



Dance Diaspora

Having documented Afro-cultural music and dance from Gambia to Georgia, this Oberlin College ensemble is your resource for teaching students about the traditions and influences of the African continent on cultures around the world.



PROGRAM INFORMATION:

Availability:	October 20-24, 2003
Cost for programming:	\$1200/day, \$600/half-day
Program format:	Assembly
Audience limit:	250/elementary; 300/MS & HS
To schedule, call:	1-800/451-0032



Dance Diaspora

About the program

New Performing Arts has worked for several years to locate a quality program in African cultural traditions in order to supplement education not only in the arts and humanities but in multicultural studies as well – and we've found the real thing!

Dance Diaspora, out of Oberlin College in Oberlin, OH, has as its goal the maintenance of traditional African dance forms, acknowledging the philosophy and diversity of African culture as it has been disseminated in its various expressions throughout the diaspora (African people in exile in the West.) The company, founded ten years ago by dancer and storyteller Adenike Sharpley, works to document and study African dance and music around the world, traveling with students this year to Gambia and Cuba in order to study with masters of dance in those countries.

Programs may present diverse themes through the African-American vernacular of dance (such as blues, jazz, and hip-hop), African-Caribbean dance, African-Brazilian dance, and traditional African dance as it is interpreted by groups living outside of Africa. This is an excellent opportunity to integrate music, dance, and culture in a single program, focusing upon an area (African/African-American) that many districts are eager to explore with their students. While their program is mainly from a cultural perspective, Dance Diaspora is currently working with the Core Content for Assessment in aligning their program to reinforce the elements of music and dance for students as well.

About the Artists

Performing with the ensemble are dancers and musicians brought together through the vision of the company's artistic director and manager, Adenike Sharpley. Adenike is a professional artist, choreographer, and dancer, having studied in Cleveland with Elaine Gibbs and Margaret Christian and with Bill MacKay of Spelman College. Adenike's dance training has included work with famed West African drummer Babatunde Olatunji, Cuban dancer Juanita Barro, the National Bahamian Dance Company, and noted dancer/choreographer Katherine Dunham. As a result of these experiences she possesses a wealth of knowledge in African cultural expressions, which she shares with the dedicated and talented young performers who make up Dance Diaspora.



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Program Materials Outline

(The full packet of program materials can be downloaded after programs are scheduled.)

Introduction

1. About the program
2. Program Objectives

K-6

Basic elements of community including: audience participation, pulse, call and response, conversation between dancer and drummer, story line of African dance.

7-12

To build upon the elements of program I and to broaden students' understanding of the cultural context of the dance and its New World implications

3. About African Dance

4. Biography

Program Outlines

Elementary/Middle

- Introduction to the elements of community – audience involvement, clapping, singing, drumming, pulse
- Importance of folktales in traditional life
- Conversation between dancer and drummer
- New World adaptation of old World traditions

High School:

- Same as above, with more advanced focus of the construction of the dance/elements of performance – costume, pathways, levels, symbols
- Social/cultural influences

Pre and Post Program Activities

1. Background information for teachers
2. Elementary: movement exercises using African rhythm, dance as communication, writing prompts history and dance
2. Middle School/High School: influence of society and culture, music, improvisation

Movement Glossary

Bibliography/Web Bibliography



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Core Content Responding Elements

(Items in boldface represent elements addressed by this program.)

