



# 07108 Youth Education

Creative Teachers...Intelligent Students...Real Learning

*Les écailles de la mémoire*  
(The scales of memory)

Urban Bush Women and Compagnie Jant-Bi:  
Teacher Resource Guide

# About UMS

One of the oldest performing arts presenters in the country, UMS serves diverse audiences through multi-disciplinary performing arts programs in three distinct but interrelated areas: presentation, creation, and education.

With a program steeped in music, dance, theater, and education, UMS hosts approximately 80 performances and 150 free educational activities each season. UMS also commissions new work, sponsors artist residencies, and organizes collaborative projects with local, national as well as many international partners.

While proudly affiliated with the University of Michigan and housed on the Ann Arbor campus, UMS is a separate not-for-profit organization that supports itself from ticket sales, grants, contributions, and endowment income.

## UMS Education and Audience Development Department

UMS's Education and Audience Development Department seeks to deepen the relationship between audiences and art, as well as to increase the impact that the performing arts can have on schools and community. The program seeks to create and present the highest quality arts education experience to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration.

The department coordinates dozens of events with over 100 partners that reach more than 50,000 people annually. It oversees a dynamic, comprehensive program encompassing workshops, in-school visits, master classes, lectures, youth and family programming, teacher professional development workshops, and "meet the artist" opportunities, cultivating new audiences while engaging existing ones.

For advance notice of Youth Education events, join the UMS Teachers email list by emailing [umseyouth@umich.edu](mailto:umseyouth@umich.edu) or visit [www.ums.org/education](http://www.ums.org/education).

Cover Photo: Urban Bush Women/Compagnie Jant-Bi  
(Photo by Antoine Tempe)

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UMS Youth Education 07/08

*Les écailles de la mémoire*  
(The scales of memory)  
Urban Bush Women  
Compagnie Jant-Bi

Jawole Willa Jo Zollar, artistic director of Urban Bush Women  
Germaine Acogny, artistic director of Compagnie Jant-Bi

Friday, March 28, 2008  
11:00am-12:30pm  
Power Center

TEACHER RESOURCE GUIDE



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**Urban Bush Women/Compagnie Jant-Bi (Photo by Antoine Tempe)**

# About the Performance

# Coming to the Show



We want you to enjoy your time in the theater, so here are some tips to make your Youth Performance experience successful and fun! Please review this page prior to attending the performance.

## What should I do during the show?

Everyone is expected to be a good audience member. This keeps the show fun for everyone. Good audience members...

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Laugh only at the parts that are funny
- Do not eat gum, candy, food or drink in the theater
- Stay in their seats during the performance
- Do not disturb the people sitting nearby or other schools in attendance



## Who will meet us when we arrive?

After you exit the bus, UMS Education staff and greeters will be outside to meet you. They might have special directions for you, so be listening and follow their directions. They will take you to the theater door where ushers will meet your group. The greeters know that your group is coming, so there's no need for you to have tickets.

## Who will show us where to sit?

The ushers will walk your group to its seats. Please take the first seat available. (When everybody's seated, your teacher will decide if you can rearrange yourselves.) If you need to make a trip to the restroom before the show starts, ask your teacher.

## How will I know that the show is starting?

You will know the show is starting because the lights in the auditorium will get dim, and a member of the UMS Education staff will come out on stage to introduce the performance.

## What if I get lost?

Please ask an usher or a UMS staff member for help. You will recognize these adults because they have name tag stickers or a name tag hanging around their neck.

## How do I show that I liked what I saw and heard?

The audience shows appreciation during a performance by clapping. In a musical performance, the musicians are often greeted with applause when they first appear. It is traditional to applaud at the end of each musical selection and sometimes after impressive solos. At the end of the show, the performers will bow and be rewarded with your applause. If you really enjoyed the show, give the performers a standing ovation by standing up and clapping during the bows. For this particular show, it will be most appropriate to applaud at the beginning and the ending.

## What do I do after the show ends?

Please stay in your seats after the performance ends, even if there are just a few of you in your group. Someone from UMS will come onstage and announce the names of all the schools. When you hear your school's name called, follow your teachers out of the auditorium, out of the theater and back to your buses.

## How can I let the performers know what I thought?

We want to know what you thought of your experience at a UMS Youth Performance. After the performance, we hope that you will be able to discuss what you saw with your class. Tell us about your experiences in a letter or drawing. Please send your opinions, letters or artwork to: **UMS Youth Education Program, 881 N. University Ave., Ann Arbor, MI 48109-1011.**



# The Performance at a Glance

## Who are Urban Bush Women?

The Urban Bush Women was founded in 1984 by choreographer Jawole Willa Jo Zollar. The company seeks to bring the untold and under-told histories and stories of disenfranchised people to light through dance. Urban Bush Women is proudly based in Brooklyn, New York. UBW has been presented extensively in New York City and has toured throughout the United States and to Asia, Australia, Europe and South America. Festival appearances include Jacob's Pillow, Spoleto USA, National Black Arts Festival, Dance Umbrella UK and Lincoln Center Festival. The Company has been commissioned by major presenters nationwide, and counts among its honors a 1992 New York Dance and Performance Award (BESSIE); the 1994 Capezio Award for Outstanding Achievement in Dance; and 1998 and 2004 Doris Duke Awards for New Work from the American Dance Festival.

## Who are Compagnie Jant-Bi?

Compagnie Jant-Bi was created in 1998 with dancers who had participated in the first professional workshop of the International Centre for Traditional and Contemporary African Dancers, L'Ecole des Sables in Toubab Dialaw, Senegal, under the artistic direction of Germaine Acogny. Compagnie Jant-Bi works closely with the International Centre for Traditional and Contemporary African Dances, L'Ecole des Sables in Toubab Dialaw, on the coast in the south of Dakar. The principal aim of the Centre is to supply African dancers with professional training in traditional and contemporary African dance, and to develop and promote contemporary African dance. The Centre is also a meeting point and a place of exchange for dancers and choreographers belonging to the African Diaspora and different cultures from all over the world. The company continues this international cultural exchange by creating works that reflect the spirit of the Centre. By creating/forming contacts with choreographers from other cultures and incorporating different dance styles, a fusion between their culture and the essence of African dance is obtained.

## About the performance

Jawole Willa Jo Zollar and Germaine Acogny, Artistic Directors of Urban Bush Women and Compagnie Jant-Bi, respectively, co-choreographed their evening-length dance work titled *The scales of memory*. The new work is performed by the entirety of both companies - 14 dancers - one comprised solely of women and the other an all-male ensemble. Zollar and Acogny are interested in representing the beauty and vastness of nature, exploring the complexities of love, as well as highlighting the visceral link between African-Americans and West Africans.

**IMPORTANT NOTE:** UMS would like to make you aware that in the final section of the piece there is some dance that is suggestive. We realize that teaching children about relationships can be a sensitive issue and a challenge.

As teachers, you have a great responsibility to educate your students; therefore, it is important to talk to your students about the dance they will see before coming to the performance.

The men and women dance in duos. One of the pairs dance close and man touches the woman's bottom while she pushes him away. The feeling of the scene is light hearted and humorous. You can see the scene on the included DVD (3:31-3:48).

## **How was the project conceived?**

The collaboration was conceived as four phases of creative labs exploring the cultural landscape of Africa and the deep South as a way to examine shared African and African American experiences. The first phase occurred in December 2005 in Toubab Dialaw, Senegal, the second phase was in June 2007 in Tallahassee at Florida State University. The third brought the collaborators back to Senegal in December 2007, and then to Tallahassee in January 2008 to finish the work before. It premiered on January 17, 2008 at the Curtis M Phillips Center for Performing Arts in Gainesville, Florida.

## **What does a choreographer do?**

Choreography (also known as dance composition) is the “art of making visual structures in which movement occurs.” People who make these compositions are called choreographers. A choreographer creates a dance by having a vision and then arranging or directing the movements of the dancers. The choreographer must work closely with the dancers, the stage manager and musicians during rehearsals. Although mainly used in relation to dance, choreographers also work in various settings including fencing, gymnastics and ice skating.

## **What is Modern Dance?**

Modern dance is a phenomenon that started in the early 20<sup>th</sup> century, when individual dancers felt the need to break away and create a form of dance based on more natural motions of the human body. There is no specific definition for what makes something modern dance, as the concept of “modern” was simply applied to the dancers of the time who had begun a rebellion against the strict discipline of classical ballet. Today we perceive modern dance as a discipline defined by the people who began this movement and their individual traditions and followings. Now a widely appreciated style of performance, modern dance began as, and continues to be, an experiment in new ways of moving.



Urban Bush Women/Compagnie Jant-Bi (Photo by Antoine Tempe)

# About the Artists

# About Urban Bush Women

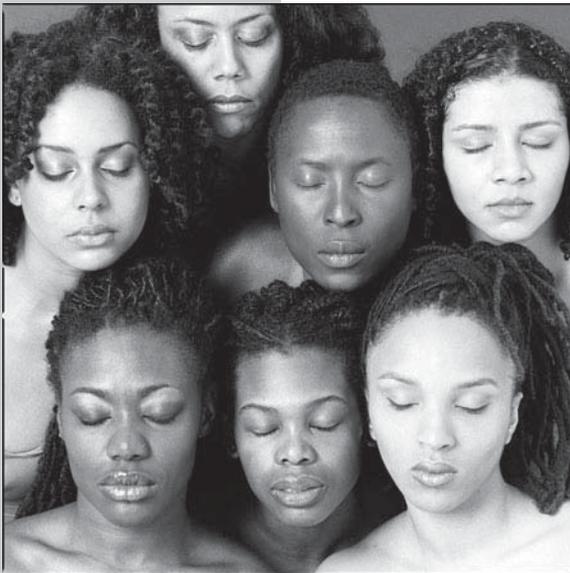
## Mission

Urban Bush Women (UBW) seeks to bring the untold and under-told histories and stories of disenfranchised people to light through dance. We do this from a woman-centered perspective, as members of the African Diaspora community, in order to create a more equitable balance of power in the dance world and beyond.

We aspire to ensure continuity by strengthening and expanding our community via ongoing professional education, development of new audiences, nurturing young talent and presenting bold, life-affirming dance works in a variety of settings.

## History

For Urban Bush Women, creating dance and creating community are essentially linked. Founded in 1984 by choreographer Jawole Willa Jo Zollar, Urban Bush Women seeks to bring the untold and under-told histories and stories of disenfranchised people to light through dance. We do this from a woman-centered perspective, as members of the African Diaspora community, in order to create a more equitable balance of power in the dance world and beyond.



**Urban Bush Women**

Urban Bush Women is proudly based in Brooklyn, New York. UBW has been presented extensively in New York City and has toured throughout the United States and to Asia, Australia, Europe and South America. Festival appearances include Jacob's Pillow, Spoleto USA, National Black Arts Festival, Dance Umbrella UK and Lincoln Center Festival. The Company has been commissioned by major presenters nationwide, and counts among its honors a 1992 New York Dance and Performance Award (BESSIE); the 1994 Capezio Award for Outstanding Achievement in Dance; and 1998 and 2004 Doris Duke Awards for New Work from the American Dance Festival. The Urban Bush Women repertory consists of 32 works choreographed by Zollar including ambitious collaborations with jazz artist David Murray;

poets Laurie Carlos and Carl Hancock Rux; directors Steve Kent and Elizabeth Herron; and the National Song and Dance Company of Mozambique (supported by The Ford Foundation's Africa Exchange Program). To celebrate its 20th anniversary season in 2004, the company launched PROJECT NEXT GENERATION, a commissioning award to an emerging female choreographer. Past recipients whose work was part of the UBW repertory in 2005-2007 include Bridget L. Moore and Camille A. Brown. In 2007, Urban Bush Women re-staged Blondell Cummings' seminal solo from 1981, *Chicken Soup*, deemed an American Masterpiece by the National Endowment for the Arts. Longterm community engagement residencies culminating in public performances have been undertaken in New Orleans, Sarasota, Philadelphia, New Haven, Tallahassee, Riverside (California), Flint (Michigan) and San Diego. Urban Bush Women also produces an annual Summer Institute for training artists and activists in UBW community engagement techniques. The 2008 Summer Institute will take place in Brooklyn, July 25-August 3.

# Jawole Willa Jo Zollar



**Jawole Willa Jo Zollar**

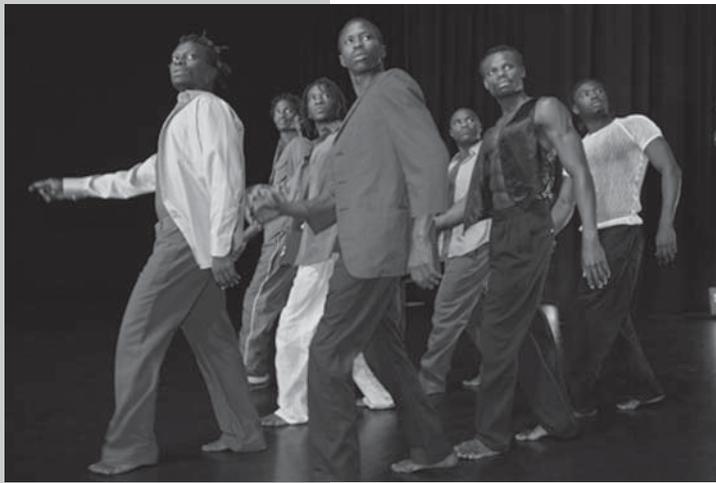
## **Founding Artistic Director, Urban Bush Women**

Jawole Willa Jo Zollar was born and raised in Kansas City, MO. She trained with Joseph Stevenson, a student of the legendary Katherine Dunham, and received a B.A. in dance from the University of Missouri at Kansas City and an M.F.A. in dance from Florida State University. In 1980, she moved to New York City to study with Dianne McIntyre at Sounds in Motion. She founded Urban Bush Women in 1984. In addition to over 30 works for UBW, Jawole has created dances for Alvin Ailey American Dance Theater, Ballet Arizona, Philadanco, University of Maryland, University of Florida, Dayton Contemporary Dance Company (DCDC) and others. Her many positions as a teacher and speaker include Worlds of Thought Resident Scholar at Mankato State Univer-

sity (1993-94), Regents Lecturer in the Departments of Dance and World Arts and Culture at UCLA (1995-96), Visiting Artist at Ohio State University (1996), and the Abramowitz Memorial Lecturer at Massachusetts Institute of Technology (1998). She was named Alumna of the Year by University of Missouri (1993) and Florida State University (1997), and awarded an Honorary Doctorate from Columbia College, Chicago (2002). She also received the Martin Luther King Distinguished Service Award from Florida State University, where she holds the Nancy Smith Fichter professorship in the Dance Department. Most recently, Zollar was recognized with a 2006 New York Dance & Performance Award (A BESSIE) for her choreography of *Walking With Pearl . . . Southern Diaries*. She remains as the Director of the Urban Bush Women Summer Institute, Community Building for Change, an annual intensive first presented in partnership with Florida State University (1997-1999) and now a 10-day training in Brooklyn for artists and activists interested in using dance as a tool for engaging community and embodying change.

# About Compagnie Jant-Bi

Compagnie Jant-Bi was created in 1998 with dancers who had participated in the first professional workshop of the International Centre for Traditional and Contemporary African Dancers, L'Ecole des Sables in Toubab Dialaw, Senegal, under the artistic direction of Germaine Acogny. The first choreography of the company, *Le Coq est Mort*, was created for eight male dancers in 1999, by the German choreographer Susanne Linke and the Israeli co-choreographer Avi Kaiswer. *Le Coq est Mort* toured throughout Europe and North America including such theaters as Theatre de la Ville in Paris, FIND in Montreal, Jacob's Pillow, The Kennedy Center and Arizona State University, among others. Compagnie Jant-Bi works closely with the International Centre for Traditional and Contemporary African Dances, L'Ecole des Sables in Toubab Dialaw, on the coast in the south of Dakar. The principal aim of the Centre is to supply African dancers with professional training in traditional and contemporary African dance, and to develop and promote contemporary African dance. The Centre is also a meeting point and a place of exchange for dancers and choreographers belonging to the African Diaspora and different cultures from all over the world. The company continues this international cultural exchange by creating works that reflect the spirit of the Centre. By creating/forming contacts with choreographers from other cultures and incorporating different dance styles, a fusion between their culture and the essence of African dance is obtained.



**Compagnie  
Jant-Bi**

## **Germaine Acogny, artistic director**

Germaine Acogny is Senegalese and French in origin and founded her first dance studio in Dakar in 1968. Thanks to the influence of the body movements she had inherited from her grandmother, a Yoruba priest, and to her learning of traditional African dances and Occidental dances (classic and modern), Acogny has given birth to her own dancing technique. Between 1977 and 1982 she was director of Mudra Afrique (Dakar), created by Maurice Béjart and the president L.S. Senghor. In 1980, she wrote a book titled *African Dance*, edited in three different languages. Once Mudra Afrique closed, she moved to Brussels to work with Maurice Béjart's company and organized international African dance workshops which had great success among the European audiences.

This same experience was repeated in Africa, in Fanghoume, a small village in Casamance in the south of Senegal. Acogny dances, produces choreographies and teaches all over the world, becoming a real emissary of African dance and culture. Together with her husband, Helmut Vogt, she founded the Studio-Ecole-Ballet-Theatre du le Monde in 1985 in Toulouse, France. In 1987, after a brief respite from performing, she worked with Peter Gabriel on a video clip and created her solo *Sahel*. In 1995, she decided to return to Senegal with the aim of creating an International Centre for Traditional and Contemporary African Dances that would serve as a meeting point for dancers coming from Africa and from all over the world, and a place of education for dancers from the whole of Africa that could guide them towards a contemporary African dance. This academy, L'Ecole des Sables, is now located in Toubab Dialaw, approximately 35 miles from Dakar. Acogny and co-choreographer Kota Yamazaki were recognized in 2007 with a New York Dance & Performance Award (A BESSIE) for their creation, *Fagaala*, a reflection on the Rwandan genocide. Most recently she collaborated with her son Patrick Acogny on *Waxtaan*, another full-evening work for Compagnie Jant-Bi.



Urban Bush Women/Compagnie Jant-Bi (Photo by Antoine Tempe)

# About the Performance

# Performance and Collaboration

Jawole Willa Jo Zollar and Germaine Acogny, Artistic Directors of Urban Bush Women and Compagnie Jant-Bi, respectively, co-choreographed their evening-length dance work titled *The scales of memory*. The new work is performed by the entirety of both companies - 14 dancers - one comprised solely of women and the other an all-male ensemble. Zollar and Acogny are interested in representing the beauty and vastness of nature, exploring the complexities of love, as well as highlighting the visceral link between African-Americans and West Africans. During their a residency at a University of Florida's Maggie Allesee National Center for Choreography, Jawole and Germaine honed in on three key words due to their research: memory, love and resistance. True to both choreographers' methodologies, the piece also takes the gender difference into account and delves into the chasms and similarities between the movement of dancers living in a Muslim country and one comprised mostly of Christians, of dancers who study both concert and vernacular dance forms.

The collaboration was conceived as four phases of creative labs exploring the cultural landscape of Africa and the deep South as a way to examine shared African and African American experiences. The first phase occurred in December 2005 in Toubab Dialaw, Senegal, the second phase was in June 2007 in Tallahassee at Florida State University. The third brought the collaborators back to Senegal in December 2007, and then to Tallahassee in January 2008 to finish the work before. It premiered on January 17, 2008 at the Curtis M Phillips Center for Performing Arts in Gainesville, Florida. *The scales of memory* tours nationally throughout 2008, including performances at the prestigious "Next Wave Festival" at the Brooklyn Academy of the Arts and the Kennedy Center.

## Research and Collaboration

Through visits to African American museums in Tallahassee and Jacksonville, nineteenth century plantations where slaves worked and lived, a "hanging" tree and a traditional African American church, as well as panel discussions by African American history scholars, Jawole and Germaine generated movement in reaction and honed the subject of the new work: love, resistance and memory.

In particular, Zollar talks about the shared theme of resistance in the lives of the Senegalese and African Americans. For Senegalese, their struggle against colonialism is a prevalent theme while for African Americans it is the institution of slavery and the struggle for civil rights. However, she also notes that the themes of the piece are human themes, not just particular to Africans and African Americans.

As devout leaders in their own communities, Zollar and Acogny involved members of the Tallahassee, Florida State University and Florida A&M University communities for engagement and research purposes throughout the residency. Residents and students watched an improvisation by the UBW and Jant-Bi dancers then followed it by participating in dialogue with the companies. JANT-BI also taught a traditional Senegalese dance class which was accompanied by local Tallahassee drummers. Lastly audiences learned about emergent and diverse African choreographers through watching the film "Movement (R) evolution ([www.movementrevolutionafrica.com](http://www.movementrevolutionafrica.com)) which was followed by a work-in-progress showing of UBW and Jant-Bi's choreographic research.

# Artistic Statements

## Artist's Statement — Germaine Acogny

It's a dream that has become a reality through the choreographic creation of *Les écailles de la mémoire* (*The scales of memory*). To bring together, to unite Africa and its Diaspora ... what way could be better than through dance? When I met Jawole Zollar at the University of Florida in Gainesville for the first time in 2004, I immediately felt her telluric force. This was what was needed, I felt, to assert together the Contemporary Negritude, proclaimed in the sixties by Césaire, Damas, and Senghor. We knew that it was a big challenge which would need more than just choreographic skills. Trust, openness, intuition, respect, love, and awareness were a few of the basic ingredients needed to bring our two worlds together. I thank Jawole for sharing this wonderful experience with me. Out of all my collaborations this has been the most complete, satisfying, and enriching one, an experience I would not have missed. I thank the dancers of the two companies, the Urban Bush Women and Jant-Bi, for their patience, energy, imagination, and participation in this creation: they have helped me give life, through their bodies, to all of the images and emotions teeming in my head which were made complete with the fantastic sounds of the musical creation by the composer Fabrice Bouillon. Two strong, independent women, 14 wonderful dancers, a very talented and inspired composer, a completely absorbed and fascinating costume designer, a magic lighting designer, a dedicated team all around demonstrating great respect and human warmth—what a chance to work under these conditions! I thank my husband Helmut Vogt for his attentive presence and support and the sensibility and generosity of all the partners that made this project possible.

To hear a podcast of an interview with Germaine Acogny, go to:  
<http://www.mancc.org/multimedia/>

## Artist's Statement — Jawole Willa Jo Zollar

Through *Les écailles de la mémoire*, We—Germaine (Acogny), Helmut (Vogt, Zollar's husband), Nora (Chipaumire, Associate Artistic Director for UBW), and the men and women of both companies and I—have come to completion of a cycle of exploration and collaboration that has encompassed two continents; our collective and personal histories and narratives; embodied research in Tallahassee at sites like the Kingsley Plantation, southern Baptist churches and the Hanging Tree, and embodied research in Goree, Dakar club life, and village ceremonies in Senegal. To work from one's heart with a fellow traveler is always a great honor and privilege. To work from the depth of one's soul and to have the trust that there will be an honoring of the vulnerability it takes to work from such a deep place is a rare and precious experience. When I met Germaine at the Conference of Contemporary Art in Gainesville, Florida, I knew there was a special connection of heart and soul like no other I have experienced; this friendship continues to affirm and illuminate my unfolding artistic journey. It is a great honor and privilege to work with the powerful women of Urban Bush Women, the open hearts of the men of Jant-Bi, the choreographic vision of Nora Chipaumire, and the wisdom, joyous nature, and honesty of Helmut and Germaine.

To hear a podcast of an interview with Jawole Willa Jo Zollar, go to:  
<http://www.mancc.org/multimedia/>

## Production notes from the composer — Fabrice Bouillon-LaForest

From Africa to America, the story of a whole people can be told by strings and wood, voices and skins. Leaving skins and voices to the dancers, I choose the guitar as a bond between different times and spaces in history, echoes from the traditional kora, reminiscences of blues and jazz, percussive and noisy loops from our modern world: the guitar is the instrument of resistance and memory par excellence. To talk about the past, I also used the Brazilian berimbau, another amazing tool people have created to make their traditions and spirit endure through the dark times of slavery. Obvious proof of their intelligence, this barbary abolished, the berimbau stands still, as music often does. But of course, this is not only about celebrating the past. Now is a big free field and, with the wonderful guitarist and composer Frederic Bobin, we tried and spanned the many sides, the many sounds of the classical guitar. Using the guitar was our way to question the legacy of African culture through an instrument that once was the voice of the oppressor. I imagined music for *The Scales of Memory* as an endless mirror game between now and then, noise and silence, celebrating freedom and love within the darkest hours of time.



Urban Bush Women/Compagnie Jant-Bi in rehearsal



**Brooklyn Bridge**

# Brooklyn, New York

Brooklyn (named after the Dutch town Breukelen) is one of the five boroughs of New York City. An independent city until its consolidation into New York in 1898, Brooklyn is New York City's most populous borough, with more than 2.5 million residents. If the borough was still considered an independent city, it would be the 4th largest city in the United States (while NYC would remain #1). Brooklyn is coterminous with Kings County, which is the most populous county in New York State, and the second most densely populated county in the United States (after New York County, which is the borough of Manhattan).

Though a part of New York City, Brooklyn maintains a character of its own, characterized by cultural diversity, an independent art scene, distinct neighborhoods, and a unique architectural heritage.

## History

The Dutch were the first Europeans to settle the area on the western edge of Long Island, which was then largely inhabited by the Canarsie Native American tribe. The first Dutch settlement was Midwout (Midwood), established in 1634.[3] The Dutch also purchased land in the 1630s from the Mohawks around present day Gowanus, Red Hook, the Brooklyn Navy Yard, and Bushwick.[3] The Village of Breuckelen was authorized by the Dutch West India Company in 1646 and became the first municipality in what is now New York State. At the time Breuckelen was part of New Netherland.

The Dutch lost Breuckelen in the British conquest of New Netherland in 1664. In 1683, the British reorganized the Province of New York into 12 counties, each of which was sub-divided into towns. Over time, the name evolved from Breuckelen, to Brockland, Brocklin, Brookline, and eventually Brooklyn.[3] Kings County was one of the original 12 counties, and Brooklyn was one of the original six towns within Kings County. The county was named in honor of King Charles II of England.

In August and September 1776, the Battle of Long Island (occasionally now called, anachronistically, the "Battle of Brooklyn") was fought in Kings County. It was the first major battle in the American Revolutionary War following the Declaration of Independence, and the largest battle of the entire conflict. New York, and Brooklyn along with it, gained independence from the British with the Treaty of Paris in 1783.

The first half of the 19th century saw urban areas grow along the economically strategic East River waterfront, across from New York City. The county had two cities: the City of Brooklyn and the City of Williamsburgh. Brooklyn annexed Williamsburgh in 1854, which lost its final "h." It took until 1896 for Brooklyn to annex all other parts of Kings County.

The building of rail links such as the Brighton Beach Line in 1878 heralded explosive growth, and in the space of a decade the City of Brooklyn annexed the Town of New Lots in 1886, the Town of Flatbush, the Town of Gravesend, and the Town of New Utrecht in 1894, and the Town of Flatlands in 1896.

Brooklyn had reached its natural municipal boundaries at the ends of Kings County. In 1883, the Brooklyn Bridge was completed, and transportation to Manhattan was no longer by water only. The question became whether Brooklyn was prepared to engage in the still-grander process of consolidation then developing throughout

the region. In 1894, Brooklyn residents voted by a slight majority to join with Manhattan, The Bronx, Queens and Richmond (later Staten Island) as the five boroughs to form modern New York City, effective in 1898. Kings County retained its status as one of New York State's counties.

## Geography

Brooklyn is located on the westernmost point of Long Island and shares its only land boundary with Queens to the northeast. The westernmost section of this boundary is defined by Newtown Creek, which flows into the East River.

Brooklyn's waterfront faces different bodies of water. Northern Brooklyn's coast is defined by the East River, while middle Brooklyn adjoins Upper New York Bay. This area of the waterfront features the Red Hook peninsula and the Erie Basin. Butter-milk Channel separates this part of the waterfront from Governors Island. Southwest is Gowanus Bay, connected to the Gowanus Canal. At its south westernmost section, Brooklyn is separated from Staten Island by the Narrows, where Upper and Lower New York Bay meet.

Brooklyn's southern coast includes the peninsula on which stretch Coney Island, Brighton Beach and Manhattan Beach. The southeastern coast lies on island-dotted Jamaica Bay.

The highest point in Brooklyn is the area around Prospect Park and Green-Wood Cemetery, rising approximately 200 feet (60 m) above sea level. There is also a minor elevation in Downtown Brooklyn known as Brooklyn Heights.

According to the United States Census Bureau, the County has a total area of 251.0 km<sup>2</sup> (96.9 sq mi). 182.9 km<sup>2</sup> (70.6 sq mi) of it is land and 68.1 km<sup>2</sup> (26.3 sq mi) of it is water. 27.13% of the total area is water.

Populations of wild Monk Parakeets, also known as the Quaker Parrot, live in Green-Wood Cemetery, Midwood, Flatbush, Marine Park, Bensonhurst, and Bay Ridge.

## Demographics

According to 2005 U.S. Census Bureau estimates, there are 2,486,235 people (up from 2.3 million in 1990), 880,727 households, and 583,922 families residing in Brooklyn.[14][15] The population density was 13,480/km<sup>2</sup> (34,920/sq mi). There were 930,866 housing units at an average density of 5,090/km<sup>2</sup> (13,180/sq mi).

In 2000, 41.20% of Brooklyn residents were white; 36.44% were black; 7.54% were Asian; 0.41% were Native American; 0.06% Pacific Islander; 10.05% were of other races; and 4.27% were from two or more races. People of Hispanic or Latino origin, who may be of any race, comprised 19.79% of the population. 18.00% of the population reported speaking Spanish at home, 5.95% Russian, 4.19% French or a French-based creole, 3.92% Chinese, 3.10% Yiddish, 2.10% Italian, 1.42% Polish, 1.13% Hebrew, 1.09% Punjabi and 0.68% Urdu.[16]

Of the 880,727 households in Brooklyn, 38.6% were married couples living together, 22.3% had a female householder with no husband present, and 33.7% were non-families. 33.3% had children under the age of 18 living in them. Of all households 27.8% are made up of individuals and 9.8% had someone living alone

who was 65 years of age or older. The average household size was 2.75 and the average family size was 3.41.

In Brooklyn the population was spread out with 26.9% under the age of 18, 10.3% from 18 to 24, 30.8% from 25 to 44, 20.6% from 45 to 64, and 11.5% who are 65 years of age or older. The median age was 33 years. Brooklyn has more women, with 88.4 males for every 100 females.

The median income for households in Brooklyn was \$32,135, and the median income for a family was \$36,188. Males had a higher median income of \$34,317 than females, whose median income was \$30,516. The per capita income was \$16,775. About 22% of families and 25.1% of the population were below the poverty line, including 34% of those under age 18 and 21.5% of those age 65 or over.

Brooklyn has long been a magnet for immigrants, and has become New York City's most ethnically diverse and most populous borough.[citation needed] It presently has substantial populations from many countries, including Poland, Italy, China, Jamaica, Haiti, Trinidad, Guyana, Grenada, Barbados, Pakistan, India, Bangladesh and Russia. The borough also attracts people previously residing in the United States. Of these, most come from Chicago, San Francisco, Washington DC/Baltimore, Boston, and Seattle.[17]

## Culture

The Brooklyn Museum, opened in 1897, is among the world's premier art institutions with a permanent collection that includes more than 1.5 million objects, from ancient Egyptian masterpieces to contemporary art. The Brooklyn Academy of Music (BAM), a complex including the 2,109-seat Howard Gilman Opera House, the 874-seat Harvey Lichtenstein Theater, and the art house BAM Rose Cinemas are notable venues. BAM is recognized internationally as a progressive cultural center well known for The Next Wave Festival, which began in 1983.

Founded in 1863, the Brooklyn Historical Society (BHS) is a museum, library, and educational center dedicated to preserving and encouraging the study of Brooklyn's rich 400-year past, while reflecting upon the future of the culturally rich borough. BHS houses a treasure trove of materials relating to the founding of the U.S. and the history of Brooklyn and its people.

The BRIC Rotunda Gallery, founded in 1981, is the oldest not-for-profit gallery dedicated to presenting contemporary art work by artists who are from, live, or work in the borough. The Gallery, located in Brooklyn Heights, presents contemporary art of all media, public events and an innovative arts education program. The Gallery's aim is to increase the visibility and accessibility of contemporary art while bridging the gap between the art world and global culture in Brooklyn and the world beyond.

Brooklyn is home to one of the most vibrant Jewish communities outside of Israel. Some estimates have the Jewish population in Brooklyn at as high as three-quarters of a million, with many living in Borough Park, Williamsburg, Flatbush, Gravesend, Crown Heights, and other sections of Brooklyn. Much of the Jewish community, most notably the Hasidic and Hareidi Jews, are fluent in Yiddish and often use it as their first language.

Courtesy of  
[http://wikitravel.org/en/New\\_York\\_%28city%29/Brooklyn](http://wikitravel.org/en/New_York_%28city%29/Brooklyn)



Urban Bush Women/Compagnie Jant-Bi rehearse in Senegal

# Senegal

Senegal (French: le Sénégal), officially the Republic of Senegal, is a country south of the Sénégal River in western Africa. Senegal is bounded by the Atlantic Ocean to the west, Mauritania to the north, Mali to the east, and Guinea and Guinea-Bissau to the south. The Gambia lies almost entirely within Senegal, surrounded on the north, east and south; from its western coast, Gambia's territory follows the Gambia River more than 300 kilometres (186 miles) inland. Dakar is the capital city of Senegal, located on the Cape Verde Peninsula on the country's Atlantic coast.

## History

Archaeological findings throughout the area indicate that Senegal was inhabited in prehistoric times.

Eastern Senegal was once part of the Empire of Ghana. It was founded by the Tukulor in the middle valley of the Senegal River. Islam, the dominant religion in Senegal, first came to the region in the 11th century. In the 13th and 14th centuries, the area came under the influence of the Mandingo empires to the east; the Jolof Empire of Senegal also was founded during this time.

Various European powers - Portugal, the Netherlands, and Great Britain - competed for trade in the area from the 15th century onward, until in 1677, France ended up in possession of what had become an important slave trade departure point - the infamous island of Gorée next to modern Dakar. Millions of West African tribespeople were shipped from here. It was only in the 1850s that the French began to expand their foothold onto the Senegalese mainland, at the expense of native kingdoms such as Waalo, Cayor, Baol, and Jolof.

In January 1959, Senegal and the French Sudan merged to form the Mali Federation, which became fully independent on June 20, 1960, as a result of the independence and the transfer of power agreement signed with France on April 4, 1960. Due to internal political difficulties, the Federation broke up on August 20. Senegal and Sudan (renamed the Republic of Mali) proclaimed independence. Léopold Senghor was elected Senegal's first president in September 1960.

After the breakup of the Mali Federation, President Senghor and Prime Minister Mamadou Dia governed together under a parliamentary system. In December 1962, their political rivalry led to an attempted coup by Prime Minister Dia. Although this was put down without bloodshed, Dia was arrested and imprisoned, and Senegal adopted a new constitution that consolidated the president's power. In 1980, President Senghor decided to retire from politics, and he handed power over in 1981 to his handpicked successor, Abdou Diouf.

Senegal joined with The Gambia to form the nominal confederation of Senegambia on February 1, 1982. However, the union was dissolved in 1989. Despite peace talks, a southern separatist group in the Casamance region has clashed sporadically with government forces since 1982. Senegal has a long history of participating in international peacekeeping.[1]

Abdou Diouf was president between 1981 and 2000. He encouraged broader political participation, reduced government involvement in the economy, and widened Senegal's diplomatic engagements, particularly with other developing nations. Domestic politics on occasion spilled over into street violence, border tensions, and a violent separatist movement in the southern region of the he would sign a peace treaty with the separatist group in the Casamance region. This, however,

Casamance. Nevertheless, Senegal's commitment to democracy and human rights strengthened. Diouf served four terms as president.

In the presidential election of 2000, opposition leader Abdoulaye Wade defeated Diouf in an election deemed free and fair by international observers. Senegal experienced its second peaceful transition of power, and its first from one political party to another. On December 30, 2004 President Abdoulaye Wade announced that has yet to be implemented. There was a round of talks in 2005, but the results did not yet yield a resolution.

## Geography

Senegal is located on the west of the African continent. The Senegalese landscape consists mainly of the rolling sandy plains of the western Sahel which rise to foothills in the southeast. Here is also found Senegal's highest point, an otherwise unnamed feature near Nepen Diakha at 584 m (1926 ft). The northern border is formed by the Senegal River, other rivers include the Gambia and Casamance Rivers. The capital Dakar lies on the Cap-Vert peninsula, the westernmost point of continental Africa.

The local climate is tropical with well-defined dry and humid seasons that result from northeast winter winds and southwest summer winds. Dakar's annual rainfall of about 600 mm (24 in) occurs between June and October when maximum temperatures average 27 °C (81 °F); December to February minimum temperatures are about 17 °C (63°F). Interior temperatures can be substantially higher than along the coast, and rainfall increases substantially farther south, exceeding 1.5 m (59.1 in) annually in some areas. The far interior of the country, in the region of Tambacounda, particularly on the border or Mali, temperatures can reach as high as 130°F.

The Cape Verde islands lie some 560 kilometers (348 mi) off the Senegalese coast, but Cap Vert ("Cape Green") is a maritime placemark, set at the foot of "Les Mamelles", a 105-metre (344 ft) cliff resting at one end of the Cap Vert peninsula onto which is settled Senegal's capital Dakar, and 1 kilometre (1,100 yd) south of the "Pointe des Almadies", the western-most point in Africa.

## Demographics

Senegal has a population of over 11 million, about 70 percent of whom live in rural areas. Density in these areas varies from about 77 inhabitants per square kilometre (199/sq mi) in the west-central region to 2 inhabitants per square kilometre (5/sq mi) in the arid eastern section.

## Ethnicity

Senegal has a wide variety of ethnic groups and, as in most West African countries, several languages are widely spoken. The Wolof are the largest single ethnic group in Senegal at 43%; the Peul and Toucouleur (also known as Halpulaar, Fulbe or Fula) (24%) are the second biggest group, followed by others that include the Serer (15%), Lebou (10%), Jola (4%), Mandinka (3%), Maures or Naarkajors, Soninke, Bassari and many smaller communities (9%). (See also the Bedick ethnic group.) About 50,000 Europeans (1%) (mostly French) as well as smaller numbers of Mauritians and Lebanese reside in Senegal, mainly in the cities. Also located primarily in urban settings are the minority Vietnamese communities. From the time of earliest contact between Europeans and Africans along the coast of Senegal, particularly after the establishment of coastal trading posts during the fifteenth century, communities of

mixed African and European (mostly French and Portuguese) origin have thrived. Cape Verdeans living in urban areas and in the Casamance region represent another recognized community of mixed African and European background.

## **Religion**

Islam is the predominant religion, practiced by approximately 95 percent of the country's population; the Christian community, at 4 percent of the population, includes Roman Catholics and diverse Protestant denominations. There is also a 1% population who maintain animism in their beliefs, particularly in the southeastern region of the country.

Small Roman Catholic communities are mainly found in coastal Serer, Jola, Mankanya and Balant populations, and in eastern Senegal among the Bassari and Coniagui. In Dakar, Catholic and Protestant rites are practiced by the Lebanese, Capeverdian, European, and American immigrant population, and among certain Africans of other countries.

Animism is the other main religion practiced. There are also small numbers of adherents of Judaism and Buddhism. Judaism is followed by members of several ethnic groups, while Buddhism is followed by a number of Vietnamese.

Student busily working during a UMS in-school visit.



# Lesson Plans

# Curriculum Connections

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## **Introduction**

The following lessons and activities offer suggestions intended to be used in preparation for the UMS Youth Performance. These lessons are meant to be both fun and educational, and should be used to create anticipation for the performance. Use them as a guide to further exploration of the art form. Teachers may pick and choose from the cross-disciplinary activities and can coordinate with other subject area teachers. You may wish to use several activities, a single plan, or pursue a single activity in greater depth, depending on your subject area, the skill level or maturity of your students and the intended learner outcomes.

## **Learner Outcomes**

- Each student will develop a feeling of self-worth, pride in work, respect, appreciation and understanding of other people and cultures, and a desire for learning now and in the future in a multicultural, gender-fair, and ability-sensitive environment.
- Each student will develop appropriately to that individual's potential, skill in reading, writing, mathematics, speaking, listening, problem solving, and examining and utilizing information using multicultural, gender-fair and ability-sensitive materials.
- Each student will become literate through the acquisition and use of knowledge appropriate to that individual's potential, through a comprehensive, coordinated curriculum, including computer literacy in a multicultural, gender-fair, and ability-sensitive environment.

# Meeting Michigan Standards

## ARTS EDUCATION

**Standard 1: Performing** All students will apply skills and knowledge to perform in the arts.

**Standard 2: Creating** All students will apply skills and knowledge to create in the arts.

**Standard 3: Analyzing in Context** All students will analyze, describe, and evaluate works of art.

**Standard 4: Arts in Context** All students will understand, analyze and describe the arts in their historical, social, and cultural contexts.

**Standard 5: Connecting to other Arts, other Disciplines, and Life** All students will recognize, analyze and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

## ENGLISH LANGUAGE ARTS

**Standard 3: Meaning and Communication** All students will focus on meaning and communication as they listen, speak, view, read, and write in personal, social, occupational, and civic contexts.

**Standard 6: Voice** All students will learn to communicate information accurately and effectively and demonstrate their expressive abilities by creating oral, written and visual texts that enlighten and engage an audience.

## MATH

**Standard I-1: Patterns** Students recognize similarities and generalize patterns, use patterns to create models and make predictions, describe the nature of patterns and relationships and construct representations of mathematical relationships.

**Standard I-2: Variability and Change** Students describe the relationships among variables, predict what will happen to one variable as another variable is changed, analyze natural variation and sources of variability and compare patterns of change.

## CAREER & EMPLOYABILITY

**Standard 7: Teamwork** All students will work cooperatively with people of diverse backgrounds and abilities, identify with the group's goals and values, learn to exercise leadership, teach others new skills, serve clients or customers and contribute to a group process with ideas, suggestions and efforts.

## TECHNOLOGY

**Standard 2: Using Information Technologies** All students will use technologies to input, retrieve, organize, manipulate, evaluate and communicate information.

## WORLD LANGUAGES

**Standard 2: Using Strategies** All students will use a variety of strategies to communicate in a non-English language.

**UMS can help you meet Michigan's Curricular Standards!**

**The activities in this study guide, combined with the live performance, are aligned with Michigan Standards and Benchmarks.**

**For a complete list of Standards and Benchmarks, visit the Michigan Department of Education online:**

**[www.michigan.gov/mde](http://www.michigan.gov/mde)**

# About the DVD

## DVD

The DVD accompanying this guide features excerpts from *The scales of memory*. This DVD is for education purposes only. Please do not distribute or reproduce.

The pieces you will see are not a narrative; so do not try find a connecting story. As students watch, it is important for them to trust their reactions. Try not to have too many preconceived notions about what the dance should mean or is trying to represent. Let the dance take you on a ride.

### 00:00-00:27

The piece begins with the entire company on stage. They stand and all together evoke the names of their ancestors-- shouting over one another and proclaiming their lineage. The scene cuts to a woman in African dress calling out in French, the official language of Senegal.

### 00:28-1:05

The stage is dark and the eight men from Compagnie Jant-Bi are center stage. They begin by walking in unison and eventually begin to move into a formation. They remove their t-shirts, pulling them over their heads and obscuring their faces. Eventually these "masks" are removed and the dancers move in unison.

### 1:05-1:12

A lone female dancer is center stage. She stomps, jumps and turns, imitating the heavy footwork of many dances found in African villages. The dance does not feel choreographed for the stage. Off stage you can hear whistling and calls. This is also reminiscent of village life where people dance within a circle of their peers cheered on by the crowd.

### 1:12-1:49

Eight Urban Bush Women are on stage. They move in unison, their movement becoming more frenetic like a train building speed. The dance is highly athletic as the women run, jump and fall. Also you can see the influence of their western dance training. The jumping becomes more graceful and their arms are held akimbo as they leap through the air. However, again, elements of African dance emerge as the women step high and in unison as if running.

### 1:49-2:08

All sixteen dancers are onstage. Again their movement harkens back to running, to being out of breath. The imagery would suggest that each of these dancers is on a journey-- but are they running too something or away?

### 2:08-3:12

A man sits alone on the stage. His arms are held strongly at his side as he stares at the audience-- he projects great strength. We cut to a lone woman standing on a bench. She removes part of her costume and we see her grab her mouth and pry it open with her hands in an exaggerated manner. It seems to suggest that she is a slave on the selling block being poked and prodded by possible masters. It is the memory of slavery in America and Africa. The final scene shows both the men and women carrying a bench offstage. It suggests that the memory and legacy of slavery binds the two continents together.

**3:12-4:19**

The entire company is onstage wearing brightly colored clothing. This the section exploring the theme of love and the relationships between men and women. The men and women dance for each other and then with each other in duos. The men grab the women and are rebuffed. It is a light and humorous moment in the piece.

