rate $\frac{a}{b}$ associated with a ratio $a:b$ with $b \neq 0$, and use rate language in the context of a ratio relationship.

CCSS.MATH.CONTENT.6.RP.A.3 Use ratio and rate reasoning to solve real-world and mathematical problems, e.g., by reasoning about tables of equivalent ratios, tape diagrams, double number line diagrams, or equations.

CCSS.MATH.CONTENT.6.RP.A.3.A Make tables of equivalent ratios relating quantities with whole-number measurements, find missing values in the tables, and plot the pairs of values on the coordinate plane. Use tables to compare ratios.

CCSS.MATH.CONTENT.6.RP.A.3.B Solve unit rate problems including those involving unit pricing and constant speed.

CCSS.MATH.CONTENT.7.RP.A.1 Compute unit rates associated with ratios of fractions, including ratios of lengths, areas and other quantities measured in like or different units.

CCSS.MATH.CONTENT.7.RP.A.2 Recognize and represent proportional relationships between quantities.

CCSS.MATH.CONTENT.7.RP.A.2.A Decide whether two quantities are in a proportional relationship, e.g., by testing for equivalent ratios in a table or graphing on a coordinate plane and observing whether the graph is a straight line through the origin.

CCSS.MATH.CONTENT.7.RP.A.2.B Identify the constant of proportionality (unit rate) in tables, graphs, equations, diagrams, and verbal descriptions of proportional relationships.

CCSS.MATH.CONTENT.7.RP.A.2.C Represent proportional relationships by equations.
High School Math:
CCSS.MATH.CONTENT.HSN.Q.A.1 Use units as a way to understand problems and to guide the solution of multi-step problems; choose and interpret units consistently in formulas; choose and interpret the scale and the origin in graphs and data displays.
CCSS.MATH.CONTENT.HSN.Q.A.2 Define appropriate quantities for the purpose of descriptive modeling.
CCSS.MATH.CONTENT.HSN.Q.A.3 Choose a level of accuracy appropriate to limitations on measurement when reporting quantities. History:
CCSS.ELA-LITERACY.RH.6-8.1 Cite specific textual evidence to support analysis of primary and secondary sources.
CCSS.ELA-LITERACY.RH.6-8.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.
CCSS.ELA-LITERACY.RH.6-8.4 Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.
CCSS.ELA-LITERACY.RH.6-8.5 Describe how a text presents information (e.g., sequentially, comparatively, causally).
CCSS.ELA-LITERACY.RH.6-8.6 Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).
CCSS.ELA-LITERACY.RH.6-8.7
CCSS.ELA-LITERACY.RH.9-10.2

Dance:
DA:Cr1.1.6 Relate similar or contrasting ideas to develop choreography using a variety of stimuli; Explore various movement vocabularies to transfer ideas into choreography.
DA:Cr1.1.7 Compare a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) and make selections to expand movement vocabulary and artistic expression; Explore various movement vocabularies to express an artistic intent in choreography. Explain and discuss the choices made using genre-specific dance terminology.
DA:Cr1.1.8 Implement movement from a variety of stimuli (for example, music, observed dance, literary forms, notation, natural phenomena, personal experience/recall, current news or social events) to develop dance content for an original dance study or dance; Identify and select personal preferences to create an original dance study or dance. Use genre-specific dance terminology to articulate and justify choices made in movement development to communicate intent.

DA:Cr1.1.HSI Explore a variety of stimuli for sourcing movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement; Experiment with the elements of dance to explore personal movement preferences and strengths, and select movements that challenge skills and build on strengths in an original dance study or dance.

DA:Cr2.1.6. Explore choreographic devices and dance structures to develop a dance study that supports an artistic intent. Explain the goal or purpose of the dance; Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning. Based on the criteria, evaluate why some movements are more or less effective than others.

DA:Re7.1.6 Describe or demonstrate recurring patterns of movement and their relationships in dance; Explain how the elements of dance are used in a variety of dance genres, styles, or cultural movement practices. Use genre-specific dance terminology.

DA:Re7.1.7 Compare, contrast, and discuss patterns of movement and their relationships in dance; Compare and contrast how the elements of dance are used in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology.

DA:Re7.1.8 Describe, demonstrate and discuss patterns of movement and their relationships in dance in context of artistic intent; Explain how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology.