

**Creating Magic from the Shared Black Experiences of African Americans and Afro Brazilians:**

**Deconstructing Pain, Poverty and Persecution in Order to Heal, Rebuild and Regenerate:**

**Black Magic**

**Introduction**

*Creating Magic from the Shared Black Experiences of African Americans and Afro Brazilians: Deconstructing Pain, Poverty and Persecution in Order to Heal, Rebuild and Regenerate: Black Magic* is the culminating curriculum project of my month-long, group project study abroad (GPA) Fulbright to Brazil. In fulfillment of the University of Detroit Mercy Fulbright GPA Award, each participant created a curriculum project based upon his field of study. My project is a Unit Plan that directs students through the historical and cultural histories of slavery in Brazil and the United States, and charges them with choreographing a dance based upon their emotional response to stimuli in the forms of art and multi-media.

*Creating Magic* . . . became the theme of my project because it represented my innermost feelings as a tourist, researcher, and artist experiencing Brazil for the very first time. At every turn during our study abroad experience, I witnessed the rich culture of Afro Brazilians via their art, music, dance and religion. This experience reinforced my desire to affirm the importance of the study of African American History and other African Diasporic cultures, despite the limited opportunities that I received both as a student in high school and in college.

My trip to Brazil re-invigorated an “energy” in me that I felt while taking courses in African American Literature, Dance and Art as a college student at the University of Michigan. Studying the history of my ancestors was empowering. It made me feel good to know that there were rich and very important contributions made by my ancestors, and that African Americans

continue to make significant contributions in the United States and throughout world. From this experience, I determined that it is also very important to analyze African American history from a framework that is not based upon a singular lens, one that is biased from the research of the dominant European culture in the United States, but to analyze it from a lens that is plural and embracing of multiple perspectives; a global lens.

By analyzing the culture of Afro Brazilians, I hope to gain a better understanding of myself, my culture (in a global context), and to re-enforce the inter-connectedness that African Americans have with people of the African Diaspora. Sharing this energy with students will hopefully reinforce a sense of pride and connectedness to our black and brown brothers and sisters throughout the globe, and expose them to their history in a way that many may not otherwise experience it.

This energy is what I refer to as “Black Magic,” a collective energy that I could see, feel, hear, and taste; a shared experience that permeated the streets of the Pelorinhos, restaurants, and museums. This feeling was so intense that it felt like magic, a feeling that I shall never forget.

The “visible rhythms” of African culture that I witnessed in Salvador, Bahia (a northeastern state in Brazil) were evidence of the roots that connect African Americans and Afro Brazilians to our distant ancestors in the “mother land.” I could see the rhythms in the art work in museums, the graffiti on the streets. I could feel this energy in the rhythms of the street drummers playing for Capoeira that was danced in the parks. The energy was witnessed in the stride of people as they moved through the streets, visiting shops that housed fashions, cuisine, and crafts that they themselves had created.

The main point I wish to make is that this energy is “magic,” and that it has a purpose that is rooted in a shared Black experience. These rich cultural developments arose across the African Diaspora as a form of “ritual purification affirmation and celebration.”- J. Malone (Steppin’ on the Blues, p. 13) And we, as educators of African American and Afro Brazilian children, must continue to carry-on the traditions of black culture; we must continue to evoke these ancestral memories by carrying on this legacy. This is important because the complete and brutal history of slavery in the Americas is not taught in schools. And, when students know their history, they can become more engaged in their learning and have a sense of pride that is connected to their learning.

I plan to do this by sharing the cultural and historical experiences of our ancestors, both living and deceased, with my students. Through video, text, and photographs, I will engage my students to take part in the creation of their own magic, a dance that they will generate, to honor this rich cultural legacy. By allowing students to participate in the creation process, I plan to allow them to experience and continue the evolution of this shared experience through improvisation, choreography, and interpretation of the history of slavery in both Brazil and the United States.

**Project Description:**

Using the art of dance as a source for cultural competence, this curriculum project focuses on the African centered dance culture of Brazil and the United States. Using a comparative approach to understand the similarities and differences between African American and Afro Brazilian culture, this project will immerse students in a cross-cultural analysis of the history and culture of Brazil and the United States, two countries that were similarly impacted by the atrocities of the **Trans-Atlantic Slave Trade**. Students will learn these histories. Students will learn about the abduction of African slaves, their transport across the Atlantic ocean as cargo, and their struggles to keep their sense of identity through music, dance and religion. Students will learn select dance styles of African American and Brazilian culture, analyze their similarities and differences, and through guided instruction, generate original choreography that fuses the two.

Through guided instruction, students will generate a set of “feeling words” and word phrases that reflect their responses to stimuli that is presented in the forms of art and multi-media. These feeling words will be placed on a “word wall” for use in their dance composition assignment. In addition, students will learn one of the many forms of the Brazilian Samba and compare it with the American dance form called “Tap” as well as view clips from Capoeira and compare them with the American dance form called “Hip Hop.” In a similar way that the histories were analyzed, students will compare dances from Brazil and the US and build a set of “movement phrases” that reflect their comparisons. Students will create two sets of “movement phrases,” one for each style of dance. The use of “movement phrases” in choreography can be compared to the individual voices of the instruments in an orchestra: separately, each instrument

makes a beautiful sound, but when combined, they produce a harmonious work of art.

Next, students will use their phrases, both their movement and word phrases, to choreograph a dance that evokes the feelings and reactions that they had to the comparative history of the Trans-Atlantic Slave Trade, and the rhythms and movement they learned during the comparison of dances from Brazil and the United States.

In a culminating final project, students will incorporate their findings on the similarities and differences of various African diasporic dances to create a new dance that fuses the two cultures and styles of dance. The final project will allow students to create a dance, a Ppt project, or a ChoreoPoem that fuses their own creative movement with traditional and/or contemporary dance forms. This idea of fusion can be compared to a term known as syncretism. Syncretism is the fusion of diverse religious beliefs and practices. Fusion has a very unique foundation in the religious practices of Brazil. When slaves were first brought to Brazil and the United States, they were forced to hide their religious practices for fear that the slaves would revolt or organize to return to Africa, their mother land. Because of this, colonialism and slavery were unable to destroy the religious and cultural practices in Brazil.

Students will be provided with a rubric for their final project, and As a part of this project student and parental consent forms that will allow me to share their final projects via Vimeo or YouTube.

**Project Goals:**

This project is, in part, a plan to contribute to Detroit Public Schools Community District's mission to offer the **International Baccalaureate Syllabus** for dance, and to fulfill gaps in the curriculum related to dances of the African Diaspora. This project also serves to provide more culturally relevant curricula for students who attend a 98% African American school. It focuses on using a global approach to learning as a means to reach goals related to social studies, diversity, and the performing arts.

This project also aims to teach students to analyze history through movement, cultural studies, and historical research. This method will give students a better understanding of the shared experiences of people of African descent. □ This shared experience requires a new filter that can be used to analyze the culture of the people from two completely different parts of the world. To make learning of this history relevant, it is important to analyze from an historical framework that is not based on a singular "colonial-based lens. It must be analyzed using plural lenses that embraces multiple perspectives, and histories. It must be analyzed using a global lens.

**Unit Goals:**

1. A Pre-Test will be given to determine the learner's level of understanding of the enslavement of people of African descent.
2. Students will explore the Afro-Brazilian history and culture of Brazil using research, lectures, movement studies, as well as written responses to questions and articles provided by the instructor.
3. Students will read and discuss articles, as well as watch video clips related to the history and culture of Brazil. □
4. Students will study the dance forms of Brazil as led by the instructor.
5. Students will explore African American history and culture using research, movement studies, as well as written responses to questions and articles provided by the instructor.
6. Students will explore US Hip-Hop culture using research, movement studies, as well as written responses to questions and articles provided by the instructor.
7. Students will be able to define Hip-Hop using its five elements: DJing, rapping, graffiti, b-boying, and consciousness.
8. Students will be able to demonstrate elements of Hip-Hop through movement.
9. Students will use the Critical Response Method to compare and contrast the two styles of dance: Brazilian dance and American Hip-Hop.
10. Students will use the Critical Response Method to compare specific dances from the two styles of dance and to make connections between the forms.
11. Assessment

**Lesson Objectives:****Students Will Be Able To**

1. Describe the similarities and differences between slavery in the US and Brazil.
2. Describe Candomblé as an African based religion practiced in Brazil that has very strong connections to the traditional religions of the people of West Africa.
3. Use dance to develop communication and self expression skills; use these facts to develop their communication skills.
4. Describe the historical narrative that gave birth to Candomblé, and its significance today.
5. Name specific dances from Brazil and perform them.

6. Name specific dances from American Hip-Hop and perform them.
7. Pride: define Black Nationalism and elements of the Pan-African Struggle
8. Make comparisons between the dances of Brazil and American Hip-Hop; use these comparisons to make inferences about the possible origins of specific forms of dance and specific steps.
9. Describe elements of dance. Use these descriptions to define dance. (space, time, energy and shape)
10. Present their findings in a culminating final project.
11. The learner will examine the social, political, religious and psychological climates in which the dance form is performed/created (Kassing, Jay, 2003.)
12. Research the dances. Interpret their historical significance.
13. The learner will identify key information that is included in a story
14. The learner will create a story from a given image or scenario
15. The learner will observe a dance story from Brazil and the US (excerpts)
16. The learner will identify stories related to the African-American or Afro-Brazilian experience

**Daily Lesson Plan Outline:****Lesson One: How did we get here?**

Pre-Test/An Introduction to the history of the African Diaspora (Complete KWL Chart- What do you know about the trade of African slaves? What regions of the Americas outside of the United States relied heavily on slave labor? How many Africans were “kidnapped” to be enslaved) How many slaves were exported to the US? How many slaves were exported to Brazil? ;

<http://www.wbur.org/edify/2017/03/16/world-maps-boston-public-schools>

[https://www.youtube.com/watch?v=3NXC4Q\\_4JVg&vl=en](https://www.youtube.com/watch?v=3NXC4Q_4JVg&vl=en)

**Lesson Two: Let THAT Sink In:** A Comparison of Slavery in the US vs. Brazil (Complete Comparison Chart) (Readings/Books??? Guerreiro Ramos: Genocide of a Population)

**Lesson Three: Lesson-How Do You Feel About THAT?****Lesson Four: Story Time/What’s Your Story?**

Story Time- Brazil’s Rich Cultural Practices of Candomblé and Christianity/Syncretism (Creation, Orixás, and their Christian Counterparts/Artifact Sharing: “Xango: Kawo Kabiyesi le!,” by Edsoleda Santos) (use photos of book to make Ppt slides for student reference, share pictures of Orisha Dolls, Brazilian artifacts, videos)

Start at 4:12 <https://www.youtube.com/watch?v=hp3fvYC7GVQ>

**Lesson Five:** Brazil’s Rich Cultural Practices of Candomblé and Christianity/Syncretism (continued)-share artifacts/read text Artifact Sharing: pictures of the doll at two or three angles/do not touch!/not used in the practice of Candomble/reference to movement of skirt during traditional Brazilian folkloric dances)

**Lesson Six: I Wanna Dance With Somebody!** -Samba and other dances of Brazil (notetaking on the steps and their origins) (Movement study)

Show students a few clips that show different types of Capoeira, Samba and Partnered Dances

<https://www.youtube.com/watch?v=068SGqHn2aw>

[https://www.youtube.com/watch?time\\_continue=48&v=Z8xxgFpK-NM](https://www.youtube.com/watch?time_continue=48&v=Z8xxgFpK-NM) (BEST)

**Lesson Seven: Samba and other dances of Brazil**

Show students a few clips that show different types of Sambas

Teach samba to students.

**Lesson Eight: Soul Power = Super Power** An Historical Context of African Music Dance in the US from slavery to the present

Black Dance in America: <https://www.youtube.com/watch?v=JepfArAe52Q> (1:15- 2:53)

<https://www.youtube.com/watch?v=qGaoXAw19kw>

James Brown: “Say it loud, I’m Black and Im Proud:  
<https://www.youtube.com/watch?v=RBVVztMA4CQ>

“Doula” by Geoffrey Holder

<https://vimeo.com/179529390>

In Trinidad, “Doula” is the name given to people of African and Indian/South Asian descent. The late Geoffrey Holder, performer extraordinaire, visual artist and choreographer, drew on his Trinidadian heritage to create his masterpiece ballet, Doula, a marriage ceremony as pageant.