**4:19-5:01**

The men and women face each other in two lines they begin to dance in good-natured competition. This is also evocative of dance in African villiage. Often, dancers will take turns dancing, seeing who is the most impressive. The DVD closes with the dancers undulating in unison, hands at the their stomachs. It is almost a call to the spirits, asking them to fill their bodies and their dance. The scene fades to black and the dancers move with exhuberant leaps and twirls.



**Urban Bush Women/  
Compagnie Jant-Bi  
(Photo by Antoine  
Tempe)**

# Time, Space and Energy

**Grade Levels:**  
**5-12**

## **Objective**

For students to explore the three elements of dance: time, space and energy.

## **Curriculum Connections**

<b>ARTS STANDARD</b>	<b>CONTENT STANDARD</b>
Arts Education 2: Creating	Career & Employability 7: Teamwork

## **Materials**

Open space for movements  
Index cards  
Pencils

## **Activity**

1. Review the three major elements of dance: time, space and energy. Give examples of each on the board. You may wish for students to add to this list.
  - TIME (How do you move in time? fast, slow)
  - SPACE (do you take up a lot of space or a little? Tall, thin, high, low, wide)
  - ENERGY (How do you carry out the movement? Happy, sad, bouncing, stomping, angry, frustrated, heavy-stepped, flowing, sharp, light-stepped)
2. Ask the students to act out the following activities. The correlating dance element is included in parentheses:
  - walking happily (energy - bouncing)
  - walking angrily (energy – stomping, scowling, crossed arms)
  - walking while scared (energy – fear, choppy or nervous energy)
  - crawling (space - low)
  - reaching up to grab something on a high shelf (space – high, thin)
  - fast jumping jacks (time – fast)
  - wading through a deep pool of maple syrup (time – slow)
  - hands out like an airplane (space – wide)
  - walk like an elephant (space – wide; time – slow)
  - move like a bee (time – fast; space – small)
3. Now ask students to write down one “time” example (i.e., fast or slow), one “space” example (high, low, wide, narrow, etc.) and one “energy” example (flowing, sharp, happy, sad) on an index card.
4. Students can trade cards with a partner and have the partner carry out the same procedures as before.

# LESSON ONE

# Directed Improvisation

Grade Levels:  
5-12

## Objective

Students will be introduced to the elements of dance and become comfortable with improvisation in the classroom. They will also focus on personal space, group dynamics and working as a team.

## Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 4-1: Arts in Context	Career & Employability 7: Teamwork
Arts Education 4-4: Arts in Context	World Languages 2: Using Strategies

## Materials

Music of your choice

## Activity

1. Have students divide into pairs and ask students to stand in a circle. One of the partners must be the "driver" and the other the "car." The car must keep his or her eyes closed at all times, completely putting trust in the other partner. The "driver" must stand behind the partner, hands on shoulders, and direct them around the other cars and drivers in the room.
2. Direct them to begin milling about in the center of the circle, with two rules: they must not bump into another car and driver and they must not speak to one another or give verbal directions.
3. As the cars and drivers begin to settle into a pace, ask them to do one of the following at various times:
  - a. **Travel alternately walking and then freezing**
  - b. **Travel only in a backwards fashion**
  - c. **Travel in slow motion or speed it up**
  - d. **Travel in a type of pattern by creating a rhythm**  
(Encourage students to use hands or expressions to create the rhythm or pattern.)
  - e. **Travel by varying the levels**  
(Some may choose walking on tiptoes, some may crawl or even move on their bellies.)
4. Switch car and driver roles and try the exercise with the other partner. This time, the driver does not place his or her hands on the shoulders of the other partner. The two rules for this portion of the activity are: they must not bump into another car and driver, they may only use voices to direct the car by giving verbal directions.

## Extension Activity

Direct students to play the game again, only this time without a partner. Instruct them to keep their eyes closed, move slowly, and they must not speak or make noise. Focus only on where others are around you by using your senses.

## Discussion/Follow-up

How did working as a team make you feel? Did the feeling of trust come into play for anyone? Which activity did you like the best? Which activity did you like the least? Which role did you prefer playing?

# LESSON TWO

# Gestures

Grade Levels:  
5-12

## LESSON THREE

### Objective

Students will use body language for communication.

### Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 3: Analyzing in Context	Career & Employability 7: Teamwork
Arts Education 5: Connecting to Life	World Languages 2: Using Strategies

### Materials

None

### Opening Discussion

People use gestures and movement to help share ideas and emotions every day. We wave our hands, smile, roll our eyes and tap our feet. These common actions are so universal that anyone can understand how we feel by observing them.

### Activity

1. Pair the students into partners and have them sit beside each other.
2. Direct the students to start a conversation with their partners, beginning with simple questions such as "How are you today?" or "What have you been doing lately?"
3. Instruct each pair of students to incorporate movement, facial expressions and gestures into their conversation to correspond with what they are discussing.
4. As the partners become comfortable with the exaggerated movements, have them stop talking but continue their conversation by interpreting each other's actions.
5. Have the students talk with one another to see if they were "reading" their partner's mannerisms correctly.

### Discussion/Follow-up

Dancers often exaggerate common actions or gestures to help the audience understand what they are acting out. How easy or difficult was it for the students to do that with one another? What actions were the simplest to understand? The hardest? Some people who are unable to hear or speak use sign language to communicate every day. Do any of the students know anyone like this? Do any of the students know any sign language?

# Textures and Environment

## Objective

This activity allows the students to explore how different creatures and objects move in different environments.

## Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 4-1: Arts in Context	World Languages 2: Using Strategies
Arts Education 4-2: Arts in Context	Career & Employability 7: Teamwork

## Materials

Tape player or stereo

A variety of musical excerpts such as classical, jazz, Celtic, Indian, swing, Latin, pop, etc.

## Activity

1. Clear the room of desks, chairs and other furniture. Have the students find some personal space.
2. Teacher leads with such questions as: Imagine you are in water. How would you move? Explore different ways of moving in water. What does it feel like?
3. Explore different texture environments such as clouds, peanut butter or jello.
4. Have the students emphasize different parts of their bodies as they walk, such as leading with the head, the toes or the knees.
5. Instruct the students to walk like animals. Try a wide variety of creatures such as elephants, whales, crickets, snakes or penguins.
6. Have the students act out the motions of objects. Try popcorn popping, pancakes flipping or an avalanche.
7. Play musical excerpts from several genres and allow the students to move in a style implied by the piece they're listening to.

## Discussion/Follow-up

How did it feel to mimic walking through different textures?

How did leading with different parts of the body affect the students' balance and coordination?

Did it take a little practice to remain steady?

How was walking like animals or objects similar to acting?

Did the students use facial expressions or sounds as well as their walk to help?

How did the music's beat or dynamic level affect the way the students walked or danced?

Did they coordinate their movement with the musical phrase?

Do choreographers select movement to correspond with their music, music to correspond with their planned movement, or a little of both?

**Grade Levels:**  
**5-12**

LESSON FOUR

# Sculptures

**Grade Levels:**  
**5-12**

## Objective

Being expressive while remaining perfectly still is oftentimes just as important to a dancer as being able to move effectively.

## Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 4-1: Arts in Context	Career & Employability 7: Teamwork
Arts Education 4-4: Arts in Context	

## Materials

None

## Opening Discussion

Being expressive while remaining perfectly still is often times just as important to a dancer as being able to move effectively.

## Activity

1. Divide the class into pairs. One member will be the “sculptor;” the other will be the “clay.”
2. The sculptor has to think of a statue position he/she wants to mold the clay person into.
3. The sculptor is allowed 5 moves to mold the clay into the statue of his/her choice and must move only one body part at a time.
4. The “sculptor” begins molding the “clay” when the teacher says to begin.
5. The objective of the “clay” is to hold whatever position the sculptor places the body part in.
6. Variations:
  - a) Have one sculptor and several clay people create a scene.
  - b) Have other students guess what the sculpture is or is doing.
  - c) Provide a variety of costumes or props for the students to incorporate into their sculpture. You may also have the students “sculpt” to music.

## Discussion/Follow-up

How difficult was it for the “clay” to maintain balance? How important do you imagine it is for dancers to practice in order to have complete control over their balance and coordination? How does it feel when a car you are riding in stops very suddenly? What feelings go through your mind? What types of feelings go through your body? How are your feelings different when you are moving and when you are still?

## Objective

In this activity, everyone can do different things and express their individuality, but they are still a small part of a bigger presentation.

## Curriculum Connections

ARTS STANDARD	CONTENT STANDARD
Arts Education 4-1: Arts in Context	Career & Employability 7: Teamwork
	Math I-2: Variability and Change

## Materials

None

## Open -

Dance

dancer's

## ing Discussion

companies work very hard to make each individual's part in the performance connect smoothly to the others. This makes each role look like a smaller part of the whole work.

## Activity

1. Arrange the students into medium-sized groups.
2. One person starts with a shape/pose.
3. The 2nd person connects him/herself to the 1st person's shape and freezes in a different pose.
4. The 3rd person connects him/herself to one or both of the other people and so on.
5. Each member of the group continues to attach themselves to the human sculpture, placing themselves in poses connected to at least one other person.
6. When everyone in the group is attached, the first person untangles themselves and reconnects someplace else.
7. Next level: Employ musical cues to initiate when each person will move. Challenge them to smooth out the transition from one person's pose to the other person's.

