

**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,







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 curriculum 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.





**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&vI=en](https://www.youtube.com/watch?v=3NXC4Q_4JVg&vI=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.

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 to5(nse)364.923.2(que)8.ywy2hc.7(u5pB4odf0.02 0.L6.02 0 0u29

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

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 k

**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=qGaoXAw19kw>

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



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/>**



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.



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 sl



**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





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.

Lesson Remediation/ Differentiation	See Lesson Plan 1.
Teacher Reflection	



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=10](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=10)

<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>



**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 (2)</i> 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	

See Lesson Plan 1

CCSS.ELA-LITERACY.WHST.9-10.2.D

<http://www.corestandards.org/ELA-Literacy/WHST/9-10/2/d/>







## Lesson Plan 6

## 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

<p>Homework</p>	<p>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</p>
<p>Lesson Extension</p>	
<p>Lesson Remediation/Differentiation</p>	<p>See Lesson Plan 1.</p>
<p>Teacher Reflection</p>	

## 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> <p>Standard 1: Apply skills and knowledge to perform in the arts. (VPAA: C1, C2, C3, C4, C5, P1, P2, P4, R1, R4)</p> <p>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)</p> <p>Standard 2: Apply skills and knowledge to create in the arts. (VPAA: C2, C3, C4, C5, P2, P3, R1, R2, R3, R4)</p> <p>ART.D.II.HS.2 Use improvisation to generate movement for choreography.</p>	

(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.).





## Lesson Plan 8

## Soul Power = Super Power

Michael Woodberry-Means

**Date:** Semester 1

**Approximate Time Needed:** one 50-minute class period.

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 **ALZASZIMILIA: An Art Form of Our Own**

Michael Woodberry-Means

2. composition
<b>Procedures</b>
Teacher will: <b>Launch Explore Summarize (LES)</b>
<ol style="list-style-type: none"> <li>1. <b>Launch-</b> warm up large muscle groups using isolations and swings.</li> <li>2. <b>Explore: choreography from previous lessons</b></li> <li>3. <b>Summarize:</b> prepare for final sharing of choreography</li> </ol>

Fine Arts/Strand I/Content Standard 4/High School
See lesson plan 1
<b>Student Objectives/Learning Outcomes</b>
<ol style="list-style-type: none"> <li>1. Students demonstrate presence and energy while performing choreography with focus.</li> </ol>
<b>Key Concepts/Questions</b>
<ol style="list-style-type: none"> <li>1.</li> </ol>
<b>Procedures</b>
Teacher will: <b>Launch Explore Summarize (LES)</b>
<ol style="list-style-type: none"> <li>1. <b>Launch-</b> Introduce concept by accessing prior knowledge (2 min.).</li> <li>2. Begin to warm up dancers using isolations and swings.</li> <li>3. Discuss key elements of modern dance movement.</li> <li>4. <b>Explore: runs, walks across floor</b></li> </ol>

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.**