<https://observer.com/2018/04/review-virgina-johnsons-dance-theatre-of-harlem-revives-doula/amp/>

Jill Scott: My Petition

<https://youtu.be/cDfdj4BJpfE>

You say you mean good for me

But you don't do it

You say you have a plan but you just don't go through with it

You say you know the way to go

And I should follow  
But all of your empty promises  
Leave me hollow  
And oh  
How do I trust you  
How do I love you  
When you  
Lie to me repeatedly  
And oh  
How do I have faith, in you  
When you just don't come through  
Like you say you could  
Oh, say can you see  
Oh, say can you see  
You say that I'm wrong for  
Stating my opinion to you  
You say that I'm wrong and there'll be quiet consequences too  
But I know my rights babe  
There'll be no law abridging  
The freedom of my speech  
Or the right for me to petition for a remedy of grievances  
And I want to trust you  
I want to love you yeah  
But you lie to me repeatedly  
And oh I want to have faith in you  
But you just don't come through

Like you said you could

Oh say can you see

Hm

I want fresh fruit, clean water,

Air that I don't see

I want the feeling of being safe on my streets

I want my children to be smarter than me

I want, I want to feel

I want to feel, I want to feel free

For real y'all

I'm just telling you so you know

I want to, I want to have faith in you

I really do but you keep lying to me

And it hurts

I believe, I believe you owe it me

Give it to me like you said you would

Hm

Oh say can you see

Hm

Oh say can you see

Oh say can you see

Hm

By the dawn's early light

Songwriters: Andre Harris / Jill H. Scott / Vidal Davis

“From Before”- Ralph McDonald

Mr. Fagan said of his work: “From Before was looking back at my origins in the West Indies and seeing how I could take away all the trimmings and the costumes of African or Caribbean dance and strip it right down to the bare bones.” He attributed its popularity with audiences all across the world to “the fluidity of Caribbean dance, the polyrhythms of African, the precision of ballet and the strength and weight of modern dance.”

Fagan also noted that “it’s most important that you know the traditions of your art form. Then you can go ahead and break it and alter it and do it in retrograde, but it’s most important that you’ve got a foundation. Then you can build all kinds of miraculous temples on it.”

<https://youtu.be/y32mOnYzOkk>

### **Childish Gambino - This Is America**

<https://www.youtube.com/watch?v=VYOjWnS4cMY> (Official Video)

[https://www.youtube.com/watch?v=9\\_LIP7qguYw](https://www.youtube.com/watch?v=9_LIP7qguYw) (Decoded)

What will you borrow from this lesson? What’s your super power?

**Lesson Nine: An Art Form of Our Own:** US Hip-Hop through an Afro Diasporic Lens (movement analysis and practice/5 elements of Hip-Hop)

“A Dream Deferred,” Langston Hughes

<https://www.youtube.com/watch?v=CZIfdWiw3rU>

“Still I Rise,” by Maya Angelou <https://www.youtube.com/watch?v=JqOqo50LSZ0>

What will you borrow from this lesson?

**Lesson Ten/Eleven: Body Percussion/”Hambone” and Traditional African**

**Drumming:**(Movement study) 16/1700's Ancestral Memories/"buck and wing"/"Cake Walk"/dances of the era

And/or: A Shared Experience: Exploration of Brazilian dance forms through the African American's "Ancestral Memories" (Capoeira and Samba)

What will you borrow from this lesson?

Lesson Twelve: Presentation of Final Projects



**Essential Questions:**

how is it that African Americans and Africans can do the exact same dance style, even though they have never seen each other dance? Television does not explain it, because these dancers are done by remote, obscure tribes who don't have access to any viewing devices. The same happens with music. My jaw dropped to the ground as I listened to some traditional African tribal music, that had the same beats and speed found in techno music. It is strange that black people in the US do these dances and make the music, that their ancestors have been doing for thousands of years without their parents handing them down.

**Essential Vocabulary:**

African Diaspora

soul memories

Syncretism

Pulseria de Bonfim

Ancestral Memories

ethno-centrism

Orisha

Xango

Dance Terms:

Samba

Samba

Capoeira

Capoeira

Ife/Fan/Fa

Candomble

Bantu

Cake Walk

fusion

Buck and Wing

cultural appropriation

Calinda

black nationalism

Bamboula

arms race

Juba

dehumanization

Congo

**Project Partners:**

Flint School of Performing Arts (June 2019)

International Association of Blacks in Dance Conference and Festival (January 2019)

**Dissemination Time Line:**

PRESENTATIONS:

Presentation 1: Charles H. Wright Museum – group presentation– 2019

Presentation 2: International Association of Blacks in Dance - January 2019

Presentation 3: Flint School of Performing Arts: June - 2019

## Resources

Steppin' on the Blues: The Visible Rhythms of African American Dance by Jackie Malone  
1996 The board of trustees of the University of Illinois

Black Dance in America: <https://www.youtube.com/watch?v=JepfArAe52Q> (1:15- 2:53)

<https://www.youtube.com/watch?v=qGaoXAwl9kw>

James Brown: "Say it loud, i'm black and i'm proud:  
<https://www.youtube.com/watch?v=RBVVztMA4CQ>

"Dougl'a" by Geoffrey Holder

<https://vimeo.com/179529390>

<https://observer.com/2018/04/review-virgina-johnsons-dance-theatre-of-harlem-revives-dougl'a/amp/>

Jill Scott: My Petition

<https://youtu.be/cDfdj4BJpfE>

[https://www.huffingtonpost.com/udoka-okafor/cultural-appropriation\\_b\\_4363916.html](https://www.huffingtonpost.com/udoka-okafor/cultural-appropriation_b_4363916.html)

<https://aeon.co/essays/the-line-between-creativity-and-stealing-from-another-culture>

<http://www.modernhaiku.org/issue48-1/Root-Berstein-CopyingCreate-MH48-1.pdf>

<https://lizlerman.com/critical-response-process/>

*Creative Movement for All Ages* by Anne Green Gilbert.

<https://www.youtube.com/watch?v=068SGqHn2aw>

[https://www.youtube.com/watch?time\\_continue=48&v=Z8xxgFpK-NM](https://www.youtube.com/watch?time_continue=48&v=Z8xxgFpK-NM) (BEST)

**Miscellaneous Notes:**

Choreographic ideas: □ Students will first learn the dances from Brazil (Condomble . . . several-Shango, Samba/Jit)

Choreograph their own dance by borrowing from Afro-Brazilian cultural dances, combining this with their own or contemporary dances □ Here are some learning objectives about this topic:

specifically a comparison of Afro-Brazilian, and African American dance forms as derivatives of the African Diaspora.

“The steps and styles” generated by African-American dance in settings from the church to the club fertilize the soil that nourishes choreographers of vernacular dance, performance, and anchors the roots of influence in all American culture.

Fraternities, sororities, black college marching bands

Cross pollenization of dance, vocal music, instrumental music and art.

African-American art forms evolved over time because of improvisation, cross pollenization, and competition or competitive interaction such as jam sessions, circle dances,. These competitive ideas can be seen in television shows of today such as “So You Think You Can Dance,” “The Voice,” and “Dancing With The Stars.”

The confluence of song and dance apartment with just year as a complement links African dance forms across the diaspora from African to African-American Afro Brazilian and Afro Caribbean cultures.

Black dance breaks down barriers of gender age sex region, and class.”

-Jackie Malone page 4

## Lesson Plan 1

## How Did We Get Here?

M. Woodberry-Means	
<b>Date: Semester 1</b>	<b>Approximate Time Needed:</b> Lessons 1- 12 comprise a three-week, twenty-one day unit. Each lesson consists of one 50-minute class period.
<b>Level: Grades 9-12</b> Beginning through Adv. Beginning	<b>Activity:</b> Fine Arts
<b>Strand: Dance</b>	<b>Modern Dance I-Advanced</b>
<b>Group Size: 30-40 Students</b>	<b>Assistance Required: NO</b>
Lesson Overview	
Unit Plan Title: Black Magic	<b>Dance/History/Composition</b>
Targeted Michigan Standards/National Core Arts Standards/Michigan Benchmarks	
National Core Arts Standards	
<p><b>Anchor Standard 1:</b> Generate and conceptualize artistic ideas and work.</p> <p><b>Process Component:</b> Explore Enduring Understanding: Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression. <b>Essential Question:</b> Where do choreographers get ideas for dances?</p> <p style="padding-left: 40px;">a. Synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent.</p>	

b. Expand personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance. Analyze the unexpected solutions and explain why they were effective in expanding artistic intent.

**Anchor Standard 2:** Organize and develop artistic ideas and work Process Component:  
Plan

**Enduring Understanding:** The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.

**Essential Question:** What influences choice-making in creating choreography?

a. Demonstrate fluency and personal voice in designing and choreographing original dances. Justify choreographic choices and explain how they are used to intensify artistic intent.

b. Construct an artistic statement that communicates a personal, cultural and artistic perspective

**Anchor Standard 3:** Refine and complete artistic work.

**Process Component:** Revise

**Enduring Understanding:** Choreographers analyze, evaluate, refine, and document their work to communicate meaning.

**Essential Question:** How do choreographers use self-reflection, feedback from others, and documentation to improve the quality of their work?

- a. Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences.
- b. Depict the levels of movements in a variety of dance movements by drawing a picture or using symbols (for example, high, middle, low).

**Component:** Present

**Enduring Understanding:** Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.

**Essential Question:** How does a dancer heighten artistry in a public performance?

**Link to National Art Standards**

<https://www.nationalartsstandards.org/>

Michigan Content Standards

- ▶ Standard 1: Apply skills and knowledge to perform in the arts. (VPAA: C1, C2, C3, C4, C5, P1, P2, P4, R1, R4)
- ▶ ART.D.1.HS.2 Identify and demonstrate longer and more complex steps and patterns from two different dance styles/traditions. (21st Century Skills: I.3, I.4, I.6, II.4, II.5, II.6, II.7, III.2, III.7, III.10)
- ▶ Standard 2: Apply skills and knowledge to create in the arts. (VPAA: C2, C3, C4, C5, P2, P3, R1, R2, R3, R4)

- ▶ ART.D.II.HS.2 Use improvisation to generate movement for choreography. (21st Century Skills: I.1, I.2, I.3, I.4, I.5, I.6, II.6, II.7, III.3, III.4, III.5, III.6)
- ▶ ART.D.II.HS.3 Through brief dances, demonstrate understanding of structures or forms such as palindrome, theme and variation, rondo, round, as well as contemporary forms chosen by the student. (21st Century Skills: I.1, I.3, I.4, I.6, II.4, II.5, II.6, II.7)
- ▶ [https://www.michigan.gov/documents/mde/VPAA\\_Standards\\_Accessible\\_Final\\_599577\\_7.pdf](https://www.michigan.gov/documents/mde/VPAA_Standards_Accessible_Final_599577_7.pdf)

#### Social Studies Standards

- ▶ [RH.6-8.1](#) Cite specific textual evidence to support analysis of primary and secondary sources.
- ▶ [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.
- ▶ [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.
- ▶ [RH.9-10.2](#) Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

#### Common Core State Standards: English Language Arts-Literacy

<p>CCSS.ELA-LITERACY.WHST.9-10.2.D</p> <p>Use precise language and domain-specific vocabulary to manage the complexity of the topic and convey a style appropriate to the discipline and context as well as to the expertise of likely readers.</p>
<p>Materials/Technology Resources</p>
<p><a href="http://www.wbur.org/edify/2017/03/16/world-maps-boston-public-schools">http://www.wbur.org/edify/2017/03/16/world-maps-boston-public-schools</a></p> <p><a href="https://www.youtube.com/watch?v=3NXC4Q_4JVg&amp;vl=en">https://www.youtube.com/watch?v=3NXC4Q_4JVg&amp;vl=en</a></p> <p><a href="http://www.slavevoyages.org/assessment/intro-maps">http://www.slavevoyages.org/assessment/intro-maps</a></p>
<p>Student Objectives/Learning Outcomes</p>
<ol style="list-style-type: none"> <li>1. Students will <i>explore</i> the enslavement of African peoples in the Western Hemisphere: specifically, America and Brazil.</li> <li>2. Students will <i>describe</i> the similarities and differences between slavery in the US and Brazil.</li> </ol>
<p>Vocabulary /Key Concepts</p>
<p>African Diaspora</p> <p>Syncretism</p> <p>Ancestral Memories</p> <p>Orisha</p> <p>Xango</p> <p>Samba</p>

Capoeira

Ife/Fan/Fa

Bantu

fusion

cultural appropriation

black nationalism

arms race

dehumanization

soul memories

Pulseria de Bonfim

ethno-centrism

Pair-Share

Dance Terms:

Samba

Capoeira

Candomble

Cake Walk

Buck and Wing

Calinda

Bamboula

Juba

Congo

#### Procedures

Teacher will: **Launch Explore Summarize (LES)**

1. **Launch** (How will the teacher introduce the Unit Plan?)- Introduce concept by accessing prior knowledge (5-7 min.) **Complete KWL Chart. Administer Pre-Test.** What do you know about the trade of African slaves? What regions of the Americas outside of the United States relied heavily on slave labor? How many Africans were “kidnapped” to be enslaved) How many slaves were exported to the US? How many slaves were exported to Brazil?
2. **Explore:** Description (What will the student see, hear, watch, do or read?)- Share links to maps of US, Brazil and Africa. Share with students that Brazil, colonized by the Portuguese, was one of the largest importers of African slaves and the last country in the Americas to abolish slavery. Many of the slaves brought to Brazil were from the region of Africa now called Nigeria.

<http://www.wbur.org/edify/2017/03/16/world-maps-boston-public-schools>

[https://www.youtube.com/watch?v=3NXC4Q\\_4JVg&vl=en](https://www.youtube.com/watch?v=3NXC4Q_4JVg&vl=en)

<http://www.slavevoyages.org/assessment/intro-maps>

3. **Summarize** (How will the teacher close this lesson/ answer questions about lesson?)-

How long did the Trans-Atlantic Slave Trade continue? (400 years/1400s to 1880)

What crops were grown and harvested in Brazil by the slaves? (sugar cane, tobacco, cotton)

What did the white settlers trade for African slaves? (rum, weapons, and manufactured goods).

Approximately how many slaves were traded in the US? Brazil? Central America? The Caribbean?

Student Assessment	
Asses: 10 Question Pre-Test. (See Attached)	
Post Class Activities	
Homework	Student will be asked to reflect on the lesson for the day and to determine two to three questions that may have been unanswered, or that are of interest to the student.
Lesson Extension	

Lesson Remediation/ Differentiation Resources	<a href="https://quizlet.com/125039406/atlantic-slave-trade-questions-flash-cards/">https://quizlet.com/125039406/atlantic-slave-trade-questions-flash-cards/</a>
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**Differentiated Learning Activities:** All participants will be investigating the topic (Trans-Atlantic Slave Trade) for the first time.

**Learner Profile:** Learners will range from students who are below grade level to average or above grade level. Students who have **Individualized Education Programs** (IEPs) will have been identified by the special education teacher at the start of the school year. The general education teacher should be familiar with all accommodations on each student's IEP. Accommodations based upon their IEPs will be provided on an individualized basis but some additional accommodations such as extended time on assignments and assessments, annotations of lengthy reading passages, and strategic partnering for comprehension of dance choreography will also be provided. When students are presented with reading passages, they will read within small groups. As students read, annotations of the text will be done within small group or whole group instruction. These annotations will help students with reading deficits comprehend the materials provided. Prior to rolling out lessons, the general education teacher should review the unit and its assessment with the special education provider to help ensure learner success. Students who may struggle with vocabulary may require that the vocabulary from the given unit be provided to them in advance. Students who are above grade level will be able to function as "coaches" to struggling learner by helping to break down the unit plan to their groups. Teacher will use

Lesson Remediation/  
Differentiation

Teacher Reflection

## Lesson Plan 2

## Let THAT Sink In

<b>M. Woodberry-Means</b>	
<b>Date: Semester 1</b>	<b>Approximate Time Needed:</b> one 50-minute class period.
<b>Level: Grades 9-12</b> Beginning through Adv. Beginning	<b>Activity:</b> Fine Arts
<b>Strand: Dance</b>	<b>Modern Dance I-Advanced</b>
<b>Group Size: 30-40</b> Students	<b>Assistance Required: NO</b>
Lesson Overview	
Unit Plan Title/Theme	<b>Dance/History/Composition</b>
Targeted Michigan Standards/National Core Arts Standards/Michigan Benchmarks	
▶ See Lesson Plan 1	
<b>Materials/Technology Resources</b>	
▶ Pulseria de Bonfim, and brief essential questions typed on strips of paper to be used together	
▶ <a href="https://www.youtube.com/watch?v=7qX25w-TRa0">https://www.youtube.com/watch?v=7qX25w-TRa0</a>	
<b>Student Objectives/Learning Outcomes</b>	
<ol style="list-style-type: none"> <li>1. The learner will be able to answer questions about a Bahian visitor tradition</li> <li>2. The learner will be able to answer questions about the history of slavery in Brazil</li> </ol>	
<b>Vocabulary /Key Concepts</b>	
A comparison of slavery in the US and Brazil	

Also: See Lesson Plan #1 for vocabulary words

### Procedures

Teacher will: **Launch Explore Summarize (LES)**

1. **Launch-** Review material from previous lesson by launching with a bag of questions for the students. Each student will pick a question from the bag. This question will be written on a “Pulseria de Bonfim,” a bracelet that is given to visitors of Salvador, Bahia upon entry to the classroom. Ten minutes will be set aside to allow students to answer questions about the previous lesson. While the students are responding verbally, the teacher will set up to share a video of Brazil: An Inconvenient History

Begin at 0:00. <https://www.youtube.com/watch?v=7qX25w-TRa0>

2. **Summarize:** Answer questions about lesson.

### Student Assessment

**Asses:** None for this day.

### Post Class Activities

Homework

Student will be asked to reflect on the lesson for the day and to determine two to three questions that may have been unanswered, or that are of interest to the student

Lesson Extension

Lesson Remediation/ Differentiation	See Lesson Plan 1.
Teacher Reflection	

## Lesson Plan 3

## How Do You Feel About THAT?

<b>M. Woodberry-Means</b>	
<b>Date:</b> Semester 1	<b>Approximate Time Needed:</b> one 50-minute class period.
<b>Level:</b> Grades 9-12 Beginning through Adv. Beginning	<b>Activity:</b> Fine Arts
<b>Strand:</b> Dance	<b>Modern Dance I-Advanced</b>
<b>Group Size:</b> 30-40 Students	<b>Assistance Required:</b> NO
Lesson Overview	
Unit Plan Title: Black Magic	<b>Dance/History/Composition</b>
<b>Targeted Michigan Standards/National Core Arts Standards/Michigan Benchmarks</b>	
<p><b>National Core Arts Standards</b></p> <p><b>Anchor Standard 1:</b> Generate and conceptualize artistic ideas and work.</p> <p><b>Process Component:</b> Explore Enduring Understanding: Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression. <b>Essential Question:</b> Where do choreographers get ideas for dances?</p> <p style="padding-left: 40px;">a. Synthesize content generated from stimulus material. Experiment and take risks to discover a personal voice to communicate artistic intent.</p> <p style="padding-left: 40px;">b. Expand personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance. Analyze the unexpected</p>	

solutions and explain why they were effective in expanding artistic intent.

#### Materials/Technology Resources

- ▶ Videos and photographs of slavery and oppression that will spark student writing
- ▶ [google.com/search?q=slavery+in+the+us+photographs+brazil&rlz=1C1GCEB\\_enUS818&source=lnms&tbm=isch&sa=X&ved=0ahUKEwid0YyMqofeAhUIzlkKHU6pB38Q\\_AUIDygC&biw=1036&bih=687#imgrc=nipu0W7OW0PEdM:](https://www.google.com/search?q=slavery+in+the+us+photographs+brazil&rlz=1C1GCEB_enUS818&source=lnms&tbm=isch&sa=X&ved=0ahUKEwid0YyMqofeAhUIzlkKHU6pB38Q_AUIDygC&biw=1036&bih=687#imgrc=nipu0W7OW0PEdM:)
- ▶ [https://en.wikipedia.org/wiki/Slavery\\_in\\_Brazil#/media/File:Slavery\\_in\\_Brazil\\_by\\_Jean-Baptiste\\_Debret\\_\(1768-1848\).jpg](https://en.wikipedia.org/wiki/Slavery_in_Brazil#/media/File:Slavery_in_Brazil_by_Jean-Baptiste_Debret_(1768-1848).jpg)
- ▶ Large notecards and pen/pencil
- ▶ Large open space for movement creation

#### Materials/Technology Resources

- ▶ Videos and photographs of slavery and oppression that will spark student writing
- ▶ [google.com/search?q=slavery+in+the+us+photographs+brazil&rlz=1C1GCEB\\_enUS818&source=lnms&tbm=isch&sa=X&ved=0ahUKEwid0YyMqofeAhUIzlkKHU6pB38Q\\_AUIDygC&biw=1036&bih=687#imgrc=nipu0W7OW0PEdM:](https://www.google.com/search?q=slavery+in+the+us+photographs+brazil&rlz=1C1GCEB_enUS818&source=lnms&tbm=isch&sa=X&ved=0ahUKEwid0YyMqofeAhUIzlkKHU6pB38Q_AUIDygC&biw=1036&bih=687#imgrc=nipu0W7OW0PEdM:)
- ▶ [https://en.wikipedia.org/wiki/Slavery\\_in\\_Brazil#/media/File:Slavery\\_in\\_Brazil\\_by\\_Jean-Baptiste\\_Debret\\_\(1768-1848\).jpg](https://en.wikipedia.org/wiki/Slavery_in_Brazil#/media/File:Slavery_in_Brazil_by_Jean-Baptiste_Debret_(1768-1848).jpg)
- ▶ Large notecards and pen/pencil
- ▶ Large open space for movement creation (dance studio or classroom with minimal furniture)

<b>Student Objectives/Learning Outcomes</b>
<ol style="list-style-type: none"><li>1. The learner will use dance to develop communication and self-expression skills</li><li>2. The learner will interpret historical facts and use these facts to develop students' communication skills</li><li>3. The learner will create a movement phrase from stimulus material</li></ol>
<b>Vocabulary /Key Concepts/Essential Question</b>
See Lesson Plan 1 for Vocabulary
<b>Essential Question:</b> Where do choreographers get ideas for dances?
<b>Procedures</b>
<p>Teacher will: <b>Launch Explore Summarize (LES)</b></p> <ol style="list-style-type: none"><li>1. <b>Launch:</b> Share clips of videos from previous lessons. Ask each student to silently reflect on the previous two lessons and the information that was shared. Give each student paper and ask them to "free write" for five minutes about their feelings connected to the video stimulus from the previous two days.</li><li>2. <b>Explore:</b> Following the "free write," ask students to pull out the phrases that are the most striking and vivid to them. These phrases will have a feeling, a texture, or an emotional attachment. Ask the students to write each of their phrases on a notecard; one phrase per notecard. Next, ask students to write three words on each card that represents an emotional response that he or she had with regard to the videos, lecture and discussion. Three words on each card that represents an emotional response that he or she had with regard to the videos, lecture and discussion.</li></ol>

3. Pair-Share students and ask them to tell their partners why they chose each word. Next, Quad-Share- what are the similarities of the words that other members have come up with? Finally, choose two words from each quad-sharing and write them onto separate notecards. How can we allow our emotion to inspire us to action? What is “the assignment” that comes with the emotions you felt? How does this information inspire you to react? How does your emotion inspire you to move? What types of movement do you see when you think of these words?
4. From these two words, and using improvisation, create a 16 count phrase that evokes these feelings.
5. **Summarize: Record the phrases for use during the next class, or, combine these counts in groups of 4 to be shared later. What are two things that you learned from this lesson?**

**Scoring Rubric: See attached MAEIA Document- Table 4.4.3 (p. 52-53)**

Student Assessment

**Asses:** None for this day.

Post Class Activities

Homework	Student will be asked to reflect on the lesson for the day and to determine two to three questions that may have been unanswered, or that are of interest to the student
Lesson Extension	Choreograph another 16 counts that match or extend your movement phrase.
Lesson Remediation/Differentiation	See Lesson Plan 1.
Teacher Reflection	

## Lesson Plan 4/5

## Story Time/What's Your Story?

<b>M. Woodberry-Means</b>	
<b>Date: Semester 1</b>	<b>Approximate Time Needed:</b> <i>two</i> (2) 50-minute class periods.
<b>Level: Grades 9-12</b> Beginning through Adv. Beginning	<b>Activity:</b> Fine Arts
<b>Strand: Dance</b>	<b>Modern Dance I-Advanced</b>
<b>Group Size: 30-40</b> <b>Students</b>	<b>Assistance Required: NO</b>
Lesson Overview	
Unit Plan Title: Black Magic	<b>Dance/History/Composition</b>
Targeted Michigan Standards/National Core Arts Standards/Michigan Benchmarks/ Common Core State Standards	
<ul style="list-style-type: none"> <li>▶ See Lesson Plan 1</li> <li>▶ CCSS.ELA-LITERACY.WHST.9-10.2.D</li> <li>▶ <a href="http://www.corestandards.org/ELA-Literacy/WHST/9-10/2/d/">http://www.corestandards.org/ELA-Literacy/WHST/9-10/2/d/</a></li> </ul>	
<b>Materials/Technology Resources</b>	
<ul style="list-style-type: none"> <li>▶ Artifact- Brazilian Children's book: "Xango," by Edsoleda Santos</li> <li>▶ Translation of children's book</li> <li>▶ PowerPoint of children's book</li> <li>▶ Children's book: "Freedom in Congo Square," by Carole Boston Weatherford and R. Gregory Christie (Coretta Scott King Honorees)</li> <li>▶ <a href="https://www.youtube.com/watch?v=hp3fvYC7GVQ">https://www.youtube.com/watch?v=hp3fvYC7GVQ</a></li> <li>▶ <a href="https://www.youtube.com/watch?v=UDhT9RtaMbU">https://www.youtube.com/watch?v=UDhT9RtaMbU</a></li> </ul>	

<b>Student Objectives/Learning Outcomes</b>	
1.	The learner will identify key information that is included in a story
2.	The learner will create a story from a given image or scenario
3.	The learner will observe a dance story from Brazil and the US (excerpts)
4.	The learner will identify stories related to the African-American or Afro-Brazilian experience
<b>Vocabulary /Key Concepts</b>	
See Lesson Plan 1	
<b>Procedures</b>	
Teacher will: <b>Launch Explore Summarize (LES)</b>	
<ol style="list-style-type: none"> <li><b>1. Launch:</b> Gather students around for story time. Share the story of Xango via Ppt. Students will listen to the story and ask questions as they arise.</li> <li><b>2. Explore:</b> Explain that many Africans brought their cultural and spiritual belief systems (religion) with them to the Americas. In order to observe or practice their religions they had to keep their practices hidden from their slave masters and other colonizers. In Brazil, the slaves used the images of Christian saints revered by Catholic traditions to disguise their worship of their own Orixás (gods and goddesses). That is how the Orixá tradition became Candomblé in Brazil.</li> <li><b>3.</b> Teach lesson about syncretism and the religion of Candomble.</li> <li><b>4.</b> Students will write notes using the KWL chart about religious syncretism and the preservation of African traditions through religion.</li> <li><b>5.</b> Students will view religious artifacts from Brazil. Show a video, a picture, and a dance</li> </ol>	

of the orishas.

6. When do you see African traditions celebrated in the US? Where? Why? How? Explain.
7. What’s your story? Does your family, church or community center celebrate any African based traditions?
8. Students will write a two to three paragraph explanation of how African traditions have been celebrated in the US.
9. **Share PBS video: What do you dance?** Start at 4:05-5:13  
<https://www.youtube.com/watch?v=hp3fvYC7GVQ>
10. Share clips from Bale Folklorico de Bahia:  
<https://www.youtube.com/watch?v=UDhT9RtaMbU>

Student Assessment

**Asses:** None for this day.

Post Class Activities

Homework	Students will continue their movement phrase by combining the two phrases and re-visiting their original notes on their motivation for movement.
Lesson Extension	
Lesson	See Lesson Plan 1.
Remediation/Differentiation	
Teacher Reflection	

Lesson Plan 6

I Wanna Dance With Somebody!

<b>M. Woodberry-Means</b>	
<b>Date: Semester 1</b>	<b>Approximate Time Needed:</b> one 50-minute class period.
<b>Level: Grades 9-12</b> Beginning through Adv. Beginning	<b>Activity:</b> Fine Arts
<b>Strand: Dance</b>	<b>Modern Dance I-Advanced</b>
<b>Group Size: 30-40</b> <b>Students</b>	<b>Assistance Required: NO</b>
Lesson Overview	
Unit Plan Title: Black Magic	<b>Dance/History/Composition</b>
Targeted Michigan Standards/National Core Arts Standards/Michigan Benchmarks	
Michigan Content Standard	
▶ See Lesson Plan 1	
<b>Student Objectives/Learning Outcomes</b>	
<ol style="list-style-type: none"> <li>1. The learner will use dance to develop communication and self-expression skills</li> <li>2. The learner will interpret historical facts and use these facts to develop students' communication skills</li> <li>3. The learner will create a movement phrase from stimulus material</li> </ol>	
Student Objectives/Learning Outcomes	
<ol style="list-style-type: none"> <li>1. Students will study the dance forms of Brazil as led by the instructor.</li> <li>2. Name specific dances from Brazil and perform them.</li> <li>3. Compare Afro-Brazilian and African American dance forms. Samba and Tap,</li> </ol>	

## Capoeira and Break Dancing.

**Vocabulary /Key Concepts**

See Lesson Plan 1.

**Procedures**

Teacher will: **Launch Explore Summarize (LES)**

1. **Launch-** Introduce concept by accessing prior knowledge (2 min.) Who can tell me about Capoeira? Where did it originate? What are some of the elements of Capoeira?
2. **Explore:** Capoeira didn't gain its popularity until the twentieth century. In fact, capoeira was banned in the beginning of the nineteenth century. (Ask students why this occurred.) This lasted until May 13, 1888, when the government abolished slavery by enacting the Golden Law, Lei Áurea. Once this Law was sanctioned by Princess Isabel, Afro-Brazilians were free to play Capoeira. Today, capoeira is the national sport of Brazil and is continuing to gain more and more popularity.

Procedure: View excerpts of the following clips.

<https://www.youtube.com/watch?v=068SGqHn2aw>

[https://www.youtube.com/watch?time\\_continue=48&v=Z8xxgFpK-NM](https://www.youtube.com/watch?time_continue=48&v=Z8xxgFpK-NM)

(BEST)

Lead students through a basic 10-minute warm-up of large muscles groups.

Lead students through a basic soft-shoe combination.

Ask students what type of dance they are reminded of.

Ask students who studies or has studied tap.

3. **Summarize:** Answer questions about lesson.