## Discussion/Follow-up

What happened to your group's pose if one person dropped out or didn't follow the directions? How is a group's pose different from an individual's? Did you find yourselves acting with each other? Did some people choose poses for themselves that were humorous or interesting when placed in relationship to the others?

# The Vocabulary of Dance

## **Art**

The production of something beautiful that shows a level of skill (or specific intention) in the chosen medium and an intent to communicate meaning. Art may be classified as architecture, dance, music, theater, visual, literary, technological, etc.

## **Audience**

People who have gathered together to hear or watch something. They may gather formally in a hall designed to sponsor professional performances, or they may gather in a classroom to observe each other's work.

## **Body Shapes**

The design of the body in stillness; shapes may be curved, angular, twisted or straight.

## **Choreography**

The process of creating a dance; originating from the Greek word *choros* (meaning "to dance") and *graphos* (meaning "to write"). This process includes an understanding of form and movement development in dance.

## **Choreographer**

A person who creates a dance work and decides how, when and where the dancers should move.

## **Concentration**

The ability to focus on the task at hand. This may include listening, following directions and completing assigned tasks or combinations in a dance class.

## **Concert**

A formal performance of music or dance for an audience.

## **Costumes**

Specific clothes designed for a dance or theater production.

## **Dance**

Many sequences of movement that combine to produce a whole; a dance has organization, progression and development, including a beginning, middle and end.

## **Dance Technique**

The specific vocabulary of dance and the physical principles for producing efficient and correct body movement are called technique.

## **Dance Elements**

Dance is an art form comprised of the elements of time, space, energy and the body; each of these elements has its own knowledge base which is interpreted uniquely by each dance whether it be folk, ballet, modern, jazz or ethnic dance.

## **Element**

Any one of the three basic components of movement: space, time and energy. (Body is sometimes included as a fourth element.)

# The Vocabulary of Dance

## **Energy**

One of the elements of movement; energy propels or initiates movement or causes changes in movement or body position.

## **Ensemble**

A group of dancers who perform together.

## **Expression**

A manner of speaking, playing music, dancing, writing or visually producing something that shows feeling and meaning.

## **General Space**

The area of space through which a dancer travels or takes his/her personal space; it may include a dance studio, a stage, a classroom or the gymnasium; pathways and directions are defined in this space.

## **Gesture**

A movement of the body or part of the body that a dancer makes in order to express an idea or an emotion; everyday gestures include a handshake, a wave or a fist; abstract gestures in dance are those movements given special emotional or content meaning by a choreographer.

## **Improvisation**

Movement that is created spontaneously ranging from free-form to highly structured environments.

## **Isolation**

Movements restricted to one area of the body such as the shoulders, rib cage or hips; isolations are particularly prominent in jazz dance.

## **Jazz**

A uniquely American dance form that evolved with jazz music. Jazz dance is identified by its high level of energy, modern themes, costumes and wide variety of approaches and improvisation.

## **Kinesthetic Sense**

The sense of movement and bodily awareness of oneself, others and the environment; this sense provides feedback about speed, height, tension/relaxation, force, exertion, direction, etc.; accessible to audience and performers alike.

## **Levels**

The height of the dancer in relation to the floor: high, medium, or low. When a dancer is low, a part of his/her torso is touching the floor; when a dancer is middle level the feet are flat on the floor; when a dancer is on high level, he/she is in the air or on the toes.

## **Literal choreography**

Choreography that communicates a story or message to the audience.

# The Vocabulary of Dance

## **Locomotor**

Movement that occurs in general space when a dancer moves place to place; basic locomotor movements are walk, run, skip, jump, hop, leap, slide and gallop. Low level locomotor movements may be rolling, crawling or creeping.

## **Modern Ballet**

A choreography that maintains elements of traditional ballet but that was created during the 20<sup>th</sup> century; many modern ballets are abstract and nonliteral.

## **Modern Dance**

A performance movement form that evolved at the beginning of the 20<sup>th</sup> century, modern dance can be contrasted with ballet, tap or jazz. Creative work on choreography is an important part of the learning experience in modern dance.

## **Motion**

Moving; a change of position. It may be in one place or through space.

## **Nonliteral choreography**

Choreography that emphasizes movement manipulation and design without the intent of telling a story; nonliteral works communicate directly through movement and need no translation.

## **Non-locomotor**

A teacher may refer to non-locomotor movement as axial movement, referring to movement that occurs in person's space with one body part anchored to one spot; movement is organized around the spine or axis of the body. Basic non-locomotor movements are bending, stretching, twisting, rising, falling, opening, closing, swinging and shaking.

## **Percussive**

Use of energy that is powerful, staccato and explosive.

## **Personal Space**

The kinesphere that one occupies that is defined by the reach space around the body; it includes all levels, planes and directions both near and far from the body's center.

## **Phrase**

The smallest and simplest unit of dance form; usually part of a larger, more complex passage. A phrase is frequently repeated throughout a work in order to give it continuity.

## **Prop**

An object that is separate from the dancer's costume but that is a part of the action or spatial design in the choreography or that contributes to the meaning of a dance. Common dance props include flowers and swords.

## **Repertoire**

Movement phrases or full sections from completed dance works that are taught in order to familiarize dancers with a specific choreographer's style and movement vocabulary. Repertoire can also mean the dance pieces a dance company is prepared to perform.

# The Vocabulary of Dance

## **Rhythm**

The organization of sound in time; rhythm is a pattern of pulses/beats with selected accents that can be repeated or joined with other patterns to form longer phrases. Rhythm is one of the basic elements of music.

## **Saabar**

Sabaar is a traditional dance in Senegal going back hundreds of years. It is usually danced by women but over the years, because of unemployment, men have become more and more present on stage dancing rather than just drumming. The women's dance is much more sensual, whereas men's is more athletic with flips and all sorts of jumping around.

## **Section**

A smaller division of a whole work that contains many phrases in and of itself.

## **Shape**

An interesting and interrelated arrangement of body parts of one dancer; the visible makeup or molding of the body parts of a single dancer; the overall visible appearance of a group of dancers; also the overall development or form of a dance.

## **Space**

One of the elements of movement. Direction, level, size, focus and pathway are the aspects of space. An altered use of the aspects allows the choreographer to use space in different ways.

## **Style**

A distinctive manner of moving.

## **Suite**

A choreographic form with a moderate first section, second slow section and a lively third section.

## **Symmetrical**

A visually-balanced body shape or grouping of dancers.

## **Technique**

The learning of movement skills; the ability to use specific methods to create a dance.

## **Tempo**

The speed of movement as it progresses faster, more slowly or on a pulse beat.

## **Unity**

A principle of choreographic form in which phrases fit together, with each phrase important to the whole.

## **Vibratory**

Use of energy that involves shaking or trembling actions.



Urban Bush Women/Compagnie Jant-Bi (Photo by Antoine Tempe)

# RESOURCES

# UMS FIELD TRIP PERMISSION SLIP

Dear Parents and Guardians,

We will be taking a field trip to see a **University Musical Society (UMS) Youth Performance of Urban Bush Women/Compagnie Jant-Bi** on **Friday, March 28** from **11am-12:30pm** at **Power Center**.

We will travel      • by car      • by school bus      • by private bus      • by foot  
Leaving school at approximately \_\_\_\_\_am and returning at approximately \_\_\_\_\_ pm.

The UMS Youth Performance Series brings the world's finest performers in music, dance, theater, opera, and world cultures to Ann Arbor.

We                      • need                      • do not need  
additional chaperones for this event. (See below to sign up as a chaperone.)

Please                • send                • do not send  
lunch along with your child on this day.

If your child requires medication to be taken while we are on the trip, please contact us to make arrangements.

If you would like more information about this Youth Performance, please visit the UMS website at [www.ums.org/education](http://www.ums.org/education). Copies of the Teacher Resource Guide for this performance are available for you to download.

If you have any questions, please don't hesitate to call me at \_\_\_\_\_  
or send email to \_\_\_\_\_.  
Please return this form to the teacher no later than \_\_\_\_\_

Sincerely,

-----  
My son/daughter, \_\_\_\_\_, has permission to attend the UMS Youth Performance on Friday, March 28, 2008. I understand that transportation will be by \_\_\_\_\_.  
I am interested in chaperoning if needed.      • YES                      • NO

Parent/Guardian Signature \_\_\_\_\_ Date \_\_\_\_\_

Relationship to student \_\_\_\_\_

Daytime phone number \_\_\_\_\_

Emergency contact person \_\_\_\_\_

Emergency contact phone number \_\_\_\_\_



# Internet Resources

## Visit UMS Online

[www.ums.org](http://www.ums.org)

## Arts Resources

[www.ums.org](http://www.ums.org)

The official website of UMS. Visit the Education section ([www.ums.org/education](http://www.ums.org/education)) for study guides, information about community and family events, and more information about the UMS Youth Education Program.

[www.artsedge.kennedy-center.org](http://www.artsedge.kennedy-center.org)

The nation's most comprehensive web site for arts education, including lesson plans, arts education news, grant information, etc.

