Unit Overview

This is an outline for a set of lessons, that, if used as a unit, takes students through an exploration of West African dance that includes responding, creating, and performing. Lessons cover the following topics:

- Call and Response
- Overview of African Dance
- Purposes of West African Dance
- Time and Tempo
- Accents
- Creating/Performing African Dance
- Dance in African-American Culture

The lessons can be used collectively as a unit or individually as time and interest allow. Lessons can be adapted for use at lower or higher grade levels.
Preparing for the Unit

Decide if you will use this as a stand-alone dance unit or as part of a social studies unit on Africa or African/African American history. Decide which lessons you want to use.

Gather drums or other rhythm instruments.

Familiarize yourself with the video, the World of Dance and Music CD-ROM, and any dance instructions and music you will use. Also read information in the Dance and Culture section of the binder. You may want to create student handouts or charts using some of the information from Yaya Diallo and Harlina Churn-Diallo in this guide or consult other recommended resources.

This unit offers excellent opportunities to collaborate with the music teacher and/or visual art teacher or to create a cross-disciplinary unit. Consider including activities such as listening to African music, creating African masks and patterns, and exploring storytelling.

Lesson: Call and Response

Because students will be able to readily relate to the concept through familiar songs and games, call and response is a good way to begin the unit, especially with younger students or those that have had little experience with dance or African dance. An alternate structure would be to begin with the Overview of African Dance lesson and explore call and response in a second or third lesson session.

Introduce students to the call and response form used in West African dance and arts. This is similar to Follow the Leader or Copy Cat. Explain to students that call and response is usually expressed through vocals, although it can also be expressed through dance and instruments.

Have students explore the call and response form by clapping a pattern or using rhythm sticks to clap/play a rhythm for students to copy. Remind students that they must watch and listen carefully to be able to match your call.

Show the first segment of the West African Dance portion of The African Root Description and Warm-up. Show only the opening dance Mouwa. Stop before Yaya Diallo and Harlina Churn-Diallo discuss West African dance.

Ask students what call and response form they see in the video. Ask what locomotor and nonlocomotor movements they see.

Movement activity: An easy call and response African movement song to teach students is “Kye Kye Kule” (pronounced chay chay koo-lay). Have students find West Africa and Ghana on the map. Ask them if they think West Africa is like Kentucky or different. Ask them what they think they might have in common with children in West Africa. Visit Ghana on the World of Dance and Music CD-ROM to learn more about the country.

Children everywhere like to sing and play games. Tell students they are going to learn a call and response dance/chant that has long been played by children in Ghana, West Africa. This game is very similar, in fact, to a song they may already know.
“Kye Kye Kule” is an African song similar to “Head, Shoulders, Knees, and Toes.” Most students know this song/dance and can connect to the African version through “Head, Shoulders, Knees, and Toes.” You may want to begin by singing “Head, Shoulders, Knees, and Toes.”

Display the words and movements to “Kye Kye Kule.” As they chant, children put their hands on parts of their body, first the head, then shoulders, then waist, then knees, then ankles. Then students jump into the air and shout, “Hey!”

Begin as caller and say each phrase one at a time and demonstrate the movements, with students copying/responding back. Practice each phrase several times so students understand pronunciation and movements. Once students have all the movements and words, test their responding by changing the tempo and movements to each phrase slightly. Allow students to become the caller and the rest to follow.

Note: Consult the Resources/Support/Connections sections for instruction sources if you are not familiar with this tune or pronunciations.

<table>
<thead>
<tr>
<th>Words</th>
<th>Movements</th>
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<tbody>
<tr>
<td>Kye Kye Kule</td>
<td>Tap hands on head</td>
</tr>
<tr>
<td>(chay chay KOO-lay)</td>
<td></td>
</tr>
<tr>
<td>Kye ko-finsa</td>
<td>Tap shoulders</td>
</tr>
<tr>
<td>(chay KOE-fee-na-sa)</td>
<td></td>
</tr>
<tr>
<td>Kofi sa langa</td>
<td>Place hands on waist</td>
</tr>
<tr>
<td>(koe-fee sa LAHN-ga)</td>
<td></td>
</tr>
<tr>
<td>Ketekyi langa</td>
<td>Tap knees</td>
</tr>
<tr>
<td>(kay-tay-chee LAHN-ga)</td>
<td></td>
</tr>
<tr>
<td>Kum adende</td>
<td>Tap hands on ankles</td>
</tr>
<tr>
<td>(koom a-DAYN-day)</td>
<td></td>
</tr>
<tr>
<td>Kum adende hey!</td>
<td>Tap ankles and then jump upward,</td>
</tr>
<tr>
<td>(koom a-DAYN-day hay!)</td>
<td>arms extended</td>
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</tbody>
</table>

For younger students follow up with a class discussion in which students define call and response and compare “Kye Kye Kule” to “Head, Shoulders, Knees, and Toes.” For older students this could be in Open Response format.