Student Assessment

**Asses:** None for this day.

Post Class Activities

Homework	Student will be asked to reflect on the lesson for the day and to determine two to three questions that may have been unanswered, or that are of interest to the student
Lesson Extension	
Lesson Remediation/Differentiation	See Lesson Plan 1.
Teacher Reflection	

## Lesson Plan 7

## Samba and Other Dances of Brazil

Michael Woodberry-Means	
<b>Date: Semester 1</b>	<b>Approximate Time Needed: one 50-minute class period.</b>
<b>Level: Grades 9-12</b> <b>Beginning through Advanced</b> <b>Beginning</b>	<b>Activity: Fine Arts</b>
<b>Strand: Dance</b>	<b>Modern Dance I-Advanced</b>
<b>Group Size: 10-15</b> <b>Students</b>	<b>Assistance Required: NO</b>
Lesson Overview	
Unit Plan Title: Black Magic	<b>Introduction to Modern Dance</b>
Michigan Benchmarks	
<p>MI Content Standards and Benchmarks (Codes)/ MEAP</p> <ul style="list-style-type: none"> <li>▶ Standard 1: Apply skills and knowledge to perform in the arts. (VPAA: C1, C2, C3, C4, C5, P1, P2, P4, R1, R4)</li> <li>▶ ART.D.1.HS.2 Identify and demonstrate longer and more complex steps and patterns from two different dance styles/traditions. (21st Century Skills: I.3, I.4, I.6, II.4, II.5, II.6, II.7, III.2, III.7, III.10)</li> <li>▶ Standard 2: Apply skills and knowledge to create in the arts. (VPAA: C2, C3, C4, C5, P2, P3, R1, R2, R3, R4)</li> <li>▶ ART.D.II.HS.2 Use improvisation to generate movement for choreography.</li> </ul>	

(21st Century Skills: I.1, I.2, I.3, I.4, I.5, I.6, II.6, II.7, III.3, III.4, III.5, III.6)

- ▶ ART.D.II.HS.3 Through brief dances, demonstrate understanding of structures or forms such as palindrome, theme and variation, rondo, round, as well as contemporary forms chosen by the student. (21st Century Skills: I.1, I.3, I.4, I.6, II.4, II.5, II.6, II.7)
- ▶ Social Studies Benchmarks

#### Student Objectives/Learning Outcomes

1. Students will study the dance forms of Brazil as led by the instructor.
2. Name specific dances from Brazil and perform them.
3. Compare Afro-Brazilian and African American dance forms. Samba and Tap, Capoeira and Break Dancing.

#### Key Concepts/Real Life Context

#### Procedures

Teacher will: **Launch Explore Summarize (LES)**

1. **Launch-** Introduce concept by accessing prior knowledge (2 min.).

2. Begin class with warm up, center floor exercises and across the floor.
3. Discuss key information needed for mastery.
4. **Summarize:** Answer questions about movement.

Student Assessment

**Asses:**

Students create/perform a short dance study, in small groups, using all basic [locomotor](#) and non-locomotor movements.

Post Class Activities

Homework                      Student will be asked to reflect on the lesson for the day and to determine two to three questions that may have been unanswered, or that are of interest to the student

Lesson Extension

Lesson                              Can you fix this formatting???

Remediation/Differentiation

Teacher Reflection

## Lesson Plan 8

## Soul Power = Super Power

Michael Woodberry-Means	
<b>Date: Semester 1</b>	<b>Approximate Time Needed:</b> one 50-minute class period.
<b>Level: Grades 9-12 Beginning through Advanced Beginning</b>	<b>Activity:</b> Fine Arts
<b>Strand: Dance</b>	<b>Modern Dance I-Advanced</b>
<b>Group Size: 10-15 Students</b>	<b>Assistance Required: NO</b>
Lesson Overview	
Unit Plan Title: Black Magic	<b>Modern Dance 1</b>
Michigan Benchmark	
See Lesson Plan 1	
Student Objectives/Learning Outcomes	
Students Will Be Able To (SWBAT)	
<ol style="list-style-type: none"> <li>1. Use dance to develop communication and self-expression skills;</li> <li>2. Interpret historical facts and use these facts to develop students' communication skills</li> </ol>	
Key Concepts/Questions	
Soul/ancestral memories	
Procedures	
Teacher will: <b>Launch Explore Summarize (LES)</b>	

1. **Launch-** Introduce concept by accessing prior knowledge (2 min.). What is an ancestral memory? What is an ancestral memory?
2. Warm up dancer's large muscle groups using isolations and swings.

3. **Explore:**

Black Dance in America: <https://www.youtube.com/watch?v=JepfArAe52Q>

(1:15- 2:53)

Ask: What is Black Nationalism?

Share: Gil Scott Heron's, "The Revolution will Not Be Televised"

"I'm Black and I'm Proud," by James Brown

4. **Summarize:** recapitulate activities in teacher directed discussion

Student Assessment

**Asses:** Students will be graded on their attentiveness and participation in class.

## Lesson Plan 9

## An Art Form of Our Own

Michael Woodberry-Means	
<b>Date:</b>	<b>Approximate Time Needed:</b> one 50-minute class period.
<b>Level: Grades 9-12</b> <b>Beginning through Advanced</b> <b>Beginning</b>	<b>Activity:</b> Fine Arts
<b>Strand: Dance</b>	<b>Modern Dance I-Advanced</b>
<b>Group Size: 10-15</b> <b>Students</b>	<b>Assistance Required: NO</b>
Lesson Overview	
Unit Plan Title: Black Magic	<b>Introduction to Modern Dance</b>
Targeted National Standards/Content Standards/Benchmarks	
Michigan Benchmark	
Fine Arts/Strand I/Content Standard 4/High School	
See lesson plan 1	
Student Objectives/Learning Outcomes	
Students Will Be Able To (SWBAT)	
<ol style="list-style-type: none"> <li>1. Create and perform longer and more complex steps and patterns from two different dance styles/traditions.</li> </ol>	
<b>Key Concepts/Questions</b>	
<ol style="list-style-type: none"> <li>1. Improvisation</li> </ol>	

2. composition

### Procedures

Teacher will: **Launch Explore Summarize (LES)**

1. **Launch-** warm up large muscle groups using isolations and swings.
2. **Explore: choreography from previous lessons**
3. **Summarize:** prepare for final sharing of choreography

Fine Arts/Strand I/Content Standard 4/High School

See lesson plan 1

Student Objectives/Learning Outcomes

1. Students demonstrate presence and energy while performing choreography with focus.

**Key Concepts/Questions**

1.

### Procedures

Teacher will: **Launch Explore Summarize (LES)**

1. **Launch-** Introduce concept by accessing prior knowledge (2 min.).
2. Begin to warm up dancers using isolations and swings.
3. Discuss key elements of modern dance movement.
4. **Explore: runs, walks across floor**

5. **Summarize:** recapitulate activities in teacher directed discussion

Student Assessment: Assess student choreography. Encourage student reflection, final revisions. Student work may appear in final concert or student choreographic showing.

**Asses:** Share rubric with students for final assessment of choreography.

### **Lesson Plan 10: Sharing of Final Choreography**

**Teacher will use discretion for the rubric on this performance. Students will perform their movement as set to music, without costume and receive constructive feedback from the teacher as well as their colleagues.**