Grade 5

AH-E-2.1.31 Discuss how expressive dances are composed of a variety of locomotor and non-locomotor movements that incorporate the elements of dance: space (shape, level, direction, pathways), time (beat, tempo), and force (use of energy while moving). (1.15, 2.23)

AH-E.2.1.31 Discuss how the elements of dance and the expressive qualities of movement (ideas, emotions) contribute to the idea of the dance. (1.15, 2.23)

AH-E-2.1.31 Describe how locomotor (walk, run, skip, hop, jump, slide, leap, gallop) and non-locomotor (bend, stretch, twist, swing) movements are used to create simple dances with a beginning, middle, and end. (1.15, 2.23)

AH-E.2.1.31 Explain how dance movements are similar and different from everyday movements (e.g., brushing hair, tying shoes, walking). (1.15, 2.23)

AH-E.2.1.32 Use appropriate terminology to describe how two examples of dance are similar and/or different. (1.15, 2.25, 2.26)

AH-E.2.1.33 Explain, using appropriate terminology, how dance communicates ideas, thoughts, and feelings. (1.15, 2.23)

AH-E-2.2.31 Explain how dance has been a part of cultures and time periods throughout history. (1.15, 2.23, 2.25)

AH-E-2.2.32 Discuss three purposes of dance: ceremonial (celebration, hunting), recreational (folk, social), and artistic (ballet). (1.15, 2.25)

AH-E-2.2.33 Describe, using appropriate terminology, differences and commonalities in dances of different cultures (African, Native American, Colonial American), purposes, and styles. (1.15, 2.23, 2.25, 2.26)

Grade 8

AH-M-2.1.31 Recognize and discuss, using appropriate dance vocabulary, how dance elements: space (focus, size); time (accent, rhythmic pattern, duration); force (heavy/light, sharp/smooth, tension/relaxation, bound/flowing) are used to express thoughts, ideas, and feelings in dance. (1.15, 2.23)

AH-M-2.1.32 Discuss how dances are composed of a variety of locomotor (step-hop, grapevine, polka, waltz, two-step) and non-locomotor (push, pull, rise, fall, dodge, sway) movements. (1.15, 2.23)

AH-M-2.1.33 Explain dance movements and how they differ from other movements (athletic, pedestrian). (1.15, 2.23, 2.25)



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AH-M-2.1.34 Design a warm-up exercise and explain how it prepares the body for expression. (1.15, 2.22, 2.23)

AH-M-2.1.35 Analyze, interpret, and evaluate the use of compositional forms (AB, ABA, call and response, narrative) in dance. (1.15, 2.23, 2.24)

AH-M-2.1.36 Analyze, interpret, and evaluate the skills of body alignment, balance, isolation of body parts, elevation, and landing. (1.15, 2.23)

AH-M-2.2.31 Discuss contributions of dance to society as both an activity and an art form. (1.15, 2.23, 2.25)

AH-M-2.2.32 Identify and describe dances from different cultures (Latin American, Caribbean), purposes (ceremonial - initiation; recreational - square dance, tap, social; artistic - ballet, jazz) and/or styles. (1.15, 2.25, 2.26)

Grade 11

AH-H-2.1.31 Describe and analyze the relationship among music, costumes, lighting, props/scenery and choreography. (1.15, 2.23)

AH-H-2.1.32 Analyze, interpret, or evaluate the following compositional dance forms: (1.15, 2.23, 2.25)

AH-H-2.1.33 Choreographic: theme and variation, rondo, round, narrative.

AH-H-2.1.34 Social: fox-trot, waltz, jitterbug, cha-cha.

AH-H-2.1.35 Critique the meaning of a dance based on form and movements from the perspective of a dancer and/or an audience member. (1.15, 2.23)

AH-H-2.1.36 Identify skills and training for a variety of careers related to dance. (2.23, 2.24).

AH-H-2.2.31 Discuss how dance reflects history and culture. (See Arts and Humanities Reference Chart) (1.15, 2.23, 2.25)

AH-H-2.2.32 Discuss how dance can portray thematic ideas and society, political and social beliefs. (2.23, 2.24, 2.25) Describe the similarities and differences in recreational, artistic, and ceremonial dance styles. (recreational: ballroom, line dancing, aerobic; artistic: folk, modern, jazz, ballet, musical, theatrical, ethnic; ceremonial: commemorative, conflict.) (See Arts and Humanities Reference Chart) (1.15, 2.23, 2.26)