**Expansion or Performance Assessment:** Have students create a call and response song or dance.
**Open Response Assessment**

**Prompt:**
Many West African dances include call and response. We have clapped and played call and response patterns and learned an African dance with call and response.

**Directions:**
A. Define call and response in dance.
B. Compare “Kye Kye Kule” to “Head, Shoulders, Knees, and Toes.”

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**Open Response Scoring Guide**

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<tr>
<td></td>
<td>• Student provides an in-depth, descriptive definition of call and response in dance. • Student makes an in-depth comparison of the two dances, citing similarities and differences, and supporting the answer with details and examples. • Student response reflects an extensive understanding of call and response and how it is used in African dance.</td>
<td>• Student provides a general, descriptive definition of call and response in dance. • Student makes a general comparison of the two dances, citing some similarities and differences, and supporting the answer with some details and examples. • Student response reflects a broad understanding of call and response and how it is used in African dance.</td>
<td>• Student provides a limited definition of call and response that may include some incorrect information. • Student makes a limited comparison of the two dances, citing few similarities and differences, and supporting the answer with few details and/or examples. • Student response reflects a basic understanding of call and response and how it is used in African dance.</td>
<td>• Student provides a minimal definition of call and response that is incomplete and/or offers incorrect information. • Student makes a minimal comparison of the two dances, citing few or no similarities and differences, and without supporting details and/or examples. • Student response reflects a minimal understanding of call and response and how it is used in African dance.</td>
<td>• No answer or irrelevant response.</td>
</tr>
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**Bringing in an Artist**

The unit would be enriched by bringing in a guest artist to demonstrate and teach drumming and dancing. Some excellent artists in African dance are available in Kentucky; consult the Artist Roster of the Kentucky Arts Council, VSA arts of Kentucky, and the Dance and Culture section for information about artists who work with schools.
Lesson: Overview of African Dance

If using Call and Response as the first lesson, review what students learned. Tell students they are going to continue to explore African dance.

If you did not begin with the Call and Response lesson, have students find West Africa on a map. If time allows, explore some of the African countries on the World of Dance and Music CD-ROM to see the continent’s diversity. Discuss: What is the land like? Who lives there?

Show the first segment of West African Dance on The African Root DVD. Show the entire segment, beginning with the dance and continuing with the introduction by Yaya Diallo and Harlina Churn-Diallo. Yaya Diallo is a native of Mali. Visit Mali on the World of Dance and Music CD-ROM. Harlina Churn-Diallo has studied in several West African countries. The dance movements and characteristics they teach are based on the dances from these West African countries.

After viewing, ask students what basics they learned about West African dance from the video. Write these on a chart or poster that can be displayed in the classroom throughout the unit. The basic characteristics mentioned in the video segment are:

- Each instrument has its own associated movements.
- The dancer is a drummer also.
- Dances reflect events (ceremonial purpose).
- Movements in this dance are for the djembe drum family.
- Musicians follow dancers.

Add to this with information from the West African Dance guide in the Dance and Culture section of the binder, particularly the articles “Becoming a Proficient African Dancer” and “Reviewing the Elements of West African Dance.”

Telling them to keep in mind that West African dance is not competitive, but that each dancer dances to their own ability, have students get up and dance along to the warm-up excerpt of the video. Discuss how they feel doing this dance, and compare it to the feelings discussed in the guide.

Show the second segment of West African Dance, Connection Between the Music and the Movement. Have students learn the four movements presented in the video. Pause as needed and repeat the video to allow students to practice each movement. Write out the movements to reinforce and help students learn.

After students have had a chance to try these movements, let them continue to practice using different rhythms and tempos to practice these same movements. Count rhythms or use classroom instruments to create a variety of rhythms. Discuss how the characteristics of West African dance discussed earlier apply to these movements. Explain to students that in most African dance your knees are always bent and you have a connection with the earth, because African people believed everything they had came from the earth, so they honored the earth with bent knees.

Review characteristics of West African dance. For younger students this can be a class discussion; for older students it can be in Open Response format.
Compare/contrast: After students have watched and practiced the West African dance movements from *The African Root*, show the About the Dance and Performance segments from the Welcome Dance from Yoruba section of the *Dances for the World* DVD. Visit Nigeria, home of the Yoruba, on the *World of Dance and Music* CD-ROM to learn more about the country and people.

In this Yoruba dance, the relationship between the drummer and dancers is different than the relationship they observed in the West African dance they just learned. Ask students to watch how the drummers lead the dancers in this dance instead of following the dancers. The drummers communicate the story and direct the dancers’ movements as they perform. The dancers must listen and follow the changes in the drumming through their movements. In the Welcome Dance, dancers are performing to a *bata* drum.

Have students compare and contrast these two dances and drumming styles on the Overview of African Dance chart. Once these are completed, discuss. Make the point that Africa is a very large continent. Even the region known as West Africa is made up of many different countries and peoples. Generalizations about traditional West African dance must be made carefully and with the knowledge that West Africa is a diverse place.

**Cross-Disciplinary Connection:** The Speed Museum gallery on the *Kentucky Virtual Art Museum* on CD-ROM in the Visual Arts Toolkit includes an image of *Yoruba Doors* with information about the piece. There’s a lesson plan in the Visual Arts binder using the image. Compare how the Yoruba people communicate in the two arts disciplines—visual art and dance.

**Expansion:** Allow some students to use a variety of classroom instruments to create new rhythms and tempos for dance movements. Students can add to the four basic movements or create new movements of their own.

**Performance Assessment**

**Prompt:**
We are going to learn West African dance movements.

**Directions:**
Watch the video of West African dance. Follow directions and put forth your full effort. Practice the movements shown.

**Performance Scoring Guide**

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<tr>
<td>• Student practices the movements, following all directions and putting forth full effort.</td>
<td>• Student practices the movements, following most directions and putting forth full effort most of the time.</td>
<td>• Student practices the movements, following some directions and putting forth limited effort.</td>
<td>• Student practices the movements, following few directions and putting forth minimal effort.</td>
<td>• Non-participation.</td>
</tr>
</tbody>
</table>
### Overview of African Dance

<table>
<thead>
<tr>
<th></th>
<th>West African Dance from The African Root</th>
<th>Welcome Dance from Yoruba from Dances of the World</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Movements:</strong></td>
<td>Locomotor and nonlocomotor</td>
<td></td>
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<tr>
<td><strong>SPACE:</strong></td>
<td>Pathways</td>
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<td>Directions</td>
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<td>Level</td>
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<td></td>
<td>Focus</td>
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<tr>
<td><strong>TIME:</strong></td>
<td>Tempo</td>
<td></td>
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<tr>
<td></td>
<td>Accent</td>
<td></td>
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<tr>
<td></td>
<td>Rhythmic Pattern</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Duration</td>
<td></td>
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<tr>
<td><strong>FORCE:</strong></td>
<td>Energy used</td>
<td></td>
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<tr>
<td></td>
<td>Smooth/Sharp</td>
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<td></td>
<td>Heavy/Light</td>
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<td>Tension/Relaxation</td>
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<td></td>
<td>Bound/Flowing</td>
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<tr>
<td><strong>Purpose of Dance</strong></td>
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<td><strong>Dance Theme or Idea</strong></td>
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<tr>
<td><strong>Important Cultural Characteristics within the Dance</strong></td>
<td></td>
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<tr>
<td><strong>Drums:</strong></td>
<td>Relationship of dancers and drummers?</td>
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<td></td>
<td>Types of drums?</td>
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</table>
Lesson: Purposes and Movements

Discuss the three purposes of dance: ceremonial, artistic, and recreational. As appropriate to students’ experience, ask for and/or offer examples of each type: many African and Native American are ceremonial, Colonial American or folk dances are recreational, and ballet would be an example of artistic dance.

Show the segment What Dance Means to Me from the Welcome Dance of Yoruba. Share the article or information from Why We Dance in the Introduction to Dance in West Africa guide in the Dance and Culture binder section. Discuss and have students brainstorm what types of ceremonies and activities are marked by dance in West African culture.

The Dance Toolkit contains performances of nine West African dances. Students have already seen the Mouwa and Welcome Dance from Yoruba (E Sin Mi D’Africa). Select one or more of the other dances and read the background information and/or watch the About the Dance segment, if there is one, so you’ll know each dance’s origins, purpose, and meaning. Show the dance/s to the class. Here are the choices:

From the Dances of Africa section of the Dances of the World DVD:
• Performance: Sohu—a Cleansing Dance from Togo, a sacred ritual
• Performance: Gue Pelou (Three Dances from the Ivory Coast)—a sacred rite used to honor and communicate with the spirit world
• Performance: Mendiani (Three Dances from the Ivory Coast)—a celebration dance after initiation rituals, a harvest celebration dance, and a communal recreational dance (another version, the Manjani, can be found by visiting Mali on the World of Dance and Music CD-ROM)

From the West African Dance Performances section of The African Root DVD:
• Lambah—a dance of thanks

From the Dance Performances DVD:
• Iye, Iye—a harvest dance

Ask students to explain what they think the dance is about. Provide background information on the dance and, if possible, visit the country of origin on the World of Dance and Music CD-ROM. Ask students to describe the movements and shapes. What did they tell about the dance, the time, and/or the place? What is the purpose of the dance? Do the movements seem to convey and support the purpose?

Now that students have watched three or more dances from West Africa, including Mouwa and Welcome Dance from Yoruba, have them list characteristics of West African dance seen in these video segments, such as low and bending to connect with the earth, fast tempo, heavy movements, lots of stomping.

Introduce the Kou Kou, a dance from the Ivory Coast (Dances of the World DVD). Among other things, it is a communal recreational dance, used for celebration and to teach children the basics of African dance. If you have not visited the Ivory Coast on the World of Dance and Music CD-ROM, consider doing so.

Have students watch and learn the Kou Kou along with the video. Each movement is demonstrated slowly and performed up tempo with the fast tempo of the music. There are four movements in the Kou Kou:
A phase: Push arms forward and back while stomping.
B phrase: Reach arm up as 1 leg steps back, alternate right and left legs.
C phrase: Bend to the left, reach down with hand, repeat to the right, stomp in place 3 times, hands together moving up and down.
D phrase: Bend to the side, slide 3 times, bend to the other side, and slide 3 times. Repeat Section A to finish the dance.

As a group practice these movements. Try to do them quickly as in the video.

**Activity 1:** In small groups, have students create another movement phrase for the Kou Kou. Remind them to make sure this movement phrase is similar in style to the Kou Kou and keeps with the theme of celebration and its recreational purposes. Have each group perform their phrase to the class. If time, have each group teach their phrase to the class.

**Activity 2:** Discuss the choreographic form of this dance: A-B-C-D-A (simplified it is ABA form as one part is repeated at the end). In small groups, have students create their own ABA form dance. It can be like the Kou Kou and have other sections before the repeated A section or just a simple ABA dance. Allow each group to perform their dance for the class. Ask other groups to determine which phrase is A, B, C, etc.

**Cross Disciplinary Connection:** If you showed students the performance of Gue Pelou, you no doubt discussed the amazing mask worn by the dancer, Moha Dosso, and its meaning. If you have the Visual Arts Toolkit, you’ll find a mask-making demonstration, Ancestor Masks, on the Spectrum of Art DVD with an accompanying activity sheet in the Making Art section of the Visual Arts binder. There are more examples of African masks on the Visual Arts and Culture DVD and information about African arts in the Art and Culture section of the binder, including information on Adinkra Printing.

**Lesson: Time and Tempo**

Review with students the elements of dance: space, time, and force; and locomotor and nonlocomotor movements.

Using a hand drum ask students to move using various locomotor movements to the tempo played on the drum. Play quickly and slowly so students have to listen and change accordingly.

Show the first excerpt, Description and Warm-up, of the West African Dance segment. Ask students to describe what pathways, shapes, space, and force they saw and what tempo they saw. Did the dancers dance at the same speed the whole time? Did the music get faster or slower? What did the dancers do when this happened?

Have students mimic stepping movements from dancers in the video, step-tap side to side, two counts each side. Using a hand drum, have students step side to side to the tempo. Play slow, medium, and quick tempos as students keep up with the beat.

Play a slow tempo to cool down. Reflect with students on tempo in dance. How did it feel to move slowly? To move quickly? Would certain tempos reflect certain emotions? Would certain tempos be most appropriate for certain types of ceremonies (e.g., solemn or celebratory)? Create a chart displaying students’ ideas about tempo.
Lesson: Accents

Review the elements of force as the amount of energy used when moving. (For example, give as an example that stomping has a lot of force and walking down the hallway uses little force.)

Discuss force being light, soft movements or hard, strong movements. Introduce accent as a part of force, a quick, hard movement, like a flick or a kick, a quick punch.

Show the Description and Warm-up excerpt of West African Dance. Tell students to watch for the accented part of the warm-up.

Using a classroom drum, give students a steady 4/4-time beat to improvise movements to with an accent every fourth beat. Encourage students to create a strong movement for the accent and movements with less force for counts 1, 2, and 3. Remind students to change shapes, levels, and pathways as they move and to use locomotor and nonlocomotor movements.

In small groups, have students choose African drum music or create their own beats on classroom instruments and create movement sequences with a variety of force and accents. Dances will also include a variety of locomotor and nonlocomotor movements and have a beginning, middle, and end.

Have groups perform for each other. The audience can compare and contrast dances using appropriate terminology and looking for locomotor and nonlocomotor movements and the use of force and accent.

Open Response Assessment

Note: Use this open response as an assignment for the unit.

Prompt:
We have studied characteristics of West African dance, including purposes, types of movements, and the connection between the drumming (music) and movement.

Directions:
Choose two characteristics of West African Dance. Explain their importance in West African dance. Support your answer with details and examples.

Open Response Scoring Guide

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<tbody>
<tr>
<td>• Student identifies two characteristics.</td>
<td>• Student identifies two characteristics.</td>
<td>• Student identifies one or two characteristics.</td>
<td>• Student identifies one or two characteristics and may identify other, incorrect characteristics.</td>
<td>• No answer or irrelevant response.</td>
</tr>
<tr>
<td>• Student explains the importance of the two characteristics, fully supporting the answer with details and examples demonstrating extensive understanding of West African dance.</td>
<td>• Student explains the importance of the two characteristics, supporting the answer with some details and examples demonstrating broad understanding of West African dance.</td>
<td>• Student explains the importance of the identified characteristics, supporting the answer with few or no details and examples, demonstrating limited understanding of West African dance.</td>
<td>• Student incoherently explains the importance of the characteristics, without details and examples, demonstrating minimal understanding of West African dance.</td>
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Performance Assessment

Prompt:
Create a dance using force and accents.

Directions:
In small groups, students choose African drum music or create their own beats on classroom instruments and choreograph a dance with a variety of force and accents. Dances should also include a variety of locomotor and nonlocomotor movements and varied use of all the elements of dance. Students perform their dance for the class, and the class discusses the performances.

Performance Scoring Guide

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<tbody>
<tr>
<td>4</td>
<td>• The dance clearly shows force and relevant accents.</td>
<td>• The dance shows some use of force and relevant accents.</td>
<td>• The dance includes some locomotor and nonlocomotor movements and the use of space, time, and force.</td>
<td>• Students work well with each other, with all members creating, performing, and participating in class discussion.</td>
<td>• Non-participation.</td>
</tr>
<tr>
<td>3</td>
<td>• The dance clearly shows force and relevant accents.</td>
<td>• The dance shows some use of force and relevant accents.</td>
<td>• The dance includes some locomotor and nonlocomotor movements and the use of space, time, and force.</td>
<td>• Students work well with each other to create and perform.</td>
<td>• There is minimal participation as a group.</td>
</tr>
<tr>
<td>2</td>
<td>• The dance shows limited use of force and relevant accents.</td>
<td>• The dance includes limited locomotor and nonlocomotor movements and limited use of space, time, and force.</td>
<td>• Students may not work well together to create and perform, and each member participates in class discussion on a limited basis.</td>
<td>• The dance shows force and accents on a minimal level.</td>
<td>• The dance includes locomotor and nonlocomotor movements to a minimal degree and may not include one or more of the elements space, time, and force.</td>
</tr>
<tr>
<td>1</td>
<td>• The dance clearly shows force and relevant accents.</td>
<td>• The dance includes some locomotor and nonlocomotor movements and the use of space, time, and force.</td>
<td>• Students work well with each other, with all members creating, performing, and participating in class discussion.</td>
<td>• The dance shows some use of force and relevant accents.</td>
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<td>• Students work well with each other, with all members creating, performing, and participating in class discussion.</td>
<td>• The dance clearly shows force and relevant accents.</td>
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Lesson: Create and Perform

Be familiar with the choreography from the third excerpt of West African Dance, Choreography, so you can help students throughout this lesson.

Tell students they are going to create dances using West African-style movements. Show the Choreography excerpt from West African Dance. Review the four West African movements along with video.

Pause the video after review and put students in groups of four to six and have them follow the choreography in the video. Have students practice this choreography in their groups.

Remind students that many African dances tell a story or are done for ceremonial purposes. Make a chart or poster of important movements such as bending movements, stomping, jumping. Make a chart of or review reasons for African dances, such as births, deaths, celebrations, the harvest, working, etc.

Have each group choose a ceremony or theme for creating a West African-style dance. Groups will create two more African-style movements that help communicate their dance theme or idea. Add these two movements to the four taught in the video.
Using the four movements from the video and the two new movements, each group will create an African-style dance to perform for the class. Students will compare dance and critique using appropriate terminology.

**Performance Assessment**

**Performance Event:**
Create and perform African-style dances in small groups.

**Directions:**
In small groups, choose a ceremony or activity to create an African-style dance about. Create two or more African-style movements that help communicate this idea. Using the four movements from the video and the two new movements, create an African-style dance to perform for the class. Incorporate varied and effective use of the elements of dance. Participate in a class discussion about the performances.

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</thead>
<tbody>
<tr>
<td>• Students create and perform a dance that clearly shows West African style and shows clear connection to a ceremony or activity.</td>
<td>• Students create and perform a dance that shows some connections to West African style and shows connection to a ceremony or activity.</td>
<td>• Students create and perform a dance that shows limited connections to West African style and shows connection to a ceremony or activity.</td>
<td>• Students create and perform a dance that minimally shows West African style and shows little or no connection to a ceremony or activity.</td>
<td>• Non-participation.</td>
</tr>
<tr>
<td>• The dance includes the four movements from the video and incorporates two new movements that reflect West African style.</td>
<td>• The dance includes the four movements from the video and incorporates two new movements that reflect West African style.</td>
<td>• The dance includes limited use of the dance elements of space, time, and force.</td>
<td>• The dance includes minimal use of the dance elements and may not use one or more of the elements space, time, and force.</td>
<td>• Non-participation.</td>
</tr>
<tr>
<td>• The dance includes varied and effective use of the dance elements of space, time, and force.</td>
<td>• Students participate fully in class discussions and use appropriate dance terminology, demonstrating extensive understanding of West African dance.</td>
<td>• Students participate in class discussions and use appropriate dance terminology, demonstrating broad understanding of West African dance.</td>
<td>• Students participate in class discussions and are ineffective in the use of appropriate dance terminology, demonstrating limited understanding of West African dance.</td>
<td>• Students participate minimally in class discussions and are ineffective in the use of appropriate dance terminology, demonstrating minimal understanding of West African dance.</td>
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Lesson: African Dance in Early America

Ask students how Africans came to America. Some came as free settlers, but most came as slaves. How and where did early African Americans live? What did they do?

Show the Plantation Dance on The African Root DVD. Ask students how the Plantation dance is similar to the other West African dances they have seen, created, and/or learned. Ask students how this dance and music is different from traditional West African dance. Do students see similar movements (such as low levels, stomping and stepping, clapping, etc.)?

Discuss basics of slavery with students. Discussion might include how slaves brought traditional West African dances to the United States with them. Slaves would gather at night to sing and dance together. Dancing was a way for the slaves to relax and spend time together and to remember their roots in Africa. Many times, these gatherings allowed slaves from several plantations to gather together. Many songs and dances were also secret messages or codes, and slaves planned escapes without their owners knowing. Eventually slave owners took all instruments away from their slaves. But slaves then created the same drum beats and rhythms on their bodies by clapping, tapping and slapping and stomping and stomping their feet. (If you like, show the segment on African dance from DanceSense Program 3 to reinforce these concepts.)

Re-watch the Plantation Dance excerpt. What secret message might this dance have? Why would slaves gather to sing and dance this plantation dance? What instruments are they using? Are they using their bodies to create sounds and rhythms?

Play the song or read the story of Follow the Drinking Gourd and its hidden messages for escaping slaves. There are online sources for this, as well as many book versions, including a beautifully illustrated one by Jeannette Winter. There is also a Reading Rainbow program with a great introduction to slavery and plantation songs.

Here is a sample:

When the sun comes back and the first quail calls,
Follow the drinking gourd.
For the Old Man is waiting to carry you to freedom,
If you follow the Drinking Gourd.

The Drinking Gourd is the Big Dipper. This verse tells slaves to leave in late winter and early spring (“when the son comes back and the first quail calls”) and follow the Big Dipper. To escape to freedom, most had to cross the Ohio River, which is too wide and too swift to swim. Since it took most slaves from the deep South a year to get to the Ohio River, the Underground Railroad wanted them to leave in time to reach the river by the following winter, when the river would be frozen and easier to cross. The Old Man was an Underground Railroad guide who would escort them.

Write out the words to the song so students have a copy of the words and their meanings. In small groups, have students create a dance to Follow the Drinking Gourd. Each group can take lines from the song, so all the performances will collectively reflect the story. Each segment can convey a secret message. The dances should use variety in the elements of time, space, and force. Have groups perform for each other and discuss and compare the efforts using appropriate vocabulary.

Follow up with a class discussion or the Open Response question about the importance of song and dance to Africans brought to America as slaves.
Cross Disciplinary Connections: Slaves used music and dance to send secret messages to each other. Another example of a code song is “Gospel Train.” If you have the Music Toolkit, you’ll find a performance of the song in the Old Music for New Ears Sampler section of the Doorways to Music DVD. Information about code songs is included in the Old Music for New Ears Sampler Guide in the American Music section of the guide.

Slaves also hid messages in quilts. If you have the Visual Arts Toolkit, see the Freedom Quilt activity in the Making Art section of the binder.

Open Response Assessment

Prompt:
West African people carried their song and dance traditions with them when they were brought as slaves to the United States.

Directions:
Identify two ways in which song and dance were important to African-American slaves. Be sure to support your answer with details and examples.

Open Response Scoring Guide

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
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<tbody>
<tr>
<td>4</td>
<td>Student correctly and clearly explains two ways in which song and dance were important. Student fully supports answers with details and examples, demonstrating extensive understanding of lesson objective.</td>
</tr>
<tr>
<td>3</td>
<td>Student correctly explains two ways in which song and dance were important. Student supports answers with some details and examples, demonstrating broad understanding of lesson objective.</td>
</tr>
<tr>
<td>2</td>
<td>Student explains one or two ways in which song and dance were important. Answer may include incorrect information. Student offers limited support for answer, demonstrating limited understanding of lesson objective.</td>
</tr>
<tr>
<td>1</td>
<td>Student explains one or two ways in which song and dance were important. Answer may include incorrect information. Student offers little or no support for answer, demonstrating minimal understanding of lesson objective.</td>
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<tr>
<td>0</td>
<td>No answer or irrelevant response.</td>
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Performance Assessment

Performance Event:
Create and perform a dance based on the song and story "Follow the Drinking Gourd."

Directions:
In small groups, create a perform a dance expressing part of “Follow the Drinking Gourd.” Use movements that reflect West African dance style and include locomotor and nonlocomotor movements and varied uses of the elements of dance. Perform and discuss the performances.

Performance Scoring Guide

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<tr>
<td></td>
<td>Students create a narrative dance that tells the story of Follow the Drinking Gourd.</td>
<td>Students create a narrative dance that tells the story of Follow the Drinking Gourd.</td>
<td>Students create a narrative dance with limited effectiveness in telling the story of Follow the Drinking Gourd.</td>
<td>Students create a narrative dance that is ineffective in telling the story of Follow the Drinking Gourd.</td>
<td>Non-participation.</td>
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<td>The dance includes movements that clearly reflect West African dance style.</td>
<td>The dance includes some movements that reflect West African dance style.</td>
<td>The dance includes a few movements that reflect West African dance style.</td>
<td>The dance incorporates the use of the dance elements of space, time, and force with some variety.</td>
<td>In class discussions students use appropriate dance terminology, demonstrating extensive understanding of dance elements and West African dance.</td>
</tr>
<tr>
<td></td>
<td>The dance fully incorporates the use of the dance elements of space, time, and force in a variety of ways.</td>
<td>In class discussions students use appropriate dance terminology, demonstrating broad understanding of dance elements and West African dance.</td>
<td>The dance incorporates the use of the dance elements of space, time, and force in a limited or incomplete manner.</td>
<td>In class discussions students are ineffective in using appropriate dance terminology, demonstrating minimal understanding of dance elements and West African dance.</td>
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Support/Connections/Resources

The **World of Dance and Music** CD-ROM includes information about the countries of origin for all the dances in the Dance Toolkit.

Information about Kye Kye Kule:
- Online sample of music and song: [www.songsforteaching.com](http://www.songsforteaching.com).

Cross-disciplinary resources in West African arts in the Drama, Music, and Visual Arts Toolkits:
- In the Drama Toolkit: Mama Yaa tells a West African story, “Anansi’s Rescue from the River,” on the **Elements of Drama** DVD.
- In the Music Toolkit: Yaya Diallo talks about music and performs in West Africa: Music of Mali on the **Music Around the World** DVD. The young people in the River City Drum Corp present a performance of African drumming on the **Doorways to Music** DVD.
- In the Visual Arts Toolkit: The **Kentucky Virtual Art Museum** on CD-ROM includes several works of art from West African countries.