## Urban Bush Women

<http://www.urbanbushwomen.org/Compagnie Jant-Bi>

## Compagnie Jant-Bi

<http://www.jant-bi-acogny.com/Africa>

## Dance

<http://www.pbs.org/wnet/freetodance/>

In three one-hour programs, FREE TO DANCE chronicles the crucial role that African-American dancers and choreographers have played in the development of modern dance as an American art form. Through first-person accounts by dancers and witnesses, the series documents how African-derived movement and other forms of dance were fused to make modern dance so distinctively American. This site also contains an extensive resource page highlighting links for dance history, African American history, and modern dance companies.

<http://www.theatredance.com/mhist01.html>

This site covers the history of African American theatrical dance. From vernacular dance and plantation dances to swing dancing of the 1920s, it is a comprehensive site of how African movement inspired and influenced African American dance artistry.

## Africa

<http://www.pbs.org/wnet/africa/>

Students can explore the regions of Africa and its current social issues with this interactive website. Site also contains information about the PBS series Africa, teacher tools and resources.

[http://www.sas.upenn.edu/African\\_Studies/Home\\_Page/AFR\\_GIDE.html](http://www.sas.upenn.edu/African_Studies/Home_Page/AFR_GIDE.html)

This guide assists K-12 teachers, librarians, and students in locating on-line resources on Africa that can be used in the classroom, for research and studies. Includes sections on country-specific information, multimedia, languages, the environment, travel, and lesson plans.

*Although UMS previewed each web site, we recommend that teachers check all web sites before introducing them to students, as content may have changed since this guide was published.*

# Recommended Reading

## RESOURCES FOR YOUR CLASSROOM

*This page lists several recommended books to help reinforce dance education through literature.*

### PRIMARY & ELEMENTARY GRADES

Baylor, Byrd. (1973). *Sometimes I Dance Mountains*. Scribner. Text and Photographs capture of a young girl's feelings about dance.

Cruz, Barbara C. *Alvin Ailey: Celebrating African-American Culture in Dance*. Enslow Publishers, 2004. This book traces Ailey's life from rural Texas to his legacy as a pioneer of American modern dance.

Haskell, Arnold L. *The Wonderful World of Dance* (El maravilloso mundo de la danza). Garden City: NY Doubleday, 1969. (Madrid: Aguilar) Describes the development of dance from Stone Age ritual to modern ballet and twist.

Martin, John Joseph. *John Marin's Book of the Dance*. New York: Tudor Pub Co., 1963.

Maynard, Olga. *American Modern Dancers*. Boston: Little Brown, 1965. An introduction to modern dance through the biographical studies of the first creative dancers of that art.

Sorine, Stephanie Riva. *Imagine That! It's Modern Dance*. New York: Knopf, 1981. Three young dancers present some modern dance vocabulary...including objects, actions, directions, sizes, shapes, feeling, and ideas.

Van Zandt, Eleanor. *Dance*. Austin, Texas: Steck-Vaughn Co., 1990. Surveys dance as an art form, examining such categories as folk dance, ballet dance, modern dance, ballroom dancing, and contemporary dance and discussing the creation and recording of dance.

### UPPER MIDDLE & SECONDARY GRADES

Anderson, Jack. *Ballet and Modern Dance*. Pennington, NJ: Princeton Book Company, 1992.

Au, Susan. *Ballet and Modern Dance* (World of Art). London: Thames and Hudson, 2000.

Ford, Carin T. *Legends of American Dance and Choreography*. Berkeley Heights, NJ: Enslow Publishing, Inc., 2000.

Glass, Barbara S. *African American Dance: An Illustrated History*. McFarland & Company, 2006.

Mazo, Joseph H. *Prime Movers: The Makers of Modern Dance in America, 2nd Edition*. Princeton: Princeton Book Co., 2000.

Perpener, John. *African-American Concert Dance: The Harlem Renaissance and Beyond*. University of Illinois Press, 2005.

There are  
many more  
books available  
about dance!  
Just visit  
[www.amazon.com](http://www.amazon.com)

# Community and National Resources

**These groups  
and  
organizations  
can help you  
to learn more  
about dance  
performance  
styles**

## **University Musical Society**

University of Michigan  
Burton Memorial Tower  
881 N. University  
Ann Arbor, MI 48109-1011  
(734) 615-0122  
umsyouth@umich.edu  
www.ums.org

## **Heritage Works**

1554 Butternut  
Detroit, MI 48216  
(313) 438-2800  
info@heritageworks.org  
<http://www.africandanceworks.org/>

## **Muntu Dance Theatre of Chicago**

7127 South Ellis Avenue  
Chicago, IL 60619  
(773) 602-1135  
<http://www.muntu.com/index.html>

## **Swing City Dance Studio**

Susan Filipiak, Director  
1960 S. Industrial E & F  
Ann Arbor, MI 48104  
(734) 668-7782  
sfiliplik@earthlink.net  
www.swingcitydance.com

## **Like Water Drumworks**

16867 Waterloo Road  
Chelsea, MI 48118  
(734) 475-3158  
ryan@likewaterdrumworks.com  
www.likewaterdrumworks.com  
www.likewaterdrumanddance.com

## **African Heritage Cultural Center**

21511 McNichols (at Grand River)  
Detroit, MI 48219  
(313) 494-7452  
[www.africanheritageculturalcenter.org/](http://www.africanheritageculturalcenter.org/)

## **Charles H. Wright Museum of African American History**

315 Warren  
Detroit, MI 48201  
(313) 494-5800  
www.maah-detroit.org

## **University of Michigan Center for Afro-American and African Studies**

4700 Haven  
505 S State St.  
Ann Arbor, MI 48109  
(734) 764-5513  
caasinfo@umich.edu  
[www.umich.edu/~iinet/caas/](http://www.umich.edu/~iinet/caas/)

## **Black Folk Arts, Inc.**

4266 Fullerton  
Detroit, MI 48238  
(313) 834-9115  
contact: Kahemba Kitwana

## **Arts League of Michigan**

7700 Second Avenue, 6th Floor  
Detroit, MI 48202  
(313) 870-1600  
email: [info@artsleague.com](mailto:info@artsleague.com)  
[www.artsleague.com/](http://www.artsleague.com/)

## **Shrine of the Black Madonna Cultural Center and Book Store**

13535 Livernois  
Detroit, MI 48238  
(313) 491-0777  
[www.shrinebookstore.com/detroit.ihtml](http://www.shrinebookstore.com/detroit.ihtml)

## **Wayne State University Department of Africana Studies**

5057 Woodward (11th Floor)  
Detroit, MI 48202  
(313) 577-2321  
email: [ae5016@wayne.edu](mailto:ae5016@wayne.edu)  
<http://www.cla.wayne.edu/africanastudies/>

## **African American Cultural and Historical Muesum of Ann Arbor**

1100 N Main Street, Suite 201-C  
Ann Arbor, MI 48104  
(734) 663-9348  
contact: Letitia Byrd

## **Detroit Institute of Arts**

5200 Woodward Avenue  
Detroit, MI  
(313) 833-7900  
[www.dia.org/](http://www.dia.org/)

# Evening Performance Info

To purchase UMS  
tickets:

Online  
[www.ums.org/tickets](http://www.ums.org/tickets)

By Phone  
(734) 764-2538

**Les écailles de la mémoire  
(The scales of memory)**

**Urban Bush Women  
Compagnie Jant-Bi**

**Jawole Willa Jo Zollar, artistic director of Urban Bush Women  
Germaine Acogny, artistic director of Compagnie Jant-Bi**

**Friday, March 28, 8 pm  
Saturday, March 29, 8 pm  
Power Center**

This unique project is setting the performance world abuzz for bringing together two African and African-American dance companies — one all-male and one all-female — and two powerhouse female choreographers. Germaine Acogny, hailed as the “mother of contemporary African dance,” explores the role of identity within a community in this transcontinental collaboration with Brooklyn-based choreographer and Urban Bush Women founder Jawole Willa Jo Zollar. Urban Bush Women weaves the cultural and spiritual traditions of African Americans and the African Diaspora into life-affirming works that explore the transformation of struggle and suffering. This new work, which receives its premiere in January, 2008, is rich with West African movements, rhythms, and styles.

## **TEEN Rush Ticket**

The UMS Teen Ticket is a special opportunity for high school students to purchase one discounted ticket to UMS performances. Tickets are subject to availability. There are two ways to purchase the Teen Ticket:

### **\$10 Teen Ticket**

Students may purchase a Teen Ticket for \$10 the day of the performance for weekday performances or the Friday before for weekend performances at the Michigan League Ticket Office. The Michigan League Ticket Office is located at 911 North University Avenue and is open from 9 am - 5 pm weekdays.

### **\$15 Teen Ticket at the Door**

Students may purchase a \$15 Rush Ticket, if available, 90 minutes prior to a performance at the performance venue.



## Send Us Your Feedback!

UMS wants to know what teachers and students think about this Youth Performance.  
We hope you'll send us your thoughts, drawings, letters, or reviews.

UMS Youth Education Program  
Burton Memorial Tower • 881 N. University Ave. • Ann Arbor, MI 48109-1011  
(734) 615-0122 phone • (734) 998-7526 fax • [umsyouth@umich.edu](mailto:umsyouth@umich.edu)  
[www.ums.org/education](http://www.ums.org/education)