More information about Follow the Drinking Gourd:
- The Follow the Drinking Gourd web site includes a cultural history and lots of information and links: [www.followthedrinkinggourd.org/](http://www.followthedrinkinggourd.org/).
- NASA Quest has information: [quest.arc.nasa.gov/ltc/special/mlk/gourd2.html](http://quest.arc.nasa.gov/ltc/special/mlk/gourd2.html).
- *Reading Rainbow* offers activities to use in conjunction with the song: [pbskids.org/readingrainbow/parents_and_teachers/activity_096.html](http://pbskids.org/readingrainbow/parents_and_teachers/activity_096.html).

Web sites with information about the Underground Railroad include:
- The KET Kentucky’s Underground Railroad web site: [www.ket.org/underground/](http://www.ket.org/underground/).
- National Geographic: [nationalgeographic.com/railroad/](http://nationalgeographic.com/railroad/).

Cross-disciplinary resources related to the artistic expression of African-American slaves in the Drama and Music Toolkits:
- In the Drama Toolkit: John O’Neal tells an African-American story, “The Buzzard and the Monkey,” on the **Storytelling Sampler** DVD. Sojourner Truth’s “Ain’t I a Woman?” speech is one of the pieces performed in Words Like Freedom on the **Performance Excerpts** DVD. An excerpt from the play *Uncle Tom’s Cabin* is presented in reader’s theater format on the **Aspects of Drama** DVD.
- In the Music Toolkit: There are several performances of African-American songs on the Old Music for New Ears Sampler on the **Doorways to Music** DVD including “So Go Rabbit,” “Zudio,” “John Henry,” “Gospel Train,” and “Rosebud-Trinidad.” The Old Music for New Ears Sampler Guide and Colonial America unit in the American Music section of the Music binder contain additional information and activities.
Applications Across the Curriculum

**Language Arts**
Read and/or dramatize West African stories and folk tales.

- Create a short story about one of the dances viewed or discussed. This could even be turned into a script and performed as a play including dancing the Sowu as the conclusion of the play.
- Create a short story about slave songs and dances with secret codes.
- Have students choose words that depict the use of force (push, pull, drag, heavy, light, etc.) and show them through movement. Classmates guess the words.
- Read and reflect on writings of African Americans and other American authors that address slavery and the Underground Railroad.

**Science**
Study the animals and plants of West Africa.

- Incorporate the call and response lesson into a lesson on human anatomy. Create additional rhymes to teach about bones, etc., using this dance technique.
- Many African dances show respect for the earth. What natural resources are in Africa that the African people depend on to survive? Why is the earth so important to them?
- Study different kinds of force encountered in nature (thrust, inertia, resistance, etc.) and demonstrate them through movement.
- Study the constellations in conjunction with Follow the Drinking Gourd.

**Mathematics**
Calculate how far it is from Kentucky to West Africa.

- Most dances are done in 8 counts. Students can count by 8 and practice 8 times tables. Using rhythm sticks, count to 8 and create patterns.

**Social Studies**
Using the World of Dance and Music CD-ROM study other aspects of West African culture, geography, and history.

- Make a comparison between West African traditional living and Native American traditional living in the time period of the American colonies. Discuss similarities and differences in daily living. Compare how dance (the arts) was used by both cultures.
- Incorporate the West African Dance lessons in a unit focused on slavery in America and the Civil War era of American history.
- Use a world map to locate the areas in West Africa where people were captured and committed to slavery. Also, locate the coastal ports in America where slaves were delivered.
- Discuss the kind of economy that developed in the southern United States based on the slave trade, and how that economy changed after the Civil War.
- Use a map to locate the Ohio River and to trace Underground Railroad routes.
Multiple Choice Questions for the Unit

1. Ceremonial dances are created
   A. as rituals or celebration.
   B. for fun and entertainment.
   C. for physical fitness.
   D. to show off one’s abilities.

2. The purposes of a harvest dance is
   A. recreational.
   B. ceremonial.
   C. artistic.
   D. propaganda.

3. One dancer stomps three times and claps. Another dancer follows by stomping three times and clapping. This is an example of:
   A. narrative dance.
   B. call and response.
   C. ABA dance.
   D. space and pathways.

4. In African dance, dancers perform low movements to communicate
   A. their flexibility.
   B. a connection to the earth.
   C. a connection to the sky.
   D. their strength.

5. The African-American Plantation Dance has West African roots. One important feature of the Plantation Dance is
   A. that the movements are stiff and sharp.
   B. that the movements contained hidden messages.
   C. that only the men danced this dance.
   D. that only the women danced this dance.

Answer Key for Multiple Choice Questions

1. A
2. B
3. B
4. B
5. B